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Multicultural to intercultural art education

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Multicultural to Intercultural Art Education

Kathryn A. Gong

A thesis submitted to the Graduate Faculty of

JAMES MADISON UNIVERSITY

In

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Dedication

I would like to dedicate my thesis to my family for their unconditional love that has blessed me for my entire life. To my father who has always encouraged my brother and I to seek education and be the best versions of ourselves, and who also reminds us that it “is what it is”. To my mother whose unwavering support has kept me passionate and determined to always finish what I have started. To my brother whose own passions have inspired me to find what I love and to do it with all my heart. Last but not least, I would like to dedicate my thesis to my grandmother whom I miss greatly and continues to guide my life in a positive direction.
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Abstract

The purpose of this study is to examine multicultural and intercultural art education in the commonwealth of Virginia. Multicultural and intercultural education are similar terms that share many characteristics but result in different outcomes. Multiculturalism promotes the understanding of diverse cultures, and interculturalism promotes positive communication between diverse cultures. The literature review analyzed similarities and differences between the two pedagogies, and inspired the development of questions for an electronic survey. The survey was disseminated to 926 members of the Virginia Art Education Association to examine the perceptions and uses of multiculturalism in Virginia art classrooms. The survey was also used to gain insight on art teachers comprehension of interculturalism, and if it is used in their classrooms. The results from the research generated recommendations for the field of art education, which suggest combining multicultural and intercultural pedagogies to encourage positive communication between diverse cultures.
Chapter I

Introduction to Multicultural and Intercultural Education

Background of the Study

Throughout my life, I have been drawn to the topic of multiculturalism due to my interracial heritage. At a young age, I was exposed to Chinese and Italian customs simultaneously and was encouraged to learn more about other cultures. I am interested in people and understanding how their lives are both different and similar to my own.

While researching topics in art education for my first graduate level course I came across an article that used the term interculturalism. Although I was familiar with multiculturalism, I was not aware of the term interculturalism. Prior to this finding, during my student teaching experience, I observed that while multiculturalism is often included in the curriculum, it is not a prominent aspect addressed in every lesson. Most of the teachers I have observed in practicum experiences, summer art camp, and student teaching used cultural content minimally, or not at all. I recall an experience as a summer camp intern for an art program where the instructor would not allow a child to paint their self-portrait with an accurate skin tone. She forced the child to paint their skin a peach color, because that was what her lesson used. I have often wondered how the teacher’s action towards the student affected their cultural recognition as well as their appreciation for differences in others. It is important to understand how these circumstances can be avoided in classroom experiences, and how to continue students’ positive reflection of self and their cultural identities.
Without question, the ways in which we view culture have vastly changed since educational institutions began to promote multiculturalism. Through my research, I have been interested in how multiculturalism has been redefined in our society, and how students throughout their preK-12 experience can find inspiration and motivation through a refocused multicultural education path. Through a more substantial understanding of how current perspectives have affected culture, and in turn multicultural education, I hope to discover a variety of outlooks to increase teacher and student understanding, respect, and interactions in the art classroom.

Statement of Purpose

Multiculturalism can be considered an important topic within the history of art education. Its place within the curriculum has shifted student learning away from Eurocentric ideals, artists, and cultural content to information that encompasses many artists with diverse backgrounds and cultures. As art education has evolved so has the way in which multicultural education has been viewed and practiced throughout schools. Even today, multicultural art education is continually reevaluated and edited to fit 21st century skills and standards. These reevaluations and edits reflect the research agenda created by the National Art Education Association (NAEA) Research Commission in 2013 and published by the NAEA. The NAEA research agenda/research commission proposes several topics in which research is needed for the field of art education. Social justice is addressed as one of these topics.
The NAEA Research Agenda describes the topic of social justice as:

Social justice is a broad topic which includes, but is not limited to, equity of access to and opportunity for quality visual arts education for all learners in schools, museums, and community settings. In this context learners include diverse populations of students with regard to special needs, cultural identity, sexual orientation, religion, age, and socio-economic status. Social justice issues also encompass a diversified teaching force and often focus on the development of ethics and appreciation for diversity in a global community (NAEA, 2014).

As described, the term social justice refers to many aspects that challenge the multicultural curriculum in art education. The NAEA Research Commission asks several questions referring to the social justice topic while remaining mindful of the benefit to the students, teachers, context, and content.

The NAEA Research Agenda addresses:

How can art education promote understanding of diversity with regard to sexual orientation, cultural identity, religious beliefs, and other areas where prejudice and marginalization may exist?

How do pre-service programs prepare art educators to respect and teach content based on social justice?

What are facets of effective art education programs that demonstrate sensitivity to the socio-cultural context of a community?

How culturally diverse are the producers of art included in art curricula, and what are the implications of that diversity or its absence?

How do artworks and instructional strategies featured in art curricula support or hinder students’ participation in global communities?

Questions about social justice, such as the ones listed above, describe what art educators in the United States should be addressing in teaching or research. Social justice’s focus on cultural content indicates that, over several decades, multiculturalism remains a topic that is in need of definition, revision, and positive examples of successful educational strategies.
Interculturalism, while similar to multiculturalism, is a term that is changing the way that culture is integrated into the curriculum in the United States. Through my study I hope to develop a better understanding of intercultural art education, reflect upon its role in the education system, and remark on the importance of cultural interaction to better the educational experience of all students.

It seems that there is limited clarification of the distinction between historical definitions of multicultural and current definitions of intercultural education, and how they are used in today’s art education curriculum (see definitions below). Through research of this overarching issue, I will be able to better define how the similar, yet different pedagogies of multiculturalism and interculturalism can create a beneficial art education curriculum. An important aspect of this study will be to encourage art teachers to implement contemporary concepts of multiculturalism into their art lessons that are relevant, engaging, and inspiring to students.

**Research Questions**

In order to guide my research, I have narrowed down my focus to five questions about interculturalism and art teachers’ current understanding of the topic, how they are using interculturalism, and how interculturalism is advancing in contemporary education.

1. What are the similarities and differences between multiculturalism and interculturalism?
2. What are Virginia art teachers’ current understandings of multiculturalism? How do they use multiculturalism in their classroom?
3. Are Virginia art teachers familiar with interculturalism? Are there some aspects of their curriculum that are inherently intercultural but not recognized due to the prominence of multiculturalism in American education?

4. How does a contemporary intercultural curriculum influence all students in the art classroom?

5. According to the literature, in what ways can art lessons reflect intercultural education?

**Limitations**

My research methods will stem from information I have obtained through the literature, prior discoveries in multiculturalism, and an electronic survey disseminated to K-12 Virginia art educators. Data analysis and the development of all conclusions remain on a theoretical level.

The literature review is a representative sample of the topic of multiculturalism in general and art education due to the extensive background of its theory and practices. Interculturalism is also an expansive topic, so a representative sample in the literature review is included as it best illuminates understandings in contemporary art education.

The electronic survey conducted throughout the research process collected data to help me comprehend the contemporary use of both multiculturalism and interculturalism throughout the Commonwealth of Virginia. The data collected is limited by the response rate; individual interpretation of the questions; and the knowledge of multiculturalism and interculturalism held by art teachers.
Definition of Key Terms

Contemporary multicultural education emerged from an extensive history of evolving ideas and terms. While we understand the addition of cultural values in education to be known as multiculturalism, this current term was developed through decades of reevaluation and redefinition. Terms prior to multiculturalism still remain an important aspect of education.

1. 21st Century Skills: are described by the National Education Association as skills that students need to learn in order to effectively function in the 21st century with interdependent global communities and advancing technology. The 21st century skills are summarized into four necessary components which are known as the Four C’s: critical thinking, communication, collaboration, and creativity (NEA, 2012).

2. Acculturation: is the process where individuals from one cultural group start to adopt and identify with another culture. Acculturation often occurs when immigrants come to the United States. They often intentionally abandon their own culture in order to fit into the culture of their new environment (Banks, 1994).

3. Bicultural: is a situation in which a community reflects two cultural influences. Individuals of this community are asked to live side-by-side and learn to accept and respect one another’s differences (Tomhave, 1990).
4. Cultural Diversity: is defined as the variety of beliefs, customs, arts, etc., of a particular society, group, place, or time that are shared within groups or places (Greene, 1969).

5. Ethnocentrism: is the evaluation of other cultures according to preconceptions originating in the standards and customs of one’s own culture, i.e., individuals create an understanding of another group’s culture through ideas that were originated within their culture (Bleszynska 2008, Sleeter & Grant 1987).

6. Global Community: is referred to the people or nations of the world, considered as being closely connected to one another through modern technology while still maintaining their unique cultures. In an educational setting a global community can be developed through understanding, respect, responsibility, and even interaction amongst people in different nations (Bleszynska 2008, Clark 1985, NAEA 2014, Portera 2011, Tupas 2014).

7. Global Education: is the ideal that education can embrace every community around the world and provide insight to other cultures and perspectives. The term global education can be found in contemporary education curricula that embrace an intercultural mindset (Clark 1985, Perry & Southwell 2011).

8. Intercultural: refers to an interaction that takes place between two or more cultures. Intercultural interactions can be related to the intercultural environment of a classroom that is created when a class extensively
studies a lesson that uses two or more cultures, and through that lesson students find inspiration from both similarities and differences within and between those cultures (Bleszynska 2008, Perry & Southwell 2011, Portera 2011).

9. Multicultural: is defined as relating to, reflecting or adapted to diverse cultures. Multiculturalism is representative of the educational values that are instilled in contemporary education practices. It takes aspects of other cultures and incorporates them into the curriculum while simultaneously moving away from a Euro-centric style of education (Banks 1996, Greene 1969, Hillis 1995, Sleeter & Grant 1987).

10. Pluralism: is defined as people of different social classes, religions, races, etc., that are together in society but are able to continue to practice their own group traditions and interests without negative impact. It is a belief in which all people with different backgrounds and characteristics can live together in society (Blandy & Congdon, 1988).

**Procedural Overview**

This study is based on research of theoretical foundations of multiculturalism. I strived to develop a deeper understanding of the roots of multicultural education — how it was initially implemented and how it has changed over time. Via the literature review, I highlight the key educators who were interested in multicultural concepts and how their influence impacted contemporary intercultural education. I also attempted to decipher the differences between multiculturalism and interculturalism
and how these two concepts can be used to increase understanding and interactions of cultures in the art classroom.

In addition, I investigated the meaning of interculturalism and how it currently applies to multicultural art education. I researched how current practicing teachers use multiculturalism in their classrooms via the literature reviews and a survey. It was crucial to this study that I developed a clearer understanding of how interculturalism is perceived by art teachers in Virginia today and how possible changes could increase the effectiveness of a multicultural curriculum. By developing better perceptions of intercultural and multicultural education, I hope to be able to create ideas and lessons that will enhance my future teaching.

I created a survey for art educators in the Commonwealth of Virginia, through the Virginia Art Education Association, to gather information on the understanding and usage of both multicultural and intercultural education. The survey asked both multiple choice and open-ended questions to adequately study the extent to which multiculturalism has impacted their curriculums.
Chapter II

Literature Review

Overview

The literature review focuses on several topics that are essential to the development of my research and survey. The topics of the review include (1) founding educators in multicultural theory, (2) the history of general multicultural education, (3) intercultural education, (4) how teachers are embracing interculturalism, (5) multicultural art education, (6) multiculturalism vs. interculturalism, and (7) state mandates.

Founding Educators in Multicultural Theory

While multiculturalism in education became best known in the United States from the 1960’s to present day, this concept has had significant roots throughout history. The development of definitions, goals, and values of multiculturalism in education would not have been possible without a variety of scholars that developed these concepts. Notable figures were developing ideas to describe why culture was important to the development of education, teachers, and children, thus setting the stage for theories and experiences with culturally mindful education. Three educators that have inspired my research are Paulo Freire, Maxine Greene, and Allison Davis.

Paulo Freire. Freire was born in Recife, Pernambuco, Brazil in 1921. Researcher H.G. Mithra, explains that Freire “studied Law, philosophy, and sociology of language and finally earned his Ph.D. in 1959 at the age of 38” (Mithra 2014, p. 97). Throughout his education, Freire taught Portuguese at a secondary school, and
later became a lawyer for the trade union. These experiences sparked his interest in literacy training (2014, p. 97). Freire’s interest in literacy training led him to spend much of his life educating people and promoting literacy in South America.

Mithra states:

Paulo Freire’s educational theory and practice were developed in a society characterized by rigid hierarchical social structure, neo-colonial exploitation, a precarious and selective educational system where schools were instruments of maintaining the status quo, high percentage of illiteracy, prevalence of poverty etc. (2014, p. 98).

His research was focused on critical pedagogy, and was linked to cultural aspects of education and the disparity of those who were educated because of social status. Freire believed that all people are entitled to an education regardless of where they stand in their society (2014, p. 98). In his book, *Paulo Freire and the Curriculum* (2009), Georgios Grollios discusses Freire’s involvement with “culture circles” in the 1960’s. Culture circles were a part of the National Literacy Program of the Ministry of Education and Culture in Brazil, which Freire coordinated, in order to increase literacy.

Freire’s plan was to help groups of people become literate by learning through their culture and its development (2009, p.40). Freire understood that in order to help people learn he needed to embrace community and the unique aspects that made up the community’s culture. In Freire’s book *The Politics of Education: Culture, Power, and Liberation* (1985), he discusses the politics of teaching peasants. He believed that when an individual is trying to teach a group of people new techniques, it is important to remember that it is a “cultural manifestation”— a change that will affect one group’s culture by combining with the culture of others.
Maxine Greene. Greene was born in 1917 in New York City. She was an advocate for including art in education. In her work, she reflected on the cultural issues that were emerging during the American Civil Rights Movement and how culture needed to be addressed differently in schooling to create empathy for all students. This theme was prevalent throughout her life. Greene (1969) advocated for multicultural issues to be addressed through the arts, because students need to be engaged with what they view and be receptive to other people and their unique experiences.

Greene states:

My argument is, then, that the arts have a crucial role to play in the search for international understanding or in world education because of the contribution engagement with the arts can make to a sense of identity, a sense of self (1969, p. 442).

Greene continues:

[Through] engagement with a novel or a film, a student has a better opportunity to grasp the actual stuff of life in a different culture than he might have simply by reading about the culture in a text that did not engage his imagination nor make possible vicarious identification (1969, p. 442).

Greene discusses how many people do not see the person when they are confronted with someone from a culture dissimilar to their own. She believed that all people should internalize the differences between individuals to better comprehend their viewpoints and opinions. Through internalization, empathy and respect is increased by attempting to gain a new perspective.

Allison Davis. Davis was born in 1902 in Washington D.C. He received masters’ degrees in English and Anthropology, finally earning his doctoral degree from the University of Chicago in 1942. Throughout the beginning of his career, he
focused on researching to gain insight on cultural/social classes that were created by race. Davis's studies in anthropology were also a profound inspiration to educators.

James Banks (1996) quotes Davis:

All human problem-solving, as anthropologists have indicated, includes cultural learning. Culture, we recall, may be defined as all behavior learned by an individual in conformity with a group. Culture “teaches” the individual not only to recognize certain phenomena, but also certain symbols of phenomena, and the logical relationships among them. Culture also sets the goals of human problems, and teaches the inferences (logic) which people in a particular culture regard as profitable (1996, p. 124).

Davis became increasingly passionate about equal education for African American citizens. His research, lectures, and writings about culture began in the 1940s and continued through the 1970s. Through his academic pursuits, Davis’s growing interest in promoting the advancement of minority groups in the United States through the educational system is still evident.

This shift is cited by Michael R. Hillis (1995) in a quote from Allison Davis:

We must make it possible for a much larger proportion of Negroes to obtain the kinds of occupations, income, education, and legal protection necessary for middle class training… and we must learn to do a new kind of remedial work with individuals in which we direct them toward new class goals and show them the techniques for reaching these goals (1995, p 34).

Hillis continues:

The historical contributions of Allison Davis remain important for understanding the development of multicultural education. Although preceding the field by more than 30 years, his pioneering research provides the theoretical foundation upon which many of the goals and premises of multicultural education are built. Moreover, Davis's work carries with it a level of insight that we should not ignore in today's educational debates. (1995, p. 40).
Davis emphasized through his life’s work the need to study and appreciate African American culture in order to eliminate the disparity between the dominant and minority cultures.

**The History of General Multicultural Education**

Multicultural education began developing during the Civil Rights movement of the 1960s. Prior to the focus of multicultural education, schools in the United States functioned on a Eurocentric specific model of education. Developing lessons that used examples from different cultures was not considered an important aspect of education. Throughout the 1970s to the 1990s, multiculturalism had evolved into an intentional pedagogy that sought to have students gain knowledge about a variety of cultures and perspectives. To some, it became apparent that there needed to be a new type of curriculum that would effectively engage students of multiple races, ethnicities, and cultures. To others, it became just as apparent that the only way to preserve their culture was to separate from other cultural influences as much as possible. In the face of these disparate goals public schools in America had the difficult task of designing new curriculums that incorporated cultural content in bicultural or multicultural situations to increase equity.

In Evansville, Indiana (1968), the Evansville-Vanderburgh School Cooperation created a manual to address the bicultural community created by desegregation. The manual included a list of human rights, a letter to the principal of the school in the district, as well as strategies to teach a bicultural community in the K-12 setting including art, music, and physical education.

The purpose of this manual was:
To present methods and materials for inclusion in the present curricula in order that they may be truly intercultural and interracial.

To provide a professional background of information, experiences, and materials which familiarize teachers with trends in intercultural and interracial education.

To destroy myths and point out fallacies which hinder the development of intercultural and interracial education.

To prepare for and encourage full citizenship in a democratic society for all people (1968, p. iii).

The importance of this new model was imperative to the restructuring of education because it gave practicing teachers ideas on how to change their curriculum to fit the needs of a bicultural school. Without these guides Geneva Gay (1978) posits teachers were unable to effectively teach “the new socio-cultural classroom dynamics created by desegregation” (1978, p.150).

Gay further states:

Too often teachers have been thrown into desegregated situations with inadequate preparation in the differential values, attitudes, expectations, and behaviors they might find among multiethnic student populations, and the implications of these for restructuring the educational process. Yet teachers are expected to facilitate the smooth psychological transition of students from segregation to desegregation (1978, p.150).

Even in the early 2000s, Phyllis Bo-yuen Ngai (2004) declares that in-service and preservice teachers are not adequately trained in multicultural education through their teacher preparation programs. Issues stem from this inadequacy as teachers are often unable to effectively capture the multicultural curriculum for their students without such training. Ngai (2004) states, “Effective multicultural teaching and learning must start with teacher education” (2004, p. 321).
Preparing teachers for cultural diversity was seen as an important aspect for successful desegregation. The lack of knowledge to educate diversity arose when both African American and Caucasian educators were concerned about teaching the other ethnicity. These issues often were based on long-established stereotypes.

Educational policies before multicultural pedagogy encouraged acculturation in the public school system. Banks (1994) posits that the culture of America was widely viewed as Anglo-Saxon. It was well known that there were many different ethnicities in the population, but they were expected to assimilate into the ideals that were laid before them through education and other cultural norms that were already established in the United States. Reva Joshee and Lauri Johnson (2005) cite Donna Gollnick’s 1995 study and state:

…with few exceptions, state policies focused on Sleeter and Grant’s first three approaches, with little expectation that societal inequalities, existing curriculum and classroom practices should actually be reformed to reflect cultural diversity. The scope of policy has also been limited by the federal courts in the United States, which defined equity in narrow terms (2005, p.54).

Policies established the need to teach students in the already determined style of learning that favored Anglo-Saxon cultural norms, and paid little attention to the need to differentiate learning styles for children from other cultures. National Acts and state programs have been established since the 1960s to promote development of multicultural education (Joshee & Johnson 2005, p. 61). While these acts and programs have been used to increase equity, it is observed that they often promote assimilation rather than acknowledging and teaching about cultural diversity. The Elementary and Secondary Education Act (ESEA) was developed in 1965, “…which legitimized federal involvement in education programs designed to meet national
objectives” (2005, p. 61). The ESEA continued to increase availability of education to all children and promote multicultural curriculums throughout the country. While the ESEA increased the availability of education, it did not increase respect for or learning about cultural diversity found within the schools. Furthermore, according to Joshee and Johnson (2005):

By the 1990s, at least 45 states had at least a minimal multicultural curriculum policy in place. Policy documents at the state level have generally been limited to guidelines that recommend the inclusion of diverse racial and cultural groups in the curriculum but fail to challenge institutional inequities (Gollnick, 1995) (2005, p. 65).

Banks (1981) surmised that “If schools are to help this nation shape the kind of future which is imperative for our survival in the twenty-first century, they must help students gain broader and more accurate views of American society and culture” (1981, p. 19).

Education desperately needed to change the belief that Anglo-Saxon ideals were superior to other cultures, because of the vastly diverse nature of schools. Banks (1981) emphasized that “…the school, in order to plan effectively for the future, must examine its assimilationist ideology and Anglo-Saxon goals, and structure an ideology and goals more consistent with the complex nature of ethnicity within American society” (Banks 1981, p. 21). Before educators could embrace the alternative for the Eurocentric curricula, it was important for them to recognize the similarities and variations of culture that could be found within the community. Donna M. Gollnick and Phillip C. Chinn (1990) believed that in order to embrace alternative curricula schools and teachers must first acknowledge the diversity that is present in their community. They assert:
To work effectively with the heterogeneous student populations found in our schools, educators need to understand and feel comfortable with their own cultural backgrounds. They also must understand the cultural setting in which the school is located to develop effective instructional strategies and to assist students in becoming aware of cultural diversity in the nation and world. An educational goal is to help students value cultural differences while realizing that individuals across cultures have many similarities” (1990, p. 2).

Teachers and students who acknowledge values in cultural differences around the world and in their community can attempt to create a learning environment that supports a curriculum that is culturally relevant and appropriate.


Carlos Ovando and Karen Gourd (1996) emphasize that “Each person’s experiences and roles (based in part on nationality, ethnicity, language, social class, education, religion and gender) work jointly to adjust the lens through which he or she views the world” (1996, p. 298). Ovando and Gourd (1996) suggest that language is a defining factor to the individuality of a student’s cultural background.

They state:

Language plays an important part in the knowledge construction process in at least two major ways: (1) the language the individuals and groups are familiar with and use affects their perceptions of the world and others, and (2) the language individual or groups choose to use or to not use sends powerful messages to others (1996, p. 299).

Multicultural theory considered how the educator affects the instruction of a multicultural curriculum, specifically when addressing students’ whose first language is not English. In relation to differing cultural identities, Gary Howard (1996)
questions how the role of the Caucasian American is integrated into multiculturalism and how they can further develop understandings of cultural identities.

He asserts:

These realities strongly suggest that a peaceful transition to a new kind of America, in which no ethnic or cultural group is in a dominant position, will require considerable change in education and deep psychological shifts for many White Americans (1996, p. 324).

Developing students’ cultural identities involves more than introducing selected cultures into the curriculum. Instead, cultural content must be incorporated in a way that addresses student experiences. Thus, cultural content remains relevant to all students and promotes a change in education in which no ethnic or cultural group becomes dominant in education.

Theories that support multicultural education seek to find ways to create relevancy to students to learn about themselves and others in a way that is meaningful to them. Donna Y. Ford (2014) addresses why multiculturalism is intended for all students in this way:

Multiculturalism is for all students. The more racially and/or culturally homogeneous the classroom, school, and community in which students live and learn, the more students must be exposed to multicultural education to prevent and counter stereotypes learned in their homes, schools, communities, and the media (2014, p. 59).

Because of challenging issues within schools, such as bullying and violence, creating understanding and appreciation for one another amongst students is more important than ever. Ford also expresses concern for clearer strategies on how to implement an appropriate multicultural curriculum. In previous decades, the idea was to include other cultures into the curriculum and make all students feel welcome in schools.
However, effectively integrating multicultural components can result in educators misinterpreting how to use them in the classroom.

Ford believes that “…lesson plans that focus on the major racial/cultural groups without attention to subgroups fails to capture the uniqueness of each subgroup relative to their specific history, experience, language and other cultural aspects” (2014, p. 60). Students should be exposed to methods of respect for other cultures, rather than focusing on specific details of a culture. Examples of methods that teach students to respect other cultures include studying social justice issues from different points of view, or collaborative projects in which students share their own experiences. Through this process, students have better opportunities to develop empathy, compassion, and understanding that all cultures have similar and differing viewpoints from their own.

The continual refinement of multiculturalism led to more focus on the individuality of the culture and ethnicity of the student, as well as to honor both American culture and the diverse cultures of the students’ vis-à-vis the curriculum. The way multiculturalism was interpreted began to shift to encompass even more in its definition. Banks (1994) states that “The widening gap between rich and poor students is creating more social class diversity, and an increasing number of gay students and teachers are publicly proclaiming their sexual orientation” (1994, p. 4). Throughout education, educators were discovering the importance of increased inclusiveness throughout school systems. Having an inclusive classroom suggests that all students are included to the extent in which they can participate in a classroom to the best of their ability without restrictions. Lack of restriction can be extended to all
types of learners, including students who are learning English, students who have disabilities, and those who are gifted and talented. It can also teach them to be capable of thinking critically about bigger topics and issues from a variety of viewpoints (1994, p. 6).

In the early 2000’s, the debate on how to make multicultural curricula more effective led to new findings about the state of minority students in schools. Christine E. Sleeter and Carl A. Grant (2009) posited that minorities of the United States, while making some progress, had not entirely gained equity in community, schools, and the work force (2009, p. 20). It became increasingly important to support diversity within the school, encouraging administrators, parents, communities, teachers, and students to promote equality and empathy for the less advantaged. Students who are treated fairly within their families, communities, and schools will develop better relationships with others of diverse backgrounds (Banks 1994, Ford 2014, Howard 1996, Sleeter & Grant 2009).

Standardization attempts to incorporate culture into the curricula to benefit student development. It is often believed that the curriculum created through standardization is adequate for setting up multicultural content within the subject because some state-mandated standards focus on specific ancient countries and cultures. However, state-mandated standards and textbooks do not equally represent the diverse communities and cultures surrounding school systems (Sleeter & Grant 2009, p. 21). In the Virginia standards of learning the cultures that are selected are taught from a historical and often irrelevant perspective to students. Adding contemporary cultural content that is more relevant for students that is not mandated
by the state can be a daunting task, because it may not directly relate to topics that students will be tested on through SOL’s.

**Differences within Multicultural Education.** While the initial idea of multiculturalism was universally understood to promote cultural understanding in the classroom, the same term has adopted different meanings and practices. Due to the lack of clarity of what multicultural education entailed, the idea of multiculturalism became difficult to teach and was often misunderstood.

Both researchers and educators found it difficult to pinpoint one interpretation or use of multiculturalism. Sleeter and Grant (1987) assert, “Over the years it has become clear that it means different things to different people” (1987, p.423). Multiculturalism, while widely known in all education pedagogy, was interpreted and taught differently by every school district and educator.

Through their extensive research, Sleeter and Grant (1987) organized multicultural education into five major groups: teaching the culturally different, human relations, single-group studies, multicultural education, and multicultural social reconstructionist education. It should be noted that in 2009, Sleeter and Grant replaced multicultural social reconstructionist education with multicultural social justice education.

**Different types of multicultural education.**

**Teaching the culturally different.** Teaching the culturally different was described as teaching “‘minority students…to develop competence in the public culture of the dominant group’ and at the same time help them develop a ‘positive group identity; which builds on their home culture’” (Sleeter & Grant 1987, p.423).
The focus of this teaching strategy was to identify and help assimilate minority students into the dominant culture, while continuing to be encouraged to remain connected to their own culture.

**Human relations.** Human relations is a multicultural teaching strategy that is described as “multicultural education as a way to help students of different backgrounds communicate, get along better with each other and feel good about themselves” (Sleeter & Grant 1987, p.426). The human relations pedagogy attempts to build bridges between students and create the opportunity to share ideas and viewpoints.

**Single group studies.** According to Sleeter and Grant (1987), the single group studies approach focuses on “the experiences and cultures of a specific group, such as an ethnic group” (Sleeter & Grant1987, p.428). One of the goals presented in their article cites Banks (1973) who posits that the single group studies approach will “help students develop the ability to make reflective decisions so that they can resolve personal problems, and through social action, influence public policy and develop a sense of political efficacy” (1987, p.428).

**Multicultural education.** While all of these approaches are under the same multicultural education umbrella, Sleeter and Grant (1987) defined multicultural education as one of the smaller educational groups. They discuss that this choice was made because of similar goals that embrace all facets of multicultural education. They cite Gollnick’s (1980) goal for multicultural education. The goal states that students will develop, “strength and value of cultural diversity….Human rights and respect for cultural diversity….Alternative life choices for people….Social justice and equal
opportunity for all people….and Equity distribution of power among members of all ethnics groups” (Sleeter & Grant 1987, p.429). This goal aligns with the needs for multicultural education.

**Education that is multicultural and social reconstructionist.** This strategy teaches multicultural education but also “prepares young people to take social action against social structural inequality” (Sleeter & Grant 1987, p. 434). The pedagogy for multicultural and social reconstructionist education focuses on the oppression and stratification of minority groups, and how to work to fight these issues when they arise in society.

These five approaches helped define the different ways in which multiculturalism is adopted into curricula. Each approach had different goals, curricula, outcomes, strengths, and weaknesses. While all of these approaches are still utilized in classrooms, some practices can be more effective than others. However, all schools and communities are different and some approaches can prove to be more effective than others, based on the needs, values, and desired outcomes of the community. It would be difficult to develop a definitive example of multicultural education, because each school has a different social structure and cultural goals that ultimately dictate in what way culture is addressed. In some schools, the multicultural approach would be most appropriate due to the diversity of the school; however, in some communities a single-group study approach would benefit students by promoting their own cultural appreciation (Tomhave, 1990).

Multicultural education, in some aspects, has waned because teachers have either not adopted it into their curriculum or have adopted it as a secondary approach.
This means that lessons might include an example or a brief point that touches on a multicultural component. Banks (1994) describes many different approaches that have emerged from multiculturalism throughout the 1960’s to contemporary education that attempted to promote more adoption of multiculturalism in the curriculum. One of the approaches he describes is transformation.

Banks (1994) explains:

[The] transformation approach, changes the structure, assumptions, and perspectives of the curriculum so that subject matter is viewed from the perspectives and experiences of a range of groups. The transformation approach changes instructional materials, teaching techniques, and student learning (1994, p. 6).

Banks (1994) continues to emphasize the importance of bringing “content about currently marginalized groups to the center of the curriculum. ‘Centering’ helps students understand that people construct knowledge depending on their experiences, values, and perspectives. It helps students learn to construct knowledge themselves” (Banks 1994, p. 6).

Banks (1994) transformation approach differs from Sleeter and Grants (1987) five approaches, because its goal focuses on the development of student understanding from valuing just their own perspective to valuing multiple perspectives from a variety of cultures. Sleeter and Grants approaches focus on how multiculturalism is typically established in a curriculum. These approaches can be seen in many aspects of intercultural education as well.
Intercultural Education

Multicultural education and intercultural education may appear to be the same concept, because they both have goals that focus on creating cultural connections for students in school. However, they are fundamentally different when used in an educational setting. Multicultural education, as defined in chapter one, as relating to, reflecting, or adapting to diverse cultures, while intercultural education is defined as the interaction that takes place between two or more cultures. However, according to Krystyna Bleszynska (2008), “Changes in perception of the discipline have found expression in the shift of the name from multicultural education (teaching about other cultures) to intercultural communication (which teaches about interactions at the cultural borderline)” (2008, p. 538). Bleszynska (2008) cites Agostino Portera (1998, 2005) for a comprehensive understanding of the shift between the two terms:

The first (multicultural education) highlights the cultural diversity of human societies and aims to develop student awareness of cultural differences, as well as develop anti-discriminatory attitudes. The second (intercultural education), referred to by Portera as ‘the Copernican revolution in Education’, switches the attention of learners from static and stereotypical images of cultures and cultural differences to the dynamic perspective of cultures in contact, intercultural relations and intercultural competencies. This new approach derives from the specificity of a global society and can be perceived as the response of education to the challenges of cultural migration (2008, p. 540).

The definition for multicultural education describes the difficulties of teaching many cultures appropriately and accurately. The definition for intercultural education describes educating students how to positively interact in a global community. While the definition above for multicultural education is posed in a negative light, multicultural education has benefited educational systems. Through a multicultural curriculum, students are exposed to cultures that are inherently different from the
dominant culture. Intercultural education is defined more positively, because changing society creates significance for globally minded curriculums.

Intercultural education began to develop in the 1970’s and 1980’s and was prominently espoused in European countries, most notably those that did not speak English. Intercultural education became important during the 1960’s and 1970’s when immigration was at an all-time high in Europe. European organizations such as the Council of Europe were attempting to find ways to educate immigrants without taking away their national identity. Multicultural education, which established the incorporation of a variety of cultural content into curricula, did not place emphasis on interactions and developing a community that celebrated diversity. However, areas in Europe were looking for these types of developments. Agostino Portera (2011) states, in the 1980’s, the Council of Europe officially declared that an intercultural curriculum would be implemented in schools to benefit both native and immigrant students (2011, p. 24).

Research on intercultural pedagogy has become more prominent, and multiple interpretations have developed since the implementation in the 1980’s. In 1990, the European Journal of Intercultural Studies began to publish scholarly articles dedicated to intercultural ideas and curricula. In 2000, the journal was renamed Intercultural Education and continues to publish articles that attempt to better define intercultural pedagogy. Articles provide information on levels defining intercultural education and implementation of these theories.

Multicultural education and intercultural education are similar in that they can be interpreted in multiple approaches (Sleeter and Grant, 1987, Bleszynska, 2008).
Interculturalism can also be defined in various ways based on levels of operation and approaches, but tends to be addressed on a national level. Interculturalism is typically addressed nationally because it usually is considered in national curricula as whole in the ways that cultural content and dominant and ethnic cultural groups are incorporated. Bleszynska’s (2008) approaches define the ways in which interculturalism is addressed in some countries, but she also reflects on an approach that would be ideal to incorporate in all nations.

Bleszynska (2008) created a comprehensive analysis of types of intercultural education in her article. She divides intercultural education into three dimensions: macro-social/global, mezzo-social/national, micro-social/individual.

The dimensions are described as follows:

(1) Macro-social/global: Awareness of the multiplicity of existing cultures and civilizations, respect for other cultures, individuation processes as well as the sense of human solidarity, development of recognition of human rights as well as the ability to co-exist peacefully with other nations, awareness of the problem areas of migration and transnational spaces.

(2) Mezzo-social/national: Support for the development of a culturally diverse democratic civic society, fighting social inequalities resulting from ethnic and racial differences, prevention of intercultural conflicts as well as the reconstruction of social bonds and social capital in the context of culturally heterogeneous groupings.

(3) Micro-social/individual: Development of ability to understand and to develop harmonious and effective functioning at the cultural borderland, tearing down the barriers limiting intercultural contact such as ethnocentrism, racial and ethnic prejudice or xenophobia, development of intercultural competences and facilitation of acculturation processes (2008, p. 538).

The implementation of intercultural education depends on the characteristics of the outside community. These characteristics depend on “the conditions of a given country’s development, its demographic structure and ethnic relations as well as its
policy towards immigrants and ethnic minorities” (Bleszynska 2008, p. 540). Within these groupings, intercultural education can be divided into specific paradigms addressing how intercultural education is interpreted and used in a variety of school systems. These paradigms are listed as: national, racial-compensatory, civic, and borderland (2008, p. 540).

**Paradigms of Intercultural Education.**

*National.* The national paradigm discusses cultural diversity “within the framework of their national culture” (2008, p. 540). In other words, the national paradigm works to integrate minorities and immigrants into the dominant culture. The curriculum is set so the dominant culture is seen as more important and all people should learn about that culture. Little to no emphasis is placed on global issues and intercultural education is used as a tool to train “professionals working with immigrants, refugees, cultural minorities or among those involved in international organizations and business” (2008, p. 541).

*Racial-compensatory.* The racial-compensatory paradigm is often found in the United States. The idea of race is viewed from a political perspective and is addressed in the context of current events, “needs, and challenges” (2008, p. 541). Topics that are addressed under the racial-compensatory paradigm focus on “conflict, inequalities, and social justice” issues (2008, p. 541). Teaching strategies used in the racial-compensatory paradigm often leans towards characteristics of multicultural pedagogy.

*Civic.* The civic paradigm is usually set in a civic society. It often revolves around the values of the community and works to create unity in all citizens. While
the civic model may create the sense of equality there is little emphasis on celebrating unique aspects of “racial, ethnic, cultural, and religious backgrounds” (2008, p. 541). Many of the influences on the civic society and its relationship to culture or intercultural education are based on social capital.

**Borderland.** The cultural borderlands paradigm is often seen in countries such as Australia, the United Kingdom, and Canada. Within the borderland category, culture is divided into two types: core cultural values and ethnic cultural values. The core cultural values are of the dominant group and the ethnic cultural values celebrate cultural differences and are important to the community. The borderland paradigm encourages creating intercultural interactions. In intercultural education, it strives to create students who are open-minded to other cultures and ideas.

The paradigms above also created a variety of goals for intercultural education. Similarly to multicultural education, the intent of intercultural education is to create better understanding about others. Bleszynska (2008) lists six competencies that should stem from an intercultural education:

1. Sensitizing students to cultural differences and the construction of a sense of commonality with those who have other cultural backgrounds.
2. Basic knowledge of culture and cultures and development of awareness of one’s own culture.
3. Psychological aspects of acculturation processes and intercultural contact.
4. Intercultural communication.
5. Peaceful solution of international conflicts.
6. Specialized issues (psychological evaluation, counselling and intercultural education, social work and management of culturally heterogeneous groups etc.) (2008, p. 544)

These competencies would create the basis for creating an atmosphere within the school that could encourage students to think more positively about people and
their similarities and differences. Students will then have a basis for creating positive connections with their peers as citizens that are also a part of the global community.

So, how can we create an intercultural curriculum? Research has been conducted to indicate that intercultural education is crucial to the development of students (Banks 2011, Bianchi 2011, Bleszynska 2008, Deardorff 2006, Perry and Southwell 2011, Portera 2011, Tupas 2014). This development can impact how future generations interact with other cultures. However, like multicultural education, intercultural education must be implemented into the curriculum appropriately and effectively. Laura B. Perry and Leonie Southwell (2011) discuss approaches to developing interculturalism and assert that in order to develop an effective intercultural curriculum, intercultural competence must be obtained. It is suggested that intercultural competence is developed through a process of intercultural understanding, competence, and communication (2011, p. 454).

**Intercultural Competence.**

*Intercultural understanding.* Intercultural understanding is the first step in developing intercultural competence (Perry & Southwell, 2011 p. 454). Intercultural understanding is developed through a variety of aspects that involves gaining knowledge and positivity. Since knowledge of other cultures and their similarities and differences is not enough to create understanding, positivity is crucial to developing intercultural understanding through empathy, curiosity, and respect — referred to as intercultural sensitivity (2011, p. 454). Intercultural sensitivity is explained in two ways:
(1) as the affective aspect of intercultural communication competence (Chen and Starosta 2000) and (2) developmentally as the subjective (phenomenological) experience of cultural difference (M.J. Bennett 1993). It is conceptualised as an important element of intercultural competence (Hammer, Bennett, and Wiseman 2003), wherein increased intercultural sensitivity leads to increased intercultural competence (Perry and Southwell 2011, p. 454).

Intercultural sensitivity is explained as a desire in which an individual attempts to “understand and accept differences among cultures” (Perry and Southwell 2011, p. 454).

Intercultural sensitivity can occur in a variety of ways but is best developed through direct experiences such as travel, extended stays within a different culture, or interactions through modern technology. While travel and extended stays within a different culture are ideal for developing intercultural sensitivity, it is not always easily accomplished in schools. Traveling requires the school to have the ability to develop and plan opportunities for student travel in which funds must be provided, earned, or donated. These requirements could provide obstacles for many schools and parents.

Providing opportunities for extended stays within a different culture requires the school to create connections with individuals from diverse communities. It also requires schools to provide appropriate compensation for the individuals with whom the students will be interacting for an extended period of time. Alternative opportunities to develop intercultural sensitivity can be developed using modern technology for communication. Teachers can create intercultural sensitivity by creating pen pals with students in a different community, reaching out to the community and establishing connections with people of diverse cultures, having
students interview and interact with people of diverse cultures in their community, or creating global connections through e-mails, blogs, or educational websites (i.e., artsonia). The examples listed can help students develop sensitivity by examining diversity within their own community if global interactions are difficult for teachers to provide. Also, these examples can extend intercultural sensitivity by building connections and communication through a scaffolded process. Teachers can develop strategies to incorporate more interaction communication of all sorts in their curriculum, and work towards building intercultural communication and sensitivity (Perry & Southwell 2011, Ware 2013).

**Intercultural competence.** Intercultural competence builds from intercultural understanding. Students use their intercultural competencies to utilize opportunities to interact with people from other cultures appropriately. Appropriateness is developed from four dimensions: knowledge, attitudes, skills, and behaviors (Perry and Southwell 2011, p. 455). Many researchers have created definitions for these dimensions, however, Perry and Southwell posits “most theorists agree that intercultural competence comprises ‘a set of cognitive, affective and behavioral skills and characteristics that support effective and appropriate interactions in a variety of cultural contexts’” (2011, p. 455).

Intercultural competencies do not develop all at once. Rather, they are developed over a period of time with proper training and experiences (Deardorff 2006, Perry & Southwell 2011). Perry and Southwell (2011) expand on one model developed to provide insight and strategies to teach intercultural competencies, see Darla Deardorff (2006). Deardorff’s model is important because it discusses the
specific stages on developing intercultural competencies. The stages include (a) attitudes: respect, openness, curiosity, and discovery, (b) knowledge and comprehension: cultural self-awareness, deep cultural knowledge, and sociolinguistic awareness, (c) internal outcome: informed frame of reference shift, (d) external outcome: effective and appropriate communication and behavior in an intercultural situation (2006, p. 256). Deardorff concludes that intercultural competence is an ongoing process that rotates around these four stages and is constantly improving with increased interaction (2006, p. 257). Deardorff’s study indicates that intercultural competencies are dependent on developing appreciation of others and the skill to effectively develop positive connections.

**Intercultural communication.** Intercultural communication is technically separated from intercultural competencies though it remains an important component. Intercultural communication focuses on how well competencies are used in order to communicate with others from a different culture and whether the communication is effective and appropriate. Effective and appropriate intercultural communication derives from four dimensions and must be possessed by every person that is involved in the act of communication. Alexei Mateev and Paul Nelson (2004) define these dimensions as: interpersonal skills, team effectiveness, cultural uncertainty, and cultural empathy (Perry & Southwell 2011, p. 456).

These dimensions are described as follows:

1. Interpersonal skills include team members acknowledging differences in communication and interaction styles and exhibiting flexibility when issues or

2. Team effectiveness is dependent on how well team members work together as a unit and “clearly communicate team goals, roles, and norms to other members” (Mateev & Nelson 2004, p. 258).

3. Cultural uncertainty is exhibited when team members are “tolerant of ambiguity and uncertainty due to cultural differences” and are able to continue to communicate and work with the group effectively (Mateev & Nelson 2004, p. 258).

4. Cultural empathy occurs when all of the team members are able to work with one another despite a variety of cultural differences and can appreciate these differences. Cultural empathy also allows for curiosity and an openness to learning about different approaches to solving problems (Mateev & Nelson 2004, p. 258).

These four dimensions are required by all participants in communication as they encourage communication that is positive rather than negative. Without these dimensions, communication would deteriorate due to the lack of connections exhibited by one or all participants involved in communication (Perry & Southwell 2014 p. 456).

**Developing Intercultural Competencies in Schools.** Integrating intercultural competencies is possible, but much research must still be completed in finding some best practices. It has been agreed upon by multicultural and intercultural education researchers that gaining basic knowledge of other cultures is not enough to constitute
as competence, nor does it provide an individual the ability to communicate effectively (Banks 2011, Bianchi 2011, Bleszynska 2008, Perry and Southwell 2011, Portera 2011). The most effective way for a student to develop intercultural competency is to travel abroad and spend a length of time in a specific place in order to experience a different culture (Perry and Southwell 2011, p. 459). However, these opportunities are not available to all students. When utilized appropriately, technology (i.e., e-mail, blogs, twitter, art education websites, etc.) can be a resource in which students can have intercultural experiences. Students can gain interactions with other people, but must be taught about proper ways to behave during intercultural interactions based on the four dimensions of intercultural communication (interpersonal skills, team effectiveness, cultural uncertainty, and cultural empathy) described above (Mateev & Nelson, 2004). Teachers must also have enough intercultural competencies to dissuade students from continuing stereotypes about a different culture (Perry and Southwell 2011, p. 458).

When creating intercultural curricula, it is important for students to learn skills to develop intercultural competencies by being taught to have an open attitude, cultural self-awareness and awareness of others, an appropriate frame of reference for communication, and appropriate behaviors (Deardorff 2006, p. 256). In addition, Ruanni Tupas (2014) states that students should be aware of criticality, “the range of perspectives that attempt to question the continuing stereotyping and reification of culture in intercultural classrooms and other social settings” (Tupas 2014, p. 244). Students should instead focus on how to think of culture as “dynamic, fluid and complex entity, as opposed to a static view wherein individuals stereotype specific
groups of people (2014, p. 245). Students should be taught through an intercultural curriculum to become sensitive to the similarities and differences between cultures in order to communicate appropriately and effectively (2014, p. 246). Through such training, students can think past stereotypes and better interpret perspectives of cultures (2014, p.247). Through self-reflection, students can internalize their importance as a global citizen and make strides to creating a positive global community.

Banks (2011) states that students should be taught how to practice democracy and social justice in an intercultural curriculum (p. 247). According to Banks (2011) schools tend to overshoot cultures within the community and focus solely on national identity, which in turn, decreases the students’ ability to learn how to communicate in a global society and create positive connections with others of differing cultural values (2011, p. 248). He suggests that an intercultural curriculum should include teaching students about how their community or country affects others around the world. Emphasis on national identity often decreases students’ recognition of the state of interdependency that exists within a global context. Focus on learning about perspectives of others in different communities around the world increases curiosity and the willingness to develop connections. Student development within an intercultural curriculum is recommended to develop “understandings of the interdependence among nations in the world today, clarified attitudes toward other nations, and reflective identifications with the world community” (2011, p. 249). These goals embrace the larger picture of students learning how to communicate and
negotiate appropriately, sensitively, and effectively with others to solve larger global issues (2011, p. 249)

**How Teachers are Embracing Interculturalism**

In this section, two intercultural lessons will be referenced as examples of lessons that utilize the core components of an intercultural curriculum. The core components of an intercultural curriculum are: sensitivity, attitude, empathy, and connections (Bianchi 2011, Bleszynska 2008, Perry & Southwell 2011, Ware 2013). Each lesson involves developing understanding of another culture and creating direct interactions with another person in a different community that shares differing cultural norms.

**Example One: Teaching Comments: Intercultural Communication Skills in the Digital Age.** Paige Ware (2013) describes her study of an intercultural lesson based on intercultural communication skills. Ware’s study analyzed the “interactions of 102 adolescents (12 to 13 years of age) in Spain and the USA during a 15-week, classroom-based, international online exchange” (2013, p. 315). The study examined the online comments between students and their ability to use intercultural skills of discovery and interaction.

Ware (2013) asserts that intercultural communication skills are a component of learning that students must begin to embrace due to the continual development of global interdependencies. She states, “As interactive technologies increasingly open opportunities to communicate across geographic, linguistic, and cultural boundaries, intercultural communication skills are also beginning to receive attention as potential components of these twenty-first century skills” (2013, p. 316). In order to create a lesson that developed intercultural communication skills, Ware developed the lesson
based on a framework developed by foreign language educators. The model operates under three categories: knowledge, attitudes, and skills.

More specific descriptions of the model emphasize:

The knowledge domain encompasses the background information that individuals need about both their own culture and the foreign culture being studied, including cultural, social, historical, and linguistic knowledge. Attitudes refer to the different personality characteristics, attitudes, values, and stances taken toward cultural and social otherness. Finally, the skills domain includes the abilities to interpret and relate information about oneself and one’s culture to the target culture, or to other alternative interpretations within one’s own dominant culture (2013, p. 316).

The skills category also utilizes a subset of skills of discovery and interaction which includes “initiating topics, sustaining conversation, handling miscommunication, demonstrating curiosity, responding to others’ contributions, and showing pragmatic and sociolinguistic awareness” (2013, p. 316).

Students were grouped in pairs or in groups of 3-4 students. The students had weekly interactions via a password-protected blog that could be accessed by the students, teachers, and the researchers. The students were asked to exchange comments, pictures, hyperlinks, or video based on a series of prompts developed by the teachers.

The lesson resulted in a variety of outcomes. Some students were largely successful due to the variety of interactions used throughout the experience. These groups usually found topics that were of common interest. Some students experienced lack of engagement from one or both parties, which was usually the result of infrequent posts or responses.

In conclusion, Wade (2013) found that online intercultural interactions are complex due to the variation of response patterns. While some of the interactions
were not successful, the researchers found that teaching intercultural interactions gave
students the needed time to practice communicating with people from different
cultural backgrounds.

**Example Two: Intercultural Identities: Addressing the Global Dimension through Art Education.** June Bianchi (2011) discusses the importance of
intercultural content in an art education curriculum through an article about her case
study, The Global Dimensions. Bianchi (2011) believes that intercultural content is
significant to teach students because “global development education within a holistic
curriculum acknowledges the increased awareness of the interconnected nature of our
relationship with each other and with the planet we share as world citizens” (2011, p.
279). Art education has the ability to facilitate an intercultural curriculum due to its
ability to teach students to reflect, think critically, and investigate issues involving
diversity (2011, p. 279).

The case study that Bianchi (2011) conducted examines how intercultural art
education can engage students to reflect on diversity and differing experiences that
others may have due to socio-cultural contexts (2011, p. 279). Moreover, Bianchi
(2011) strives to prove that including intercultural values into the curriculum
enhances learning rather than hindering the development of students. The lesson
taught in the case study focuses on developing deeper understanding, empathy, and
tolerance (2011, p. 280). The lesson also encourages students to learn how to be
positive and effective global citizens, as they attempt to solve real world issues
through communication with a diverse body of people (2011, p. 281).
The goals of the lesson focus on four points by the Development Education Association (DEA) which include: (1) critical and creative thinking, (2) self-awareness and open-mindedness towards difference, (3) understanding of global issues and power relationships, and (4) optimism and action for a better world based on the values of the organization, Think Global Development Education Association (2011, p. 281). Bianchi (2011) uses these goals in order to “explore diverse images and narratives to investigate sociocultural identity” (2011, p. 283) and relates specifically with the DEA’s eight Global Dimension Concepts which include: (1) global citizenship, (2) interdependence, (3) social justice, (4) human rights, (5) diversity, (6) values and perceptions, (7) conflict resolution, and (8) sustainable development (2011, p. 282-283).

The case study took place at The Art Gym of Oasis Academy in Whitchurch, Bristol in the United Kingdom. Bianchi (2011) states “The Art Gym facilitates professional exhibitions, alongside arts outreach programmes and projects involving Oasis Academy students, educational establishments such as primary and special educational schools, and the wider community” (2011, p. 283). The case study focuses on two groups, Oasis Academy students aged 13-15, and a group of students from Whitchurch Primary School aged 9-10. The study features four activities:

- There was an exhibition preview in the Art Gym Gallery, Oasis Academy, in January 2009 with invited guests, trainee teachers of secondary art and design, Oasis staff and other participating teachers and members of the general public.
- Workshops were held involving students from Oasis, primary and special schools and community groups; students would be involved in critical reflection on issues of cultural identity raised within the exhibition, as well as production of individual and collaborative artwork.
Some workshops would be implemented by the artist/author, and in conjunction with her role as Course Leader for PGCE secondary art and design with trainee teachers of art and design from Bath Spa University. Trainee teachers and supporting, participating teaching staff would all be asked to evaluate the impact of the exhibition.

Follow-up interdisciplinary activities were instigated with participating teaching staff based on ideas and issues emerging from the exhibition. (2011, p. 283-284)

The exhibition featured a variety of artworks that involved the theme of personal and sociocultural identity through the concept of appearance through “construction, manipulation, and adornment of the body within a Western context” (2011, p. 285). Two installations were also present in the Art Gym Gallery: one series of works, created by June Bianchi and writer Carol Cook, named *Scarves Reveal and Conceal*, which focuses on the use of scarves as significant artifacts of cultural identity, and another called *Strands*, an interactive installation. These installations are described as intercultural works of art, because they examine the concept of identity throughout a variety of different cultures.

The two groups of students were introduced to the works of art by the artist and asked to complete a questionnaire about the meaning and issues that the work represented and then work on collaborative art projects. Responses from both groups about the first installation, *Scarves Reveal and Conceal*, were positive as students were engaged in reflective thought about cultural differences and developed new perspectives of diverse cultural experiences (2011, p. 286). *Strands* also garnered positive reactions, in which students experienced feelings of peacefulness, relaxation, openness to new experiences and perspectives (2011, p. 287). Student participation and engagement in the art-making activities were high, and students expressed thoughts generated by the artwork through themes about cultural diversity and diverse
experiences (2011, p. 288). Furthermore, students of color felt as if they were a part of the discussion and felt that their experiences and viewpoints were heard and valued (2011, p. 288).

The conclusion of the case study reflected that students increased their knowledge, gained new perspectives, and developed respect for cultural diversity through the experience of the artwork and the subsequent activities (2011, p. 290). The use of intercultural art helped students engage with cultural mindsets and ideas different from their own. Students who engage in intercultural lessons that promote learning and interaction with culturally diverse ideas experience similar benefits to students directly interacting with others from a different community.

**Multicultural Art Education**

As a part of general education, the Civil Rights movement and the shift to multicultural education that began in the 1960’s also affected art education. Leading educators and advocates for multicultural art education saw the potential for effectively teaching about diversity in art. June King McFee and Rogena M. Degge (1977) believed that “culture is a pattern of behaviors, ideas, and values shared by a group. The visual arts are a means of communicating, teaching, and transmitting these cultural ideas, and values, thus maintaining the behaviors, ideas, and values” (1977, p. 272). They argue that art is not a universal language. While all communities create some form of art, whether it is functional or nonfunctional, the meaning and use of these pieces are inspired and understood by the culture that surrounds them. Art is an integral part of how culture is seen; its ability to communicate ideas, the perception of
self, and the themes that are important to the society. Due to these aspects of culture and art, McFee and Degge (1977) believed it was important for children to be able to bring their cultural backgrounds to the art classroom. They proposed that “each time we look at other people’s art in terms of their culture, we can get fresh insights into our own” (1977, p. 298).

Jenny C. McIntosh (1978) states that prior to the 1960’s, art teachers taught from a Eurocentric model, and art education considered students of a minority culture to be “disadvantaged” compared to students who were a part of the dominant culture. McIntosh (1978) concludes, “The Lovano-Kerr (1974) study and resultant program is one of the most extensive in art education to deal with the differences (seen as handicaps) of the “culturally disadvantaged” student” (1978, p. 17). With many different ways to teach diversity in the educational setting, McIntosh suggested an approach called the “cultural interface model.” In this model art education would not embrace assimilation, but accept diversity without muting or eliminating its unique values. McIntosh proposes, “This intertwining effect will allow the groups to interact more freely and maintain societal cohesiveness to a much greater degree than is possible with the more pluralistic models” (1978, p. 18). McIntosh applies this proposal to an example for art education.

She states:

Art educators need to give full credit to all of the world’s art. They should guarantee the individual student the right to exposure to and study of whatever types, periods, or media he so desires...art educators need to be more open to more expressive styles and aesthetic preferences than were considered proper in the past. Standards should be inclusive rather than exclusive (1978, p. 18).
The volume of art educators advocating for multicultural art education began to increase as the benefits of addressing culture in the art curriculum were beginning to be recognized.

Reasons to increase the study of culture in art education stemmed from the need to educate the community about race, ethnicity, and culture. The Civil Rights movement theoretically eliminated segregation, but did not eliminate racist actions and thoughts. Doug Blandy and Kristin G. Congdon (1988) write in their article that culturally enhanced art education programs had the ability to promote “the recognition and acceptance of cultural pluralism” (1988, p. 22). This point is exemplified in their reference to the Multi-Cultural Symposium held at Bowling Green State University in Ohio. The symposium looked to increase multicultural understanding in art education and art therapy through specific goals.

Blandy and Congdon (1988) list these goals:

1) by expanding art curriculum content to reflect the art expressions of varying cultural groups,
2) by expanding the communication skills of students, teachers, art therapists and community members to be more sensitive and aware of differing approaches to expression,
3) by exploring alternative methodologies for the presentation and understanding of the visual arts, and
4) by increasing the cultural/historical understandings of varying cultural groups and recognizing the social impact of our decision making processes (Blandy and Congdon, 1985) (1988, p. 22).

Art education has the ability to foster deeper intercultural connections between people. However, like the Multi-Cultural Symposium at Bowling Green State University, students and teachers need to be instructed in how to recognize and appreciate differences amongst community members.
While multicultural art education continues to be a large part of the curriculum implemented in preK-12 school systems, the perception of how to effectively address culture in art lessons varies. Christina D. Chin (2011) states that multicultural art education has repeatedly viewed diverse cultures as the “other” and often is taught in stereotypical ways (Chin, 2011, p. 300). While pre-planned multicultural lessons in the 1980’s were deemed helpful to incorporating cultural content into the classroom, lessons focused on copying artwork and artifacts perpetuated stereotypes, creating artwork from a western outlook with little respect for the cultures studied (2011, p. 301). She cites Banks by stating that multicultural art lessons fall into two predominant categories:

A contributions approach (Banks 1988, 1989, 2004, 2006) brings artworks into the classroom to celebrate the four F’s — food, festival, fashion, and folklore (Cai 1998) of an allegedly represented culture’s traditions. Or art educators may use an additive approach (Banks 1988, 1989, 2004, 2006) and add exemplars from other cultures to their predominantly western canon, but select and evaluate them utilizing a western gaze (2011, pg. 303).

Therefore, multicultural art education tends to be the study of a foreign culture and the differences between it and western culture. Chin (2011) posits that the focus on the differences between other cultures and western culture creates a divide and indicates western superiority rather than equality (2011, p. 305).

Chin (2011) suggests that instead of blanket statements about diverse cultures and students copying cultural works of art, students should be using culture presented in the classroom as a means to think about bigger global issues. Chin’s article aligns with Sleeter and Grant’s (1987) category multicultural education with social reconstruction. When students are learning about diverse cultures they should use their knowledge to make bigger connections to their own life and the world. With
these connections students will be able to create informed artwork that speak about “social, political…economic relations” (Chin 2011, p. 306), and other global connections. Chin (2011) believes that art lessons that engage students about global issues reduce the demeaning effects of teaching about diverse cultures inappropriately.

To better describe ways in which teachers can implement multicultural art education curricula, Chin (2013) suggests implementing a system with five dimensions for a multicultural art curriculum, based on pedagogy developed by Banks. The five dimensions are: content integration, equity pedagogy, knowledge construction and transformation, empowering school culture and social structure, and prejudice reduction. These five dimensions can be used to implement a multicultural curriculum that focuses on cultural perspectives and issues instead of studying select cultures in the community or nation that is predominately seen in the five intercultural pedagogies (Bleszynska, 2008). The dimensions are also viewed as interworking units that would ideally be used in all art classrooms rather than five separate approaches as discussed by Sleeter and Grant (1987).

**Five Dimensions of a Multicultural Art Education Curriculum.**

*Content integration.* Content integration is described as including artists and artwork from cultures that are not part of the Western, Anglo-Saxon ideology. Artwork would be based on a variety of perspectives including, “themes, issues, concepts, and theories” (Chin 2013, p. 7). In order to integrate accurate information, Chin (2013) suggests that the art teacher conduct outside research by contacting the artist or people from the culture in which the work was developed. This content
would be incorporated throughout the curriculum through studies from a diverse selection of artists. The art teacher could also communicate with teachers from other disciplines to further integrate the content (2013, p. 7).

**Equity pedagogy.** In equity pedagogy, the art teacher creates lesson procedures that would be differentiated for the students in their classroom. While it is not desirable to stereotype a student’s learning style based on culture or ethnicity, it is important to remember that all students learn differently. Equity pedagogy focuses on creating lessons that can benefit all students equally. Chin asserts art teachers should develop teaching methods based on the individual student and their personal life experiences (Chin 2013, p. 9).

**Modeling equity.** Modeling equity is a part of the equity pedagogy dimension. It discusses that art teachers need to model what they teach in their classroom. The teacher needs to be aware of the attitudes and behaviors they exhibit throughout the class. In doing so, they can model an environment that is fair to all students. The art teacher can also model equity through cooperative group activities in which students work towards a common goal and students have to work together in diverse groups. Another style of modeling equity can be seen in “live, interactive visitors” in which students are able to interact with an individual from a different culture (Chin 2013, p. 10). Lastly, assessment could be changed in order to be less competitive and more student-centered. These assessments may be based on the thoughts of the students rather than predetermined objectives (Chin 2013, p. 11).
**Knowledge construction and transformation.** Artwork that is shared with students should be a device in which students learn how to analyze the content that is depicted. In the knowledge construction and transformation dimension, students will learn to study complex issues found in the subject matter of artwork and relate to them through their own personal context. Furthermore, students will be able to deconstruct imagery that depicts or refers to stereotypes of other cultures. Students will be able to develop better understanding of opinions that are different from their own and respect differences. Additionally, students are taught that many cultures throughout the world are interdependent and actions of one culture group can greatly affect other culture groups (Chin 2013, p. 11-12).

**Empowering school culture and social structure.** This dimension works to engage students in research and reflection on social justice issues. “…students research and reflect on social issues, select and justify a stance, and are encouraged to take action on this position” (Chin 2013, p. 16). Students start to learn about democracy and activism in which they use art to make a statement about an issue about which they are passionate. In the empowering school culture and social structure dimension, students can learn that what they express matters and they can make a difference through positive actions (Chin 2013, p. 16).

**Prejudice reduction.** The prejudice reduction dimension is considered the result of the four other dimensions when they are used as a unit. Through the process of incorporating new content that has diverse themes and artists, teaching and exhibiting equity, analyzing content through a critical eye, and learning to be social activists collectively has the ability to challenge prejudice in schools. Students are
taught to view the world from other perspectives and are encouraged to act upon social justice issues about which they are passionate. Prejudice reduction would be ideally exhibited in this process by students and teachers work together to create an environment in which all students feel comfortable and valued in their school and community. However, prejudice reduction can only occur if the four previous dimensions are addressed completely and thoroughly (Chin 2013, p. 19).

Chin (2013) describes that the five dimensions are a starting point for increasing positive multicultural curriculum. She suggests that the dimensions should be incorporated into the curriculum slowly through discussions about diversity that can be inspired by the dimensions. Through discussion and gradual incorporation students will learn to think fairly about others and critically about stereotypes, resulting in an eventual decrease of prejudice thoughts and actions (2013, p. 12-18).

Christopher O. Adejumo (2002) refers to Tom Anderson (1996) who “posits that the National Standard for Art Education should reflect the interests of students from minority cultures, although not to the exclusion of the Western canon—but in an integrated sense” (2002, p. 34). While the National Standard for Art Education has been updated, the implementation of multicultural art education varies. In some cases, art teachers use multicultural art education minimally and often have their students copying cultural artifacts. In other cases, some teachers are using multiculturalism in their classrooms to engage students in learning about themselves and their specific culture. Appropriation of cultural artifacts for art projects could be a result of what Sheng Kuan Chung (2009) believes happens in museums. Chung (2009) posits:
Museums are visual repositories of history, culture, and knowledge. Cultural artifacts including images give us a sense of place and time (Muffoletto, 2001). Therefore, they afford myriad possibilities of learning about the most cherished aspects of human civilization and wisdom accumulated over time in a tangible manner. Although many historical objects are presented in the art museums because of their social, religious, utilitarian, and technological significance, they are usually approached from a formalist standpoint and displayed as fine art objects in a decontextualized fashion (2009, p. 33-34).

Confusion experienced by art teachers often occurs because of the way in which artworks or artifacts are displayed in museums. Teachers remain unaware of meaning or true function of the objects because they are taken out of the context of their environment and true purpose. Instead of being viewed in their original context, artwork or artifacts are viewed based on the formal principles of design. Chung (2009) suggests that art teachers work closely with museums and other sources of cultural information to gather detailed knowledge before teaching students about a culture and its artifacts (2009, p. 34).

Art is a course of study that can allow students to develop cultural pride, and create artwork inspired by their lives. Implementing multicultural education allows students a form of expression in their artwork, and enhances critical thinking skills and collaborative work. Jacqueline Chanda (1992) argues that by adding multiculturalism into the art curriculum students will have more appreciation for themselves and the people around them. Furthermore, fostering an environment in which students’ views and experiences are important can allow projects to be personalized. This change in thinking about the art classroom environment also modified how art education was taught. Gilbert Clark (1985) believed that art education had the ability create a global environment within the classroom. He states:
As art teachers, we are in a particularly favorable position to contribute to the goals of global education. We can, very easily, bring art created in all parts of the world into our classrooms. By doing so, we communicate that art is international and not restricted to any particular culture or nation. As we share art images created throughout the world with our students, we can call attention to the fact that art is a global enterprise. People make art everywhere in the world both as children and adults, and artists everywhere express their local and regional concerns in an atmosphere of international awareness (1985, p. 4).

Theories much like Clark’s (1985) suggest that exposure to more than a Eurocentric model could influence students to think of themselves as part of a global community. He encourages art teachers to ask students to make artwork about their ethnicity and cultures. In this way, students are able to express who they are, but also feel important within their community. When students embrace their own culture in their work, they are able to share these aspects of themselves with their peers and develop sensitivity for others and their cultural backgrounds (1985, p. 4). Clark’s views are still relevant in contemporary pedagogy about multicultural art education. Melanie Buffington (2014) states in her article that in order for students to become invested in projects, teachers and students must create an atmosphere where students have control over their art making rather than engaging in a teacher-solved project. Buffington cites Ladson-Billings (1995) and her criteria for developing a culturally relevant curriculum:

Culturally relevant pedagogy rests on three criteria or propositions: (a) students must experience academic success; (b) students must develop and/or maintain cultural competence; and (c) students must develop a critical consciousness through which they challenge the status quo of the current social order (Buffington, 2014, p. 10).

These criteria reiterate that students must feel that they are important in the classroom to be successful. Buffington states that multicultural art education should
not focus on teaching many different cultures and copying artifacts and artwork. Diverse cultures should instead be addressed as a way to help students comprehend the differences and similarities that occur in a variety of cultures, and be inspired to reflect on their own culture (Buffington, 2010, p. 10). “This could lead to an art making project in which students are able to seek out unique approaches and create works that respond to their own cultures” (Buffington, 2010, p. 10). Furthermore, when the art classroom is focused on the students and their knowledge of their own cultures, students gain better insight into other cultures and can help both peers and teacher learn valuable and valid information (Buffington, 2010, p. 10).

Integrating multiculturalism allowed for art educators to develop ideas on how to expand from art making to critical thinking that focused on issues from a personal to a global scale. While interdisciplinary efforts were not unfamiliar to education, these efforts allowed for art teachers to reinforce other subjects through reading, writing, and discussion of universal topics such as life and death (Ballengee-Morris & Stuhr, 2001). Christine Ballengee-Morris and Patricia L. Stuhr (2001) believe the purpose of multicultural art education is to help students develop respect for themselves, others, and democracy, which directly relates to their lives. Ronald W. Neperud and Patricia L. Stuhr (1993) also discuss that individuals have different perceptions of culture and what it means to them. In a study of Wisconsin Indian art viewed by Indians and non-Indians, Neperud and Stuhr examined how cultural art and artifacts are viewed and valued differently. The results indicated that artwork is viewed differently by people who are a part of the culture in which the work was created when compared to the views of those and those who are not a part of the
creating culture. Values are inherently different because of the way the artifacts are perceived to be created or used (Neperud & Stuhr, 1993, p. 249). Neperud and Stuhr’s research suggests that multicultural art education has the ability to teach students about diverse perspectives and learn about why it is important to respect such diversity.

It is evident that throughout the history of art education, culture has been an important component to the development of ideas and concepts. However, as the unique culture that is found in schools continues to evolve, many question how culture is truly impacting students. Why is it really important for there to be a multicultural art education?

Patricia Tarr (2003) discusses how students in American schools typically are not allowed to be the cultural voices within their schools. The climate is already set within the schools’ policies and lesson restrictions, consequentially limiting the ability for the child to develop creativity. She asks “If children are to be creators of culture, and their interests, theories, questions, concerns are to become part of school life, how can we set the stage for that to happen?” (2003, p. 9).

Multiculturalism, especially in art education, is designed to increase the importance of the identities of students in the classroom and others throughout world. It has been postulated that introducing themes and ideas about the multiculturalism of the world, nation, community, classroom, and self allows students to connect with one another. Nancy A. Bacon and Gerrit A. Kischner (2002) believe that having students work together and experience activities related to the underlying themes of multiculturalism discussed above creates a needed community in the classroom, in
which students are constantly learning about the immediate world around them while simultaneously learning to respect their peers as well as people in other parts of the community, country, and world.

While the topic of multicultural art education in this document is dedicated to studies of culture and ethnicity, Ballengee-Morris and Stuhr (2001) suggests multiculturalism recognizes that ethnicity is important, but also recognizes the importance of “physical and mental ability, class, gender, [sexuality], age…religion, geography…and race” (Ballengee-Morris & Stuhr 2001, p. 10). Relating art projects to diversity as defined above creates tolerance and respect for all types of people. Diversity enables students and teachers to recognize that all people are equal and have valid views and life experiences that may differ from their own.

A positive student’s perception of the diversity of his or her peers is helpful in creating equality within a school. Najuana Lee (2012) states that studying others’ culture and experiences can help students grasp that their peers may have different approaches or views that are equally valid to their own (Lee 2012, p. 48). Lee emphasizes that differences should be addressed, rather than continuing to operate in a society that ignores differences amongst individuals. The continual growth of diversity within society creates the urgency to address the need for understanding, empathy, and respect for others (2012, p. 49).

Urgency to address diversity does not only pertain to students, but also to art teachers and administrators. While student diversity is increasing in schools, the diversity amongst staff has grown less steadily. Teachers must be able to recognize what expectations they have for all of their students and be dedicated to the
achievement of all of their students. Art teachers have the ability not only to create lessons that challenge students to think critically and fairly, but also to create fair expectations for the success of all students. Lee believes that lessons focusing on individuality and social justice issues create better connections and a level playing field for students to succeed, gain confidence in themselves, and make emotional connections with their art work (Lee 2012, p. 50).

Projects that use open ideas cannot be implemented effectively without dialog existing between students and teachers (Chin 2011, Buffington 2014, Lee 2012). “Students and instructors often bring preconceived ideas, attitudes, and beliefs related to race with them into the classroom” (Lee 2012, p. 51). In order to create effective and sensitive dialog the teacher must set guidelines so students develop collective ideas that are open-minded and inclusive to the class. Lee creates conversations around what she poses as an investigation, in which students study the topic being discussed as if they are investigating a crime scene. In this way, students gather information and then share their thoughts with the class in a discussion setting. Students talk about their investigation and their findings with one another without judgment and gain insight from others’ perspectives (2012, p. 51).

**Multiculturalism vs. Interculturalism**

Portera (2011) cites Abdallah-Pretceille (1990), who describes multiculturalism as the existence of two or more cultures respectfully living side by side. However, these entities are not inclined to interact in any way, apart from learning about each other’s cultural traits. Portera (2011) describes interculturalism as the “interactive integration” of cultures. “Interactive integration” means that the
different groups not only live side by side in a community, but also create a community in which there is a “…constant exchange of ideas, rules, values, and meanings” (2011, p. 17).

With divided ideals of multicultural versus intercultural education, the question remains whether one is more conducive in school systems than the other. On one hand, multiculturalism has been described by Portera (2011) as the “most successful method to date: Human beings with ethnic, cultural, and religious differences decide to live together in mutual respect and understanding” (p. 16). This success has increased positive perceptions of culture in teachers and students in all areas of the world; however, as with any theory or pedagogy there are “traps.” The advent of multiculturalism helped societies develop understanding and respect other cultures, but did not attempt to change the way that immigrants were integrated into society. Portera (2011) asserts that there are two types of integration: primary and secondary.

Portera (2011) explains:

*Primary integration* means a stage when immigrants, despite strong feelings of nostalgia for their native environment, begin to internalize the values of their new country and adapt to their new lifestyle in the host country. On the other hand, during *secondary integration*, people get rid of their native culture and internalize languages, values, rules, and social norms of their host country” (2011, p. 17).

Interculturalism, widely adopted in Europe, has seen success in which their educational systems began to change significantly. It is believed that the interculturalism model creates “opportunities for personal and common enrichment. A person from a different ethnic group with a different culture poses a positive opportunity, a chance for discussion and study of values, norms, and ways of
behavior” (Portera 2011, p. 20). While intercultural education embraces different, and some suggest, an increasingly dynamic field of culture, it is not without its own “traps.” Portera (2011) discusses that it is not unusual for students to want to choose whether they embrace their cultural past or trade for the new culture of their host country. If a student decides that they would rather celebrate the culture of their new home, intercultural education could create a burdensome reminder that they are from a different place or people from that which surrounds them. Children want to fit in. It is often important to them to be identified with the majority culture.

Similarities between Sleeter and Grant’s (1987) five approaches, Bleszynska’s (2008) five paradigms, and Chin’s (2013) five dimensions of art education indicate that intercultural and multicultural pedagogies can work together as a unit. These approaches discuss the differences within multicultural and intercultural pedagogies, but also indicate ways in which they can be used to create better cultural curricula. Therefore combining multiculturalism with interculturalism could be beneficial. Multiculturalism provides the basis for providing insight and develops respect for similarities and differences in a variety of cultures. Interculturalism allows for a diversified group situation to become a community based on the interactions and the sharing of cultural traits amongst the diverse body of individuals. This is significant for education, because it allows students to appreciate the people that surround them, but also learn to share ideas and collaborate in everyday situations.

A multicultural and intercultural approach could be implemented similarly to a tiered strategy. Roger Tomhave (1990) believes that a successful way to implement a multicultural model would be through different levels that build upon one another.
Tier one would be national and state mandates that focus on the inclusion of the ethnicities present in United States schools. Tier two would consider local populations and creating an environment in which all students feel important and positive about their presence and role in the curriculum. Tier three uses cross-influences in culture, where students understand that our culture positively influences other cultures, as other cultures positively influence ours. Finally, tier four creates an understanding that there are ranges of human experiences that are equally valid.

Through this tiered system, a multicultural/intercultural approach could be implemented on a local scale, but also gradually increase it to a national, and eventually a global scale. On a global scale, students would be able to create interactions with other students in other areas of the world and gather understanding of and respect for their experiences, thus creating a global community that, ideally, would have potential to influence these students’ interactions with others throughout their lives.

While there are many valid approaches to multicultural art education, the multicultural and intercultural approach can be tailored to the 21st century. Presently, people are more connected than ever through technology. Through a multicultural/intercultural approach to art education, students can learn how to use technology to make positive connections with other people who are apart of different cultures. While it is impossible to learn a culture in specific depth, these direct interactions are important to create respectful relationships throughout the global community.
State Mandates

The presence of culture in art education has been an important development since the 1960’s, and has been a prominent addition in developing standards for art curricula across the commonwealth of Virginia. State mandates for art education have examined the significance of culture and why these aspects of education are necessary to address. While standards focused on cultural content have continued to increase, their presence still remains infrequent, even in the most recent Virginia Standards of Learning (SOL’s).

In 1999, Virginia art educators reworked the art standards to update outdated requirements. In these revised 1999 art standards for preK-12 art courses, culture is addressed minimally. These visual art standards address culture with a multicultural mindset, creating an environment for increasing knowledge about diverse cultures through visual art curricula, but don’t stretch far beyond that point.

Following are examples of standards addressing cultural content for the Art Foundations, also known as Art I, high school art courses:

AF.10: *The student will recognize and identify works of art according to medium, period, style and artists.
Descriptive Statement: This is accomplished by viewing, through slides and reproductions, the works of several major artists from distinctly different cultures or schools of art. This involves describing and analyzing differences and similarities observed in such styles as Renaissance, Romantic, baroque, impressionistic, Surrealist, and photo-realistic.

AF.13: The student will identify and discuss relationships between a culture and its art.
Descriptive Statement: This includes the study of at least one culture and its art related to the political, economic, technological, and religious climate of that culture.

AF.14: The student will identify and appreciate local cultural sources and folk art objects.
Descriptive Statement: The focus is on folk art, utilitarian objects, the community environment (landscape and architecture), and the works of local professional artists and craftsmen.

Three out of 18 standards of learning for Art I distinctly reference learning about different cultures and their influences on the community. AF.13 is the only standard in Art I to require students to research and discuss cultural diversity. AF.14 focuses more specifically on local culture, but does not necessarily relate to all students in the classroom, nor does it address cultural diversity.

State mandated standards have continued to evolve since the 1999 revisions. In 2001, No Child Left Behind (NCLB) was instated as federal education policy. Due to NCLB, the Virginia standards of learning were revised in 2006. Revisions included state standards that featured cultural content more frequently throughout elementary, middle, and high school art education.

Examples of revised 2006 state standards are described as follows:

2.22: The student will discuss the ways that the art of a culture reflects its people’s attitudes and beliefs.
7.24: The student will compare and contrast personal experiences with the life experiences depicted in works of art from other cultures.
AIII.7: The student will use knowledge of art styles, movements, and cultures as inspiration to produce works of art.

The 2006 revised standards include the word “culture” throughout the K-12 standards 38 times; however, cultural content was mandated inconsistently throughout the grade levels. For instance, elementary visual art standards gradually increased cultural content throughout the K-5 experience. However, in the middle grades, visual art standards focusing on cultural content dropped drastically, only being addressed once or twice in each grade level. In high school, Art I features only
one specific standard that focuses on cultural content. There is only one visual art standard in Art II that mentions cultural content. Visual art standards focused on cultural content significantly increases in Art III, and then falls to only two visual art standards for culture in Art IV.

Furthermore, visual art standards related to cultural content, especially for elementary students, focused on studying or copying styles of artwork or artifact found in the histories of diverse cultures. Contemporary thought about diverse culture and the influences of different cultures on one another largely are focused in Art III in the eight visual art standards dedicated to cultural content.

The visual art standards in Virginia were again revised in 2013. While there was not a dramatic shift in the use of cultural content in the visual art standards, there was less focus on aspects of culture than in the 2006 visual art standards.

Following are examples of the 2013 revised state standards for visual arts for K-12:

2.13: The student will compare works of art, elements of architecture, and artifacts of other cultures with those of their culture.
7.11: The student will analyze how art and culture influence each other.
AIII.11: The student will research and analyze artists, art styles, and cultures that inspire personal works of art.

In the K-12 visual art standards cultural content was specifically stated 26 times. Again, cultural content increased through elementary school. However, the fifth grade visual art standards drops from six standards focused on culture in 2006 to only one in 2013. It also appears that there is even less emphasis on culture in the middle school standards. In the 2006 standards, sixth through eighth grade had four standards that focused on culture. In 2013, only seventh grade had two standards dedicated to
cultural content. Even the large amount of emphasis in Art III in the 2006 standards decreased in 2013 from eight to two standards.

The decrease in standards could result from a decrease in the number of standards for each grade level, and an increased focus on personal development of identity and 21st century skills (critical thinking, communication, collaboration, and creativity). While it is important for students of all ages to develop a positive identity and 21st century skills, it is also important to discuss culture within the classroom. Developing interdependence within global communities makes it imperative that students learn how to relate to those who have different experiences from their own, and in turn be able to collaborate with others effectively. Students also will benefit from learning how to communicate well in all types of circumstances, while being able to think critically when solving problems in a global context.

It would seem that the varying emphases and focuses on culture in the various visual arts states standard documents would make it difficult for teachers to teach their students with an appropriate, cumulative and sequential multicultural and/or intercultural curriculum. There has simply be too little time and attention devoted in the standards to the theme of developing multicultural and intercultural competences among the K-12 students of Virginia. Therefore, Chapter 3 will outline the methodology used to determine current art teacher understandings and practices related to the delivery of multicultural, and/or intercultural art education in Virginia.

Multicultural and intercultural education are very similar concepts but anticipate different outcomes and goals. Despite these differing goals, these two types of cultural education have enhanced cultural understanding, empathy, and respect.
The literature review has inspired questions about both multicultural and intercultural education. These questions are addressed through the electronic survey described in Chapter 3. The survey questions addressed and their subsequent responses from the art teachers of Virginia are expected to provide insight into multicultural art education in commonwealth.
Chapter III
Methodology

Design

Given the literature review’s substantive focus on multiculturalism, interculturalism, and the resulting impact on art education, it is quite clear that the understanding and practice of both approaches can vary greatly depending on the perspective of the educator (Bleszynska 2008, Chin 2013, Clark 1985, Sleeter & Grant 1987).

To better determine how Virginia art educators perceive multiculturalism (and indirectly, interculturalism), I developed an online survey that was disseminated to members of the Virginia Art Educators Association (VAEA). A series of twenty-three questions focused on aspects of multicultural art education comprised the survey. The type of questions included were multiple choice, numerical rankings, drop down box selections, and open-ended responses (Appendix A). The nature of the electronic survey is not intrusive nor does it impose more than minimal risk to participants. Anonymity of the survey participants was strictly maintained.

The survey results are anticipated to serve as a tool to provide clarification to questions about multicultural art education in contemporary schooling. While the content of the survey is not affiliated with the VAEA, results were shared with the association to also provide them with basic ideas of how multicultural art education is being interpreted and used within the Commonwealth of Virginia.

Multiculturalism is the predominant term used throughout the survey because of its familiarity amongst art educators. Interculturalism, while a large part of my
research, is a less recognizable term in education in the United States. Even though interculturalism is not the focus of the electronic survey, questions revolving around it have been added in an effort to gain a perspective on the collective knowledge of interculturalism.

**Context and Sample**

The research population was K-12 art educators who are VAEA members. There were 926 members currently in the VAEA. The goal was to receive completed surveys from at least ten per cent of the association's population, about 93 members (NAEA, 2015). The survey was sent to Virginia art educators in order to investigate how multiculturalism might be used in art classrooms. This research population is known as a convenience sample. Arelene Fink (2009) explains that a convenience sample utilizes a group of people that will be interested in completing the survey and are an available resource to the researcher. Since the survey attempted to gain knowledge about Virginia art educators’ practices, the VAEA was a convenient choice as both an appropriate population and an adequate sample size.

Select questions on the survey requested demographics information of the art educators’ school districts in order to find correlations between uses of multicultural art education and the areas in which teachers are located. Other factors that were surveyed were courses and level of schooling the art educator received in their teacher preparation programs; their understanding of multicultural art education through a response question about multicultural lessons; the priority of multicultural aspects in the classroom; and how art educators use multiculturalism in their art classrooms. Through these questions, I attempted to create a clearer sense for how the
concept of multicultural art education is currently being interpreted and implemented by practitioners within select schools throughout the commonwealth.

**Instrumentation**

The methodology used in the study was an electronic, cross-sectional survey. The survey was created through the online survey generator, Qualtrics. Online surveys are convenient for researchers because they can be disseminated through e-mail. Anonymous data is collected on the survey generator website. James Madison University provides availability for all students to use Qualtrics once they have been trained. This availability allows for minimum cost to create and conduct research through an online platform.

The survey was designed to gather general information about an art educators’ use of multicultural education, as well as general information about their knowledge and the possible use of interculturalism in their art classrooms. Questions required both numerical and written responses from participants. Therefore, the survey was analyzed through quantitative and qualitative methods.

Fink (2009) suggests choosing question types based on the following reasoning:

Choose open-ended questions when you want to give the respondents the opportunity to express opinions in their own words and you have the interest in and resources to interpret the findings (p. 17).

Choose closed questions for their relative ease of scoring, analysis, and interpretation. Close questions can be difficult to prepare because they require that all respondents interpret them the same way and that all relevant choices are included, mutually exclusive, and sensible (p. 17).
In order to gain an adequate amount of information from each participant, questions were developed in a way that would maximize clear interpretations. An effective strategy for developing questions is suggested by James H. MacMillan (2004):

- Word questions carefully. To be confident of the validity of the results from a survey, the researcher needs to write the questions so that they are clear, understandable, and unbiased. To accomplish these goals the questions should:
  - Use every day, common terms and avoid jargon
  - Be short and simple
  - Be grammatically correct
  - Not be biased or leading
  - Use the same scale for all questions if possible
  - Use consistent wording and leading phrases
  - Not being double barreled (p. 195-196).

The electronic survey was designed so that it could be completed all at once and in a short amount of time, approximately 15 minutes. In order to meet this timeframe, it was imperative that the respondents could interpret and respond to the survey questions easily.

**Basis for Survey Questions**

The use of an electronic survey allowed me to better comprehend the use of multicultural education in Virginia art educators’ classrooms.

The questions created for the electronic survey were based on the following topics developed from my literature review:
Questions addressing basic information and demographics. Questions 1 through 4 addressed the basic information that the participant is requested to provide about themselves and their school. This section was designed to help clarify the number of years the participant has taught art; the levels of school the teacher does the majority of their teaching; their school district; and their level of education. This information helps establish the participants’ experience level and the type of area in which they teach that could provide possible insights into their use of multicultural education. Response methods for these questions are drop-down boxes, multiple choice, and open-ended responses in order to best accommodate for the variety of situations and experience levels of the participants.

Questions addressing teacher preparation program. In the literature review, Nagai (2004) asserts that teachers are underprepared to teach a multicultural curriculum because they have very little training in their teacher preparation programs. To assess this claim in relation to the training of art teachers in Virginia, the survey addressed the participants training in multicultural education in both their general education and art education courses. Questions 5, 6, and 7 specifically asked whether they were exposed to multicultural courses or content. Responses for these questions are quantitative. Participants were asked to estimate how many courses they
took in their teacher preparation program that addressed multiculturalism. Responses were collected through a drop down box with number ranges from which the participants selected a quantity from 0 to 11+ courses in multicultural training.

**Questions addressing lessons created with cultural content.** To comprehend the use of multiculturalism in the art education curriculum, participants were asked to answer several quantitative questions and one qualitative question about the lessons they plan for their students. Questions 9 through 12 address the general number of lessons created and how many lessons they prepare that address multicultural dimensions in the curriculum and classroom. Questions 9, 10, and 11 are quantitative responses in the form of a drop-down box. Participants were able to select a numerical response between 0 and all lessons.

An open-ended response question requested that participants respond with an example of a lesson they have created that includes multicultural content. Participants were allowed to describe one of their lessons that exemplified an effective use of multiculturalism. Through this question, I strive to be able to create correlations between their usage and interpretation of multiculturalism.

**Questions addressing perceptions of multicultural art education.** Several questions asked the participants to respond with their perceptions of multicultural art education. Questions 8, 13, 14, and 15 asked the participant to respond to qualitative questions by selecting answers that fit their ideas and understandings of multiculturalism. The responses are recorded through numerical rankings, multiple choice, and Likert style strategies. Questions requested participants to select
characteristics of societies with a focus on multiculturalism; which aspects of a multicultural education are most important; what hinders establishing a multicultural art curriculum; and their feelings on how realistic multicultural art education is in conjunction with other teaching responsibilities.

**Questions addressing interculturalism.** Questions 16 through 21 followed a text block describing interculturalism as “…the integration through which children learn about a variety of cultures at the same time and create connections between these cultures.” The questions that follow are based on ideas of intercultural curriculums and what makes them intercultural, i.e. lessons that address two or more cultural values or beliefs in one lesson; collaborative projects; embracing the values of the students; and embracing students who are English Language Learners. Responses were recorded in multiple choice, drag-drop, and drop-down box formats.

**Additional response questions.** The last two questions, 22 and 23, were optional response questions. Question 22 asked the participant to leave any additional comments, suggestions, or thoughts about multiculturalism. In addition, the respondent was also asked to leave their e-mail address if they wished to receive anonymously tabulated results of the survey after the study was completed.

**Pilot Test**

After the survey questions were developed, the completed document was reviewed by the VAEA Executive Board. Suggestions of the Executive Board were implemented to strengthen survey questions. In order to test if the survey was accessible the survey was piloted. The survey was sent to three university professors,
two practicing art teachers, and one undergraduate art education student at James
Madison University who is a member of the VAEA and NAEA. The six pilot
participants gave suggestions to further improve responses, layout, and design of the
survey. The survey was also reviewed by James Madison University’s Internal
Review Board (IRB). Approval to disseminate the survey was obtained in early
January 2015.

Data Collection

The survey was disseminated in February 2015 through the VAEA Listserv.
Participants’ responses were collected using Qualtrics. The Qualtrics software
allowed the responses to be collected anonymously within the account created for the
online survey. The survey responses were labeled with IP addresses that were
organized by the date in which the survey was completed. The survey did not include
any forced answer questions. Therefore, all completed questions were recorded and
included in the aggregate data. During the data collection some of the participants
contacted me to share that the drag-and-drop feature on the online survey was not
working properly. The question(s) that the participant(s) had technical difficulties
answering were discarded from their completed survey.

Data Coding and Analysis

Given the survey recorded both quantitative and qualitative responses, data
was analyzed in a variety of ways. For quantitative data, basic metrics such as mean,
median, and mode were used to interpret the responses collected from the number-
range, multiple choice, and numerical ranking questions. Some questions were cross-
referenced to check for correlations between responses. The open-ended response questions were analyzed using qualitative methods of emergent coding. The codes were based on reoccurring words, phrases, and main ideas reported in the written responses of the participants. Each response was then categorized under the codes that emerged from the data.

**Validity and Reliability**

To ensure that the data collected was valid, collected answers were analyzed to see if correlations occurred between related questions. Relationships were specifically looked for in the categories: questions addressing perceptions of multicultural art education and questions addressing lessons created with cultural content. Questions that were analyzed for correlations looked for answers that had similar answering patterns that related to the participants general beliefs throughout the survey.

Reliability was ensured by examining the completed survey of individual participants. Each survey was analyzed to clarify that answers selected matched the opinions expressed by the participant consistently. Responses that did not logically follow a consistent thought were scrutinized and/or discarded if it did not appear to be a reliable source of information.
Chapter IV

Analysis of Data

Introduction of Overall Results

The findings and data analyzed from the survey, Multicultural Art Education Survey, will be discussed in this chapter. The survey was disseminated to the 926 VAEA members throughout the Commonwealth of Virginia. They survey was first implemented in February and then again in April, resulting in a total of 82 responses.

The analysis of the data will be presented through detailed descriptions of results from each question on the survey. The analysis of the questions will be divided into three groupings: teacher demographic questions, multicultural content, and intercultural-inspired questions. Each question has been analyzed using quantitative and qualitative methods.

Analysis of Question Responses

Teacher demographic questions.

Question one: How many years have you taught art?

All 82 participants responded to question one. Of the 82 respondents, 15% reported that they were preservice teachers, 22% have taught 1-10 years, 34% reported that they have taught 11 to 20 years, 26% have taught art for 21-30 years, and 15% have taught 31 years or more.
Table 1: How many years the respondents have taught.

The majority of teachers have taught from 11 to 20 years which, based on the literature review, could alter the way in which they include multicultural content in their art education curriculum. If the majority of respondents received their degree 11 to 20 years ago, their teacher preparation program most likely included multicultural art education content that emphasized introducing and copying artwork from diverse cultures. Multicultural art education that focuses on increasing awareness of self and peers was not a later development, but with the conflicting approaches to multicultural education (Sleeter and Grant, 1987), more participants might have
adopted a focus related to teaching about specific cultures rather than incorporating self-awareness as part of multicultural instruction.

**Question two: At what grade level do you do the majority of your teaching?**

Out of the 82 respondents, 44% have taught mostly elementary school, 32% have taught mostly high school, and 27% have taught mostly middle school. The remaining categories that could be selected were higher education (10%), preservice teaching (5%), and supervision/administration (5%).

![At what grade level do you do the majority of your teaching?](chart)

Table 2: The level at which respondents have done most of their teaching.

The majority, approximately 74% of the participants who responded, are teachers who the majority of their teaching years in elementary, middle, or high school in private or public schools. For respondents who teach in public schools, these findings suggest that the following results are mainly based on the responses of
practicing teachers who are, implementing the Virginia state standards, and therefore are required to address some form of cultural content in their art curricula.

**Question three: In what school district in Virginia do you teach art?**

Question three asked participants to write in a free-response question box the district in which they teach art. Responses varied around the state. 76 respondents answered this question. The most responses were from Fairfax County with 10 participants, followed by Chesterfield County with 8 responses.

![Map of respondents from electronic survey.](map_image.jpg)

Figure 1: Map of respondents from electronic survey.

The majority of the responses were located in the Northern Virginia Region, the Central Region, and the Tidewater Region of the VAEA. These regions of the state are more heavily populated than the Blue Ridge Region and the Southwestern Region and may be the cause for higher response rates.

Presumably, areas with higher populations, especially around the metropolitan area of Washington D.C., may experience populations with higher diversity because
of higher population, and proximity to the nation’s Capital. Due to this possibility, teachers in these areas may be invested in multicultural content due to goals set by the school district. For instance, Fairfax County Public Schools (FCPS) has the highest number of participants from one area. However, in FCPS, students have specific goals that focus on developing cultural competence (FCPS website, 2014). Students are expected to learn and respect diverse cultural identities, and teachers are expected to effectively teach cultural competence.

*Question four: What is the highest degree you have earned?*

The percentage of teachers who selected each degree are represented in the following list:

<table>
<thead>
<tr>
<th>Degree</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>BA</td>
<td>10%</td>
</tr>
<tr>
<td>BS</td>
<td>5%</td>
</tr>
<tr>
<td>BFA</td>
<td>23%</td>
</tr>
<tr>
<td>MA</td>
<td>17%</td>
</tr>
<tr>
<td>MAT</td>
<td>7%</td>
</tr>
<tr>
<td>MFA</td>
<td>5%</td>
</tr>
<tr>
<td>MIS</td>
<td>10%</td>
</tr>
<tr>
<td>MAE</td>
<td>13%</td>
</tr>
<tr>
<td>EdD</td>
<td>4%</td>
</tr>
<tr>
<td>PhD</td>
<td>6%</td>
</tr>
</tbody>
</table>

Table 3: List of percentages of degrees earned by respondents.

In the comment section at the end of the survey, a few teachers listed degrees that were not listed such as M.Ed. and MS. Ed. The majority of participants, 23%, responded that the highest degree they have earned was a Bachelors of Fine Arts. The second most frequent response was a Masters of Arts, selected by 17% of participants as the highest degree they have earned.
Multicultural content questions.

Question five: During your teacher preparation program, did your educational experience include multicultural approaches to education?

81 respondents answered question five. The majority of the participants, 67%, indicated that their teacher preparation program offered information and approaches to multiculturalism.

Table 4: Did respondent’s teacher preparation program include education on multicultural approaches.

More than half of the participants indicated that their teacher preparation program addressed multiculturalism in the art classroom. This finding suggests that the majority of practicing teachers in Virginia were taught about multicultural art education in their teacher preparation program, and therefore should be
knowledgeable about the benefits of a multicultural art education curriculum. This increases the likelihood that these participants would feel multicultural education is important to them and their students.

**Question six:** During your teacher preparation program, how many courses did you take which included a focus on cultural diversity in education?

Question six expands from question five regarding multicultural approaches presented in the participant’s teacher preparation program. 81 teachers responded to question six. From the responses 47 participants indicated that they took 0-1 courses in which the content focused on cultural diversity, 30 responded that they took 2-4 courses, and 4 indicated that they took 5-7 courses.

![Courses in teacher preparation program that focused on cultural diversity in education](chart.png)

Table 5: Courses that focused on cultural diversity in teacher preparation program.
Of the respondents who answered question five, 27 of the participants selected ‘no’, indicating that they did not have multicultural training in their teacher preparation program. If 27 of the participants were subtracted from the 47 who answered 0-1 courses in question six, then the results would suggest that 20 participants had one course that included a focus on cultural diversity in education. This result suggests that the majority of participants’ teacher preparation programs emphasized or valued multicultural education, and may have developed a deeper understanding on how to implement multicultural content into their curriculum.

*Question seven:* During your teacher preparation program how many art education courses did you take that included discussion on cultural diversity?

79 respondents answered question seven. 31 answered that 0-1 of their art education courses included discussion on cultural diversity in the art classroom, 35 responded that they took 2-4 courses, 10 indicated that they took 5-7 courses, 2 indicated that they took 8-10 courses, and only 1 indicated that they took 11 courses.
Table 6: Art education courses that included discussion on cultural diversity.

It is apparent through these results that many of the art education courses that participants took at least touched on multicultural content. With 35 participants indicating that they took 2-4 art education courses that included content on cultural diversity, it is more likely that they have strategies to include all students and make them feel like an important part in the art classroom.

*Question eight: What components do you believe contribute to creating a diverse community? Select all that apply.*

Participants were able to select more than one answer to complete question eight. The choices that were available included: race, ethnicity, class, socio-economic status, gender, and sexuality. 81 respondents answered question eight. Race, ethnicity, socio-economic status, and gender each received between 90 to 98% of participant
responses as components that contributed to a diverse community. Class was selected by 78% of respondents, and sexuality was selected by 83% of respondents.

Most participants believe that race, ethnicity, socio-economic status, and gender are the most important components that contribute to cultural diversity. Fewer selected class and sexuality. This could be because class and sexuality are closely related to socio-economic status and gender, which may have been considered interchangeable to some participants.

The data suggests that most participants believe that cultural diversity is more than just race and ethnicity and includes many categories of individuals as part of cultural diversity. This indicates that participants are, in general, open to the diversity of their students and may be more willing to recognize the benefit of including diverse content in their art education curricula.

**Question nine: In general how many lessons do you plan for one grade level for the year?**

To answer question nine, respondents selected a number range via a drop-down box. 80 respondents answered question nine. 5 indicated that they plan five or less lessons per year for one grade level, 46 indicated that they plan 6 to 20 lessons per year, and 30 indicated that they plan 21 or more lessons per year.
Table 7: Lessons planned for one grade level for the year.

This question was intended to help comprehend how many lessons per grade level teachers plan per year, in order to correlate with other responses relating to lesson plan development in terms of multicultural content. Question nine asks participants to respond with the average of lessons they plan for one grade level, while the other questions do not specify the average of lessons planned for one grade level. However, data from this question helps pinpoint how many lessons the participant is creating on average. 46 participants indicated that they plan 6 to 20 lessons a year for one grade level. This appears accurate for the number of lessons that would be planned by elementary, middle, and high school levels teachers with elementary teachers planning more lessons and high school planning less.
*Question ten: On average, how many lessons do you plan that integrate multicultural content or concepts per year?*

Respondents were asked to select a number range via a drop-down box for this question. 78 respondents answered question ten. The data shows that 23 respondents plan five or fewer lessons that integrate multicultural content per year, 45 respondents plan 6 to 20 lessons per year, and 10 respondents plan 21 or more lessons per year.

![Bar graph showing lessons planned that integrate multicultural content per year.](image)

Table 8: lessons planned that integrate multicultural content per year.

Results from question ten indicate that most of the teachers are planning 6 to 20 lessons a year that integrate multicultural content or concepts per year. This could possibly correlate with the question nine, which would indicate that most of the teachers are incorporating multicultural content in their lessons on a regular basis.
Question eleven: On average, how many lessons do you adapt to fit the diversity of the students in your classes each year?

80 respondents answered question eleven by selecting a number range via a drop-down box. Of those who responded, 23 selected that they adapt 5 or less lesson plans per year to fit the diversity of their students, 25 indicated that they adapt 6 to 20 lessons per year, 10 indicated that they adapt 21-39 lessons per year, and 23 responded that they adapt all of their lessons.

Table 9: Lessons adapted to fit diversity of students.
Most of the respondents indicated that they adapt 6-20 or all of their lessons to the diversity of their students. This suggests that most of the participants are thoughtful about the students they have in their classroom and are willing to adapt their lessons to accommodate for diversity.

_**Question twelve: Please give an example of a lesson that you feel integrates cultural content.**_

67 respondents provided an example of a lesson plan that integrated cultural content. The responses were coded into five categories: (1) artwork about self and personal cultural experiences, (2) learning about other cultures which inspire student artwork, (3) making artwork by copying styles and artifacts of other cultures, (4) studying other cultures with no art making indicated, and (5) misses the mark.

18 responses were coded into category one, artwork about self and personal cultural experiences. 20 responses were coded into category two, learning about other cultures and inspiring student artwork. 10 were coded into category three, making artwork by copying styles and artifacts of other cultures. 15 responses were coded into category four, studying other cultures with no art making indicated, and 3 responses were coded into category five, misses the mark.

The coded data suggests that most of the participants are teaching about cultures, but using the content learned to inspire students to create their own artwork rather than copying. In addition, many of the participants indicated that they created lessons that focused on the students’ own personal identities and experiences. These results imply that most participants are focused on the development of the students.
rather than increased knowledge of specific cultural facts or recognition of historical cultural artifacts.

**Question thirteen:** What do you think are the most important aspects to include in a multicultural curriculum? Drag and drop in order from 1 (most important) to 10 (least important).

76 respondents completed question thirteen. Respondents were asked to prioritize ten aspects of a multicultural curriculum from most important to least important. The ten aspects that participants were asked to prioritize were:

- Content related to students’ lives
- Development of empathy in students
- Providing a broader view of the world
- Student understanding of a variety of cultures
- Inspiration for students
- Anti-bullying
- Diversity of cultural topics
- Increasing productivity in the classroom
- Engaging stories and ideas
- Students’ cultural heritage is positively reflected in the curriculum

The ten aspects were listed in the order above. While responses varied, the correlation of answers predominately fell into a pattern. In general, the majority of answers followed this order of importance:

1. Content related to students’ lives
2. Development of empathy in students
3. Student understanding of a variety of cultures
4. Providing a better view of the world
5. Student’s cultural heritage is positively reflected in the curriculum
6. Inspiration for students
7. Diversity of cultural topics
8. Engaging stories and ideas
9. Anti-bullying
10. Increasing productivity in the classroom
The results from question thirteen relate to the responses from question twelve in which more participants are focus on relating the cultural content in their art classrooms to their students’ lives. Also, the results show that participants are more focused on teaching students to learn and respect others as well as have a broader knowledge of the world that surrounds them. Participants found that the least important aspects of multicultural content in the art classroom are increasing productivity in the classroom, which suggests that art teachers find multicultural content is academically more important that keeping students busy.

**Question fourteen: What factors do you think challenge the integration of multicultural content in your classes? Select all that apply.**

73 respondents answered question fourteen. Respondents were asked to select one or more of eight choices that they felt challenge the integration of multicultural content. Choices included:

- Not enough time
- Not enough resources
- Lack of knowledge/diversity training
- Lack of diversity in school
- Lack of support by school administration
- Lack of support by the local community
- Lack of student interest
- Restrictive curriculum

The data shows that 67% of respondents indicated that the greatest challenge to integrating multicultural content in their curriculum was not having enough time, 26% answered that they did not enough resources, 26% answered that they lacked knowledge or diversity training, 23% answered lack of diversity, 22% answered restrictive curriculum, 16% answered lack of student interest, 12% answered lack of
support by the local community, and 10% answered lack of support by school administration.

Table 10: Factors that challenge the integration of multicultural content.

<table>
<thead>
<tr>
<th>Factor</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not enough time</td>
<td>33%</td>
</tr>
<tr>
<td>Not enough resources</td>
<td>13%</td>
</tr>
<tr>
<td>Lack of knowledge/diversity training</td>
<td>11%</td>
</tr>
<tr>
<td>Lack of diversity in school</td>
<td>13%</td>
</tr>
<tr>
<td>Lack of support by school administration</td>
<td>8%</td>
</tr>
<tr>
<td>Lack of support by the local community</td>
<td>11%</td>
</tr>
<tr>
<td>Lack of student interest</td>
<td>6%</td>
</tr>
<tr>
<td>Restrictive curriculum</td>
<td>5%</td>
</tr>
</tbody>
</table>

The biggest factor that hinders implementing multiculturalism is time. Many of the participants also have concerns that they do not have enough resources or knowledge about other cultures to effectively teach multicultural content. Fewer responses indicated that the lack of diversity, restrictive curricula, or lack of student interest, however responses from question twenty-two have reiterated that these are concerns or road-blocks to teaching multicultural content in their art classrooms. These results could explain why lessons often introduce information about other
cultures but are not reliant on this aspect, or why multicultural content is not present in all lessons.

**Question fifteen: With all the responsibilities involved in teaching, do you feel that including multicultural education in the art classroom is unrealistic.**

The participants’ responses were recorded on a Likert Scale style question in which participants could select a choice on the spectrum between realistic and unrealistic. 80 respondents answered question fifteen. Most participants, 38, expressed that they disagree with the statement that multicultural education in the art classroom is unrealistic, 30 strongly disagreed that multicultural education in the art classroom is unrealistic, 10 expressed a neutral opinion, and 2 agreed that multicultural education in the art classroom is unrealistic.

Most of the participants indicated that they found the incorporation of multicultural content in the art classroom as realistic. This indicates that most of the participants are willing to incorporate multicultural content into their lessons. Very few of the participants indicated that they felt that multicultural education was unrealistic, thus suggesting that most art teachers are conscious of multicultural art education and is my assumption based on the previous survey questions that they are incorporating it into their curricula.
Intercultural-inspired questions.

*Question sixteen: Have you ever combined values from two different cultures into one lesson?*

Of the 80 participants that responded, 73 responded yes. Responses from question sixteen show that most participants have incorporated values from other cultures and may be willing to invest time to incorporate a variety of multicultural content. The overwhelming amount of teachers who say that they have combined values of two different cultures into one lesson also suggests that they may be willing to incorporate intercultural pedagogy in their classroom. These results indicate that art teachers may be indirectly incorporating aspects of interculturalism into their lessons without knowing it.

*Questions seventeen: On average, how many cultures, besides American culture, do you focus on in one lesson?*

Participants selected a number range that indicated the average number of diverse cultures in their lessons. Number ranges included were: 0-1, 2-3, or 4+. 78 art teachers responded to question seventeen. The majority of respondents, 48, said that they use between 2-3 different cultures in one lesson, 26 respondents use one or no culture other than American culture, and 4 respondents indicated that they presented four or more cultures in one lesson.
On average, how many cultures, besides American culture, do you focus on in one lesson?

Table 11: The average number of diverse cultures present in one lesson besides American culture.

More than half of the participants who responded to this question answered that they include values of 2-3 cultures in their lesson. The responses from question seventeen suggest that teachers are incorporating cultural content in their lessons, and may be willing to continue this practice. In addition, learning about more than one culture at a time can increase student knowledge on the interdependency of nationals around the world (Bleszynska 2008, Perry & Southwell 2011, Portera 2011). Furthermore, those who are willing to teach about values from different cultures may have interest in incorporating intercultural pedagogy into their curriculum, because they are already invested in teaching students about viewpoints and ideas that are different from their own.
**Question eighteen: On average, how many collaborative group projects do you plan per year?**

79 participants responded to question eighteen. The vast majority of responses, 53, reported that they plan between 1-5 collaborative projects per year, 9 respondents reported that they do not plan any collaborative lessons, 16 respondents reported that they plan between 6-10 collaborative lessons, and 4 respondents reported that they plan over 10 collaborative lessons.

![Bar Chart]

**Table 12: The average of collaborative group projects planned per year.**

Responses for question eighteen show that most teachers plan between 1-5 collaborative group projects for their students. Since the question did not indicated whether the teachers plan lessons per grade level or all levels results may vary due to

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the interpretation of the question. For example, if an elementary art teacher plans over twenty lessons per year and responded that they plan 1-5 collaborative lessons than they may only be planning one or two per class for the whole year. In accordance to previous questions (i.e. lessons planned for one grade level per year), this result suggests that while art teachers are currently working with multicultural pedagogy, fewer art teachers are embracing collaborative group projects which are imperative to the development of intercultural education. Positive opportunities for interactive problem solving, development of empathy, and encouraging respect for others may be lost when collaborative projects are not planned.

**Question nineteen: On average, how many lessons per year do you plan in which students are required to express ideas about their own family, traditions, and culture?**

78 participants responded to question nineteen. The majority of participants, 29, said that they plan between 1 and 5 lessons per year that are about the students’ own lives and cultures, 22 respondents stated that they plan between 6 to 10 lessons, 19 responses reported that they plan more than 10 lessons, and 5 respondents reported that all of their lessons relate to their students’ lives and culture.

The majority of responses for question nineteen answered that they plan 1 to 5 lessons per year that are about the students’ own lives. In some instances, this means that an art teacher who plans only 6 lessons a year would be planning almost all of their lessons based on their students own cultural experience. However, those who plan 20 lessons, but only plan 5 lessons that are based on their students would be planning significantly less lessons based on their students. Comparatively, only 5
responses confidently reported that all of their lessons relate to their students’ personal cultural experiences, which suggests that more often than not students are not creating artwork based on their own cultural experiences. This result indicates that respondents are basing their cultural content on older models of multicultural pedagogy, rather than intercultural pedagogy.

**Question twenty: When your students do group work in the art classroom what factors do you feel are most important to the experience? Drag and drop in order from 1 (most important to 7 (least important).**

76 participants responded to question twenty. Participants were asked to prioritize factors associated with group projects. Seven factors were listed in the order below:

- Generate ideas
- Create respect for one another
- Exchange ideas and values of their personal cultural or beliefs
- Gather inspiration from one another
- Develop ideas about larger issues in the community or world
- Create a community within the classroom
- Other

Many of the participants had different opinions on factors that they thought were most important. Since answers did not fall into a correlating pattern, the results suggest respondents value different aspects of group work and may relate more to personal preference and objectives set by the art teacher.
Table 13: Factors of group work that is most important to respondents.

Question twenty-one: How do you include students who speak English as a second language in your art classroom? Drag and drop in order from 1 (most important) to 8 (least important).

Participants were asked to prioritize eight factors on how they include English as a second language from most to least important. 71 respondents completed question twenty-one. The eight factors were listed for participants in this order:

- Assimilate them into the classroom, but insist they communicate in English
- Encourage them to interact with students in the class to learn English
- Encourage them to create art about experiences in their new culture
- Encourage them to speak in their native language
- Encourage them to create art projects from viewpoints of previous cultural content or beliefs
- Encourage them to use both English and their native language in art making
• Encourage them to interact with students to exchange ideas and beliefs
• Other

The “Other” category included a text box for participants to write in an answer that they felt was important to including students who speak English as a second language in their art classroom. 9 out of 71 participants included a free response answer in the “Other” text box.

These responses were as follows:

• Ask them to share about the differences and similarities they observe between their native culture and their new culture
• Communicate visually, such as ‘miming” a demonstration
• Create visual supports to encourage connections between languages (e.g. vocabulary cards in English and Spanish)
• Please disregard 7 & 8, I do neither
• Currently, we do not have any ESL students in our school
• Treat them with the utmost respect when dealing with cultural issues
• Never been a problem
• Honor their first language and culture, encourage all learning
• Let them be themselves

The factors were prioritized into a correlating pattern in which the majority of participants prioritized the factors in similar orders.

The factors were prioritized in the order that follows:

1. Encourage them to create art projects from viewpoints of previous cultural content or beliefs
2. Encourage them to interact with students to exchange ideas and beliefs
3. Encourage them to use both English and their native language in art making
4. Encourage them to interact with students in the class to learn English
5. Encourage them to create art about experiences in their new culture
6. Encourage them to speak in their native language
7. Assimilate them into the classroom, but insist they communicate in English
8. Other
The results suggest that most of the respondents value the students’ culture and encourage them to hold onto their identity, rather than assimilate them into the dominant culture and shed their cultural heritage.

*Question twenty-two: Is there anything else i.e. experiences, ideas, concerns, etc., about multiculturalism that you would like to tell me? Optional.*

Question twenty-two allowed participants to choose whether they would like to leave an additional comment about their thoughts on the survey or multicultural art education. 33 participants elected to leave an additional comment. 5 of the responses were about issues the participant experienced with the online survey, 26 of the responses were additional comments about multicultural art education, and 2 of the responses were praises for the survey focused on multicultural art education.

Table 14: Additional Responses.
Of the responses on issues with the survey, 2 responded that their advanced degree was not listed and 3 responded that the drag and drop feature did not work. The 26 responses of additional comments were coded into three categories: opinions, personal experiences, and lesson/lesson suggestions. 14 participants responded with opinions about multicultural art education. 10 participants responded with personal experiences in their schools and art classrooms involving multicultural art education. 2 participants talked about lesson plans, in which one suggested an idea for a lesson.

Table 15: Additional Comments.

The majority of the participants who responded with opinions or experiences expressed frustration with multicultural art education. Those who responded with a personal experience expressed frustration with lack of time, resources, or diversity in their schools. Those who responded with an opinion expressed frustration with the inappropriate teaching of multicultural content in art education curricula. Many
comments suggest that multicultural art education should be more about the culture of their students within their classrooms to build positive identity, or to teach multicultural content in a way that students develop respect, empathy, and better communication skills. These skills happen to also be important to intercultural pedagogy. The results of question twenty-two suggest that some participants would be willing to embrace intercultural art education curricula, because of the positive benefits of intercultural pedagogy that focuses on respect, empathy, and communication.

Question twenty-three: Please provide your e-mail here if you wish to receive the results from this study. Optional.

33 participants left their e-mail to receive the results once the study was completed. The link to my completed thesis will be sent to participants who included their e-mail in question twenty-three.
Chapter V

Summary, Conclusions, and Recommendations

Introduction

The purpose of this study was to gain a comprehensive knowledge about multicultural and intercultural art education by asking Virginia art teachers to reflect on their understanding and usage of multicultural content in their curricula. A quantitative and qualitative online survey was disseminated to art teachers in the commonwealth of Virginia through the Virginia Art Education Association in order to support my research questions. The survey asked questions about participants’ demographics, teacher preparation program, multicultural content questions, and intercultural-inspired questions. While my research did not take place in a classroom setting, the implications of my research could be beneficial to the field of art education because it takes a closer look at intercultural art education and its potential benefits. The combined literature review and the results from the survey have enabled me to provide recommendations for cultural content in curricula development in the form of multicultural and intercultural pedagogy. The following summary of findings is based on the study’s five research questions.

Summary of Findings

Responses from question twenty-two, the free response question optional for participants, suggests that multicultural art education is still considered important by practicing teachers, administrators, and higher educators. However, the different interpretations and practices in multicultural art education vary the effects and
benefits of multicultural content. In addition, the ways in which education is embracing cultural content is changing. More art educators, as indicated by participant responses, are trying to decrease the focus on studying specific cultures and teach students how to respect differences, develop empathy, understanding, and communication skills for a developing global community.

Different interpretations and practices in multicultural art education are welcome, because everyone has different perceptions and valid thoughts and opinions. Furthermore, practicing different forms of multicultural art education is important because every school is different. Some practices in multicultural art education would be less effective depending on the focus of the curriculum. A concerning aspect about differing interpretations and practices is the potential for art projects that are inappropriately created in the name of multicultural art education due to misappropriation of cultural content. Question twelve on the survey asked participants to write in an example of an art lesson that incorporated cultural content. Among the 67 responses, some examples referenced learning and copying cultural artifacts as an appropriate multicultural lesson. In current art education literature this type of art project is considered inappropriate because it tends to trivialize historical and meaningful cultural artifacts. Multicultural pedagogy is moving away from these forms of study about culture.

Multicultural art education’s main purpose is still focused on learning about different cultures; however it is also developing new goals that are very closely related to intercultural pedagogy. The purpose of intercultural art education is to teach students how to communicate appropriately and effectively with individuals from
other cultures. Students are taught to communicate by first developing respect, empathy, and understanding. Responses from question twelve and question twenty-two both had answers that discussed the importance of focusing more on the cultural identity of the students in their classrooms to help students develop a sense of self, but also relate to the identities of their peers. Students who are aware of and respect the differences of their peers are making a positive step to communicating and respecting people from other communities.

Overall, findings from the survey indicate that teachers are willing to engage in multicultural art education practices. Many of the participants responded positively about incorporating cultural content, and even expressed in their open response answers that they wish they had more time to teach more about multiculturalism. Responses also suggest that participants are already incorporating intercultural pedagogy in their lessons and may welcome more ideas about interculturalism.

**Conclusion for Research Questions**

1. What are the similarities and differences between multiculturalism and interculturalism?

Multiculturalism and interculturalism are very similar terms as they stem from similar pedagogy and historical conflicts. Multiculturalism is described as the learning and understanding of a variety of cultures. In the art classroom, multiculturalism is celebrated through the study of a variety of artists and diverse cultures. Student artwork is expected to be inspired from these cultures, and students are expected to develop a deeper knowledge of a variety
of cultures throughout the world. Interculturalism is described as the direct interactions between cultures. In education, interculturalism is focused on learning to appreciate other cultures while also learning skills to communicate appropriately and effectively with people in communities different from their own. In an art classroom, interculturalism is performed by learning about bigger issues that are present in the world, and learning about the values of other cultures. Students learn to have empathy for others’ experiences and that these experiences are just as valid as their own. The intended outcome for an intercultural education is to have students communicating with people in a variety of communities around the world. These interactions are anticipated to help students develop the skills and values to be positive global citizens in a global community.

2. What are Virginia art teachers’ understandings of multiculturalism? How do they use multiculturalism in their classrooms?

Virginia art teachers know the theoretical concepts of multiculturalism. This is evident through the teacher preparation program questions addressed on the survey. The data shows that 67% of art teachers that responded have learned about multiculturalism in their teacher preparation program. Art teachers indicated that they understand multiculturalism through questions that asked them to prioritize important aspects of a multicultural art curriculum. Many participants indicated that they used multiculturalism as a way to relate content to students’ lives and develop empathy in their students. Furthermore, many of the participants demonstrated that they understood what
multiculturalism means and implement cultural content in their lessons. Participant answers suggest that multiple lessons per year are focused on cultural content and usually incorporate between two or three different cultural values within a lesson. Examples of lessons indicated that most of the art projects that are created in multicultural lessons are either works that are inspired from a culture that the students learned about or are based on their own cultural identity and experiences.

3. Are Virginia art teachers familiar with interculturalism? Are there some aspects of their curriculum that are inherently intercultural but not recognized due to the prominence of multiculturalism in education?

Virginia art teachers’ current familiarity with the term interculturalism seems to be limited, because of the emphasis on multicultural art education. Participants who identified teaching strategies that were intercultural were framed with multicultural terminology. Some Virginia art teachers are familiar with interculturalism, but very few participants indicated in their free-responses that they knew or used intercultural pedagogy. Those who did indicate they had knowledge of intercultural pedagogy were from higher education in art education. However, when reading participants responses for both lesson plans and comments in question twenty-two, it appears that many of the respondents were using inherently intercultural pedagogy to teach their art lessons. Many of the art lessons indicated that the intent was to develop students’ knowledge of, respect for, and empathy of other people and cultures. While these lessons did not discuss direct interactions with another person
from a different community, the lessons did have the building blocks that are necessary in intercultural art education to develop communication skills. Many of the responses indicated that participants’ curricula were inherently intercultural, because the opinions and personal experiences expressed their focus on developing characteristics of positive global citizens.

4. How does contemporary intercultural curriculum influence all students in the art classroom?

Contemporary intercultural curriculum influences all students in the art classroom in many ways. First, an intercultural curriculum aims to make all students feel important and respected within the art classroom. Interculturalism strives to develop positive environments for learning and communicating with peers and others in the school community. An intercultural curriculum also focuses on developing 21st century skills in all of the students. Art education already has the unique ability to teach students 21st century skills. Art projects foster these skills through the development of critical thinking skills, communication, collaboration, and creativity. Students at any level can develop these skills by engaging in stimulating student-solved problems. Adding intercultural pedagogy relates directly to, and even shares all of the components of, 21st century skills. In addition, if direct interaction is achieved, such as sharing artwork with an art class in a different country, all students will have the opportunity to develop communication skills through authentic experiences.
Art lessons can reflect intercultural education through a variety of strategies. For instance, themes for the art lesson can reflect intercultural education. Art lessons that are based on social justice themes have the ability to help students appreciate viewpoints that are different from their own. This can be seen in the example in my literature review of the intercultural art education lesson. Artwork was displayed in a gallery and students were able to view and interact with the work. The work was about how clothing often can be stereotypical, especially in regards to religion. The students were able to talk to the artist and learn about his viewpoint and then were asked to think about their own. Students learned to be open to other ideas and to think on a deeper level in terms of communication through workshops and collaborative activities. Art lessons can also reflect intercultural education by its continual use of critical thinking and communication through critiques. Critiques are an important tool in the classroom, because it allows students to talk about their artwork out loud, describe their thoughts and ideas, and receive feedback from the teacher and peers. Critiques can be used in the classroom in a variety of ways. Teacher directed critiques allows for opportunities for teachers to model equity (Chin 2013, p. 10). Peer critiques are helpful for developing communication skills between peers. Skills that students learn from critiques are similar to the four dimensions that are needed for intercultural competence (Mateev & Nelson 2004, Perry & Southwell 2011). When students learn how
to communicate with the diverse individuals in their classroom, they are building skills to communicate with people in different cultural contexts than their own. Even art lessons can develop direct interactions with people from around the world through available technology such as e-mails, blogs, and art education websites that cater to art classes around the world.

**Conclusion of the Study**

After completing the literature review and analyzing the data from the survey, I conclude that Virginia art teachers understand the theoretical components that are needed to effectively incorporate multicultural content. Whether it is recognized or not, art teachers are moving towards curricula that often incorporate intercultural pedagogy. The increase of diversity, the development of modern technology, and the interdependency of countries around the world are affecting the ways in which students need to be educated. While multiculturalism has been incredibly beneficial, the increase of communication throughout the world makes it imperative that students are learning how to interact with others on a global scale. In the past the dilemma has been whether an intercultural or multicultural curriculum is more beneficial. I believe that combining intercultural and multicultural pedagogies could result in a curriculum that helps students learn and respect diverse cultures, as well as become positive global citizens that help develop a positive global community.

**Recommendations for Future Study**

Recommendations for the study are based on dispositions for living and learning in a culturally diverse community as realized throughout the literature review
and analysis of data from the survey. A combined intercultural/multicultural curriculum could enhance the way that art teachers teach by focusing less on cultural content, such as artifacts of other cultures that could easily become stereotypical, while focusing more on cultural dispositions that art can teach students. Students should be creating artwork that focuses on both their individuality and personal cultural experiences. It is just as important for students to develop cultural pride, as it is to learn about other cultures. In addition, an intercultural/multicultural curriculum can help students be more mindful of how they think and talk about others and their cultural background so when they do learn about other cultures they can think openly. When students are more mindful, they are able to challenge stereotypes that occur in the classroom. True to intercultural pedagogy, students who learn from an intercultural/multicultural curriculum can learn to develop respect for cultures that are different from their own, and develop empathy for experiences that are different from their own. When students are more empathetic, they can also develop positive curiosity in which students are eager to learn and generate their own ideas on how to be a positive global citizen.

Incorporating intercultural/multicultural curriculum can be implemented gradually using similar strategies to Tomhave’s (1990) tiered process. Chin’s (2013) five dimensions of a multicultural art education curriculum can be first used to increase awareness for others and their perspectives and reduce prejudice in the school and community. Eventually, the curriculum could introduce Perry and Southwell’s (2011) intercultural competencies for intercultural communication so that students would learn how to communicate effectively and appropriately with
individuals from other cultures. Then they could engage in direct communication through face-to-face experiences by travel abroad, extended stays with individuals of diverse cultures, or communicating with diverse members in their community. If face-to-face interaction is not possible, direct interaction can be accomplished through modern technology. Some examples of communication through modern technology are e-mail pen pals, blogs, social media, video phone calls, and art education websites. Students can use these communication devices to share thoughts, experiences, and artwork with others around the world. Through this process students will continue to develop communication skills that will be imperative to their future in an interdependent global community.

**Recommendations for Improving the Study**

Wording for the survey questions should be revisited. While the wording was adequate to recording and analyzing data, direct correlations could not be completed for some of the questions. For instance, question nine asks participants: in general how many lessons do you plan for one grade level for the year? The wording then changes in question ten: On average, how many lessons do you plan that integrate multicultural content or concepts per year. Question ten does not indicate whether the participant should respond for one grade level or all grade levels. Due to this change in wording, correlations that could have been run were not possible because of the uncontrolled variables in how the teacher interpreted the question.

Some number ranges also should be adjusted for accuracy. In the teacher preparation questions, the questions that asked about the number of courses they took
that involved or were focused on multicultural content should be changed in order to receive accurate information. The number range 0-1 is difficult to analyze because it is difficult to determine whether the participant took 0 classes or 1. For this particular data, it was important to know the difference between 0 and 1 because it changes the way the data is understood and related to the rest of the study.

Wording for the answers question eight should be reviewed as well. Some of the responses that participants could choose from were very similar, and are terms that are often confused as having the same meaning. The answers in question are: socio-economic status and class, and gender and sexuality. The selection for class and sexuality were significantly lower than participants who selected socio-economic status and gender. With better wording, perhaps the results would determine whether participants were confusing these terms as the same or if they do not believe class and sexuality contribute to a culturally diverse community.

The formatting for questions on Qualtrics was not always successful. I was unable to determine which of the participants drag and drop questions had failed because the survey recorded answers anonymously, and therefore had to analyze all responses. If creating this survey again, it is suggested that these questions are reformatted to be more functional.

The study can be expanded for the future through a variety of methods. The study could be expanded by interviewing and observing participants throughout the commonwealth of Virginia. Interviews and observations can help clarify responses from questions that would have benefited from examples or further explanation. Also,
this study could potentially be expanded to a national level, and the survey could be disseminated to the National Art Education Association (NAEA). Gathering data from a national level could provide insight on how multicultural art education is practiced throughout the country, and also gather data to see how intercultural pedagogy is integrated into the curriculum and if teachers in different states recognize the term interculturalism.
Appendix A

Survey Instrument

Question 1:
How many years have you taught art?
☐ (Drop down box from preservice-40+ years)

Question 2:
At what grade level do you do the majority of your teaching?
☐ Preservice
☐ Elementary School
☐ Middle School
☐ High School
☐ Higher Education
☐ Supervision/Administration

Question 3:
In what school district in Virginia do you teach art?
Response question:

Question 4:
What is the highest degree you have earned?
☐ BA ☐ BS ☐ BFA ☐ MA ☐ MAT ☐ MFA ☐ MIS ☐ MAE ☐ EdD ☐ PhD
Question 5:
During your teacher preparation program, did your educational experience include multicultural approaches to education?
☐ Yes
☐ No

Question 6:
During your teacher preparation program, how many courses did you take which included a focus on cultural diversity in education?
☐ 0-1 ☐ 2-4 ☐ 5-7 ☐ 8-10 ☐ 11+

Question 7:
During your teacher preparation program how many art education courses did you take that included discussion of cultural diversity?
☐ 0-1 ☐ 2-4 ☐ 5-7 ☐ 8-10 ☐ 11

Question 8:
What components do you believe contribute to creating a diverse community?
Select all that apply
☐ Race
☐ Ethnicity
☐ Class
☐ Socio-Economic Status
☐ Gender
☐ Sexuality
Question 9:
In general, how many lessons do you plan for one grade level for the year?
☐ (Drop down box 1-40 in increments of 5)

Question 10:
On average, how often do you plan lessons that integrate multicultural content or concepts per year?
☐ (Drop down box 1-40 in increments of 5)

Question 11:
On average, how many lessons do you generally adapt to fit the diversity of the students in your classes each year?
☐ (Drop down box 1-40 in increments of 5)

Question 12:
Please give an example of a lesson that you feel integrates cultural content.
Question 13:

What do you think are the most important aspects to include in a multicultural curriculum?

*Rank order 1-10*

☐ Student understanding of a variety of cultures

☐ Content related to students’ lives

☐ Development of empathy in students

☐ Providing a broader view of the world

☐ Engaging stories and ideas

☐ Inspiration for students

☐ Diversity of lesson and with cultural topics

☐ Reduces bullying

☐ Productivity in the classroom

☐ Multicultural curriculum is not valued in my school

Question 14:

What factors do you think challenge the integration of multicultural content in your classes?

*Select all that apply*

☐ Not enough time

☐ Not enough resources

☐ Lack of diversity training

☐ Lack of diversity in school

☐ Lack of support by school administration
☐ Lack of support by the local community

☐ Lack of student interest

☐ Restrictive curriculum

Question 15:
With all the responsibilities involved in teaching, do you feel that multicultural education is unrealistic in the art classroom?

☐ Strongly Agree ☐ Agree ☐ Neutral ☐ Disagree ☐ Strongly Disagree

Text block: Please read the following information about the term interculturalism and then answer the remaining questions:

Interculturalism is defined as the interactive integration through which children learn about a variety of cultures at the same time and create interactions between these cultures.

Question 16:
Have you ever combined values or beliefs from two different cultures into one lesson?

☐ Yes

☐ No

Question 17:
On average, how many cultures, besides American culture, do you focus on in one lesson?

☐ 0-1 ☐ 2-3 ☐ 4+
Question 18:

On average how many collaborative group projects do you plan per year?

☐ (Drop down box 1-40 in increments of 5)

Question 19:

On average how many lessons per year do you plan in which students are required to express themselves about their own family, traditions, and culture?

☐ (Drop down box 1-40 in increments of 5)

Question 20:

When your students do group work in the art classroom what factors do you feel are most important to the experience?

*Select all that apply*

☐ Generate ideas

☐ Create respect for one another

☐ Exchange ideas and values of their personal culture or beliefs

☐ Gather inspiration from one another

☐ Develop ideas about larger issues in the community or world

☐ Create a community within the classroom

☐ My students do not generally do group work

Question 21:

How do you include students who speak English as a second language in your art classroom?

*Select all that apply*
☐ Assimilate them into the classroom, but insist they communicate in English

☐ Encourage them to interact with students in the class to learn English

☐ Encourage them to create art about experiences in their new culture

☐ Encourage them to speak in their native language

☐ Encourage them to create art projects from viewpoints of previous culture content or beliefs

☐ Encourage them to use both English and their native language in art making

☐ Encourage them to interact with students to exchange ideas and beliefs

☐ Other

_______________________________________________________________________

Question 22:

Is there anything else (i.e. experiences, ideas, concerns, etc.) about multiculturalism that you would like to tell me? (optional).

_______________________________________________________________________

Question 23:

Please leave your e-mail here if you wish to receive the results from this study (optional).

_______________________________________________________________________
References


Evansville-Vanderburgh School Corp., I. (1968). *Education for Intercultural Relations (Grade K-12).*


