

ART, PRIDE AND HERITAGE:
LEARNERS RESPONDING TO MULTICULTURAL IMAGES

By

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Abstract

Do students naturally select artwork that is of their own heritage or do they choose what they find inspiring for other reasons? The purpose of this study was to detect if students prefer artwork based on what they find visually appealing or is it based on their racial background ethnic and cultural traditions. The answers to these questions may provide art teachers better insight on developing art lessons to teach learners to value cultures other than their own.

The sample for this study was selected from a total of 98 elementary, intermediate, middle and high school classes comprised of Caucasian, African American and Latino heritages. The participants in elementary are in 3rd grade, 5th grade for intermediate, 7th grade for middle, and 9th through 12th for high school. Their ages ranged from 8 to 18 years. The measuring

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instrument was a PowerPoint presentation. This was viewed by students and was followed by a closed ended questionnaire. Items were selected from a large data base of artwork used nationally and selected by the classroom teacher according to curriculum standards. The results of the study were tabulated and presented in graph form.

It was hypothesized that students in elementary school would choose artwork that they found interesting for a broad range of reasons. Students in high school would choose artwork along racial lines and that students in intermediate and middle school would show mixed results.

The data did not support the hypothesis. Results showed that elementary students choose artwork along racial lines. Caucasian artwork was chosen most frequently by high school, intermediate and middle school students, even though Caucasians comprised the least amount of participants in the study.

The results could give educators more insight in the need to motivate our elementary students to value artwork from many cultures. Perhaps with earlier introduction to the content of other cultures and encouraging techniques from teachers, elementary students will appreciate art that is not only based on familiarity but from a place of inspiration. Diverse artwork can be a viable educational tool in a variety of subject areas with both cognitive and psychological benefits for all students. Art teachers should be consistent in providing this introduction to world visual cultures at an earlier grade level. In the age of multiculturalism, it is important that educators take advantage of every available tool with which to increase students' personal and global understanding, motivation, and academic achievement.

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Presented to the Faculty of the School of Art and Design

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by

Angela Rae Waller

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DEDICATION

I would like to thank my parents, my family and church for providing me with the opportunity to gain this tremendous education and the necessary tools to succeed in life. Thank you so much for always supporting me in good times and bad.

To Bob, you are my rock and greatest supporter. Thank you for being my best friend.

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CHAPTER 1: INTRODUCTION

Art education in this country has evolved through the years in attempting to create a true multicultural curriculum that includes understand and valuing expressions of people from other ethnic, gender, socioeconomic, language, and cultural background (Anderson, 1999). The United States of America prides itself on respecting other cultures. Our nation is known as the “Melting Pot” and we welcome all cultures to live in harmony in this great country.

Culture is often misunderstood and thought of as a fixed and obscure entity that is outside of one’s experiences. As individuals, we construct multiple (cultures) cultural understandings that are based on our personal identities as well as by national and global identities. The more that is learned about various members of a particular group, their history, heritage, traditions, and cultural interactions, the better one can understand them. The idea is to find relevant connections.

Writers consider multiple goals for multicultural art education; Kader suggests that the aim of multicultural education is an equitable distribution of freedom and resources for all individuals (Kader, 2005). Kader’s aim implies that society will distribute freedom and resources. James Banks articulates the idea that multicultural education should prepare all students to participate in a democratic, free society. In Banks view, the learner is empowered through knowledge, attitudes and skills to cross ethnic and cultural boundaries.

[G]oal of multicultural education is an education for freedom...Multicultural education should help students to develop the knowledge, attitudes, and skills to participate in a democratic and free society...Multicultural education promotes the freedom, abilities and

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skills to cross ethnic and cultural boundaries to participation in other cultures and groups.

(Banks, as quoted in Cookson, 2000, p. 24-25)

Research suggests that the arts help energize the school environment, help students develop critical skills for life and work, improve student performance in other subject areas, introduce students to a range of cultures and perspectives, and can reach hard-to-reach students (Parr, Radford, & Snyder, 1998). Visual art provides a reservoir of imagery about practices in various cultures from which students can construct a personal, collective culture. Tom Anderson (1999) argues that because art is about the spirit, the soul, and the things people value, art education can provide a rich framework to prepare students to live, work, communicate and learn to achieve common goals to benefit the whole society (Anderson, 1999). Our students should have the background knowledge of other cultures at the earliest age possible in order for all to recognize the similarities and appreciate the differences that make each culture unique.

Statement of the Problem

The purpose of this study was to determine if pride in one's culture can be measured by viewing artwork from one's own heritage versus artwork from a different culture. Pride is defined as "Too high an opinion of one's own ability or worth, a reasonable and justifiable sense of one's own worth, or a sense of pleasure that comes from some act or possession, or something of which one is proud (Merriam Webster's Elementary Dictionary, 2000). Does artwork showing a civilization in a positive light versus a negative light impact how students view that other culture? Now that the Internet has opened so many doors to other cultures, are today's students beyond having a narrow focus of 'their' culture being the best? These answers may enhance the methods that art teachers use to address multiculturalism in a classroom of diverse students.

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CHAPTER 2: REVIEW OF THE LITERATURE

The need for multiculturalism in education was officially recognized in the 1960s and was tied to the Civil Rights Movement. This was a logical outcome of the 1954 Supreme Court decision “Brown versus the Board of Education” based on Oliver Brown’s and thirteen other parents who tried to enroll their children in the local “white schools” in the summer of 1950, but were turned down because they were African Americans (Brown vs. Board of Education). This court decision mandated racial integration in the public schools. However, as early as 1916, John Dewey, who has made arguably the most significant contribution to the development of educational thinking in the twentieth century, advocated cultural pluralism in an address before the National Education Association (Smith, 2001). He recognized the value of cultural diversity for society as a whole and in particular for school curricula (Green, 2004).

The ideal of the melting-pot, also known as Americanization, is a theory of democracy in which immigrants were expected to assimilate into the dominant culture which was seen as primarily White, Anglo-Saxon and Protestant. This ideal forced school systems to attempt to achieve educational respectability and accreditation. The curriculum of the schools had to conform to the cultural philosophy of the dominant group. The culture of other groups including languages, histories, and religion, were treated as irrelevant (Green, 2004).

While educators have attempted to be more culturally aware, close scrutiny of the way ethnic cultures are represented in classrooms reveals that the additive approach that is used is tokenistic and implied within the dominant Euro-western prototype. Thus in American art classrooms, February is “Black History month” and April is “Asian American month.” This compartmentalization of events does not do justice to students of color. To separate a culture

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from its context is to render it trivial, and in the minds of these students this is further proof of their otherness (Tatum, 1997).

According to Desai (2005), author of *Places to Go: Challenges to Multicultural Art Education in a Global Economy*, the construction of the category "ethnic" is problematic for several reasons. Desai cites Banerjee and Linstead, who claim that it re-frames the artwork of colonized people that was suppressed, considered inferior, and often destroyed because it was "different" in aesthetic form and style from the dominant culture, thereby maintaining the "binary oppositions of the dominant culture" (Banerjee & Linstead, 2001, p. 705).

Ten years ago, in his book, *Many Voices, Many Opportunities: Cultural Pluralism and American Arts Policy*, Price (1994) argued that there are connections between race, class, gender, and culture and that art teachers needed to understand and appreciate relations. Researchers have advocated a culture-based approach to multicultural art education that enhances the role of family and community as inseparable entities in the overall learning environment. Multicultural art education provides a focus for studying cultural artworks that are an integral part of the social fabric of any group of people or community (Price, 1994).

In a multicultural curriculum, art educators could explain the issues of culture shock, racism, confused identity, and conflicts based on intercultural tensions. They can examine story making through art that reflects how immigrants are adjusting to life in a new country (Cahan & Kocur, 1996). Through art and art education, educators could teach the idea of interconnectedness between where we live, who we are, and how we express ourselves. Art projects may help students define their self-identity by constructing a sense of self. Students can make sense of their personal experiences by expressing feelings of self-affirmation and painful self-disclosure. Cahan and Kocur (1996), authors of *Contemporary Art and Multicultural Education*,

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argue that teachers can become healers in this process. Art educators can help students to grow artistically and intellectually so they can fully participate as citizens in the society.

Kader (2005), author of *DBAE and Multicultural Art Education in the United States of America*, affirms that artworks reflect the close bonds between the persons and cultures they represent. Her results state that cultural artworks enables students to appreciate other cultures by learning about their own, make informed opinions about art objects, recognize other models for assessment besides those based on the Western art standard, and integrate cultural traditions into self-expression (Kader, 2005).

Desai (2005) explains that the normal studio practice in multicultural art education is to create an artwork based on our students' experiences in the United States, but render in the style of the culture under study, this is a form of colonialism, as it reduces and appropriates another culture's worldview that is impossible to measure or compare. In our rapidly changing world, it is our responsibility to harness the transformative power of art in order to educate the next generation of students to become informed and critical global citizens (Desai, 2005). There is also a tendency for teachers to play safe with exemplars from a traditionally accepted standard of artists and artworks (Hardy, 2006). Artists and art educators should emphasize the abilities of all human beings including those who have been culturally devalued and economically deprived (Caruso, 2005).

Education is the process of learning to create ourselves, and it is what the arts, both as a process and as the fruits of that process, should promote. Work in the arts is a way of creating products and performances as well as our lives by expanding our consciousness, shaping our dispositions, satisfying our quest for meaning, establishing contact with others, and sharing a culture (Caruso, 2005). According to Rodriguez, (1999) author of *Creating Inclusive and*

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Multicultural Communities, in order to understand and appreciate the diversity that exists among us, we must first understand our own culture. Self-awareness is the first step toward cross-cultural competence or capacity. She suggests that self-awareness begins with an exploration of one's heritage, encounters and experiences (Rodriguez, 1999).

Multicultural art education strives to foster self-esteem, promote group identity, reduce stereotypes, and eliminate systemic biases and prejudices. Art education has a prominent role to play in this approach to multiculturalism (Clark, 1996). According to Lippard (1990), author of *Mixed Blessings: New Art in a Multicultural America*, artists express certain aspects of their identity, a foundation of their pride and self-esteem, and maintain their sense of self and cultural identity through art (Lippard, 1990). In the art making process, they can search for answers about their self-identity intertwined with cultural (ethnic) identity. Art can raise profound questions about identity issues and contemporary socio-political conditions. Through the process of art making, which involves self-reflection, people can explore a sense of self and share their life experiences (Caruso, 2005).

Educators should build bridges to narrow the gap and develop a better understanding of the marginalized minorities in relationship to the White European center. Combining art education and practice with multicultural education will enhance the students' understanding of their own place in society (Caruso, 2005). Generally missing from multicultural art education is an approach that connects everyday experience, social critique, and creative expression. When the focus is shifted to issues and ideas that students truly care about and that are relevant within a larger life-world context, art becomes a vital means of reflecting upon the nature of society and social existence (Cahan & Kocur, 1996). By forming interdisciplinary educational relationships

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between contemporary art, art education and multicultural education, it may be possible to make a bridge to cultural democracy (Caruso, 2005).

Desai (2005) offers a few general suggestions: 1) As multicultural art educators, we need to construct formative narratives in class by charting the global networks that connect economic, social, political processes to aesthetic production thereby opening spaces for students to examine the relationship between local and global; 2) Multicultural curriculum should provide a space for students to explore events in their local community that are connected to the global world; 3) By drawing on contemporary artists who address globalization, we can design lessons that stimulate debate about current global issues, fostering critical dialogue among our students and allowing for critical global citizenship to develop; 4) Perhaps we also need to rethink the ways we focus multicultural art lessons on one specific culture or nation and instead conceptualize location on the basis of diasporas, known as the movement, migration, or scattering of people away from an established or ancestral homeland, to such zones as the Black Atlantic, Trans-Pacific, and U.S.-Mexico (Desai, 2005, p. 13).

In short, the postmodern condition allows for the inclusion of discourse and the personal narratives of students. Constructivism is an epistemology, a learning or meaning-making theory that offers an explanation of the nature of knowledge and how human beings learn. It maintains that individuals create or construct their own new understandings or knowledge through the interaction of what they already know and believe and the ideas, events, and activities with which they come in contact (Cannella & Reiff, 1994). Knowledge is acquired through involvement with content instead of imitation or repetition (Kroll & LaBoskey, 1996). Learning activities in constructivist settings are characterized by active engagement, inquiry, problem solving, and collaboration with others. Rather than a dispenser of knowledge, the teacher is a

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guide, facilitator, and co-explorer who encourage learners to question, challenge, and formulate their own ideas, opinions, and conclusions. "Correct" answers and single interpretations are de-emphasized (Abdal-Haqq, 1998).

The co-constructivist 21st century concept of 'artist as collaborator' (with fellow students and teachers alike) paves the way for a curriculum that aspires to be more than the sum of the partners (Hardy, 2006). Art (and other subjects) serve to develop proactive, creative thought and action, sensitivity to difference of approach and outcome, (e.g., gender, culture, ability, age, etc.), a flexible understanding of changing values in different societies and periods, the ability to use a specialized vocabulary effectively within other forms of communication, a broad view of what constitutes culture, and pleasure and satisfaction in such forms of life. In the broadest sense, art and other subjects, through an emphasis on difference, plurality and independence of mind develop wider individual and social advantages such as interpersonal tolerance, awareness and sensitivity, creative solutions for different situations, informed habits of matching evidence and deduction, the means to learn for oneself, and to apply considered values towards human culture and the natural environment (Hardy, 2006).

Statement of Hypothesis

The United States of America prides itself on respecting other cultures. Education is a part of the solution in achieving that respect. Art is one vehicle that many can relate to no matter the culture. The more that is learned about various members of a particular group and its history, heritage, traditions, and cultural interactions, the better one can understand the social and cultural groups to which they belong. The idea is to find relevant connections. Therefore, it was hypothesized that students who are in high school, when exposed to artwork from their native

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homelands, would recognize their heritage and would prefer the artwork based on their heritage.

Whereas, it was hypothesized that students in elementary classes would pick artwork that they find visually appealing and meaningful in content no matter the ethnicity. Finally, it was hypothesized that students in intermediate and middle school classes would pick artwork in a split combination based upon ethnic backgrounds and visually appealing work.

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CHAPTER 3: METHOD

Participants

The data for this study were selected from two 3rd grade classes in elementary, 5th grade in intermediate, and 9th through 12th in high school, as was approved by the East Carolina University IRB (See Appendix A). There was only one 7th grade class that participated in middle school due to lack of completed parental consent forms (See Appendices B & C). The students were comprised of Caucasian; African American and Latino heritages in Clinton, North Carolina (see Figure 1). The students were placed in these classes at random, without preference to their race, cognitive ability, or social economic status. Their ages ranged from 8 to 18 years. The elementary classes selected were comprised of 13 Hispanic, 7 African American and 10 Caucasian students. The intermediate classes selected contained 12 Hispanic, 8 African American, and 2 Caucasian students. The middle school class selected had 2 Hispanic, 2 African American and 2 Caucasian students. Finally, the high school classes selected were comprised of 15 Hispanic, 14 African American and 11 Caucasian students. The ethnic background of the 98 students that participated was as follows: 42 Hispanic, 31 African American, and 25 Caucasian.

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Figure 1. Participants of Study

Schools	Hispanic	Afr. American	Caucasian	Total	Age Range
Elementary 3 rd grade	13	7	10	30	8-10
Intermediate 5 th grade	12	8	2	22	10-13
Middle 7 th grade	2	2	2	6	12-13
High 9 th -12 th grade	15	14	11	40	14-18
Total	42	31	25	Grand Total 98	

Instrument

A PowerPoint presentation of thirty works of art was used as a tool to collect the data (See Appendix D). The presentation was designed to elicit each student's visual preference at the elementary level to artwork that he/she finds the most appealing visually and in content. Works of art were selected from a large data base used nationally and selected by the classroom teacher according to curriculum standards.

Experimental Design

The design used in this study was a cross-sectional survey. This design was preferred because it provides data that has been collected from our selected classes at a single point in time. This survey provided a snapshot of the current behaviors, attitudes and beliefs in a population.

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Procedure

The role of the teacher in the experimental group was that of facilitator and guide. The classes did not meet at the same time as they were taught by the same teacher; they met during their scheduled class period. Students groups were comprised of Caucasian, African American, and Hispanic backgrounds. Participants were given permission to partake in the study through signed permission forms by their parents or legal guardians (See Appendix B & C).

The study began with each student given the provided answer sheet marked one through ten. The teacher gave students directions to write their name, name of school, grade, age, and mark the box of their ethnic background. Students were instructed that they were going to see a total of thirty works of art, via a PowerPoint presentation, by artists that have Caucasian, African American and Hispanic ethnicities. The works were presented in a randomized order so that none of them had an advantage over any other (See Appendix D).

The second stage of the study was a close-ended survey with the collection of data through handwritten answers to ten questions. Students were instructed that the same artwork would be presented as a series of three choices with a corresponding letter assigned to each piece of artwork. Students viewed the selections of artwork for ten seconds. They wrote the assigned letter of the painting they found most visually appealing on the provided answer sheet marked one through ten. The answers were examined and categorized. The categories were ethnic backgrounds of the students and artwork, along with their school grade level.

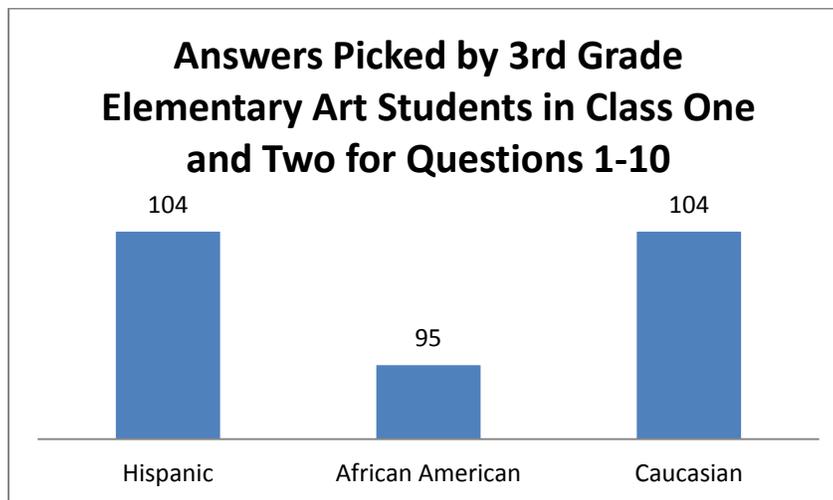
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CHAPTER 4: RESULTS

Prior to the beginning of the study, 98 students were randomly selected and assigned to experimental groups. The data for all classes were broken down into ethnic backgrounds and school level. The data illustrated if students of a certain ethnic background choose artwork that was of their own native culture or a different culture all together. The results of the study were tabulated (See Appendix F) and presented in bar and pie chart form.

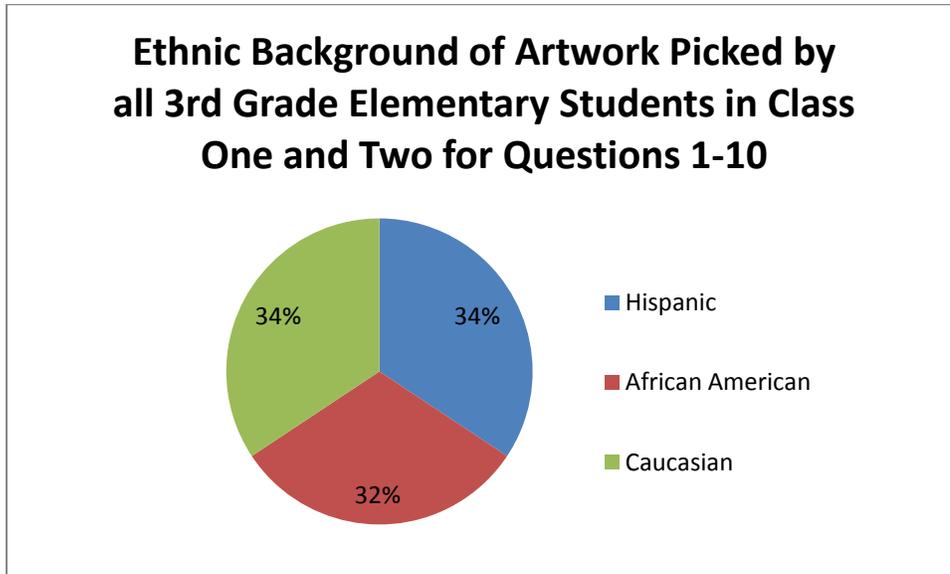
There were a total of 30 elementary students in 3rd grade who participated. There were 13 Hispanic students, 7 African American, and 10 Caucasian. Elementary students in class one and class two chose Hispanic artwork 104 times, African American 95, and Caucasian 104 (See Figure 2). Hispanic artwork and Caucasian artwork tied as favorite for elementary students.

Figure 2. Third grade answers.



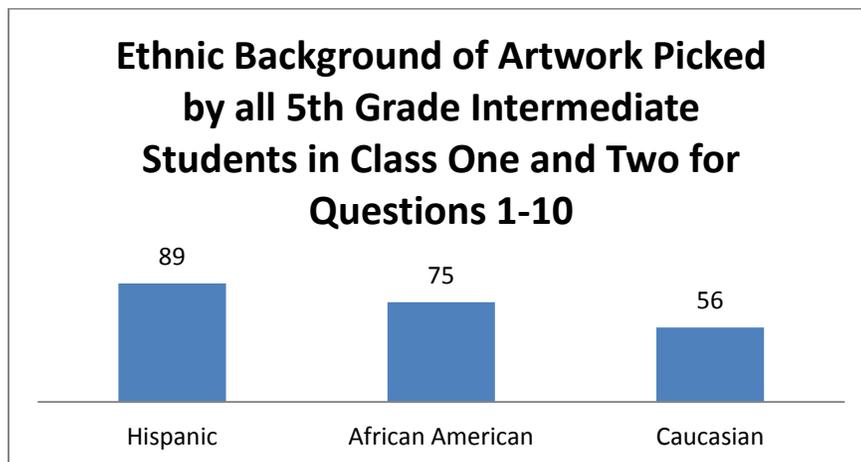
The percentages of choices for the thirty elementary students in art classes one and two were, Hispanic 34%, African American 32% and Caucasian 34% (See Figure 3). Hispanic artwork and Caucasian artwork tied in percentages as favorite.

Figure 3. Ethnic backgrounds.



The 5th grade students that participated in the intermediate school had 12 Hispanic, 8 African American and 2 Caucasian making a total of 22. Intermediate students picked artwork that was Hispanic 89 times, African American 75, and Caucasian 56 times for questions 1-10 (See Figure 4). Hispanic artwork was chosen as the favorite for intermediate students.

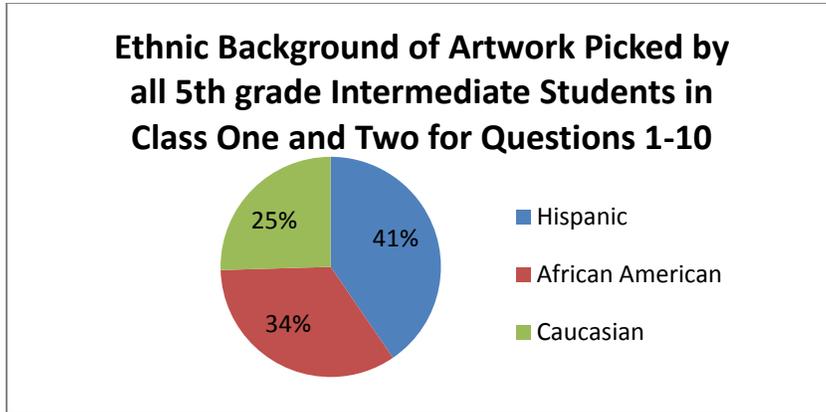
Figure 4. Ethnic background 5th grade



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The percentages for the twenty- two intermediate art students for questions 1-10 were, Hispanic 41%, African American 34%, and Caucasian 25%. Hispanic artwork was the favorite (See Figure 5).

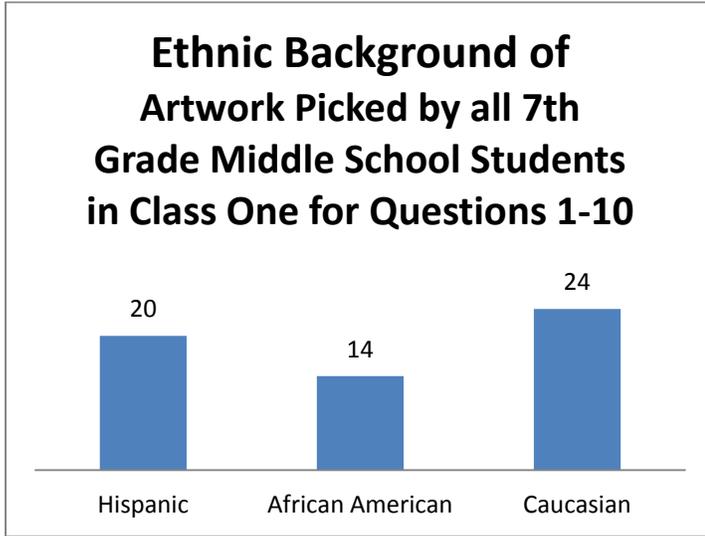
Figure 5. Ethnic background 5th grade



There were a total of six middle school students in the 7th grade that participated in the study. There were 2 Hispanic, 2 African American, and 2 Caucasian. There was only one art class that participated due to lack of parent permission forms being signed. Middle school students in art class one picked Hispanic artwork 20 times, African American 14 times and Caucasian 24 (See Figure 6). Caucasian artwork was picked as favorite.

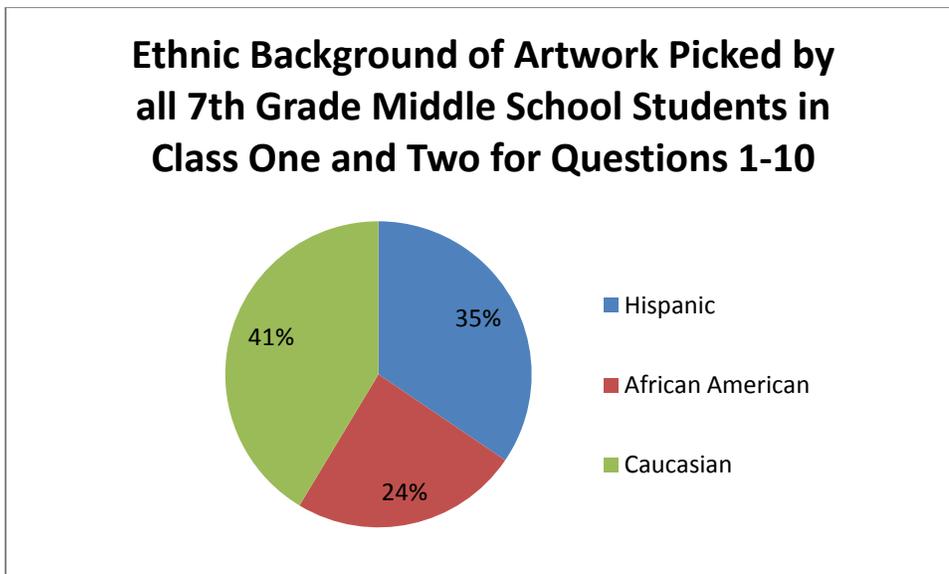
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Figure 6. Ethnic background 7th grade



The percentages of artwork chosen by the six middle school students that participated for questions 1-10 were Hispanic 35%, African American 24%, and Caucasian 41% (see Figure 7). Caucasian artwork was picked as favorite for middle school students.

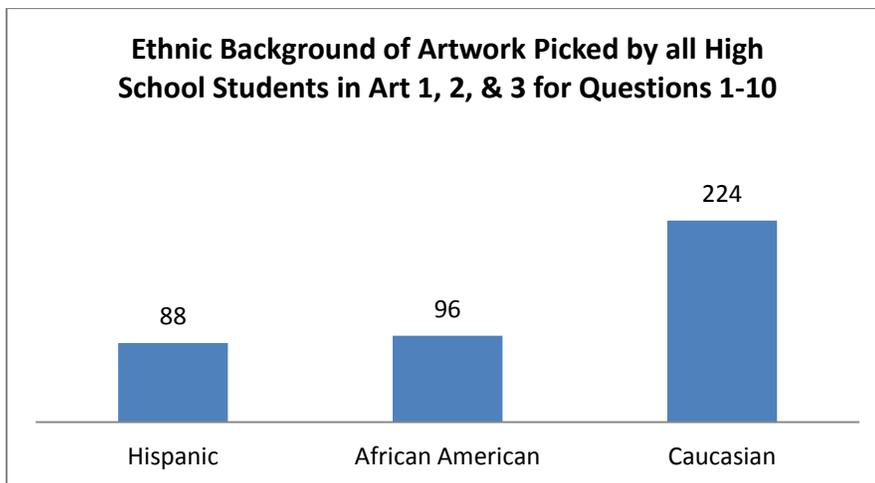
Figure 7. Ethnic background 7th grade



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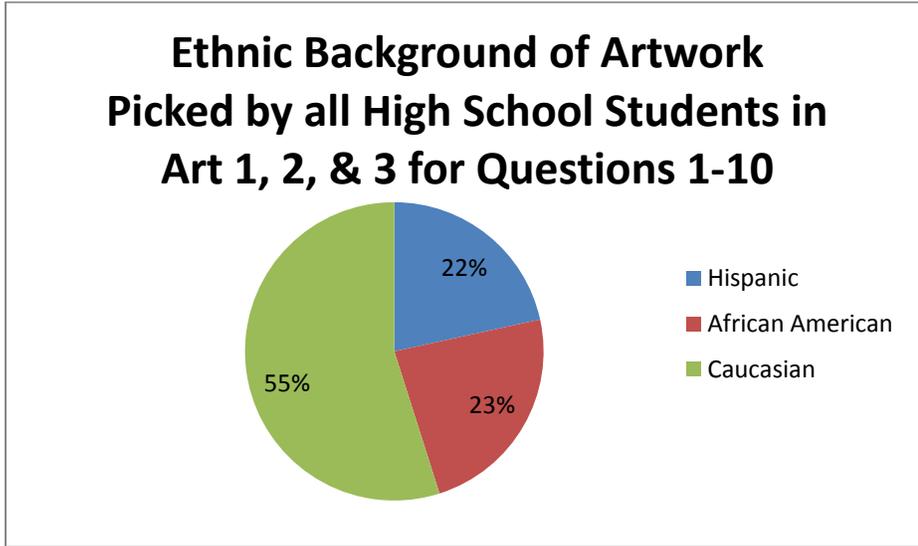
There were a total of 40 high school students distributed in an Art 1-2 combo class and an Art 3 class that participated in the study. Their grades ranged 9th through 12th. There were 15 Hispanic, 14 African American, and 11 Caucasian. High school students in the combined classes for questions 1-10 chose Hispanic artwork 88 times, African American 96 times and Caucasian 224 (See Figure 8). Caucasian artwork was picked as favorite.

Figure 8. Ethnic background high school



The percentages of artwork chosen by the high school art class students for questions 1-10 were Hispanic 22%, African American 23%, and Caucasian 55% (see Figure 9). Caucasian artwork was picked as favorite for high school students.

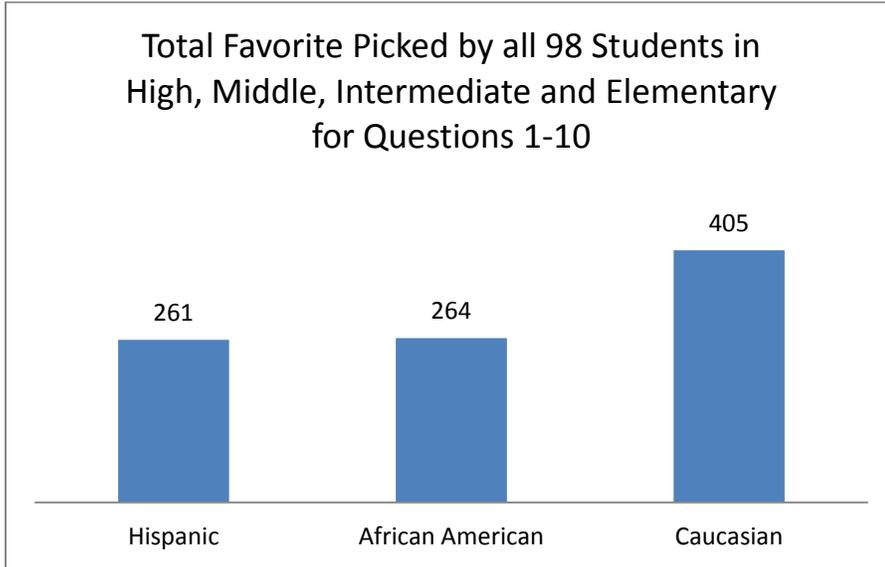
Figure 9. Ethnic background high school



There were a total of 98 students that participated in this study. Their grades ranged from 3rd through 12th grade. The sample included 42 Hispanic, 31 African American, and 25 Caucasian students. Hispanic artwork was chosen 261 times, African American 264 and Caucasian artwork was overwhelmingly chosen 405 times (See Figure 10).

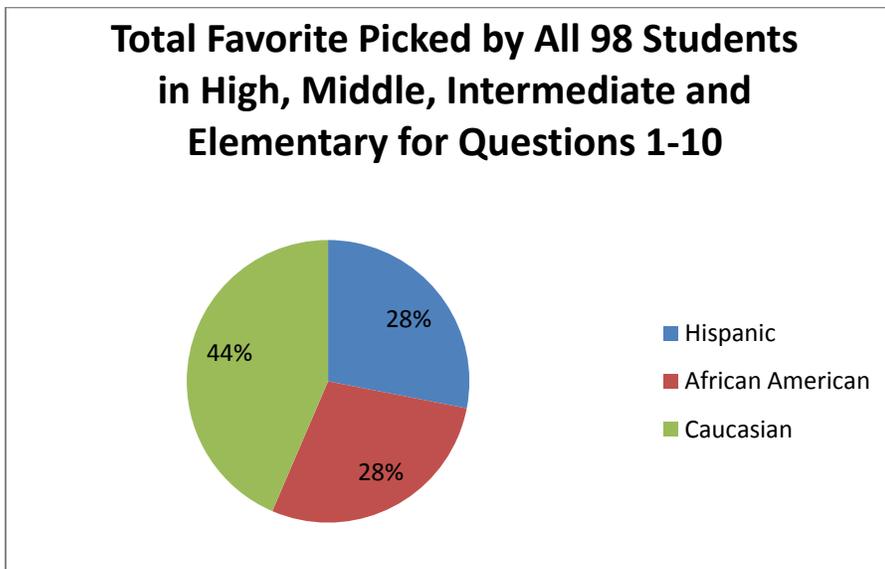
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Figure 10. Total favorite all students



The percentages of artwork chosen by all students that participated in the study were Hispanic 28%, African American 28% and Caucasian 44% (See figure 11). Students chose Caucasian artwork as their favorite.

Figure 11. Total favorite all students



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The results of this study did not support the original hypothesis in which students in elementary school would choose artwork that they found interesting for a broad range of reasons. Students in high school would choose artwork along racial lines and that students in intermediate and middle school would show mixed results. Even though some of the students that participated chose artwork that was different from their own ethnic origin, the data showed that collectively, as a group, students chose predominately Caucasian artwork. The only exception to the data was African American responses. As a group they chose artwork that was of their own ethnic background and also chose Caucasian artwork resulting in a tie of percentages between the two.

Caucasian artwork was chosen the most among all students even though Caucasian students were the smallest participating group. Hispanic students formed the largest participating group in the study. High school and middle school students chose Caucasian artwork as their preferred choice. Intermediate students chose Hispanic artwork as their favorite. Elementary students had a tie between Hispanic and Caucasian artwork as their top choice.

According to original hypothesis, 3rd grade elementary students would pick artwork that they found appealing no matter the ethnicity of the artist. The data showed that the original hypothesis was not supported. Elementary students recognized their heritage and closely chose artwork based on their heritage (See figure 12).

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Figure 12. Totals time artwork was chosen

Backgrounds of 3 rd grade elementary students	Number of times artwork of different ethnicities were picked by 3 rd grade elementary students
Hispanic	104
African American	95
Caucasian	104

According to the original hypothesis, high school students in grades 9th through 12th who were exposed to artwork from their native homelands would recognize their heritage and would choose artwork based on their heritage. The data showed that the hypothesis was not supported. High school students chose artwork that was not based on their racial background. Rather they chose artwork that was predominately Caucasian in origin.

According to the original hypothesis students in 5th grade intermediate and 7th grade middle school classes would choose artwork in a split combination based upon ethnic backgrounds and visually appealing work. The data did not support the hypothesis. Middle school students chose artwork that was of Caucasian origin; however, the sample group was small due to lack of participation from another art class in this school. In the 5th grade intermediate students group, the hypothesis was not supported by the data. Hispanic students were the majority that participated and they chose artwork of their own racial makeup.

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Discussion

Results cannot be generalized to all classrooms because the study took place in schools with the majority of the students having a Hispanic background. More participants would also be needed to make this study more generalizable. The lack of signed parental consent forms could be indicative of the current wariness in Hispanic living in the United States. Some Hispanic parents are fearful of signing any documents due to their distrust of government and/or for potentially being penalized for lack of immigration documentation. Also, children of different cultural backgrounds could pick Caucasian artwork based on cultural peer pressure as they may be trying to fit into the “American mold.”

A theory could be made that elementary age students pick art based on their own ethnicity that is familiar to them. The data does offer us insight that if we, as art teachers, expect our students to appreciate more diverse art images, we might achieve this goal by introducing our elementary students to more varied artwork. The results could give educators more insight in the need to motivate our elementary students to value artwork from many cultures.

Conclusion

Newer terms have evolved to describe what approaches educators might take in the contemporary classroom. Instead of “multiculturalism” teachers can understand the concept as cross-cultural, transnationalism, or globalization. In the age of the internet bringing all cultures to our laptops, globalization is designed for international integration arising from increasing human connectivity and interchange of worldviews, products, ideas, and other aspects of culture.

Perhaps with earlier introduction to the content of other cultures and encouraging techniques from teachers, elementary students will appreciate art that is not only based on

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familiarity but from a place of inspiration. Valuing artwork from diverse cultures throughout the school year, instead of segregating appreciation into different cultural focus periods such as “Black History Month”, will make a tremendous difference in young learners’ sensitivity to other cultures. Diverse artwork can be a viable educational tool in a variety of subject areas and with both cognitive and psychological benefits for students. Art teachers should be consistent in this introduction at an earlier grade level. Art is about the spirit, the soul, and the things people value. Art education can provide a rich framework to prepare students to live, work, communicate and learn to achieve common goals that benefit the whole society (Anderson, 1999). Our students should have the background knowledge of other cultures at the earliest age possible in order for all to recognize the similarities and appreciate the differences that make each culture unique.

Technological tools in the classroom that help with globalization are Skype for Education, You Tube, and Voice Thread. These programs are on the cusp of bringing all cultures together in an accessible 21st century format. Educators can use teaching techniques such as “Compare and Contrast” when showcasing different cultures. This technique provides a wonderful opportunity for students to explore varied artwork and find many similarities while investigating and synthesizing cultural differences. When students are inspired, informed and confident when viewing art from a culture that is not their own, they will seek out more information about that culture and its uniqueness with hopes assimilating it into their own worldview. As educators, this form of assimilation should be our modern day approach to the ideal of the “Melting Pot.” In the age of globalization, it is important that educators take advantage of every available tool that might increase student motivation and improve academic achievement.

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Appendices

Appendix A	IRB Approval
Appendix B	Letter to Parents and Participants English Version
Appendix C	Letter to Parents and Participants Spanish Version
Appendix D	PowerPoint Presentation Slide Sorter View
Appendix E	Letter to Principal
Appendix F	Explanation of Collection of Data

Appendix A

 EAST CAROLINA UNIVERSITY
**University & Medical Center Institutional Review
Board Office**
1L-09 Brody Medical Sciences Building · Mail Stop
682
600 Moye Boulevard · Greenville, NC 27834
Office **252-744-2914** · Fax **252-744-2284** ·
www.ecu.edu/irb

Amendment Approved

ID: [Ame2_UMCIRB 11-001376](#)

Title
: Amendment 2 for IRB Study #UMCIRB 11-001376

Description: Your amendment has been approved. To navigate to the project workspace,
click on the above ID.

IRB00000705 East Carolina U IRB #1 (Biomedical) IORG0000418
IRB00003781 East Carolina U IRB #2 (Behavioral/SS) IORG0000418 IRB00004973
East Carolina U IRB #4 (Behavioral/SS Summer) IORG0000418

Appendix B

PARENTAL PERMISSION/CHILD ASSENT

For a Research Study entitled

“Art, Pride and Heritage?”

Your child is invited to participate in a research study to determine if pride in ones culture can be measured by viewing artwork from different civilizations verses artwork from their native homeland. The study is being conducted by Ms. Angie Waller, under the direction of Dr. Robert Quinn, in the East Carolina School of Art and Design. Your child was selected as a possible participant because he or she is in Ms Waller’s Visual Art class. Since your child is age 18 or younger we must have your permission to include him/her in the study.

What will be involved if your child participates? If you decide to allow your child to participate in this research study, your child will be asked to provide answers to ten questions regarding their favorite piece of art out of a series of paintings by various artists from different heritages. These paintings are **not** obscene or graphic in nature. Your child’s total time commitment will not be more than one regular class period.

Are there any risks or discomforts? There are no risks associated with participating in this study. If your child experiences any discomfort, s/he may choose to discontinue his or her participation at any time without any penalty.

Are there any benefits to your child or others? If your child participates in this study, your child can expect to be exposed to great works of art from other cultures, therefore enriching their artistic experience.

Will you or your child receive compensation for participating? There is no compensation offered for participating in this study.

Are there any costs? There are no costs for participating in this study.

Your child’s privacy will be protected. Any information obtained in connection with this study will remain anonymous or confidential. The data collected will be protected by Ms. Waller. Information obtained through your child’s participation may be used to fulfill an educational requirement.

If you (or your child) have questions about this study, please contact Ms. Waller at awaller@sampson.k12.nc.us or call Union Elementary 910-532-2106 and ask for Ms Waller. A copy of this document will be given to you to keep.

If you have questions about your child’s rights as a research participant, you may contact the East Carolina University Office of Human Subjects Research or the Institutional Review Board by phone 252-737-2958 or e-mail at umcirb@ecu.edu.

Parent /Guardian Initials _____

Participant Initials _____

HAVING READ THE INFORMATION PROVIDED, YOU MUST DECIDE WHETHER OR NOT YOU WISH FOR YOUR CHILD TO PARTICIPATE IN THIS RESEARCH STUDY. YOUR SIGNATURE INDICATES YOUR WILLINGNESS TO ALLOW YOUR CHILD TO PARTICIPATE. YOUR CHILD’S SIGNATURE INDICATES HIS/HER WILLINGNESS TO PARTICIPATE.

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Participants/Child Signature Date
Date

Investigator/Teacher Obtaining Consent

Printed Name

Printed Name

Parent/Guardian Signature Date

Printed Name

Appendix C

PERMISO DE LOS PADRES/CONSENTIMIENTO DEL NIÑO

Para un Estudio Titulado
“Arte, Orgullo y Herencia?”

Su hijo ha sido invitado a participar de un estudio de investigación para determinar si el orgullo de su propia cultura puede ser medido al mirar trabajos artísticos de civilizaciones diferentes versus trabajos artísticos de su tierra natal. La Sra. Angie Waller estará conduciendo el estudio bajo la dirección del Dr. Robert Quinn, de la Escuela de Arte y Diseño de East Carolina. Su hijo fue seleccionado como un posible participante porque él/ella está en la clase de Artes Visuales de la Sra. Waller. Debido a que su hijo tiene 18 años o es menor, necesitamos tener su permiso para incluirlo en el estudio.

Qué tendrá que hacer su hijo si participara? Si usted decide permitirle a su hijo que participe en este trabajo de investigación, su hijo tendrá que responder diez preguntas acerca de su pintura artística favorita entre un grupo de pinturas hechas por diferentes artistas de diferentes culturas. Estas pinturas no son escenas ni gráficas en naturaleza. El tiempo que su hijo tendrá para hacer esta actividad solo será una clase de arte.

Hay algún riesgo o incomodidad? No hay ningún riesgo asociado con participar en este estudio.

Hay algún beneficio para su hijo u otras personas? Si su hijo participa de este estudio, él/ella estará expuesto a grandes obras de artes de otras culturas, de tal manera que enriquecerá su experiencia artística.

Habrá alguna compensación para mi o mi hijo por participar? No se está ofreciendo ninguna compensación por participar en este estudio.

Hay algún costo? No hay ningún costo por participar en este estudio.

La privacidad de su hijo será protegida. Cualquier información obtenida en conexión con este estudio permanecerá anónima o confidencial. Los datos recogidos serán protegidos por la Sra. Waller. La información obtenida a través de la participación de su hijo será usada para cumplir con los requisitos de una educación.

Si usted (o su hijo) tienen preguntas acerca de este estudio, por favor comuníquese con la Sra. Waller a awaller@sampson.k12.nc.us o llame a la Union Elementary 910-532-2106 y pregunte por la Sra. Waller. Le daremos una copia de este documento para que usted lo guarde.

Si usted tiene preguntas de los derechos de su hijo como participante de un estudio, usted puede comunicarse con las oficinas de Investigación en Sujetos Humanos o la Junta de Revisión Institucional de la Universidad East Carolina al 252-737-2958 o por correo electrónico a umcirb@ecu.edu.

Iniciales de Padre/ Guardián _____

Iniciales del Participante

DESPUES DE HABER LEIDO LA INFORMACION QUE LE HEMOS PROPORCIONADO, USTED DEBE DECIDIR SI USTED DESEA O NO DESEA QUE SU HIJO PARTICIPE DE ESTE TRABAJO DE INVIESTIGACION. SU FIRMA INDICA SU VOLUNTAD DE DEJAR QUE SU HIJO PARTICIPE. LA FIRMA DE SU HIJO INDICA SU DESEO DE PARTICIPAR.

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Firma del Participante/Estudiante	Fecha	Consentimiento Obtenido por el
Investigadora/Maestra	Fecha	

Nombre en letra imprenta

Nombre en letra imprenta

Firma Del Padre/Guardián Fecha

Nombre en letra imprenta

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Appendix D

Directions:

1. You will write your first and last name, your table color and your Teacher's name.
2. You will number your paper 1-10, starting at the top and go down.
3. You will look at the paintings.

4. You will be thinking, "Which one do I like the best?"
5. At the end of the slideshow you will see three paintings with a letter under each one.
6. You will write the letter of the painting that you like the best.

7. There will be no talking to each other.
8. When we are finished, Miss Waller will get your paper.



A B C

#1



A B C A B C

#2

#3



A B C

#4



A B C

#5



A B C

#6



A B C

#7



A B C

#8



A B C

#9



A B C

#10

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Appendix E

November 7, 2011

Dear Dr. Carr,

I would like to carry out a research project in my classroom as part of a master's degree program in Art Education at East Carolina University. I would be grateful for your permission and support. Through this research I hope to reflect on, evaluate and hopefully increase my influence on student achievement. The focus of my research is whether or not one's heritage automatically influences the artwork that students prefer.

Data will be collected through the use of a PowerPoint with selected works of art by Caucasian, African American, and Hispanic artists, and a ten question quiz covering the PowerPoint. This research will be done with two selected third grade classes. I will conduct an evaluation of these questions on a statistical basis. I will be looking for a correlation of the student's heritage and the works of art that they selected as their favorite.

The time frame for this research is two class periods, one for each class selected.

The degree of risk to students is minimal to none, as they will not be assessed individually, but only statistically. I guarantee confidentially, I will not reveal anything of a personal nature, only the statistics of the project. There will be total confidentiality in the project, as I will not reveal any student or parent names, and I will not disclose the name of our school without permission.

I am seeking permission from both students and parents. The parental permission form is attached to this letter.

Sincerely,

Angie Waller, Visual Art Teacher

Appendix F

Explanation of Data Collection:

The data was collected and calculated by a “Count if’s” formula on an Excel spreadsheet. This is to ensure that human error would not be a factor in the counting process. All measure of accuracy were of the utmost priority for this study.