

CULTURAL AWARENESS THROUGH THE ARTS:
THE SUCCESS OF AN ABORIGINAL ANTIBIAS PROGRAM
FOR INTERMEDIATE STUDENTS

by

CAROL M. BUTLER

A thesis submitted to the Faculty of Education
in conformity with the requirements for
the
degree of Master of Education

Queen's University

Kingston, Ontario, Canada

August 4, 2000

copyright © Carol M. Butler



National Library
of Canada

Acquisitions and
Bibliographic Services

395 Wellington Street
Ottawa ON K1A 0N4
Canada

Bibliothèque nationale
du Canada

Acquisitions et
services bibliographiques

395, rue Wellington
Ottawa ON K1A 0N4
Canada

Your file *Votre référence*

Our file *Notre référence*

The author has granted a non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of this thesis in microform, paper or electronic formats.

The author retains ownership of the copyright in this thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without the author's permission.

L'auteur a accordé une licence non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de cette thèse sous la forme de microfiche/film, de reproduction sur papier ou sur format électronique.

L'auteur conserve la propriété du droit d'auteur qui protège cette thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

0-612-52881-2

Canada

ABSTRACT

Bias and racism are often a problem in schools. Many children are singled out for teasing or bullying based on their culture or personal attributes. In 1995 I co-authored a curriculum project, Cultural Awareness Through the Arts, that was designed to address the issues of bias generally and bias toward First Nations People specifically. As the title indicates, it was planned that students would learn about the First Nations People through their arts. The unit appeared to help students develop positive attitudes towards First Nations People and seemed to succeed largely because of the contribution of the arts. The project was assessed by examining 123 students' responses to a questionnaire administered at the conclusion of the project and by examining 7 teachers' perceptions through a focus group discussion.

The study is situated in the literature related to multicultural, antiracist, and antibias education in England, Australia, United States, and Canada. It is also situated in Dissanayake's theory of art as a biological need as described in her book, Homo Aestheticus: Where Art Comes From and Why. The components of her theory are used to categorize much of the data.

The data show that a major contributing factor to the success of the curriculum project was the centrality of the arts. The personal link created between the students and the First Nations artists through viewing and doing the arts was crucial to the development of positive attitudes. The analysis of the data revealed a developmental continuum of tolerance on which students could be placed using key indicators that are described in the thesis. This continuum can be used to describe the student's level of tolerance towards other people.

ACKNOWLEDGEMENTS

I would like to thank my supervisor, Bill Egnatoff, for his patience and support throughout the work on this thesis. I would also like to thank the members of my committee, Nancy Hutchinson and Lynn Shulha for their support and understanding.

I would like to thank my husband, Brian, for his calming influence when I needed it and for paying my library fines. I would like to thank my children, Gregg, Sara, and Michael, for listening without laughing or yawning.

I would like to thank my friend and colleague, Maureen Swain, for taking the cultural awareness journey with me and encouraging me to complete this thesis.

I would like to dedicate this thesis to my son, Michael, who is my inspiration for antibias education.

TABLE OF CONTENTS

Chapter	Page
Chapter 1: Introduction.....	1
Cultural Awareness Through the Arts.....	1
Purposes of the Research.....	2
An Outline of Each Chapter.....	3
Chapter 2: Racism: Problems and Solutions.....	7
4H Won't Visit Six Nations Reserve.....	7
The Case For Antiracist Education.....	9
Multicultural and Antiracist Programs.....	10
Three Canadian Programs.....	13
A Multicultural Program in England.....	17
What Should an Antiracist Program Look Like?.....	19
Chapter 3: The Arts in Antiracist Education.....	26
The Role of the Arts in Antiracist and Multicultural Education.....	26
Homo Aestheticus: A Theory of Art as a Human Need.....	30
	37
Chapter 4: Multicultural, Antiracist or Antibias Education?.....	38
A Comparison of Three Approaches.....	41
Evaluated Programs.....	
Chapter 5: The Project: Cultural Awareness Through the Arts.....	43
The Curriculum Project.....	46
Chapter 6: Research Method.....	55
The Questionnaires.....	56
Teachers in the Focus Group.....	59
Chapter 7: Results: Increased Tolerance.....	63
A Developmental Continuum of Tolerance.....	63
Attitudes Toward Native Peoples.....	69
Chapter 8: Interpreting Success: Homo Aestheticus and Teachers' Explanations.....	79
The Arts Draw You In.....	82
Arts as a Way of Knowing.....	87
The Arts as a Humanizing Process.....	88
The Role of the Teacher.....	90
The Arts as Emotion.....	92
Making The Link.....	96
The Student Questionnaires.....	103

Chapter 9: Concluding Comments.....	113
A Short Epilogue: The Dance of Unity.....	113
A Native Story: Points of View.....	114
Concluding Comments.....	115
Limitations of the Research.....	118
Recommendations for Curriculum Implementation.....	119
References.....	123
Appendices: Cultural Awareness Through the Arts.....	128
Appendix A: Student Questionnaire.....	128
Appendix B: Teacher Questionnaire.....	129
Appendix C: Focus Discussion Questionnaire.....	130
Appendix D: Focus Group Discussion: Focus Questions.....	132
Appendix E: Letter to Focus Discussion Teachers.....	133
Appendix F: Letter to Funding Agent for the Project.....	134
Appendix G: Letter to the Superintendent of Schools.....	135
Appendix H: Unit Plans for Cultural Awareness Through the Arts.....	136
Vita.....	139

LIST OF TABLES

Table 1: Multicultural, Antiracial, and Antibias Education: A Comparison.....	39
Table 2: Darlene's Class.....	74
Table 3: Cynthia's and Lydia's Class.....	74
Table 4: Norma's Class.....	75
Table 5: Mary's Class.....	75
Table 6: Don's Class.....	76
Table 7: Christine's Class.....	76
Table 8: Bob's Class.....	77

LIST OF FIGURES

Figure 1: The Model: Antibias Education.....	54
Figure 2: A Comparison of Student-Cited Attitude Changes.....	110

CHAPTER 1

INTRODUCTION

Children need to feel safe to learn effectively. Many children do not feel safe in school. For them school is full of name-calling, verbal taunts, and bullying. Often these children are overweight, poor, or learning disabled. Sometimes they are members of a visible minority and they are the victims of prejudice. To make a school safe for these children we have to help their peers understand them and how they feel.

Much prejudice in our society centers on culture. In a multicultural country like Canada, the schools have an important role to play in helping people to understand different cultures and the people from different cultures; however, it is far from clear how we can do this effectively. This thesis explores one possibility.

Cultural Awareness Through the Arts

In 1995 I applied for a Ministry of Education grant to create innovative curriculum based on The Common Curriculum (MET, 1993b). I wanted to examine the role of the arts in learning about a culture and developing positive student attitudes toward another culture. I created a program that combined antibias education and Native Studies. The program was called Cultural Awareness Through the Arts (Butler & Swain, 1996).

Because of prior teaching experiences in other schools, I believed that "immersion" in the arts of a culture was a powerful tool to develop positive attitudes about this culture. I defined "cultural immersion" as a process used in the curriculum project, Cultural Awareness Through the Arts (Butler & Swain, 1996), to surround the students with the arts, literature, values, traditions, history, beliefs, and social order of a culture. This was done by surrounding students with visual art, music, dance, drama, and story from the culture and through the people of the culture.

Cultural immersion was an essential component of the integrated curriculum of the project where students learned about a culture and then learned the skills, knowledge, and attitudes of the academic subject areas through the act of learning about the culture. The goal was to make the students feel a genuine understanding and compassion for the culture. The program also included antibias education that was carried throughout the unit.

Purposes of the Research

The project appeared to be highly successful and I wanted to know why. I believed the use of the arts was integral to its success but I wanted to find out more about the nature of the role of the arts. At the same time I read a book called Homo Aestheticus: Where Art Comes From and Why (Dissanayake, 1992). Her theory is that the arts are a human need just as important as food and shelter. I wanted to examine my project using her theory as a framework. I wanted to discover if using the arts had touched something in the students that could not be reached through more traditional teaching methods.

These ideas and events led to the following research purposes:

1. To provide a descriptive account of the teachers' perceptions of the experience
2. To describe self-reports and teacher-reports of increased tolerance in students
3. To describe the expression of positive attitudes toward First Nations People during and following the project
4. To identify qualities of the arts that might have played a major role in contributing to the success of the project

An Outline of Each Chapter

The following chapters describe the curriculum project that was carried out with intermediate students in three schools, and the steps I took to gather relevant data from the project to examine the role of the arts in influencing students' attitudes toward another culture, and my findings.

Chapter 2 describes work done in Britain, Australia, United States, and Canada on antiracist education and multicultural education. These different approaches to social studies have similar goals; therefore, the research done in both areas is included.

A great deal of work has been done in the area of cultural studies in schools but many of the programs that have been developed have not been formally evaluated. The British, Australian, American, and Canadian programs are, however, representative of the work being done in schools and so I have included descriptions and discussion of them. Some formally evaluated programs are discussed later in chapter 4.

Chapter 3 examines the potential role of the arts in antiracist and multicultural programs. It focuses on the use of the arts in antiracist and multicultural programming in Great Britain, United States, and Canada. It also provides a description of Dissanayake's (1992) theory of the arts as a human biological need. Dissanayake describes the arts as "making special" which has several aspects. She defines four components of the arts through which she makes the case for her theory: The Arts Draw You In, The Arts as a Way of Knowing, The Arts as a Humanizing Process, and The Arts as Emotion.

Chapter 4 distinguishes three different pedagogical approaches for dealing with attitudes and cultures. The terms "multicultural education," "antiracist education," and "antibias education" are often used interchangeably but should not be. This chapter explores the principal characteristics

of each type of program and the differences among the goals for these programs. Included in this chapter is a description of some formally evaluated programs whose efficacy was evaluated. A British Columbia study resembles Cultural Awareness Through the Arts, the curriculum project that is at the heart of this research. A common element of the two projects is a focus on "immersion," a term used to describe the process aimed at developing positive attitudes in students toward Native People.

In Chapter 5, I have described my experience as an intermediate teacher, my beliefs about teaching, and how these beliefs led to my involvement in an antibias, arts-based education project. There is also a complete description of the project, Cultural Awareness Through the Arts. The approach used in the program was antibias education, which taught the ideas of racism and many other forms of bigotry such as ageism, sexism, and classism. It aimed to develop, within the students, the critical thinking skills required to identify both overt and subtle forms of bias. Then, it developed these ideas further by embracing a specific culture. The approach did not end with learning about bias. It had the students learning about a culture through the arts of the culture. The students learned about the people of the culture, their history, their beliefs, their traditions, their values, and their social order through the stories, dance, drama, music, and visual arts of the people. The approach focused on taking the students as close to the culture as possible, as close to individuals in the culture as possible. The term "cultural immersion" was used to define the process the students went through. Chapter 5 ends with a description of the final event of the project. All of the students were involved in creating a presentation of their learning about Native Peoples using the arts as the vehicle for this presentation.

Chapter 6 explains the methods used in determining the success of the project; i.e., how the data were collected, how the data were analyzed, and the people who were involved in the

gathering of the data in this qualitative study. Questionnaires were completed by students and teachers. These were analyzed by tallying and categorizing the responses into four categories: what they learned; what they believed to be important; their personal high points; and the reasons why they considered such high points highlights.

I analyzed the Teacher Questionnaires using three categories: the need for antibias education, the role of the arts in the unit, and, evidence of change of student attitude toward Native Canadians.

A Focus Discussion with four of the participating teachers and a facilitator was included as part of the research. The discussion centered on the success of the project and the importance of the arts to the success. The data, the transcript of the focus discussion, was analyzed using Dissanayake's categories of "making special." Chapter 6 describes how the scissor-and-sort method was used to analyze and organize the data. It also outlines the procedures followed in ensuring the anonymity of the participants involved in the study and how the participants for the focus discussion were chosen.

Chapter 7 focuses on the success of the project in developing antiracist attitudes. From the analysis of the data I was able to define a continuum that traces the development of tolerance in students and teachers through a process which had definite stages or points of development. The steps were: No Awareness of Bias, Awareness of Bias, Political Correctness, and Transfer to Personal Life. These stages were illustrated with examples from the data.

Chapter 8 presents an argument that the arts were a major contributing factor to the success of the curriculum project. This idea is explored using Dissanayake's (1992) theory of the arts as a human biological need as a framework for clarifying the data. She described art as

"making special." I identified five basic characteristics of "making special" through which the data were analyzed. They are:

1. The arts make you feel good.
2. The arts draw you in.
3. The arts are universal--they change the role of the teacher, they teach skills, and there is a strong emotional component.
4. The arts make the link between the student and the culture.
5. There is an importance of both viewing and doing the arts.

Chapter 9 contains a short epilogue with some concluding comments about the project, the limitations, and the possible ramifications of the study for education. Included is a Native story about the differences between Native and non-Native perceptions.

CHAPTER 2

RACISM: PROBLEMS AND SOLUTIONS

There are different approaches to social studies. This chapter describes work done in Britain, Australia, United States, and Canada on two major approaches--antiracist and multicultural education. Often the term "multicultural education" is used to refer to both. The characteristics of each of the programs are outlined and compared in this chapter. The two approaches differ but their goals are similar.

A great deal of work has been done in the area of cultural studies in schools but many of the programs that have been developed have not been formally evaluated. The British, Australian, American, and Canadian programs are, however, representative of the work being done in schools and so this chapter contains descriptions and discussions of them.

4H Won't Visit Six Nations Reserve

Racism is a serious problem, as the following quote from the Globe and Mail (1980) illustrates:

4-H Won't Visit Six Nations Reserve

A 4-H club in Manitoba cancelled an exchange with Ohsweken 4-H club after it found the Ontario members were Indians and that the Manitoba group would be staying on the Six Nations Reserve.

Theresa Harris, leader of the Ohsweken club, said the Manitoba club backed out of the exchange on Thursday after its leader found out that the Ohsweken participants were native Indians.

"Would you send your child to sleep with Indians?" Charlotte Hutton, leader of the 4-H club in Oak Lake, Manitoba, said in a telephone interview from her home last

night near Virden, "Would you sleep with Indians? You go and sit for seven days on that reserve and live with them."

Asked why the Oak Lake group didn't want its members to participate in the exchange, Mrs. Hutton said: "I have lived beside the Oak Lake Reserve for 18 years and I know what goes on." She said she was upset because her group was "screened completely".

She became angry when asked if she was prejudiced against natives. "No, I am not prejudiced against Canadian Indians," she said forcefully. Asked if she likes Indians, the response was sarcastic: "I love them."

"They have their liquor problems," Phyllis Gumpf, mother of a teenage boy and girl in the Manitoba club, said from Mrs. Hutton's house. "They fight, and no way am I going to send my two kids there to be stabbed," she said vehemently.

When asked whether it was fair to let Indians on the Manitoba Reserve stand for other Indians, Mrs. Gumpf said: "They're all the same--you can't tell me any different. I'm not prejudiced, but I told my kids what they were up against and they said, 'No way.'" (McLaren, 1980)

Racism is a serious problem in Canadian schools. Hallan and Robinson (1989), using interviews and questionnaires, demonstrated that racist attitudes are common among young children especially in schools where the population is predominantly white. Ijaz and Ijaz (1982), after many discussions with young children, wrote that children become aware of racial differences by the age of three and by school age their awareness has increased and is completely formed. Milner (1987) stated that children in elementary school have well developed ideas of stereotypes and readily use racial slurs on the playground. The stereotypes that children have

become more ingrained with the passage of time and more resistant to change. News reports (1995) of race riots in Nova Scotia high schools demonstrate what happens in schools when racism runs wild.

The Case for Antiracist Education

The racism and bias that occur in most Canadian schools is not so extreme that it ends in riots. More often, it is subtle and, at most, results in name-calling. That is not to say that it is any less destructive to a school or to the students. The name-calling or more subtle forms of racism can be just as hateful and hurtful as any riot and they can lead to violence. Students of visible minorities suffer the subtleties of racism every day. They do not get chosen as readily to be in groups. They are sometimes assumed to be more or less academically intelligent, depending upon their race, by their teachers. They frequently get into trouble because they are easily identified in a group of scuffling children. They stand out by virtue of the differences of their race. These children rarely get the leading part in a school play. They do not see themselves or their culture represented in the posters or books or images in their classrooms and schools. The stereotypes, that they must wear in others' eyes, weigh them down daily. Some of these students even begin to believe the negative stereotypes about themselves and about their culture.

No one is born a racist. "Racism is learned and perpetuated through the interaction of ideas, individual expressions and institutional expressions," (Coelho, Costiniuk & Newton, 1995). Since racism is learned, surely it can be unlearned. Every year in Ontario schools a wide variety of antiracist programming takes place. Grants are given by the Ministry of Education to develop antiracist curricula. Teachers, dedicated to the eradication of racism, develop programs for their classes. Canada's vision of a multicultural society is praised and celebrated in school events, encouraged by the Canadian government, and discussed in the media. Concerns about racism in

Ontario schools is more prevalent now than it has ever been. This is evidenced by the publication of Changing Perspectives: A Resource Guide for Antiracist and Ethnocultural-equity Education, a directive from the Ministry of Education and Training of Ontario (1992) to all Ontario Boards of Education.

The negative effects of racism have prompted the governments of many countries to develop multicultural and antiracism policies for education. Multicultural and antiracist education have become a focus for education policy makers in Great Britain (Swann, 1985), Australia (Chambers & Pettman, 1986), and Canada (Ministry of Education and Training of Ontario, 1992).

Multicultural and Antiracist Programs

The definitions of antiracist programs and multicultural programs have been given by the Ontario Ministry of Education and Training of Ontario (1993a):

Antiracist education: An approach to education that integrates the perspectives of Aboriginal and racial minority groups into an education system and its practices. The aim of antiracist education is the elimination of racism in all its forms. Antiracist education seeks to identify and change educational policies, procedures, and practices that foster racism, as well as the racist attitudes and behaviour that underlie and reinforce such policies and practices. Antiracist education provides teachers and students with the knowledge and skills to examine racism critically in order to understand how it originates and to identify and challenge it (p. 42).

Multicultural Education: An approach to education, including administrative policies and procedures, curriculum, and learning activities, that recognizes the experiences and contributions of diverse cultural groups. One of the aims of multicultural education is to promote understanding of and respect for cultural and racial diversity (p. 43).

The two terms, multicultural education and antiracist education, are often used interchangeably even though proponents of the two would argue that there are important differences between them. "It is sometimes said that multiculturalism and antiracism are at opposite ends of a continuum" (Figueroa, 1991, p. 50).

One is seen as liberal/conservative, the other as radical; one is seen as descriptive, the other analytical; one confirms the established structure, the other questions and seeks to change it; one looks for appreciation of other cultures, the other for criticism of one's own (Fyfe & Figueroa, 1993, p. 43).

The goal of each approach is the same. Both multicultural and antiracist education are focused on eliminating cultural bias. They may use different methods "but neither is there any inherent opposition between multicultural and antiracist education." (Fyfe & Figueroa, 1993, p. 50).

Carrington and Short (1989) support this point of view and add that advocates of multicultural and antiracist education often embrace the same strategies.

Governments of many countries have developed policies of multicultural and antiracist education. Great Britain developed a policy for multicultural education called Education in Schools (1977) which eventually gave rise to the Swann Report in 1985 entitled Education for All. (Swann, 1985) The Swann Report was an important development in multicultural education in Great Britain in that, while it dealt with educating students of ethnic minorities, the emphasis was on educating all children, making them aware of the "richness of cultural variety in Britain" (Fyfe & Figueroa, 1993, p. 45). In the United States the first educational programs to focus on multiculturalism developed as a result of the civil rights movement in the 1960's and 1970's.

Americans have developed a number of approaches to be used for multicultural education and antiracist education.

In Australia antiracist policies and education plans have been in effect since the 1970's (Chambers & Pettman, 1986). In Canada, and specifically Ontario, multicultural and antiracist education programs have been developed and implemented (Cheng & Sondack, 1994).

A program used in Australia, Antiracism: A Handbook for Adult Educators, focused on teaching racism as a subject like English or Math. The authors, Chambers and Pettman (1986), were concerned about the high incidence of racism in Australia. The first part of their document dealt with definitions of racism, the history of racism in Australia, why it is immoral, and how to combat it. The second part of the document was a series of activities that students would follow to develop an awareness of racism--their own, their community's, and their country's. This was followed by a series of strategies aimed to develop antiracist attitudes. There was a great deal of discussion about institutional racism, "inequalities rooted in the system-wide operation of a society that excludes substantial numbers of members of particular ethnic groups from significant participation in its major social institutions" (Chambers & Pettman, 1986, p. 50) and about cultural racism, "the domination of one group over another in terms of language, norms, values, and standards" (Chambers & Pettman, 1986, p. 50), and about individual racism as "individual prejudiced attitudes and behaviour towards members of a minority group" (Chambers and Pettman, 1986, p. 50). A series of lessons in the second part of their program is organized around these three categories.

These programs are aimed at the elementary grades and this may be the best target. Katz (1976) observed that it is elementary school years that are the most opportune time for antiracist education for this is when children's perspectives are developing. Similarly, Carrington & Short

(1989) argue that elementary school students should be a prime target for antiracist education because they gain nothing by maintaining prejudices.

Three Canadian Programs

Three programs are representative of Canadian antiracist programs that have been developed for use by teachers. In my experience as a teacher, I have seen programs like these in several Ontario schools.

Letters to Marcia (Lee, 1985) represents a Canadian approach to antiracist education. It was presented as a series of letters to "Marcia," a beginning teacher. Each letter described a different aspect of racism with ideas for the teacher to use to explore it with students or other teachers. While the "letters" are a useful literary ploy, it is difficult to tell for whom this guide was written. The learners were not necessarily elementary or secondary school students. They could have been teachers as well as students or instead of students. The follow-up activities took many forms, such as discussions, oral or written responses to the letters, and critical viewing skills. A great deal of attention was focused on the way the individual would react in specific situations. The letters themselves appealed to the affective domain but the follow-up activities were generally of a cognitive nature. Most of the activities involved discussion, reading, and writing. While this program is laudable in its efforts, it is of questionable value because it does not clearly address a well-defined audience.

A more focussed approach was used in the program, Antiracism Education: Getting Started, a Practical Guide for Educators (Coelho, Costiniuk, & Newton, 1995), developed by the Educational Services Committee of the Ontario Secondary School Teachers Federation. This document defined racism and its causes within society and the classroom and then outlined some factors useful in developing inclusive schools. The problems of a Eurocentric curriculum were

discussed and suggestions were made for ways in which the curriculum could be altered to make it more inclusive. There was a large section on Aboriginal Education in Ontario but the recommendations for teaching aboriginal students were little more than general recommendations for good teaching. For example, one of the components stated that a good teacher for Aboriginal students:

- becomes familiar with the lifestyles and concerns of the local Aboriginal community
- uses co-operative learning techniques in groups
- presents an overview of the units rather than breaking a unit of learning into small segments
- provides strong encouragement to the class and to individuals
- uses role playing and creative drama
- provides opportunities for expressions of various viewpoints
- introduces new and difficult material through means other than verbal
- uses metaphors, images, analogies, and symbols rather than dictionary definitions

(Coelho, Costiniuk, & Newton, p. 97, 1995)

These characteristics are simply ones that all teachers of all students should possess. Did the OSSTF writing team mean to imply that Native Canadians are not as capable as other Canadians and therefore need a different kind of teacher?

Like the other approaches above, the OSSTF document focused on racism as a separate subject to be taught like English or Math. The document provided two sample units and presented ways of including antiracist teaching through various subjects, but the main focus was on racism as a separate topic.

The approaches described above all have one thing in common--they looked at racism as a subject that must be taught, often independently of other subjects. There were opportunities for integration with other subjects for some of the lessons but, generally, racism was discussed as a separate topic. Students need to learn the language of antiracist education so that they can use the terms to describe incidents and solutions, therefore teaching racism as a separate topic is effective; however, the teaching must not end there. Students need to be able to take the language and the strategies of antiracist education and use them in all program areas, particularly in cultural studies.

The literature notes that in order for an antiracist curriculum to be implemented successfully, it should not [merely] be treated as a separate unit or viewed as an additive process. "Instead it should be integrated into the rest of the curriculum, and treated as a perspective, whether the focus is on mathematics, science, technology, or arts" (Cheng & Sondack, 1994, p. 15).

It is also the case that the follow-up activities, in the programs described above, were generally dependent upon language skills, either in discussion or writing. There were some limited opportunities for using the arts but no specific suggestions were outlined. The writing activities were generally individual assignments. In every case the approach was lock-step, sequential, and rational. There were many references to the importance of the affective domain in this kind of work but most of the activities relied on the cognitive domain.

With the exception of the Chambers and Pettman approach in Australia, the main objective of the approaches outlined above appeared to be combatting institutional racism. The Chambers and Pettman approach was broader and attacked three forms of racism: institutional, cultural, and individual.

Most of the programs emphasised developing self-esteem in every student. Thus, an unstated implication is that a major cause of racism in the schools was the prejudiced students' lack of self-esteem. Self-esteem is a factor discussed in many papers and cited as a major contributing factor to racist attitudes (Dei, 1996; Klein, 1993; May, 1994; McLeod, 1994). "The healthier the self-concept of the pupil, the less likely she or he is to be prejudiced" (Lynch, 1987, p. 28).

A third Canadian program, Untie the Knots of Prejudice: A Literature Based Antiracist Education Resource Kit, was developed by Rodriguez and Smith (1996), under the auspices of the Federation of Women Teachers' Associations of Ontario. It focused on literature and developed summaries, reading guides, and follow-up activities for 120 books and novels. The books promoted unity and antiracism and were divided into grade divisions so that there were equal numbers for primary, junior, and intermediate division students. The books were then divided into general themes within the umbrella theme of unity and antiracism--one theme for each month. The books included fiction and non-fiction. This approach attempted to integrate the concept of antiracism within the language program and was designed as a resource for the classroom teacher who wished to explore issues of racism. The approach focused on the individual in that the expectation was that students would identify with the main character of the novels or books and understand the issues of racism. Understanding was expected to overcome racism toward a person of the same culture as the main character of the novel.

The Rodriguez and Smith program focuses on individual racism, rather than institutional racism, but this may limit its effectiveness. It would be easy to be prejudiced against a group but to isolate an individual from the group. For example, a person might say, "I don't like blacks but I

really like Michael Jordan." The prejudiced individual could rationalize their attitudes by claiming that the person was not representative of his or her race or culture.

In the Rodriguez and Smith approach the effectiveness of the program depended on the student's literacy. While the books chosen for each theme for each division were of varying levels of reading difficulty, the success of the approach still assumed that the students would read a book. For many students reading is not a desired or possible activity. The follow-up activities also relied heavily on the individual's literacy and although there were supplementary activities for special needs students, they still assumed a standard of literacy that many students would not attain. The follow-up activities provided opportunities for integrating other program areas but the approach was not generally an integrated approach. While the other programs described above emphasized teaching racism as a separate subject--teaching specific vocabulary needed to describe incidents of racism and, examining sample responses to incidents of racism--the literature-based approach differed in that antiracist strategies were integrated into language activities.

A Multicultural Program in England

Teachers in schools where the student population is mainly white often do not see reasons for doing antiracist education. Since there are so few racially different students in the school, teachers may assume there is no problem (Gaine, 1987). However, this may not be the case. In one study about antiracist education, the researchers found that teachers were astounded to discover racist attitudes among their white students in their white neighbourhood (Hallan & Robinson, 1989).

Grugeon and Woods (1990) described a program, entitled Living and Growing, used in a Church of England junior school in a small English East Midlands town. It was particularly interesting because the school consisted mostly of white children and because they were all

informed by the same belief structure, since it was a Church of England school. The principal, in response to a memorandum from the County Council on the necessity of multicultural education, asked his staff to develop such a program for their students. The staff worked together to develop a multicultural program that was based on climatic regions. The students would study the human, plant, and animal life of three climate regions and make the appropriate comparisons. Academic subjects were fully integrated through the theme and the classrooms were transformed into the climatic areas--tropical rainforest, desert, and arctic areas. Learning about the plants and animals in the different regions was relatively straightforward but learning about the cultures of the peoples in the same way was not as effective. "Perhaps one of the problems was a failure to recognize that studying the lives of people much as if they were phenomena of the same order as plants and wildlife would lead to the kind of generalization which creates stereotypes" (Grugeon & Woods, 1990, pp. 194-195).

The effectiveness of this program was also limited to a large extent by the level of the students' literacy as many of the activities were research-based and written answers were expected. No attempt was made to teach the students any antiracist terms and antiracism was not taught as a separate subject. Staff members in the project believed that the program was not very successful. When interviewed, after the completion of the project, the staff members said that they should have chosen a group within their own community to study (Grugeon & Woods, 1990, p. 198).

The programs described above are representative of the programs that have been developed and implemented in various schools and countries but the success rate is difficult to determine.

These courses have come under heavy criticism for, at best, bringing an individualized solution to a structural problem, for influencing surface attitudes but not on-going behaviour, for being palliatives that can lay claims to something being done while leaving things unchanged; at worst, it is claimed, they induce feelings of guilt, fear, and anger, and provoke confrontation. (Grugeon & Woods, 1990, p. 222)

Grugeon and Woods go on to point out that these programs are in an area which "remains almost totally unevaluated" (1990, p. 222). These programs are often carried out on the assumption that they will work without their effectiveness being properly evaluated.

What Should an Antiracist Program Look Like?

Klein (1993) traced the history of antiracist education in England. She described the policies governing antiracist education in English schools. She reviewed many of the antiracist programs that have been implemented in the schools. She identified some potentially important characteristics of a successful program:

- *self-affirmation*; that is, helping students feel good about themselves;
- *peer and teacher affirmation*; that is, teachers, both listening to students, and encouraging students to listen to each other;
- *learning to learn*; that is, teaching students to question. In doing this, Klein discussed Mathew Lipman's Philosophy for Children, (Klein, 1993) a program developed for children as young as six to "question every kind of assumption";
- *collaborative learning*; that is, students working together to solve problems, organize information and communicate;

• *race and racism as a classroom topic*; that is, teaching racism as if it were a subject like English or Math. This cannot be the only way that racism is taught. It must also be integrated into other curriculum areas.

These characteristics appear in many papers aimed at developing antiracist or multicultural education. The ideas were worded differently but the intentions were the same (Banks, 1985; Lynch, 1987; McLeod, 1994; Verma & Bagley, 1982).

Klein's main concern with the National Curriculum of England was its Eurocentricism. History, science, math, and literature, for example, focused mainly on European works. Klein wrote that in situations where the curriculum had been altered or added to for specific schools where the school population warranted it, little if any positive effect on racial attitudes was found.

One thing, however, has already been proved by time: *tinkering* with the curriculum is of little use and may even be counter-productive. Developing the curriculum. . . requires a total re-evaluation of the knowledge base that schools seek to communicate to pupils.

away from its anglocentric past and towards a global perspective. (Klein, 1993, p. 165)

This, too, is a concept that is echoed in much of the literature (Chambers & Pettman, 1986; Coelho, Costiniuk, & Newton, 1995; Dei, 1996; Thompson, 1997). The content of school curriculum reflects the dominant culture of the society. For all of the countries whose programs are described above, the prevailing culture is white, Anglo-Saxon, and capitalist. The school curriculum, then, reflects the values and beliefs of white, Anglo-Saxon, capitalist culture.

For this reason, Thompson (1997), an American antiracist educator, described the American school curriculum as being essentially racist in her paper, For: Antiracist Education. She wrote that to develop any change in students' attitudes towards minorities, the curriculum must change dramatically. It must become antiracist in every aspect.

Multicultural education was the first and main approach used in Canadian schools to address cultural studies. McLeod (1994), at the University of Toronto, proposes three essential factors with a successful multicultural program. The first factor is contact. "Bringing people into contact was developed many years ago as an experiential way of breaking down barriers and developing relations," (McLeod, 1994, p. 18). The success of the contact is dependent upon the people being of equal status, having a common goal, and enjoying the situation. The second factor is conditioning. The teacher has a big role in this component by stating positive expectations in race relations and consistently demonstrating the expectations for the students. The third factor is the personal.

Research on what appears to be the most important common factor in their strategies indicates that the personal identification factor is most important; that is, establishing a means by which the persons can relate to and identify directly with the situation or with people. This factor also may be particularly important in preventing discrimination and stereotyping. (McLeod, 1994, p. 19)

McLeod ended his paper with the elements of the learning environment which make it conducive to changing attitudes: the use of experiential learning, developing the students' self-esteem, providing enjoyable and satisfying learning experiences, making multicultural learning experiences personal, establishing common goals for all participants, creating equity in the classroom, stressing similarities rather than differences, emphasizing inclusive curriculum, emphasizing positive expectations, developing critical thinking skills, encouraging community involvement, and setting a good example. These characteristics closely resemble the ones defined by Klein (1993). Both Klein and McLeod emphasize the importance of self-affirmation, teacher

affirmation, teaching students to question, and working together to solve problems. Writing about the importance of self-esteem in the development of racism, Verma & Bagley said:

Self-esteem and self-concept are of crucial importance in understanding an individual's attitudes to the world around him, and the people in it. When a culture provides a set of stereotypes about the inferior nature of certain groups, individuals for whom society provides rather demeaning self-images will to a greater extent than others draw on those cultural symbols in expressing racist attitudes. If certain ethnic groups can be demeaned, the status of the prejudiced individual is thereby enhanced both subjectively and in terms of peer groups support. (Verma & Bagley, 1982, p. 13)

Other research in multicultural education for young children indicates that high interest, interactive learning which focuses on similarities of human needs contributes most to attitudinal change and cross-cultural learning. A straight forward "lecture approach" and isolated cross-cultural contact are less successful in fostering tolerance and understanding of other cultures (Kehoe, 1984). This supports one of the elements of the learning environment as described by McLeod.

An idea common to much of the research (Banks, 1985; Dei, 1996; Klein, 1993; Lynch, 1987; McLeod, 1994; Verma & Bagley, 1982) on antiracist education is that it must be "person-centered." The program must start with the individual, developing his or her self-esteem, and the knowledge of his or her own culture.

The success of antiracism education in the schools will depend in large part on the ability of students to learn about the values, beliefs and traditions of their various community cultures, so as to strengthen their social, emotional and psychological well-being. (Dei, 1996, p. 101)

May (1994), in his book, Making Multicultural Education Work, wrote. "The most successful education is that which begins with the learner. Students themselves are the foundation for the curriculum" (May, 1994, p. 45). The "person-centeredness" is an essential element of antiracist and multicultural education. For a student to understand and be accepting of another culture, he or she must understand his or her own culture.

The idea that antiracist or multicultural programs be presented to more than just one class of students at a time was an important point in the research (Banks, 1985; May, 1994). Large numbers of students learning about the same topic at the same time give it a credibility that it might not otherwise have. Not only should the program be presented to the whole school or several classes at the same time but the teachers presenting the program should also be developing it. Parents and other community members should be involved in the development as well. "The whole school approach also means that all staff and members of the school community should be involved in the development of an antiracist program" (Cheng & Sondack, 1994, p. 10).

The term that May used to describe the whole school approach goes beyond the teachers developing the program. Based on the work of Nieto (1992), he proposed that it should be pervasive.

[The program] should permeate the whole school environment: the physical classroom environment, the curriculum, the staffing composition of the school, the instructional strategies adopted, and the relationships among the teachers, students, and the community.
(May, 1994, p. 45)

Antiracist education is most successful when it is implemented in a whole school (Banks, 1985, p. 81) and antiracist curriculum should be integrated into the rest of the curriculum.

When students study the concept of culture, they can attain a global perspective of ethnic cultures by viewing them from the perspectives of the various social sciences and by examining how they are expressed in literature, music, dance, art, communication, and foods. (Banks, 1985, p. 81)

From the research, a list can be compiled of the characteristics that seem necessary for an antiracist education program to be successful. A program should contain the following elements.

- be person-centered (Banks, 1985; Dei, 1996; Klein, 1993; Lynch, 1987; McLeod, 1994; Verma & Bagley, 1982)
- make use of co-operation, collaboration, and participation (Klein, 1993; McLeod, 1994)
- use experiential learning, develop self-esteem, use enjoyable experiences, foster common goals, maintain equity in the classroom, stress similarities, develop critical thinking, and encourage parental and community involvement (Ijaz & Ijaz, 1981; Kehoe, 1984; Klein, 1993; McLeod, 1994)
- contain elements of contact, conditioning, and personal identification (McLeod, 1994)
- involve more than one class in a school (Banks, 1985; Cheng & Sondack, 1994; May, 1994; Nieto, 1992)

This chapter began with the rationale for this thesis--the incidence of racism among children. It described approaches to combat racism in schools--multicultural education and antiracist education. The characteristics of each program were described and compared.

The work being done in Great Britain, Australia, United States, and Canada was also described and it was observed that the programs have been largely unevaluated. Centering on the

research of Klein (1993) a list of characteristics of a successful antiracist program was compiled. This list, along with characteristics described by other researchers (Banks, 1985; Dei, 1996; Ijaz & Ijaz, 1981; Kehoe, 1984; Klein, 1993; Lynch, 1987; McLeod, 1994; Verma & Bagley, 1982) is revised to produce a comprehensive list of characteristics of a successful antiracist education program.

CHAPTER 3

THE ARTS IN ANTIRACIST EDUCATION

This chapter examines the potential role of the arts in anti-racist programs. It focuses on the use of the arts in antiracist programming in Great Britain, United States, and Canada. This chapter also contains a description of Dissanayake's (1992) theory of the arts as a human biological need. She defines four components of the arts through which she makes the case for her theory: The Arts Draw You In, The Arts as a Way of Knowing, The Arts as a Humanizing Process, and The Arts as Emotion.

The Role of the Arts in Antiracist Education

“Prejudice composes both informational and emotional components. Strategies to correct for prejudice need also to include both cognitive and affective components” (Lynch, 1987, p. 28). Many of the antiracist strategies that were evident in the studies described in chapter 2 appeal to the cognitive domain. Strategies that involve the arts appeal to the affective domain.

Semple (1993), after interviewing participants, wrote about the use of the arts in a multicultural project funded by British government agencies. The objective of the project was to implement multicultural and antiracist educational policies through the arts. The project involved training a number of black professional artists to work in over 80 schools. The artists acted as springboards for antiracist education and helped in the development of a new model of arts education. The artists also acted as ambassadors for their particular cultures, helping the students to break down stereotypes.

The arts have always led a precarious existence in society. They can subvert, persuade, seduce, startle and reflect attitudes and behaviour and have the ability to challenge or

maintain the status quo. The arts can act as powerful agents and often live a dual existence, conforming to or opposing the dominant aesthetic. (Semple, 1993, p. 86)

The existing British curriculum reflected a Eurocentric viewpoint but by using the antiracist approach combined with the ethnic artists, the project leaders created a framework for school or college for a multicultural project to be negotiated by the students, artists and teachers. Through this process a new, unbiased arts curriculum could be developed.

The significance of this approach is the power that it attached to the arts. The project leaders believed that participation in the arts of a culture put the participant a step closer to understanding the culture and breaking down the stereotypes. Semple stated that the arts of the culture remained connected to its cultural roots and to its personal roots.

For some educators the arts are seen as forceful purveyors of culture and therefore an obvious curriculum area in which to begin examining multicultural [and] antiracist issues. Lloyd states: that to be effective multicultural education should permeate society at large, and there can be no better starting point than through the arts which transcend national and cultural barriers. (Semple, 1993, p. 92)

A second project that also focuses on the role of the arts also comes from Britain. Black (1992), after having students complete questionnaires about their experiences, wrote an article entitled, The Place of Drama in Intercultural Education, describing his experiences with drama education, gained through teaching and consulting. He believed that drama was an appropriate vehicle in which to develop antibias attitudes in students. He claimed the power of drama lay in its universality. "Drama has always, from earliest times and in all parts of the world, been concerned with the human condition and all the dilemmas we face which are universal" (Black, 1992, p. 105). Black stated that asking a student to pretend that he or she was someone from another

culture who is treated badly in the community because of racial differences was a powerful tool for helping the student understand the feelings of that other person. It put the student in the other's shoes and let them experience the prejudice. Black quotes The Department of Education and Science:

In drama three things must be done at the same time. First, we must re-create other people's behaviour from evidence, observation, memory or imagination. Second, we must articulate a personal response based upon real or imagined experiences, which give the action conviction and meaning. Third, we must distance ourselves from both the created behaviour and the personal response in a way that is often difficult to manage in real life, when our own reactions and feelings may be spontaneous. (Black, 1992, p. 106)

One of the aspects of drama which is explicit in Black's study is the importance of asking questions through drama. He described situations in drama which were improvisational problem-solving activities. These situations were based on historical incidents usually involving the meeting or clash between two cultures where questioning played a big part in solving the problem.

Black believed in the power of the arts to cause people to question beliefs and attitudes. He said, "The arts have a duty to disturb. In order to do this they need to confront us with the monsters within ourselves and within our society; to make us face difficult questions at both an intellectual and emotional level" (Black, 1992, p. 112).

A similar argument for the role of the arts in antiracist education has been made in the United States by Thompson (1997). She believed that antiracist pedagogy was necessary to a democratic society and saw racism as a structural institution, one that could only be defeated

through a change in the entire curriculum, currently a racist one, to make it an antiracist curriculum. She stated that all that had been attempted so far was a band-aid approach.

She wrote in detail about an American historic period called the Harlem Renaissance which occurred in the 1920's and 1930's. Alain Locke, an African American philosopher of the time, believed that the way to change the attitude that white Americans had about black Americans was through black American art.

The point was not to persuade whites of the worth of black lives but to provide both blacks and whites with new ways of seeing and appreciating blackness . . . Locke believed that art and literature could teach the truth about blackness in a white world . . . art could supply a new social vision, addressing the African American experience with a fresh eye and ear. (Thompson, 1997, pp. 18-19)

Using Locke's ideas about the power of the arts to change attitudes, Thompson developed some ideas about antiracist education based on "performance," a term she chose to use in place of "the arts." She believed that the term, "the arts," might be construed as meaning just visual arts.

I believe that the classroom can be a site for taking up possibilities in order to live with them. Art and performance are a way of framing possibilities so that they may be taken up in embodied experience and yet not be treated as finalities. In the classroom, this means teaching students how to see, read, and respond to a wide array of texts and works of art, and also teaching them to practice an art of their own. (Thompson, 1997, p. 32)

Thompson also advocated the use of an "immersion approach." She defined this as the kind of approach used in many foreign language classes. In this approach, one might choose a theme and integrate all the subjects about the theme, keeping the students constantly in touch with the theme. She believed that immersion was an important component of antiracist education.

Thompson's views on the centrality of the arts are reinforced by T. Anderson (1995), writing about the relationship between arts and cultures and the role of arts in multicultural education.

The nature of arts and their relationship to culture are foundational to their importance in multicultural education. The arts have been defined as "culturally significant meaning encoded in an affective sensuous medium" (R. Anderson, 1990, p. 238) expressing the dynamic patterns of human feelings (Langer, 1979) and beliefs in an objective way that allows us to contemplate and understand them (Dissanayake, 1988; Langer, 1979). They serve as points of focus allowing us to understand ourselves as individuals and members of the group, they reinforce group beliefs and values (Dissanayake, 1988), and they help us to understand others beyond our own personal experience when examined in authentic contexts (Anderson, T & Taylor, 1994; Berk, 1991; Chalmers, 1992). The arts are foundational and functional aspects of culture, not only nice . . . but also necessary, defining values, beliefs, and mores, grounding institutions, and helping to shape society. The production and examination of art forms and their practical and social functions is foundational to cultural understanding. (T. Anderson, 1995)

Homo Aestheticus: A Theory of Art as a Human Need

Dissanayake (1992), in her book, Homo Aestheticus, put forth a theory of evolution of mankind that defines the arts as a human biological need, just as is food, drink, or shelter. One of the main reasons she gave for her theory is the claim that the arts are universal. "The universality of making and enjoying art immediately suggests that an important appetite or need is being expressed" (Dissanayake, 1992, p. xiii). She called her theory the "species-centered view of art."

The title of her book comes from her assertion that biologists, anthropologists, and ethnologists have failed to notice the importance of the arts in humanity, seeing them merely as an aspect of culture or evidence of intelligence rather than the inherent and defining quality that she believes them to be. "Humankind has been called tool-using (*Homo faber*), upright, a hominid precursor, (*Homo erectus*), playful (*Homo ludens*), and wise (*Homo sapiens*). But why not *Homo aestheticus*?" (Dissanayake, 1992, p. xiii)

According to Dissanayake, the fact that the arts have not been given the proper recognition has affected how they have been viewed, especially in western culture. The arts are no longer considered to be central to the everyday lives of everyday people. They are the responsibility of a small group of specialists--the artists, the critics, the gallery owners, the theatre owners. The ordinary person seems detached from the arts.

Over the past century or so, a clear if gradual distancing between people and art has occurred. To earlier generations, art was a divine and mysterious visitation. More recently it was demoted to a mere individual or cultural product. Today it is even further detached: a representation, simulacrum, image. (Dissanayake, 1992, p. xvi)

She asserted that in other places and times the arts have occupied a supremely important place in people's lives. "Far from being peripheral, dysfunctional, trivial, or illusory, the arts have been part of human beings' most serious and vital concerns" (Dissanayake, 1992, p. xvi). The existence of "folk art" supports Dissanayake's argument but folk art is not always seen as a legitimate form of art. The loss of the arts as a way of being has affected our culture greatly. People are in constant search for beauty, form, meaning, value, and quality and these are the essence of the arts. Dissanayake states that the human need for the arts is so great that "eliminating them creates a serious psychological deprivation . . . the aesthetic is not something

added to us--learned or acquired like speaking a second language or riding a horse--but in large measure is the way we are. Homo aestheticus" (Dissanayake, 1992, p. xix).

The biological need for the arts manifests itself in several ways in human beings according to Dissanayake's argument:

1. The first manifestation of art as a biological need is **Art is a behaviour**, one that separates us from other animals. It is a way of doing things and it is a way of doing things that makes us feel good. It is generally pleasurable to sing or dance. The fact that it makes us feel good means it is good for us. According to Dissanayake, this is a biologically evolved trait, that things that are good for us generally feel good. The idea that art is a behaviour does not only mean that one can sing and dance. It is more a predisposition to the arts--both to the doing and the appreciation of the arts--an aesthetic.

2. The second manifestation of art as a biological need is that **the core of art is "making special."** This concept originally arose from ceremonies surrounding important events in the life of a community--birth, death, harvest, the hunt. When events or things in life are important, we automatically mark them in some way to make them special. The rituals that were formed by the "making special" process became the bonds that tied groups of people together into communities. The "making special" is also a universal act. The origin of the arts, then, was in those activities which concerned survival. The serious and emotionally involving nature of the "making special" helped people make sense of the experience and for this reason the community valued and validated the activities. The arts gave the experience another dimension. The arts occupied the cognitive, perceptive and emotional aspects of humanity. The arts "structure the viewer's response and give a form to feeling" (Dissanayake, 1992, p. 46).

Today concerns about survival are not uppermost in our minds. Dissanayake is concerned about the "predominantly affluent and hedonistic society" that we have built. In early civilizations the "making special" went hand in hand with religious beliefs and the combination of the two gave strength and meaning to a society, a reason to continue. The strength people received from this combination helped them survive hardship and suffering.

Our experience of the extra-ordinary tends to be an ever-growing involvement with such things as gambling, violent films, and mood-altering drugs. Caring deeply about vital things is out of fashion, and in any case, who has the time to care and to mark one's caring. (Dissanayake, 1992, p. 63)

3. The third manifestation of the biological need of art is "**Dromena**," the Greek word for "things done." This is particularly important in human life in that they are an attempt to control nature or transform nature into culture so that we may participate in it and use its power. These dromena are the arts or aesthetic.

There are several reasons why people do the arts. She states that people who do things deliberately will cope more successfully than people who act blindly. It comes from our desire for order. We make sense of our world through regularity and predictability. It also comes from a wish to do something in response to fears or problems. This wish to do things is a stress-reducing behaviour. An example that she gives is the ship's orchestra playing Nearer My God To Thee as the Titanic went down. Another example of the arts as Dromena is the Scottish Highlanders marching into battle to the skirl of the pipes. Other examples of the arts as Dromena are the Christians singing hymns as they entered the lion's den and the need for people to have certain songs sung at the funerals of loved ones. The dromena give us, "emotional satisfaction and calm in the 'controlled' behaviour of shaping time and space, of putting these [fears or problems] into

comprehensible forms" (Dissanayake, 1992, p. 83). It seems that if people take control of their actions during these stressful situations then they can have some kind of control over the situation itself. The means by which they try to take control is the arts.

4. Another manifestation of the arts as a human biological need is **the use of the arts as embellishments**. This, too is a universal trait. "Throughout human history the arts have arisen as enhancements, special behaviours shaping and embellishing the things we care about" (Dissanayake, 1992, p. 139). People everywhere do things to enhance their possessions, their bodies, their homes, their places of worship, their institutions. These are both individual acts and communal acts. Just as "making special" gave the ceremonies an added dimension, so do the embellishments that people perform. They say, "This is mine and it has my mark on it. I have made it distinctive, special." We decorate our homes with paintings on the walls, our yards with shrubs and gardens or flamingos, our hair with braids, or colour, or curls, our bodies with piercing, or tattoos, or make-up or beards or the latest fashions. We even decorate our notebooks with doodles. While "making special" applies to formal situations or rituals of society, ones that mark special transitions or passings, embellishment is an individual thing. It could be seen as "making the individual special."

5. The fifth manifestation of art as a biological human need is **the importance of metaphor in human life**. These metaphors or symbols are universal. Dissanayake calls the recognition of the metaphors "aesthetic empathy" (Dissanayake, 1992, p. 186), but she is using an ancient meaning of the word empathy. Her meaning is a universal understanding of human aesthetic experiences and the metaphors or symbols are the carriers of this understanding. The importance of this aesthetic empathy is that works of art are naturally understood by people as

expressions of aesthetic experiences for which we all have a natural, biologically determined understanding. This process is a communion between the art and the spectator.

Because we are all human we have all had similar experiences. The metaphors or symbols serve as reminders of these experiences and occur naturally in works of art. The spectator recognizes and responds to these metaphors and this process is called aesthetic empathy.

Our perceptual apparatus, of course, originally evolved to help us survive, so that the sensory elements that artists use and to which we respond arose in life-serving, not life-enhancing contexts. In an important sense, we can say that to make something special is to make use of or intentionally to draw attention to its empathetic properties, to engage and to accentuate its emotion-rich associations. Seen in this way, the arts are extensions of what we have evolved to do naturally in order to survive and to prosper. (Dissanayake, 1992, p. 186)

This is reminiscent of the ideas expressed by Eliade (1961), in his book The Sacred and the Profane. Eliade believes that there are universal symbols that mean the same thing in every culture. This is partly because the symbols come from the very earth itself. Some of these symbols are things like the tree of life, or the tall mountains or trees in otherwise flat terrain as the axis mundi, that is, a gateway joining the sacred world with the profane world and clouds that spiral upward pointing to the sacred. These symbols are universal too, because human experience is universal therefore our symbols are universal. This idea is held by many philosophers from Carl Jung (1964) to Joseph Campbell (1956).

There is a recurrent theme in Dissanayake's book. She believes that in the modern western world we have denied the importance the arts play in our lives, leaving them to a select group of people. She sees this as crippling our society. The human search for meaning, she claimed, is

grounded in things that are detrimental to our society. She also noted that there is a movement among the people of the western world to search for and glorify symbols and artworks from much earlier cultures. The need for the aesthetic is evident.

This may have a strong message for teachers. It may mean that the arts are a powerful way of engaging students and, thus, producing a change in them.

This chapter opened with a discussion of the arts in antiracist education in Britain and United States. The nature of the arts and their relationship to culture and the potential role of the arts in antiracist education were explored. The research of Anderson, R. (1990); Anderson, T. (1995); Berk (1991); Chalmers (1992); Dissanayake (1988); and Langer (1979), pointed to the potential contribution of the arts in an antiracist educational program.

The chapter concluded with a description of Dissanayake's (1992) theory of art as a human biological need. Dissanayake describes the arts as "making special" and there are several aspects to "making special". She defines four components of the arts through which she makes the case for her theory: The Arts Draw You In, The Arts as a Way of Knowing, The Arts as a Humanizing Process, and The Arts as Emotion.

CHAPTER 4

MULTICULTURAL, ANTIRACIST, OR ANTIBIAS EDUCATION?

This chapter considers biases other than race. Religion, gender, sexual orientation, body size, intelligence, age, class--these are all issues of bias. Antibias education, described in this chapter, is an approach to racism and the other issues of bias. Included is a comparison of the three approaches to racism--multicultural, antiracist and antibias education. There is also a description of some evaluated antiracist and multicultural education programs. A British Columbia study (Moodley, 1985) resembles Cultural Awareness Through the Arts, the curriculum project. A common element of the two projects is the term "immersion" used to describe the process aimed at developing positive attitudes in their students toward Native People.

"Prejudice is an emotional, rigid attitude toward a group of people. They may be a group only in the mind of the prejudiced person . . . he categorizes them together, although they may have little similarity of interaction" (Banks in Moodley, 1985, p. 65). Racism pervades our schools but many students also suffer the subtleties of other biases daily. Students are chosen or rejected by virtue of their size, the clothes they wear, the area in which they live, the religious beliefs they have, the gender they are, the academic level they achieve, and the perceived beauty that they have. Students call other students names that focus on their size, religion, class, appearance, level of intelligence, sexual orientation, as well as race.

These kinds of prejudice do not end with students. Teachers may be victims of the same attitudes. As a teacher I have heard jokes in staff rooms about blondes, homosexuals, senior citizens, and others. Teachers may not carry these attitudes into the classroom but this may not be enough to teach students to avoid prejudice. Teachers must take positive action against bias.

Antibias curriculum is aimed at providing an inclusive education. It is based on Paulo Freire's notion of the "practice of freedom." It addresses more than cultural diversity by including gender, class differences, and differences in physical abilities. It is based on children's developmental tasks as they construct identity and attitudes and it directly addresses the impact of stereotyping, bias, and discriminatory behaviour. Because antibias curriculum embraces an educational philosophy, it is value based. It sets up a creative tension between respecting differences and not accepting unfair beliefs and acts. It asks teachers and children to confront troublesome issues rather than covering them up. An antibias perspective is not just an add-on; it is integral to all aspects of daily classroom life. (Corson, 1994, p. 39)

Antibias education includes all the components of antiracist education and it addresses additional forms of bias.

If antiracist education is to focus exclusively on colour discrimination, it may minimize the importance of "racisms" built upon language, religion and other cultural markers . . . in the minds of students, and inadvertently excuse acts of discrimination or prejudice unrelated to colour. (Kehoe & Mansfield, 1994, p. 424)

A Comparison of Three Approaches

Table 1 is a compilation of the characteristics of multicultural, antiracist, and antibias education as described by the proponents of the three approaches. The table also includes definitions of the approaches. The characteristics of antibias education have been built upon the characteristics of antiracist education which have in turn been built upon the characteristics of multicultural education. The three approaches have essentially the same goal--the understanding and elimination of bias based upon cultural differences.

Table 1

Multicultural, Antiracist, and Antibias Education:
A Comparison

Approach To Cultural Studies: Definitions	Characteristics
<p>Multicultural Education: An approach to education, including administrative policies and procedures, curriculum, and learning activities, that recognizes the experiences and contributions of diverse cultural groups. One of the aims of multicultural education is to promote understanding of and respect for cultural and racial diversity (MET, 1993a, p.43.)</p>	<ul style="list-style-type: none"> • develops self-esteem • uses enjoyable experiences • fosters common goals • maintains equity in the classroom • stresses similarities • develops critical thinking, and encourages parental and community involvement • contains elements of contact, conditioning, and personal identification • involves more than one class in a school • is person-centered • makes use of co-operation, collaboration, and participation
<p>Antiracist Education: An approach to education that integrates the perspectives of Aboriginal and racial minority groups into an education system and its practices. The aim of antiracist education is the elimination of racism in all its forms. Antiracist education seeks to identify and change educational policies, procedures, and practices that foster racism, as well as the racist attitudes and behaviour that underlie and reinforce such policies and practices. Antiracist education provides teachers and students with the knowledge and skills to examine racism critically in order to understand how it originates and to identify and challenge it (MET, 1993a, p. 42).</p>	<ul style="list-style-type: none"> • self-affirmation; that is, helping students feel good about themselves • peer and teacher affirmation; that is, teachers, both listening to students, and encouraging students to listen to each other; question. In doing this, Klein (1993) discussed learning to learn; that is, teaching students according to Matthew Lipman's "Philosophy for Children", a program developed for children as young as six to "question every kind of assumption" • collaborative learning, that is, students working together to solve problems, organize information and communicate • race and racism as a classroom topic; that is, teaching racism as if it were a subject like English or Math
<p>Antibias Education: Antibias curriculum is aimed at providing an inclusive education. It is based on Paulo Freire's notion of the "practice of freedom". It addresses more than cultural diversity by including gender, class differences, and differences in physical abilities. It is based on children's developmental tasks as they construct</p>	<ul style="list-style-type: none"> • makes use of the arts • is person-centered • makes use of co-operation, collaboration, and participation • uses experiential learning • uses enjoyable experiences • makes antibias activities more personal • fosters common goals

identity and attitudes and it directly addresses the impact of stereotyping, bias, and discriminatory behaviour. Because antibias curriculum embraces an educational philosophy, it is value based. It sets up a creative tension between respecting differences and not accepting unfair beliefs and acts. It asks teachers and children to confront troublesome issues rather than covering them up. An antibias perspective is not just an add-on; it is integral to all aspects of daily classroom life. (Corson, 1994, p. 39)

- maintains equity in the classroom
- stresses similarities
- uses critical thinking
- encourages parental and community involvement
- contains contact, conditioning and personal contact
- involves more than one class in a school
- should be an integrated program that develops a kind of immersion in the theme
- should teach antiracist/antibias education as a separate subject but also in context
- should be developed by the teachers who are going to implement the program
- should not be dependent upon the level of literacy of the students to be successful
- allows individual choice in response to curriculum

What would a successful antibias approach to developing a positive attitude in students towards another culture look like? It should make use of the arts (Black, 1992; Lloyd, 1985; Semple, 1993; Thompson, 1997) be person-centered, (May, 1994) and make use of co-operation, collaboration, and participation (Klein, 1993; McLeod, 1994). It should contain the principles as set forth by McLeod (1994)--use experiential learning, develop self-esteem, use enjoyable experiences, make antibias activities more personal, foster common goals, maintain equity in the classroom, stress similarities, use critical thinking, and encourage parental and community involvement. It should contain elements of contact theory, conditioning, and the personal identification factor (McLeod, 1994). It should involve more than one class in a school (Banks, 1985; Cheng & Sondack, 1994; May, 1994; Nieto, 1992). It should be an integrated program that develops a kind of immersion in the theme (Thompson, 1997). It should teach antiracist/antibias education as a separate subject but also in context (Chambers & Pettman, 1986). It should be developed by the teachers who are going to implement the program (Cheng

& Sondack, 1994; May, 1994). Two components that I would like to add are that it should not be dependent upon the level of literacy of the students to be successful, and it should allow individual choice in response to curriculum. Giving students choice is a form of inclusion.

Evaluated Programs

Some programs that have been implemented and evaluated have some interesting results to give further evidence for these principles. One research project undertaken in Ontario attempted to change children's racial attitudes by using both experiential and cognitive domains (Ijaz & Ijaz, 1981). The goal of the program was to teach students about East Indian culture using an activity-based approach rather than a lecture approach. The program emphasized the similarities between cultures but the differences in the cultural practices. Marriage, birth, and other human milestones were studied through art, dance, and music. The results of the research project using interviews with the participants, showed significant change of racial attitude and the change was a lasting one (Ijaz & Ijaz, 1981). The researchers suggested that the success of the project lay in the combination of cognitive and experiential approach. "The program involved a highly experiential approach with a strong emphasis on East Indian music, folk-dance, arts and crafts, and games. Through dance and role-playing students identified with East Indian culture" (Ijaz & Ijaz, as cited by Peters, 1981, p. 62).

A British Columbia study done in 1985 was a joint venture between the Squamish Indian Band and The North Vancouver School District (McPhie, 1989). A replica of a pre-contact Squamish longhouse was built and used as the site of a cultural immersion experience for groups of non-Native grade four students. Squamish elders were involved in creating the program along with the researchers. Students participated in pre-contact Squamish life along with their teachers and some Squamish people. There was also a control group. These students received the same

information but in the traditional classroom setting. Teachers, students and Native participants were interviewed and asked to describe their experiences regarding the project. The results of the study are interesting in that the information learned was consistent across both groups, however, the experimental group showed the development of many positive attitudes towards Native Peoples that did not happen with the control group. The teachers were also affected positively by the experience. "Educational change, then, must be understood as a learning experience for the adults involved, teachers, administrators, parents, etc. as well as for children" (McPhie, 1989, p. 226).

This study uses the term, "immersion" that Thompson (1997) referred to in her paper. The researchers in the British Columbia study believed that the immersion of the students in Squamish culture was a major contributing factor to the success of the program.

This chapter described the need for a more inclusive approach to racism than multicultural or antiracist education. It described antibias education. Multicultural, antiracist, and antibias education were compared and the characteristics of each were listed. A successful antibias program was depicted.

Two evaluated programs were described and the success of each was noted. The term "immersion" (Thompson, 1997) was a factor in the British Columbia study and the researchers believed it to be a major contributing factor to the success of the study.

CHAPTER 5

THE PROJECT: CULTURAL AWARENESS THROUGH THE ARTS

Some of the most important things teachers can do for their students are to help them feel strongly about things, help them feel good about themselves and their world, help them feel good about each other, and help them know how it feels to be hurt by comments or inconsiderate remarks. The ability to feel or to empathise with the conditions of another's life is the beginning of tolerance. I want students to know and understand the issues of fairness, justice, and equity. This chapter describes my teaching practice and how it led me to apply for a Ministry of Education grant to create a curriculum which focuses on learning about Native People through their arts using an antibias education approach. Also included is a complete description of the curriculum project, Cultural Awareness Through The Arts. Contained in this chapter, too, is the conceptual model that the curriculum project uses.

My classroom program is usually integrated around a central theme and that theme often involves the study of a culture. I like to approach a culture through its arts. The arts are those aspects of a culture that involve dance, music, art, drama, and story. The arts of a culture embody cultural beliefs, ideals, and history, and reflect culture--customs, habits, technology, and worship. This definition is similar to a definition offered by Lee.

Culture is the totality of ideas, beliefs, values, knowledge of a group of individuals who share certain historical experiences. Expression of culture is related to the power which groups have in the social order. Culture is dynamic and often contains elements of conflict and opposition . . . [the arts are] symbols which express culture. (Lee, 1985, p. 11)

I have often used the arts as the vehicle for my students to both learn about a culture and then demonstrate that learning. For example, when teaching a unit about a specific culture, students have learned a great deal about the customs, history, beliefs, ideals, habits, technology, and worship of that culture by studying the paintings or the dances, reading the stories, or watching the dramas from that culture. In asking the students to demonstrate the learning they have achieved, I have often asked them to use the arts to do this by presenting a research project through drama, dance, painting, or opera. I do this for a number of reasons. Many students naturally love the arts. They do not have to be cajoled into painting, singing, or dancing. It is a preferred activity for most students. The arts also make students feel in a way that learning about a culture through traditional historical or geographical methods cannot make them feel. The traditional historical or geographical method focuses only on the reading and writing components--the linguistic components of learning. The arts involve a person in a deeper, more personal way, which will be discussed more fully at a later point.

I have chosen justice, fairness, equity, and the arts as central themes in my curriculum planning for most of my teaching career, specifically in the intermediate division, that is, students in grades seven and eight between the ages of 12 and 14. This transitional period is a difficult time for children. They are beginning the hormonal changes that turn them into young adults. They are beginning to develop a social conscience and they are very concerned about justice in their own lives. Most often the approach used by teachers in the intermediate division is the traditional approach to delivering curriculum. The term "traditional" is one that is commonly used by teachers. It is part of "teacher culture" language. The term "traditional" is also used by Dewey (1938) to oppose "progressive." Traditional is the way one teaches when there is reference made to "back to the basics." A traditional teacher is one who stands at the front of the classroom and is

the font of knowledge. The traditional teacher fills "the empty vessels" by assigning readings from texts, giving lectures on topics, and writing notes on the board for students to copy. A traditional teacher marks strong divisions between subjects, and assigns individual assignments with a heavy emphasis on logical-mathematical skills. In my experience as an intermediate teacher working with other teachers in a division to plan units and events for intermediate students, and in my experience as a Learning Resource Teacher attached to intermediate divisions in two schools, I have observed that most intermediate division teachers follow this traditional approach to delivering curriculum. The "fun" subjects like the arts are often neglected or used as a Friday afternoon filler. They are rarely seen as a viable and valuable way of producing and assessing student learning. Perhaps because so much of my own learning has been done through the arts, I see them as an important teaching tool. Therefore, when I plan a unit of curriculum, based on a culture for my students, I consider the skills, knowledge, and attitudes that I must teach and I use the arts of the culture as an important vehicle for both learning about the culture and for student demonstration of the learning.

During the school year of 1994-95, I was teaching a Grade 6/7 class. The entire junior and intermediate divisions at that school were working on a special project that involved Native Peoples and antibias education. In my own classroom I had added a strong component of the arts. I had also completely integrated the curriculum, that is, the theme was Native Peoples and all the subjects or program areas were learned through this theme. The reading, writing, math, geography, and history were all taught through the Native Peoples theme. The classroom looked like a Native art gallery by the end of the unit. We covered the walls with murals and had dream catchers hanging from the ceiling. I was deeply moved by the Native Peoples unit and I wanted to explore it further. I was especially interested in what I perceived to be the power of the arts as an

agent for developing positive attitudes in the students. Throughout the unit we had focused on the issues of fairness, equity and justice as they related to the Native Peoples within the development of Canada but we had focused on them as they were represented through Native arts and as the students represented them through their art. Throughout the unit students appeared to be developing positive attitudes towards Native Peoples. I believed that the unit had been so successful because the students had become immersed in Native Culture because of the heavy emphasis on their arts. This immersion was a form of the "cultural immersion" described earlier. It was surrounding the students with the various art forms of the culture, almost bombarding the students with the cultural symbols and stories, with the idea that so much exposure to the cultural forms would help the students embrace the culture and develop compassion and understanding for the culture. The arts had a way of drawing the students into the culture that helped them identify with the people of the culture. This identification with the makers of the arts helped them overcome any bias they might have had.

The Curriculum Project

It was with this point of view, the idea of the power of cultural immersion, that I, as Learning Resource Teacher for the intermediate division in a new school, applied for a grant with a colleague who held the same position in another school in an adjacent community. It was a Ministry of Education grant to develop innovative curriculum based on The Common Curriculum (METO,1993b). The initiative was called Making The Common Curriculum Your Own (METO,1995). I had discussed the desire to do the Native Peoples unit with my colleague and she was enthusiastic about trying the unit with her classes. We received a grant to develop a curriculum for grade seven and eight students that would address issues of bias generally and bias towards First Nations people specifically.

The Learning Resource Teacher position involved leading the team of intermediate teachers in planning the curriculum for their students. I suggested the Native Peoples unit to my team of teachers and they were agreeable. We believed that there was a definite need for issues-based programming for our students, in a small town whose people were mainly white, English speaking descendants of British loyalists. The prevailing attitudes were conservative for the most part and intolerant of cultural differences. Biased comments were frequently heard both from students and adults. The students in particular made many comments about other students and used words like "Indian," "fag," "welfare case," or "fatso" as put-downs. A major target for biased comments in the community and in the student body were the Mohawk people from Tyendinaga, a large Native reserve which borders the town. Fishing is an important leisure activity and tourist attraction in the town and many of the biased comments about First Nations stemmed from the fishing rights that the Natives had. The comments were not only about fishing but I believed this was an important source of many of the comments.

The Ministry of Education grant enabled us to develop the curriculum and provided professional development for ourselves and for the intermediate teachers with whom we worked. The professional development was in the areas of antibias education and First Nations arts. We began in early January, 1996, with a full day of professional development led by two facilitators appointed by the Federation of Women Teachers Association of Ontario. One was an expert in antiracist education and the other an expert in First Nations studies. The day was spent examining issues of bias in media, specifically in children's books and textbooks. We also spent time planning our project and discussing anticipated problems, concerns, and fears.

Our curriculum was organized into two distinct parts. The first part was antibias education. It dealt with issues of negative bias based on race, gender, age, body image, and sexual

orientation. This part of the unit gave the students an understanding of these issues of bias, a vocabulary to express their feelings about the issues, and the experience and knowledge to deconstruct incidents of racism, sexism, ageism, etc. The issues were brought into the lives of the students and examples were examined, discussed, written about, and dramatized.

The antibias section progressed through the use of "voice" or point of view. We began by looking at one voice--our own. Each student made a patch for a heritage quilt. The patch, which was a picture made from pieces of material sewn together, represented the cultural heritage and interests of the student. The patches were then sewn together to form a class quilt. The quilt became a visual representation of the diversity of the class.

We progressed to two voices. This strategy involved telling the same story from the point of view of two different characters. We looked at fairy tales and stories and tried to tell them from another character's point of view. We used The Paper Bag Princess (Ahlberg & Ahlberg, 1988), and The True Story of The Three Little Pigs (Sciesaka, 1991), as a starting point. These stories challenge the traditional fairy tale perspectives by telling the traditional fairy tales from the points of view of other characters. We progressed to reading and writing poetry in two voices.

The next logical step was to hear "cultural voices," that is, stories where the voices or storytellers were of a different culture than that of the majority of characters in the story. Generally these involved issues of racism or sexism. We read stories and poems and watched films that also dealt with these issues. The films, stories, and poems were followed with discussion, journal writing, problem-solving, and role-playing activities.

We deconstructed stories and reports in movies, music videos, text books, novels, newspapers, television newscasts, and in every other form of print media we could find. When the students finally had the vocabulary and enough experience in deconstructing films, stories, and

textbooks, they were ready to move on to the second section of the curriculum--The First Nations. I wanted the students to understand issues of bias and to be able to discuss them using a specific vocabulary so that when we began the Native Peoples component of the unit they could use these skills to critically view films, textbooks, and other reference materials. I wanted them to be able to think about Native People in the ways we had been thinking about ourselves, and characters in films that we had watched.

We wanted to continue the antibias approach in learning about First Nations. Our intention for this section was to have the students learn about Native culture through the arts and to demonstrate their learning through the arts. Another consideration was wanting the students to see the Native peoples both as an historical group and as a modern group of Canadians. There were three layers to this section of the unit: History of First Nations, Modern First Nations, and First Nations Arts. They were not taught sequentially but were layered. We called this section Cultural Immersion Through The Arts.

At this point I would like to restate the definition of cultural immersion that I outlined in the introduction. Cultural immersion was the process used in the project, Cultural Awareness Through The Arts, to surround the students with the arts, literature, values, traditions, history, beliefs, and social order of a culture. This was done by bombarding them with art, music, dance, drama, and story from the culture and using the people of the culture to teach the artforms. The arts--drama, music, story, visual arts, and dance--these things embody the beliefs, the ideals, and the history of a people. When you know these things, you know the people from the outside and have a better chance of understanding their inside. We wanted to achieve this cultural immersion by having the students experience the arts of the Native Peoples both by viewing them and doing them. Cultural immersion was an integral component of the integrated curriculum of the project

where students learned about a culture and then learned the skills, knowledge and attitudes of the academic subject areas through the act of learning about the culture. The goal was to make the students feel a genuine understanding and compassion for the culture.

We began this section of the unit by inviting a First Nations storyteller/historian to tell the students the Creation story. The storyteller, Al Brant from the Tyendinaga Reserve, explained to us that the Creation story formed the foundation of First Nations culture and is fundamental to understanding all aspects of First Nations culture. The lessons were the same lessons we all teach our children--don't steal, don't kill, love your neighbour, honour your parents--but the messages were subtle and effective. The characters were people as well as animals and the underlying theme was an overwhelming respect for "Mother Earth". Later students represented the story through visual arts, dance, drama, and music. One group painted a huge mural or visual timeline of the creation story. Another group told the story through drama; another through dance.

In accordance with "Cultural Immersion" we invited several Mohawk artists into the schools. They demonstrated their art, taught their art, and told the story of their art to the students. The students were continually involved in creating art and telling stories throughout the unit. The importance of story was integral to the unit. The symbols transcended the stories and entered into the arts and the symbols all seemed to reach back to the creation story. This process was engaging for the students. They found they could identify with the Native person through the doing of the art and they could substitute their own cultural symbols in the art and that way make it their own.

Another arts activity that was particularly engaging was making dream catchers. A Native woman told our classes the story of the dream catcher and explained the symbols in them. She

then taught the students how to make them. The dream catcher is supposed to trap the bad dreams and leave only the good dreams behind with the dreamer.

We ended the unit with an integrated arts presentation for parents and the student body of the school. We prepared the gymnasium before the presentation by covering the walls with all the visual art the students had created for the unit. There were paintings, heritage quilts, murals, symbol silhouettes, illustrated poems, history projects, dioramas, and posters. The walls were covered and parents and other classes spent as much time viewing the art both before and after the performance as they did in viewing the presentation.

Integrated arts is the approach used in our board to teach the arts to students in the intermediate division. It is a curriculum based on the layering of the arts to create specific presentations. For example, telling a story can be done in many ways--through drama, art, dance, music. In integrated arts, one would tell the story through all or some of the arts, like a musical production, for example, the retelling of Romeo and Juliet through dance and music in West Side Story.

One group of students sang O Siem, a song written by Susan Aglukark, an Inuit singer. Not only did they sing it but they created a dance to go with it and one student, who is deaf, signed the song for the audience. This student had never before been comfortable using sign language in front of the other students in the class. In the past it had always made her feel different. I think the work in antibias education contributed to her willingness to do this. She knew how to deal with biased comments. She had the vocabulary to respond to them.

Another group did The Dance of The Masks. Their only costumes were masks they had made of papier mache and were student interpretations of First Nations masks. They wore the masks and danced a Native myth while a narrator told the story. The simplicity of the costumes

matched the simplicity of the music and the symbols, the masks, were the most important part. This was effective at capturing the essence of First Nations arts.

Another group used an antibias approach and wrote a play about a racist and a group of First Nations people meeting. The play addressed the issues that dominate the thinking about First Nations people in our small town. It dealt with laws governing sales tax and fishing rights, life on reservations, and the First Nations way of life.

Students presented antibias poems they had written, journal entries written from the point of view of immigrants to Canada, and poems written for two voices. The two voice poems were most effective. Two grade eight girls presented the poem, Two Women. It is the story of a rebellion told by two women, one the wife of a rich white factory owner, the other, the wife of a rebel. I noticed some parents and teachers in the audience weeping silently during this performance.

One class did an integrated arts presentation of a First Nations myth, The Sun Dance Festival. This was the retelling of a Blackfoot ritual using the integrated arts process. This involved every student in the class. The students spent several weeks working on this. The students chose which part of the presentation they wished to work on. Not everyone wanted to act or dance. Some of the students wanted to work on lights or videotaping, the sound system, or scenery and props. Some chose to write the script while others chose to find appropriate music. Some created dances and then taught them to the other students involved. Others were actors. The only part taken by the teacher was the directing and she even had help with that as the students made suggestions. Everything was researched--the scenery had to have the right kind of homes and clothing; the music had to be from the right group of people, The Blackfoot. The dance had to resemble the kind of First Nations dance they had learned from the Quinte Mohawk

dancers. It wasn't the right nation but the leader of the dancers had told them it would be close enough. In any event the dances were not authentic. The students created them. I knew the point had been made, however, when one day we were searching for music that was heavy on drums. The students were just looking through my collection of tapes and found the perfect drum music. It was African but I kept silent. Finally one of the students said we couldn't use it. It wouldn't be right because it wasn't First Nations music.

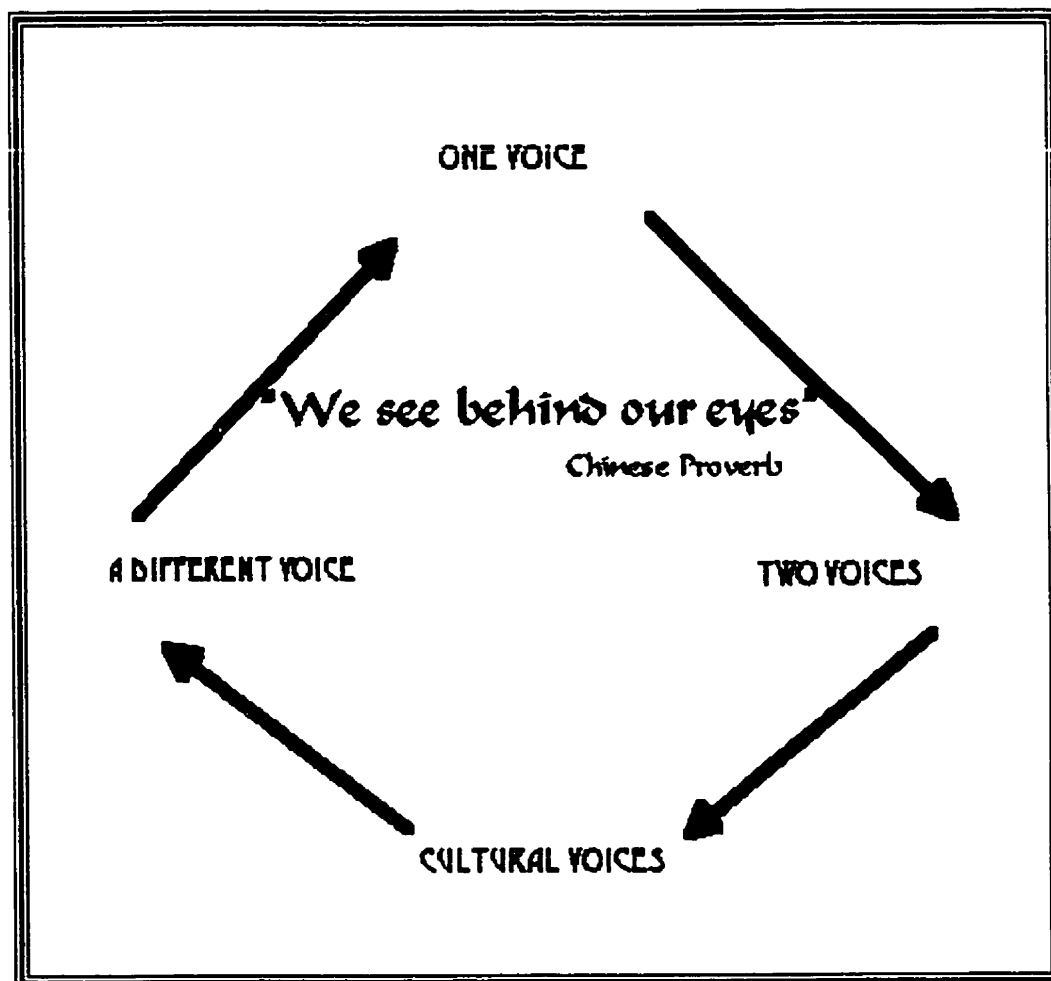
The big presentation ended with every child in the intermediate division joining in singing We Are The World, the song written by Michael Jackson and Lionel Richie for Band-Aid in the 1980's. It was awe inspiring. You could tell the students had really developed a social conscience by listening to the enthusiasm and feeling in their singing of this song.

Our program followed the model shown in Figure 2. We had taken the students from one personal voice to two voices to cultural voices to a different voice. They appeared to have made the transition to a different voice, a more critical voice, a less biased voice.

This chapter began with a description of my teaching practice which led me to apply for a grant to create innovative curriculum based on The Common Curriculum, (METO, 1993b). It included a complete description of the curriculum and a description of the model used to create the curriculum.

Figure 1

The Curriculum Model: Antibias Education



CHAPTER 6

RESEARCH METHOD

The research examines a curriculum project, the purpose of which was to develop a curriculum that would enable students to examine a culture through its arts, which are the embodiment of cultural experiences, and to make students aware of bias. This chapter describes the research method that was used to gather and analyze the data provided by participants of the curriculum project and the following study. Included are descriptions of the questionnaires that both students and teachers completed at the end of the curriculum project, the methods used to analyze these data, a description of the focus discussion as a source of data, an account of the strategies used to analyze the data from the discussion, and a description of the teachers involved in the focus group discussion.

This thesis makes use of qualitative methods of analysis and some descriptive statistics. As one of the teachers involved in the project and the leader of the project, I have described incidents from my point of view and interpreted them through my experiences as an intermediate teacher who believes strongly in the power of the arts. Although I am not an arts specialist, I have developed expertise in teaching the arts. I have successfully used the arts as a vehicle for developing positive student attitudes in the past and I believe these experiences are important to the interpretation of the story. Another important component of this experience is my enthusiasm for and love of the arts. This is clearly communicated to my students and to other teachers through discussions and actions. I place a high value on arts projects that the students do.

I kept a personal journal throughout the project. I recorded comments made to me by students, incidents which I found interesting, interactions between students and teachers, and ideas that developed as the project progressed. The journal, however, focused on the teamwork

components of the project more than on other aspects. I have used some of the information from the journal--comments by students and interpretations of incidents--as data for this study. These data are presented in Chapter 8 of this thesis.

The Questionnaires

I asked all the teachers and students involved in the project to complete questionnaires based on the work we had done during the project. Copies of these questionnaires are included in Appendices A and B. The questionnaires for the students, focused on any positive attitude or attitude change that the students might have noticed in themselves, the importance of the work we had done, and their personal high points of the unit. The teacher questionnaires focused on the goals of the project, the need for antibias education, the role of the arts in the project, and the quality of the professional development teachers had received. The questionnaires formed part of the package that I was required to send to the Ministry of Education as an evaluation of the project. They were not designed with this thesis in mind. The completion of the questionnaires was optional. Indeed not all students nor all teachers completed them. In my school, I took the questionnaires to the classes, explained the purposes, and asked the students and teachers to complete them. They were also told the questionnaires would remain anonymous. Neither students nor teachers were required to sign their names. In the other school, the questionnaires were distributed to the teachers by the Learning Resource Teacher. The teachers were asked to have their students complete them and send them to me. I received questionnaires from all classes except for one. The teacher neglected to ask the students to complete them.

The student questionnaire consisted of four parts. Questions 1 and 2 asked them to identify what they had learned during the project. Question 3 focused on what students believed to be important about the unit by asking them to explain why the unit should be taught to next

year's class. Question 4 asked the students what they most enjoyed about the unit, that is for them, the personal high point of the unit (See Appendix A).

I analyzed these questionnaires for common threads and recurrent themes to develop a picture of the lessons learned, the attitudes that might have developed or changed, and the highlights of the project. Each student provided a response based on :

1. What they learned.
2. What they believed to be important.
3. Their personal high points.
4. The reason they enjoyed their high points.

When a student gave more than one answer to a question on the questionnaire, each answer was recorded and given equal weight. I tallied the number of responses to each question and then grouped them by common themes. I was looking for evidence to demonstrate attitude changes in particular. I wanted to generate a rubric or continuum to show the development of tolerance within the students.

The tables containing the data are organized by class and may be found in chapter 7. By comparing the tables, I was able to see differences in whole class responses. I was also able to show how many students in each group mentioned an attitude change toward First Nations People. Seven out of the eight classes are represented. One teacher chose not to have the students complete the questionnaires.

The teacher questionnaire consisted of three parts. The first part reiterated the goals of the unit. The second part consisted of three questions. Question 1 asked the teacher to explain whether there was a need for this kind of education. Question 2 asked the teacher if the unit had accomplished its goals and why. Question 3 asked the teacher to describe the usefulness of the

professional development opportunities provided by the project. The last part was an opportunity for the teacher to give additional comments. The Teacher Questionnaire may be found in Appendix B. Nine of the ten teachers involved completed the questionnaire.

I analyzed the data on the teacher questionnaires classifying the information into three responses: (a) the need for antibias education; (b) the role of the arts in the unit, and; (c) any evidence of change of student attitude toward Native Canadians. I did not use data from the question about professional development. It had no bearing on the study and was there to satisfy the requirements of the Ministry of Education of Ontario, the funding agent for the curriculum project.

I organized a focus discussion for the purpose of this research with four of the other teachers involved in the project. I developed the questions that were used as a focus for the discussions and sent them to the teachers ahead of time so that they could think about the questions. These questions were organized in questionnaire format so that they could write answers or ideas that they wished to discuss about the questions in advance of the discussion. There were nine questions planned for the focus group discussion. Questions 1 and 2 had to do with the goals of the project. They asked the teachers whether the project had been successful in achieving its goals of making students aware of bias towards First Nations people, and whether these goals had been appropriate for the children in our classes. Questions 3, 4, 5, and 6 focused on the role of the arts in the project. They asked the teachers whether the arts were integral to achieving the goals, to describe the reactions of the students to the use of the arts, to describe whether or not the project could have been achieved without the arts, and to describe the teachers' comfort level with the arts. Question 7 asked the teachers to describe the benefits of teamwork. Question 8 asked the teachers to comment on the importance of several classes doing the same

unit at the same time. Question 9 asked the teachers to describe their beliefs about teachers creating their own curricula. The questionnaire may be found in Appendix C.

The focus group discussion was facilitated by a new teacher. She had been a student teacher in my classroom two years earlier. In the focus group discussion transcripts she is called "Lori." Lori held a B.F.A. and was a practising artist who, when she taught in my classroom, used visual arts and drama to teach skills and knowledge in language and social studies. She was not involved in this project but had been involved in a similar project when she had been a student teacher. For this reason she had a good working knowledge of the goals of the project.

The focus group discussion lasted for two hours and 30 minutes. It was audio-taped and transcribed verbatim. One of the teachers chose not to attend at the last minute.

The focus group consisted of five people--three of the other project teachers, myself, and the facilitator. The teachers were chosen because they were willing to take part in the focus group session. The focus group took place in the summer after the project had been completed, and when some of the teachers were away on holidays. Those who participated did represent each of the schools that was involved in the project. These were also people who had never worked together before the project and who were highly interested in the project, both in antibias education and in First Nations education. The number of teachers was appropriate for a focus group, (Morgan, 1988, p. 44). Everyone had the opportunity to share his or her thoughts and opinions. For convenience, the two schools involved will be called School A and School B.

Teachers in the Focus Group

Teacher #1 was the co-coordinator of the project. In the focus discussion transcript she was called "Marcia." She was not an intermediate teacher but had worked with intermediate students in enrichment situations. She was the Learning Resource Teacher at School B and in her

role she helped teachers implement the unit in their classrooms. She had a strong commitment to the arts in education and had used the integrated arts process extensively. She had been a consultant for gifted education and had taught mainly in the primary and junior divisions.

Teacher #2 was a grade six/seven teacher in School B. In the focus discussion transcript she was called "Darlene." She used the arts a great deal in her teaching although I am not sure that she specifically used them as a vehicle for learning, but rather as an enhancement to her program. She did not expect students to learn about a culture by studying its art but she would have them study the art for the sake of the art itself. She was a successful teacher, that is, the reputation she had gained with the board and the community of teachers within the board, was that of a "successful intermediate teacher." She had good rapport with her students. She had created many of her own integrated curricula for the intermediate division and she was a member of the Antiracist Committee for the board which employed us. She used the unit with her students.

Teacher #3 was a grade eight teacher in School A. In the focus discussion transcript she was called "Norma." She had taught grade eight for a number of years and she tended to be a traditional teacher relying heavily on textbooks and board-produced curriculum documents. She defined herself as a "traditional teacher" in the focus discussion. She had good rapport with her students and used music to enhance her program. She was a gifted singer and loved to teach music. She used the unit with her class.

Teacher #4 was a grade seven teacher in School A and a Learning Resource Teacher. In the focus discussion transcript she was called "Cynthia." She had taught intermediate students for ten years. She liked to create integrated curriculum units for her students, particularly units using

the arts. She was well known in our board as a successful intermediate teacher and someone who was strong in arts education.

I analyzed the transcript of the focus group discussion and the focus group questionnaires in different ways. I scanned all these data to discover recurring themes and patterns. I accomplished this by using the "scissor-and-sort" method (Morgan, 1988, p. 66). In this way an organizing system emerged from the data by categorizing data segments. I used a method of constant comparison to tease out patterns. I also analyzed these data using predetermined categories. I named the categories using the broad topics in Dissanayake's theory of art as a human need. The topics are: The Arts Draw You In, The Arts as a Way of Knowing, The Arts as a Humanizing Process, The Arts as Emotion. The use of these categories developed as I examined the transcripts and categorized the patterns and recognized the similarity between the patterns and Dissanayake's theory.

I analyzed the data in the focus group transcript and in the teacher questionnaires by classifying the information into three responses: (a) the need for antibias education; (b) the role of the arts in the unit; and (c) any evidence of change of student attitude toward Native Canadians.

Throughout the discussion of the focus group, teachers cited behaviours or actions of students that they felt were a consequence of the project. These examples could be placed on a continuum to describe a change from intolerance to tolerance. In this way a developmental continuum of tolerance with four phases, each phase having specific behavioural indicators, emerged from the data. These phases will be described more fully in the next chapter.

I asked permission from the Superintendent of Schools to use all aspects of the project for my thesis data. She gave permission by telephone and I wrote a letter to her confirming her permission. I also wrote to the Executive Assistant of Professional Development for the

Federation of Women Teacher's Association, which was the funding agent for the Ministry of Education grant, informing her of my decision to use the student responses gathered during the project as data for my thesis. She had earlier given me permission by telephone to use the project in any way I wished. Copies of all letters of permission are in Appendix E, F, and G.

This chapter described the methods used to gather and analyze data from the curriculum project, Cultural Awareness Through The Arts, the questionnaires and the focus discussion. The method relied on qualitative strategies. Responses on student questionnaires, completed at the end of the curriculum project, were tallied and information organized in tables which appear in Chapter 7. Responses on teacher questionnaires were organized and categorized. Included in this chapter were a description of the members of the focus discussion and the methods used to analyze the data gained in the focus discussion.

CHAPTER 7

RESULTS: INCREASED TOLERANCE

This chapter describes the development of tolerance in teachers and students. Students appeared to develop tolerance in stages, a process that I call the developmental continuum of tolerance. This continuum has four stages which are described in this chapter. Examples are given of student and teacher comments to illustrate each stage. The data gathered from the questionnaires have been tabulated and are included. The data have been organized by class.

By revisiting the story of the project, through the focus discussion, I believe that I gained a deeper understanding of what had taken place. Throughout the focus discussion, there was a general agreement amongst the teachers that the goals of the project were met, that is, that the students became aware of bias, generally, and bias toward Native people, specifically. There was also a general agreement that the attitudes towards Native people of most of the students had changed. There also emerged a developmental continuum of tolerance that was grounded in the data.

A Developmental Continuum of Tolerance

Tolerance appeared to develop in a continuum that began with no awareness of bias, progressed to awareness of bias, then to political correctness, and finally to transfer to personal life. Most, if not all, students and teachers involved in the project made some movement on this continuum. For some students and teachers these were small steps and for some they were very large steps, as shown by the data. Students who appeared to teachers, to have taken small steps, may, in their own eyes, have taken giant leaps. All students and teachers were at different starting points as well. There were some students who began the project being very biased against

minority groups and women and who ended the project having moved only to the political correctness stage.

Definitions of these stages appear below.

No Awareness of Bias: Students in this group used racial slurs openly in front of anyone--other students or teachers. They saw nothing wrong with calling someone a "nigger" or a "fag" or describing someone's behaviour as "gay." These students told sexist and racist jokes openly. A specific example of this was one student in my class who loved to tell jokes and had a really good sense of humour but who was also very biased. He often wanted to tell me a joke. Other students would say, "No. Don't tell that joke to the teacher," but he saw nothing wrong with it. Often I would say, "Is it dirty, racist, or sexist?" only to have him assure me that it wasn't any of those and then when he told the joke it would invariably be one of those, usually not a dirty joke. He had learned over the years not to tell jokes of a sexual nature, but he had no idea that the other categories were unacceptable. At the beginning of our project there were many students who behaved in this manner in the schools involved. Perhaps they were not all as blatantly prejudiced against minorities as the boy in my class who told racist and sexist jokes, but they certainly made the kind of comments and name-calling that go hand in hand with prejudice and they were not really aware that it was socially unacceptable to behave this way.

Awareness of Bias: Students in this group knew that there were taboo words and topics. It often only meant that they would not say them in front of specific people--teachers or other adults. It appeared that the idea that these words were "taboo" only made them more attractive to some of the students. One boy in my school was frequently called "gay" or "fag." His older brother had even been one of the people calling him these names. His mother came to talk to me one day after school because she was concerned about the comments and the possibility they might be accurate

descriptions of the boy. It appeared that everyone was concerned because he would not fight in hockey games when challenged by other boys and his best friend happened to be a girl. This kind of name-calling was prevalent before the project began, and the teacher would find out only when the maligned student would tell or when a concerned parent would raise the issue. Sometimes other students would tell a teacher it was happening. Interestingly, at the beginning of the project when these words were being discussed and dissected in the classrooms, students often used them loudly and brazenly on the playground. It was at this time that I noticed boys going out of their way to call girls sexist names and then immediately turn around and say, "Oh no, I mustn't say that. It's sexist!" It became almost a joke to some of them. At the same time others would make a much bigger deal of biased comments than was necessary. They would use every opportunity they could to tell a teacher that someone was making some kind of biased comment. These protestations were usually accompanied by a grin or a giggle, like knowing about bias was a new toy.

One student who was constantly putting other students down was a boy whom a teacher in the focus group described as being without a group. The difficulty came to light when they were working on the quilt patches and he could not come up with cultural icons. "It wasn't that he didn't understand symbols because he knew exactly what not to choose. He knew what symbols were, what icons were, but he didn't know what an icon was for a group of people that he belonged to, that belonged to him" (Marcia, Focus Discussion). This boy, by the end of the year, had finally reached the stage where he was aware of issues of bias. His teacher stated that he finally understood that what he said was indeed a put down and that this was a big step for him. "Sometimes what we see as little steps for some students are huge jumps for others" (Darlene, Focus Discussion).

One teacher during the focus discussion described this stage for herself as well as for the students. She cited examples of students telling other students that something was biased and she, the teacher, would say, "Don't tell that to Mrs. Butler" (Norma, Focus Discussion). She too had finally realized that there were some people to whom you did not say certain things. This did not happen only with people involved in the project. The staff room in my school tended to be a place for "blowing off steam." There was a core of people who like to tell biased jokes and some of these people also frequently used terms to refer to people that were very biased. One of the teachers involved in the focus group discussion commented on this as well saying, "I personally took something from that [the antibias education] because I guess maybe we all sit and listen to jokes about blondes and Newfies and that sort of thing and I found myself now opting out of these situations at school" (Norma, Focus Discussion).

I also noticed the change in the staff room. When I was in there and one of the core joke group would say, "I have a joke. Is Carol here?" immediately I knew it was a very biased joke. They hadn't become politically correct because they would still use terms like "fag" when I was there but they knew they had better not tell the jokes. Another teacher said of a staff room,

That happened at another school I was at when another teacher we all know was there.

The whole tone of the staff room went up a notch when she was in the room . . . there was a certain element that told unbelievable sexist jokes and they just wouldn't do it if she was there. She never had to say a word. (Darlene, Focus Discussion)

The project had an effect on the whole school population in that other members of the staff and student body would hear the project people discussing the issues of bias and they knew that we, the teachers and students who were involved in the project, were changing. They knew that things were different.

Political Correctness: The students in this group had finally developed the vocabulary to discuss issues of bias. They had learned that it was not always acceptable to use terms of bias and were careful not to use them in most situations. They took them seriously in front of teachers, adults, or other students that took the issues seriously. At this stage attitudes and behaviour had not necessarily changed. They may still have been very biased but knew enough to use politically correct terms. They didn't use their biased language on the playground where anyone who might be offended could hear. These students had moved from the stage where they were merely aware of bias. They were aware and they had "learned how to play the game" of being politically correct. Students in this stage had learned that there were people in front of whom they could be themselves and people in front of whom they had to be politically correct. This was one step more than the students in the "awareness of bias" stage. In front of strangers and teachers, these students would use the language of the politically correct. I was surprised to discover that one student whom I thought had developed a truly unbiased attitude toward other people was merely a good actor in front of me. Another student, who knew him really well described him to me as the most prejudiced person in the school, giving me several examples of his biased behaviour. One example was that he said the "N" word all the time when he felt he was safe from criticism. I assumed that the "N" word was "nigger."

Students in this stage also seemed to understand bias against themselves in specific situations but failed to realize that their own biases could hurt others. So they would be politically correct, using the vocabulary they had learned to describe incidents of injustice, but their attitudes and behaviours were often unchanged. They would no longer call the fat girl in the class biased names but she still was not chosen to be on a team or she was not chosen as a dance

partner. One of the teachers involved in the focus group discussion described this stage beautifully.

You cannot necessarily change attitude but you can change behaviour. That student probably became aware that that behaviour was offensive within a classroom situation and the other kids thought that he was prejudiced and that's probably not going to change his attitude long term but he's going to know what's politically correct in your classroom. in your school community. (Darlene, Focus Discussion)

Political correctness is certainly not tolerance. The term itself implies paying lip service to some current ideals without accepting them in principle. However, it is a beginning. It has given students a vocabulary to describe incidents of injustice and issues of bias. It has made them aware that it is not socially acceptable, at least in many places, to be biased. In this respect, political correctness is a springboard for the development of greater tolerance. The fact that so many students at once were talking about these issues, doing assignments based on these issues, and openly challenging other people's opinions about these issues gave the issues of bias added value.

If you go about doing this kind of curriculum, it is important to do it to all, to a whole division like we did to two schools, because when they went out in the hallway, or they went out in the playground or they sat in the gym with two or three classes from another school and they looked around and they said, 'Oh my god, this is important. Look at all these people doing all this stuff. They're all doing it. This has got to be important. This isn't a choice I've made or my teacher has asked me to make. This many people do not get together to do this kind of thing unless it's important so that when I go home and I see two or three people saying, 'Women are to be in the kitchen,' and I was just in the gym with a hundred and twenty-five people who said, 'No, it's not,' and so even though you

may not change it [an attitude] you may begin to point them to question the deeply ingrained [attitudes]. (Marcia, Focus Discussion)

Transfer to Personal Life: Students in this group have gone past the politically correct stage. They not only are able to deconstruct incidents of bias, and clearly describe issues of bias with the vocabulary they have gained, but they have taken these skills into their personal lives. These students were able to articulate a definite change in attitude towards Native Canadians. At this stage students frequently mentioned things in a way that involved feelings. One student said, " I can now hold my head up high and say, ' I'm proud to be who I am - an Iroquoian'" (Student Questionnaire). Another student, at the end of the unit, said, "All people should be treated the same way . . . I knew how it felt sometimes to be teased" (Student Questionnaire). One of the teachers in the focus group said that, "Students will remember things that moved them" (Darlene. Focus Discussion), and another teacher responded to her with, "You knew that something had happened with these kids, something that had never happened before. They had developed a social conscience or something because when they sang, ' We are the world, we are the children, and we've got to make a brighter day', it was . . . they meant it. It was heartfelt" (Cynthia, Focus Discussion).

Attitudes Toward Native Peoples

Questionnaires were completed by 123 students and 73 of those students articulated a definite attitude change toward Native people. There were generally three kinds of responses that dealt with an attitude change. One response focused on how much like "us" Native Canadians really are but that this was new information to them. One student said, "Before I participated in this unit I felt Natives got everything they wanted and they had it easy but now I feel they have it

hard just like we do" (Student Questionnaire). This was a common response on the student questionnaire. Thirty of the students cited this kind of attitude change.

A second kind of response was of a more global nature. The attitude change was not just toward Native people but toward anyone of a different race. An example of this was, ". . . that race is no reason to hate and they deserve just as much respect as everyone else" (Student questionnaire). This kind of response was also common as 33 of the students cited this kind of attitude change.

Another response, but less common, fit into the category of not realizing there was so much injustice in the world: "It gave me a new view on the way the world is" (Student questionnaire). Responses like this accounted for 10 of the 73 attitude changes. The questionnaire did not specifically ask students about attitude change. There were no leading questions. Any evidence on the questionnaire of a changed attitude was accepted.

Some responses that were even more moving were ones that showed definite personal feelings and obvious student growth. One student said, "Before I participated in this unit I felt kind of scared because I am an Indian but now I feel okay because there was nothing bad about them" (Student questionnaire). There were several students who declared themselves to be Native Canadians at different times during the unit. For some of these students, no one in their class had previously known that they were Native. There were five students in my school who declared their Native heritage. During the focus group discussion one teacher stated, "One of the high points for me was having quite a few kids tell me, after we were about maybe three quarters of the way through the unit, I am a Mohawk, I am a Cree, and they [the students] hadn't known that they [the students] were before that point or they hadn't voiced it and all of a sudden they were just so proud that they were First Nations they wanted to tell everybody" (Cynthia, Focus

Discussion). Another teacher said that the same thing had happened in her class with two children. (Darlene, Focus Discussion). "I got to learn more about the people I originally came from" (Student questionnaire). Another student said, "I'm proud to be who I am--an Iroquoian" (Student questionnaire).

One child who was black used the unit as an opportunity to talk to the class about her status as the only black child in the school. One day she said that every time the class discussed racism she felt that everybody looked at her. She told the class she didn't like being black.

She felt that if she could do it again she would rather be white and they [her classmates] would say, 'Are you kidding? Oh don't be ridiculous!'. They were very supportive to her and she was someone who got teased a lot last year when she came to our school. Kids used to call her Hershey Bar and that sort of thing but they didn't know any other black students. They had never had any experience with anyone different from them. She became quite comfortable talking about it. (Darlene, Focus Discussion).

It wasn't only students who took the learning into their personal lives. One of the teachers involved in the focus group discussion told about how the unit had affected her.

I went canoeing this week and I was paddling along, looking at the lake, looking at the trees and thinking about First Nations people, thinking about that prayer that he [Al Brant] did at the beginning, that they do at the beginning of every gathering, like, we're at one with the world and we're part of everything. We're part of the trees and the land, and then he said, we say this at the beginning of every council, every party, every get together. every story telling session, we just always say this, we're always remembering this thing, and I was paddling along thinking of that--we're at one with everything, you know and we're pretty far from that in our culture, really far from that. And that's something that's

stayed with me and I think that sort of thing is the stuff that's going to stay with our kids. not that they read this particular poem or did this particular dance. but the larger picture. the values stuff that becomes intrinsic to who you are. That's the important stuff. (Darlene, Focus Discussion)

Another teacher in the focus group discussion told of how she took the lessons of antibias education into her own life and the life of her children.

My son, who is twelve years old, grade seven, would come home from school and say, 'Mom, I've got a good blonde joke' and I said 'Whoa' and that was a personal thing that I've taken at school and I've brought it home and said that's not acceptable and I guess that's what I took from it more than anything and I didn't realize when I said things like 'Jew me down' or 'Jew you down' that was a biased comment and now I'm very, very aware of it, very, very aware. And also my daughter's started to look for things on bias. well we brought some of these things into school. It went from school to home. (Norma, Focus Discussion)

When this teacher talked about how this unit had gone from school to home another teacher responded with,

And it does, it does, because I would come home and I would talk about the art that I had seen or about Al Brant coming in and I know my kids would say, 'You know, my mom has really gone through something this year. I'm not really quite sure what it is but she's gone through something this year that is really important to her because she's talked about it a lot.' So it was, it was a growth thing. (Cynthia, Focus Discussion)

The stages that I have discussed in this section are the criteria I am using to describe the success of the project. At the end of the unit 73 out of 123 students cited a definite attitude

change towards Native Canadians while only one student cited that he had not changed his negative attitude towards Native Canadians at all. Even though the others did not cite an attitude change on the questionnaires, teachers believed that most of the students had made some movement on the continuum. At the end of it all I felt that there was a definite respect there for the First Nations that hadn't been there at the beginning of the unit" (Marcia, Focus Discussion) and

I think my kids made a lot of strides in tolerance and antibias education. I really do.

Several of them chose to make their public speaking speeches on antiracist education and I didn't push that. They wanted to talk about that. It became really important to them.

(Darlene, Focus Discussion)

Most of the students were in the last two stages of the developmental continuum. They were in the phases of political correctness or transfer to personal life. This is evident upon examining the responses in the student questionnaires. There were four questions on the questionnaire. The first two questions asked the students what they had learned in the unit. The third question asked the students what they believed was the important thing they had learned. The largest number of responses found in the questionnaires to the first three questions were about bias, respect for Native people, stereotyping, and racism. Out of 313 responses to the first three questions on the student questionnaires, 139 (44%) of the responses cited Native People or issues of bias, while only 50 (16%) of the responses cited historical knowledge, 68 (22%) responses cited general information and 51 (16%) responses cited fun or doing art. This shows that the students had learned to value this learning enough to mention it on their questionnaires. The examples I gave earlier of students transferring these lessons to their personal lives were only a small sampling. Many students made similar comments on their questionnaires. In fact 73 out of

123 (59%) students cited a definite attitude change toward Native people. The tables below show a summary of the responses to the student questionnaires for each of the classes.

Table 2: Darlene's Class

(14 grade 7 student questionnaires completed in a class of 15)

What They Learned	What Was Important	High Points	Why	Attitude Change Cited
antibias 10 (67%)	information 8 (53%)	doing art 14 (93%)	fun 8 (53%)	14 (93%) 1 black student declared that the unit had helped her deal with her experiences of racial discrimination. 1 Native student declared her pride at being native.
traditional history 7 (47%)	antibias 6 (40%)	viewing art 2 (13%)	information 2 (13%)	
Native culture/beliefs 4 (27%)	fun/doing 3 (20%)	knowledge 2 (13%)	self-respect 1 (6%)	
doing art 4 (27%)			doing art 1 (6%)	

Table 3: Cynthia's and Lydia's Class

(Lydia was not a member of the focus discussion)

(20 grade 7 student questionnaires completed in a class of 23)

What They Learned	What Was Important	High Points	Why	Attitude Change Cited
traditional history 9 (45%)	information 16 (80%)	doing art 18 (90%)	fun 11 (55%)	18 (90%) 1 student cited arts as a way of knowing.
Native culture/beliefs 9 (45%)	fun/doing 6 (30%)	viewing art 4 (20%)	perspective 2 (10%)	
antibias 8 (40%)	antibias 5 (25%)	knowledge 1 (5%)	love art (a way of knowing) 1 (5%)	

Table 4: Norma's Class

(14 completed grade 7 and 8 student questionnaires in a class of 18)

What They Learned	What Was Important	High Points	Why	Attitude Change Cited
traditional history 9 (64%)	information 8 (57%)	doing art 7 (50%)	fun 6 (43%)	6 (43%) 1 student declared her Native status. 1 student cited a radical change in his life.
Native culture/beliefs 6 (43%)	fun/doing 4 (28%)	viewing art 7 (50%)	antibias 3 (21%)	
antibias 5 (36%)	antibias 3 (21%)	knowledge 3 (21%)		

Table 5: Mary's Class

(Mary was not a member of the focus discussion)

(16 grade 8 student questionnaires completed in a class of 23)

What They Learned	What Was Important	High Points	Why	Attitude Change Cited
traditional history 12 (75%)	information 9 (56%)	viewing art 9 (56%)	fun 4 (25%)	7 (44%) 1 student declared her Native status.
antibias 4 (25%)	fun/doing 6 (38%)	knowledge 2 (13%)	easy 1 (6%)	
Native culture/beliefs 4 (25%)	antibias 2 (13%)	doing art 1 (6%)	antibias 1 (6%)	
negative attitude 1 (6%)			likes stories 1 (6%)	

Table 6: Don's Class

(Don was not a member of the focus discussion)

(19 grade 7 student questionnaires completed in a class of 25)

What They Learned	What Was Important	High Points	Why	Attitude Change Cited
Native culture/beliefs 11 (58%)	information 7 (37%)	doing art 9 (47%)	fun 11 (58%)	8 (42%) 1 student stated that he was afraid at the beginning of the unit because he was Native and he was worried about what he would learn.
doing Art 5 (26%)	antibias 5 (26%)	viewing art 7 (37%)	informative 2 (11%)	
antibias 3 (16%)	fun/doing 5 (26%)	knowledge 1 (5%)	group work 2 (11%)	
traditional history 2 (11%)		did not enjoy 1 (5%)	doing 2 (11%)	

Table 7: Christine's Class

(Christine was not a member of the focus discussion.)

(22 grade 7 and 8 questionnaires completed in a class of 25.)

What They Learned	What Was Important	High Points	Why	Attitude Change Cited
antibias 18 (82%)	information 10 (45%)	doing art 20 (91%)	fun 12 (55%)	10 (45%) 1 student cited the arts as his way of learning.
traditional history 5 (23%)	antibias 8 (36%)	viewing art 1 (5%)	doing 3(14%)	
Native art 4 (18%)	fun/doing 8 (36%)	knowledge 1 (5%)	antibias 1 (5%)	
Native culture and beliefs 3 (14%)		eating corn bread 1 (5%)	informative 1 (5%)	
			"I like art" 1 (5%)	

Table 8: Bob's Class

(Bob was not a member of the focus discussion)

(18 grade 7 student questionnaires completed in a class of 20)

What They Learned	What Was Important	High Points	Why	Attitude Change Cited
antibias 13 (72%)	information 10 (55%)	doing art 10 (55%)	fun 5 (28%)	10 (55%)
traditional history 6 (33%)	antibias 6 (33%)	viewing art 5 (28%)	informative 3 (16%)	1 student declared that the unit had helped him in his personal life. It showed him how to handle discrimination.
Native culture/beliefs 6 (33%)	fun/doing 5 (28%)	antibias 4 (22%)	doing 2 (11%)	
doing Art 5 (28%)		knowledge 1 (5%)	love art (a way of knowing) 2 (11%)	
		challenging 1 (5%)	group work 1 (5%)	

Another piece of evidence of increased tolerance occurred in the year following the project. Two new students joined our grade eight class. They both transferred in from the same school, a school which has quite a reputation for difficult students. These two boys often made racist, sexist, and classist comments to the other students in the class. Many of the students who had participated in the project had no difficulty telling these boys that their remarks were biased. I heard it often. The criticism did not affect the attitudes of the two boys, however, and they joked about it between themselves.

I judge, and the focus group judged, that the project was highly successful. It remains now to discover what contributed to its success.

This chapter centered on the data gathered by the student questionnaires. It described the developmental continuum of tolerance and each of the stages of the continuum. There were

examples of student comments for each of the stages. Included were the tables that categorize the data from the student questionnaires. The data were organized by what students learned, what they thought was important, their personal high points, why they felt it was a high point, and the number of attitude changes cited.

CHAPTER 8

INTERPRETING SUCCESS: HOMO AESTHETICUS AND TEACHERS' EXPLANATIONS

Chapter 8 describes the teachers' explanations for the success of the curriculum project and the contribution of the arts to that success. Their statements, made during the focus discussion, are categorized using components of Dissanayake's theory of art as a biological need. The components are: The Arts Draw You In, The Arts As A Way of Knowing, The Arts As A Humanizing Process, and The Arts As Emotion. Making the link between the student and the artist or culture is a key element of the curriculum project. Included in this chapter is a comparison of the classes and teachers involved in the curriculum project. Results of the comparison are organized in a graph.

Banks, writing about teaching students about Native Peoples in the United States says: Unlike other ethnic groups . . . school children often study about American Indians and Eskimos. However, they most often learn myths and stereotypes rather than accurate information about this nation's first inhabitants . . . We must teach students more accurate information about Native Americans and help them to view American history from an Indian point of view. (Banks, 1975, p. 139)

Even in 1975, Banks had realized that Native peoples were taught as a historical group, not as a modern people, not as a people who had made great contributions to the development of the United States, but as a people in the past, romanticized, who lived in teepees and igloos, who hunted buffalo. They were all lumped together as one historical group of people instead of the diverse cultures that they are.

Although the word Indian connotes a stereotypic image in the popular mind, Native American peoples were quite diverse, both physically and culturally. Their skin colours

ranged from dark brown to white. Their height, hair texture, and facial features also varied greatly. Native Americans spoke 2200 different languages. (Banks, 1975, p. 145)

Every year in every school across Ontario students are being taught about Native people. Teachers have been teaching the history and the contributions of Native Canadians and Native Canadians have been in the news for many years, and yet negative attitudes toward Native Canadians still exist. The students who participated in our project were in the intermediate division. They had participated in at least one theme devoted to Native Canadians during their school career. When I started the unit in my class I began with a brainstorming session. I wrote the word "Indian" on the board and I asked them to tell me everything they thought or knew about the topic. I wrote all their responses on the board. They responded with the stereotypical comments--"live in wigwams," "reservations," "fish without a license," "tomahawks," "tobacco," "medicine man," "take scalps" just to name some of them. These students live a few kilometres from a very large Mohawk nation and had no idea that the Mohawks live in the twentieth century. They had all the negative stereotypical ideas that I had had thirty years before them. They had been taught about Native Canadians but things had not changed.

When the students involved in our project completed the unit, many of them had a completely different attitude toward the Native Canadians than they had going into the unit. Of all the completed questionnaires only one student ended the unit stating that his negative attitude hadn't changed. It is likely that some students told me what they thought I wanted to hear, but judging by the comments on their questionnaires, where no leading questions about changed attitudes were asked, many students (59%) cited an attitude change. This was not solicited information. I accepted any evidence of a change to a positive attitude. Our unit had changed their

views but we wondered what made our unit different from the many other Native Studies units in which students participate across this province every year.

I believe the difference was the centrality of the arts. Other members of the project team believe this as well. One teacher described this belief during our focus discussion when she said.

The thing is that these topics [antibias education and Native Studies], attempts at these goals, have been made through various other means. We always teach Native Studies. We always teach some kind of antibias, some kind of critical thinking, some kind of critical viewing skills. The thing to me was that [in this project] something was different. something was deeper, something was stronger, something was more. They [the students] had embraced it as more a part of them and therefore, because the writing had always been part of the curriculum, the reflection had always been part of the goal . . . the reading has always been, the projects have always been, something was different and the one thing, the factor that was different here, aside from classes change and classes make up themselves, was the arts. That was what was different, that had been injected into this curriculum . . . that was perhaps the component that sent it to another level, a deeper level. (Marcia, Focus Discussion)

Given the analysis of the success of the project by the project teachers and what they see as the contribution of the arts, it is important to consider the theory of evolutionary biologist, Dissanayake. Dissanayake believes that the arts are a human biological need. She believes that the arts take us to a deeper level of understanding our humanity. This understanding stems from our common human experiences, especially the experiences of passages from birth to death. The arts play important roles in the rituals surrounding these passages. The arts celebrate who we are. If

we want to be different from what we are, we need experiences that touch the roots of who and what we are. Participation in the arts touches those roots.

The teachers involved in the focus discussion were not familiar with Dissanayake's (1992) theory of the arts as a biological need and yet the language they used to describe the contributing factors to the success of the project was very similar to Dissanayake's language in her book.

Homo Aestheticus. Therefore, I used four headings from Dissanayake's theory to classify data segments from the focus discussion transcripts into the following categories: The Arts Draw You In, The Arts as a Way of Knowing, The Arts as a Humanizing Process, The Arts as Emotion.

The Arts Draw You In

One of the first messages in Dissanayake's book is that the arts make one "feel good." She writes:

Our experiences of the arts, in simple to profound ways, feel good. All over the world people enjoy making music, singing, dancing, reciting or listening to poetry recited, telling or hearing tales told, performing or watching performances, making beautiful things, and so forth. (Dissanayake, 1992, p. 24)

If she is correct, then, we should expect students to express this "feeling good."

On the student questionnaires, a significant number of the responses used the words "it was fun." At first I thought perhaps the students lacked the vocabulary to express 'it was fun' in a more sophisticated way, but when I heard similar comments from teachers and started thinking about the two terms "it was fun" and "feels good," there is really little difference in the meaning of the two. The term "feels good" could encompass many terms, but it seems synonymous with "it was fun." Both express joy. When one has fun one generally feels good. A meaning for both fun and good in The Concise Oxford Dictionary, 1990, was enjoyable. One meaning for the word

“feels” in the same dictionary was “consider oneself.” The term “feels good,” then can be defined as “considering oneself as having fun.”

The terms “feels good” or “had fun” were used frequently by both the students and the teachers in their questionnaires and in the focus discussion. One teacher stated, “The creative side of human beings is the side that makes you happy” (Darlene, Focus Discussion). Another teacher said, “The teacher truly enjoyed the area that you [the student] enjoyed” (Norma, Focus Discussion), while still another said, as she was describing how the team justified to parents all the time spent on the project, “I think it was justified every time those kids went home and said, ‘Wow, do you know what we did today?’ And they were doing that and I would talk to parents who would be in the school and [they’d say], ‘I hear you had these dancers here.’ or ‘I hear the kids have done this and they’re having so much fun doing this’. That’s justification. Those kids loved being in school” (Cynthia, Focus Discussion). The key words in these statements are fun, happy, and enjoy, all of which may be found as meanings or synonyms for “feels good.”

But there is another component of the “feels good” part. Dissanayake goes on to say, “They [the arts] facilitate a mood in which attention is focused, aroused, moved, manipulated, satisfied. Whether as ritual or entertainment, the arts enjoin people to participate, join the flow, get in the groove, feel good” (Dissanayake, 1992, p. 24). This “enjoining people to participate” or what I have chosen to call “drawing in” was observed often during the unit and discussed several times in the focus discussion. One teacher described her students being drawn in.

I did mask making and dancing as a culmination in my class and I chose people that wanted to do it because I was really under the gun timewise, so it was mostly girls that volunteered. And then when the boys started to see what the girls were doing with their masks and the time that they were putting into it on their own time, at lunch hour or

whatever, then they felt excluded and they started saying, 'Well, how come we're not in this?' I said, 'Well, you didn't volunteer.' 'Well, we didn't really know what it was going to be or we would have volunteered', so it became almost a preferred activity. (Darlene, Focus Discussion)

Another teacher described the same kind of experience with a student that she had eliminated from the integrated arts activity because of his inappropriate behaviour.

At first he didn't care . . . and he'd fall back into his really biased comments and say, 'This is gay!', but by the end he was coming to me and saying, 'Well, can't I be in this?' and I'd say he was going to have to prove that he could behave and finally he did the lighting and he did a good job of the lighting for the whole production." (Cynthia, Focus Discussion)

The "drawing in" occurred not only with students involved in the project but also the audiences. One teacher, whose job it was to edit all the video tapes we had done and do the voice-overs, ran into difficulties with time. She had to watch the tape during school time to make sure that it was done well but she was teaching a grade three class in the afternoons and so they had to watch it with her. She described this experience with her grade three class.

My class had nothing to do with the unit, nothing to do with this work, aside from the fact they sat, two days before the last school day, they sat spellbound by this tape that had no voices, [I hadn't done the voice-overs], no voice, a class of twenty-one grade three-fours, sat and listened to the music, and sat in front of the television set, spell bound, not hearing any voice to describe what the heck was going on. I didn't give them anything. I just said this was something, cause we were under great time constraints, I said, gotta see this video guys. I gotta make sure that it's a quality tape. That was the total instruction for

viewing and I think somewhere in here there's a point to be made by the fact that they would do that. (Marcia, Focus Discussion)

Another teacher described a situation where students appeared to be drawn in.

It was more than that. Do you remember the day that we had the dancers, the Native dancers and the kindergarten classes came in. The Kindergarten teacher had come to me and said they hadn't been to any of the presentations in the gym all year because of [timing]. So we couldn't invite one kindergarten class without the other and then the grade two class wanted to come because they had done a unit on First Nations earlier in the year and then the grade sixes wanted to come because they wanted to know what it was going to be like in grade seven the next year. So we had all those children plus all the intermediate division students from the other two schools and all of our intermediate division as well. And how long was that presentation? It must have been an hour. And those kindergartens, they didn't move. Those grade twos, they didn't move. It was like they were spell bound by the dancers and that music, and let's face it, that's not exactly the kind of music our kids are going to go out and buy a tape of and listen to and yet, they were really spellbound by the music. (Cynthia, Focus Discussion)

Another teacher, in describing the experience of watching her male students join in with the visiting dancers, said,

That was a high point for me. As a dance teacher, I've been teaching dance all year and I have had so much reluctance from my boys, and they stood up and without fooling around and without any kind of need to be cool, they just stood up and danced and I was astounded. (Darlene, Focus Discussion)

Another teacher described what happened with other students in the school after her class had performed O Siem and signed the words as well as singing the words.

We went out on yard duty and the little ones that would come up and sing the song and dancing and signing, I couldn't believe it. One of the teachers said she wanted to show me something so she called six girls over and they did the whole chorus to what we had done at the performance and they had all the actions and the words down pat. (Norma, Focus Discussion)

In our school we have seven portables and we call the students in them "the portable people. Two of the teachers described incidents with the "portable people" looking in their classroom windows. While the students were practising for their integrated arts presentations. "[T]he portable people, they'd be standing at the door, looking into our windows of the school saying, 'What's going on in there?'" (Norma, Focus Discussion).

Another teacher describing the "portable people" said,

I had that experience too, with the portable people looking in through our windows while we were practising the dances that the kids created for our Sun Dance Festival and then the drums were so loud and on one side of the room there'd be kids painting because they were doing the scenery, but this dance was taking place in the middle of the room and these other kids, these grade sixes from the portables, were coming up and they were just like this, you know, their hands around their eyes looking in the windows. What is going on in there? It was so neat. (Cynthia, Focus Discussion)

Another teacher responded with, "Do they do that when you have Math class?" (Norma, Focus Discussion).

The Arts As A Way Of Knowing

Another aspect of "making special" that permeated the focus discussion was the idea that the arts are universal. Dissanayake wrote, ". . . the arts have always been with us" (Dissanayake, 1992, p. 41), and "We are all engaged in the universal human predilection for making sense of our individual and collective experience" (Dissanayake, 1992, p. 4). For Dissanayake, making "sense of our individual and collective experience" is done through the arts. "Throughout human history the arts have arisen as enhancements, special behaviours shaping and embellishing the things we care about" (Dissanayake, 1992, p. 139).

There were many comments made by the teachers during the focus discussion that were consistent with this component of Dissanayake's theory. "Well, movement to music is universal. Music is universal and movement is universal." (Darlene, Focus Discussion) or "I wanted them to understand that art was universal and had been here since the beginning of human experience" (Darlene, Focus Discussion) and "I think the arts are really important too, because I think it's sort of a global experience" (Cynthia, Focus Discussion).

There were many manifestations of this perceived universality of the arts that developed during the focus discussion. One of these manifestations was seeing the arts as a way of knowing. Given that the arts are a biological need according to Dissanayake, it makes sense that some people learn through this mode. Eisner (1985), in his article called Aesthetic Modes of Knowing described the importance of aesthetic understanding in the learning and doing of Science and other subject areas. Gardner (1983) included components of the arts in his list of intelligences in Frames of Mind; Bruner (1985), described the arts as another mode of thought.

One of the teachers said, during the focus discussion, "Not all my students can read well, not all can write well, but all can draw pictures. . . and they can all feel competent, equally as

competent within the arts and therefore, they all become learners and they all become producers" (Marcia, Focus Discussion). Another teacher said, "They [the students] embraced the arts as something they could do. Some could shine in the arts who may not be able to shine in academics. They became comfortable with. . . being oneself" (Norma, Focus Discussion).

Comments from students ranged from, "The thing I enjoyed most about this unit was the art work. I liked it because I love art" (Student Questionnaire), and "It [the arts presentation] was actually fun. I would have rather done that than read a history book" (Student Questionnaire). This student saw the hours of very hard work on the arts presentation, for which he had to learn history, write script, edit and revise his writing, make decisions about which music was needed for which scene, and work cooperatively with a team of other students, as fun. Many of the students admitted to loving the arts. I think this is as close as an intermediate division student can come to identifying a way of learning.

The Arts As A Humanizing Process

Another manifestation of the universality of the arts was named a "humanizing process" by one of the teachers and in this process the teacher changed or more specifically her role changed. The dominance of the arts in the project meant that the teacher was often in the same position as the students--the teacher became the learner. One teacher described this experience:

Quite often with other things we teach, they [the students] see you as the expert. You're the teacher. You're the one at the board saying this is how to do it, you know, this is the right answer. But when I do art with my kids, I'm quite often not as good as they are in particular things, and it doesn't hold me back, and they see me as a learner too, you know. We had someone teach us water colour painting, we had someone come and teach us oil pastel and I would just sit down and make a picture like the kids were making a picture

and have fun and be happy creating and they could see me in a different light. And when we did our First Nations dance, I didn't know any First Nations steps until we got to see the Mohawk dancers and I said to the kids, 'you watch and figure out what they're doing because we have to incorporate this.' And they really did. They did make their own dance. I gave them stories to start from and I made constructive suggestions but they made it. their own dance. It was theirs and I was a learner too. (Darlene, Focus Discussion)

Another member of the focus group pointed out that, "The teacher took on a broader definition" (Marcia, Focus Discussion). She felt that the artists who came into our classes became teachers as well. In our project the teacher became a learner-coach and the learning process became dynamic with everyone participating. Students became teachers, and artists in the community became teachers. "There's something we can all do, something we all have a common interest in" (Norma, Focus Discussion).

The Mohawk dancers were obviously a highlight for all the members of the group because much of the discussion centered around their visit. One teacher said that it was exciting to see another teacher get up and dance with the First Nations dancers. She said, "When you got up to dance, I was sitting there, hesitant, because I wanted to but it's just that I'm not [able] to get up in front of a group like that but I thought it was just fantastic when you got up" (Norma, Focus Discussion). The other teacher responded with, "Well the arts are a humanizing process" (Darlene, Focus Discussion).

The humanizing aspect was seen as well in comments about the kind of programming that we did. "There's so much that's mandated for us to do that you can't really buy into. It's really nice when you can buy into something with your teaching heart and you think this is important work" (Darlene, Focus Discussion).

Another teacher responded to this with, "And the kids say it too. They know. They love the real-life stuff and this for them is real-life stuff" (Marcia, Focus Discussion). This same teacher stated, when she was commenting on the success of the project, "But it was the arts that glued it all together and humanized it" (Marcia, Teacher Questionnaire). Still another teacher said, "Not only did the arts allow the child to learn about themselves but they could see the teacher as a learner too. It's an authentic form of learning" (Cynthia, Focus Discussion).

The Role Of The Teacher

An idea that kept cropping up throughout the focus discussion that I believe may be influenced to some extent by the changing role of the teacher within the arts, is the idea that the arts teach skills that other subjects do not teach as successfully. One teacher said:

The thing I think is really important about the arts is that . . . what business and industry are looking for, kids are not necessarily going to learn from specializing in the sciences or computer studies. They want people that are divergent thinkers. They want people that are problem-solvers. They want people that are extremely creative because those are the people that are going to save us . . . and it's art that teaches those skills. It's not a frill. It's a really important life skill that you get from thinking in an artistic way. (Darlene, Focus Discussion)

Science and computer studies attempt to teach the same critical thinking and problem-solving skills that the arts do, but there is something different about teaching through the arts. The average classroom teacher is often not that comfortable with the doing of the arts but has learned that it is a way of grabbing student interest so, therefore, uses them. It is one of the program areas where teachers feel "ok" about saying, "I don't know." Unlike Science or Math,

they do not feel that they have to be experts in art. They can fall into learning with the students, of letting the students teach the skills.

When asked about her use of the arts in the classroom, one teacher said:

You know what. It's because it works. It's like one of those tricks of the trade. You get good at what you find out works in the classroom and I didn't used to be particularly good at drawing either. It was not my metier, but the kids love it and now I do it pretty well because I decided it was something I needed to know how to do better because it works. You need to get the stuff that'll grab them. That's your job. (Darlene, Focus Discussion)

Another teacher added to this idea by saying,

I would say I feel comfortable using the arts. I'm not sure I always did. In fact, I remember back to when I first started teaching, I was terrified of having to do visual arts. I had no idea what to do. What I've discovered over the years [is that] kids have the knowledge. (Cynthia, Focus Discussion)

Because the "kids have the knowledge" they can be put in the position of having to teach the skills to the other students and sometimes to the teacher. They can also be told by the teacher. "I don't know how to do this. How can we solve the problem?" In this situation students are really learning problem-solving skills in an authentic context. It is not a contrived situation as it often appears for problems in many science and math textbooks. This kind of learning can be done through the arts for two reasons:

1. Most students love to do the arts. No one has to force students to do them. They genuinely want to solve the problems presented in arts classes.

2. Teachers do not usually have the preconceived idea of a right way to solve the problems that face one in the arts. It is very easy for the teacher to see that there are many ways of solving an arts problem.

This happens because, generally, people do not place a high value on achievement in the arts in elementary school. Parents, teachers, administrators, students--none of these people are terribly concerned about marks in the arts. Marks in the arts are usually given for effort and enthusiasm rather than achievement.

The Arts As Emotion

The universality of the arts as a human behaviour enabled the teachers to see the arts as something that changes people, and something that is meaningful. When they discussed the project as being something that "you can buy into with your teaching heart" or "real-life stuff" they were not only talking about the arts. They were also talking about the study of the Native Peoples' culture. However, I have never heard Native Studies units described this way before. I believed it was the arts that brought it to this level. The teachers were moved by the unit in ways that they were never moved before by Native Studies units. There were more than 80 years of teaching experience shared among the five teachers in the focus discussion and in all that experience there had been at least six Native Studies units per teacher, done with classes in the past. "Something was different and the one thing, the factor that I can get that was different here was the arts . . . that was perhaps the component that sent it to another level, a deeper level" (Marcia, Focus Discussion).

The use of the term "deeper level" implies an emotional component. In the movie, Moonstruck, directed by Norman Jewison, Loretta, the heroine, is talked into attending an opera, something that she really is not interested in doing. She is so overcome by the beauty of the music

and the singing that she begins to cry during the performance. Similarly, during the integrated arts presentation of the project, I noticed adults in the audience weeping as two grade eight girls performed Two Women, a dramatic reading of a poem for two voices. In particular I saw one of the primary teachers weeping openly during much of the performance.

Dissanayake wrote at great length about the emotional component of participating in the arts. She believed that this strong emotional component is a naturally occurring phenomenon that arises from the "feels good" component of the arts. She also believed that the strong emotion was essential to our state of being. She said,

If something, in this case, the arts, feels (emotionally) strongly pleasurable and compelling and thus is valued, this feeling state suggests that it must in some way contribute positively to biological survival. For one of the ways in which nature has ensured that we do the things that are essential for survival is to make them feel good. (Dissanayake, 1992, p. 31).

Jacques Barzun said in, The Use And Abuse of Art,

The experience of great art disturbs one like a deep anxiety for another. like a near-escape from death. like a long anaesthesia for surgery: it is a massive blow from which one recovers slowly and which leaves one changed in ways that only gradually come to light. (Barzun, 1974, as quoted by Dissanayake, 1992, p. 25)

During the focus discussion many references were made to a strong emotional component of the project or things that "moved" them. One of the teachers said, "And I always think they won't remember a lot of the day to day stuff. They just won't, but they will remember things that moved them" (Darlene, Focus Discussion).

Another teacher said,

We ended our presentation with every kid singing, We Are The World. We had them all together and I almost cried. I was playing the piano and I had a hard time keeping the tears out of my eyes and seeing the music because the feeling that they had in that song. You knew something had happened with these kids, something that had never happened before. (Cynthia, Focus Discussion)

Some aspects of universality of the arts gave some students new courage. The student who signed the song, We Are The World, in front of the whole school had never used her sign language before at school. She was deaf but had learned to read lips and with the help of a hearing aid managed to get enough of what was being said so that she could keep up with the rest of the class quite well. She had already learned to speak before she became deaf, so while her speaking was a little difficult to understand, she could communicate quite well with friends and teachers. She had been, however, very uncomfortable about signing in front of other students. The antibias section of the unit had helped her to some extent but when we began to learn about the Native Culture through their stories and arts, and about the inclusive attitude of the people, she began to feel much more comfortable with signing. When the time came for her class to organize a performance for the culmination of the project, she took a leading role. Her teacher told me (Personal Journal) that this student had chosen the song, O Siem: We Are All Family. She had identified with the message of the song. It had also been her idea to incorporate her signing into the performance. She taught another student in the class to sign as well and they both did the signing while the rest of the class sang and danced. The dance, however, incorporated many of the big arm movements of the signing. Her teachers tell it this way:

When we did this [the dance to O Siem] we did movements to it in a half circle and we had eight girls in the front part and we had two people, one that is hearing impaired, and she signed the chorus . . . which was wonderful because another teacher told me, who had this kid in her class a couple of years ago, she said that she would never sign, ever in front of the kids. She didn't want them to see her sign, that it set her apart from the rest of them.

(Norma, Focus Discussion)

Another teacher said, "She was being herself. That was her. Her mother was very pleased. She didn't realize that she would do this out in front of people" (Cynthia, Focus Discussion).

The strong emotion that she felt from the Inuit music drew her into the activity, helping this student become a part of the group with her mask gone. She was able to say, "This is who I am and I am worthy."

Other examples of this kind of acceptance of self that appeared to come out of the arts experiences both with the First Nations artists and the creating of the arts presentations came from another teacher.

A high point was seeing my one First Nations male student take another boy, a real jock, by the hand and get up and dance with the Quinte Mohawk dancers. The two boys had not shown a big interest in dance as part of regular classes but because this was special, was part of the boy's cultural heritage, they danced. None of the other boys laughed either. It was quite wonderful to see. (Darlene, Focus Discussion)

Another high point was seeing the one black girl in my class able to talk about her feelings about being black and being supported by other students in the class. Also the one heavy girl able to understand that discrimination based on stereotypical ideas of "beauty" was a form of discrimination, too. (Teacher Questionnaire)

Making The Link

One of the most important aspects of the universality of the arts, that came from the focus discussion, was the idea that the arts transcend language and, in so doing, they bring people together. "We have so many things in our curriculum and in our lives that separate us. Language separates us. Religion separates us. Culture separates us" (Marcia, Focus Discussion). That same teacher, when describing a hypothetical cocktail party where she might meet a person who spoke no English, said,

The Spanish person and I would be very gracious to each other and we would want to communicate but I would eventually drift back to my own language group. If we communicate through pictures, I wouldn't have to. The pictures transcend. It's a communication of humans that transcends the kind of communications we have created as human beings for various reasons, to separate us. (Marcia, Focus Discussion)

This is an example of what McLeod (1994), refers to as "Contact Theory". "Bringing people into contact was developed many years ago as an experiential way of breaking down barriers and developing relations" (McLeod, 1994, p. 18). The success of the contact is dependent upon the people being of equal status, having a common goal, and enjoying the situation.

Dissanayake wrote at great length about language in relation to the arts. She said that humans had only had a written language for a very small percentage of our existence. The concept of "universal literacy" only emerged in the last half of the nineteenth century (Olson, 1994). Up until reading and writing became the yardstick by which we measure a culture, the arts were in the forefront for all cultures. They were a major mode of communication. Egyptian and Mayan hieroglyphics were both "language" and "art"; medieval manuscripts were illuminated.

The idea that the arts transcend language was due to both the universality of human experience and human symbols. Not only do the arts bring participants together but they bring the artist and viewer together, as well. In Dissanayake's estimation the artist and the viewer do not have to be in this relationship in the same time, space, culture or language. In her discussion of this aspect of the universality of the arts she mentioned another theory.

Richard Wollheim, in his book, Painting As An Art (1987), suggests that painter and viewer share certain native perceptual capacities that are part of a uniform human nature, and that therefore during an aesthetic experience the perceiver actually reenacts part of the artist's perceptual experience. (Dissanayake, 1992, p. 5)

Dissanayake believed that the viewer was integral to the art. She wrote about an almost symbiotic relationship between artist and viewer.

The performance of a play, a dance, or a musical composition manipulates the audience's response: expands, contracts, excites, calms, releases. The rhythm and form of a poem do the same thing. Even nontemporal arts, like painting, sculpture, and architecture structure the viewer's response and give a form to feeling. (Dissanayake, 1992, p. 46)

In this view, the arts were active, reaching out to the viewer over time, space, culture, and language. The viewer was active as well, being drawn into the art and therefore, drawn into the time, space, culture or language. The viewer could join. The arts became the entry to the time, space, culture, or language of the artist and the viewer could experience each. Dissanayake described the actions of the arts in this reciprocal relationship.

Thus works of art, because they are cultural products, function like texts in that they require the active response of viewers who, like readers, must fill in, add to, build upon suggestive elements, supply extraneous historical, personal, and social references rather

than, as in old-fashioned modernism or in non-literate societies, transport themselves to the special world and time of the artist's original production or of the work's being.

(Dissanayake, 1992, p. 209)

This idea surfaced many times in the focus discussion, specifically in the teachers' personal lives. One teacher told of attending her brother's wedding. He was marrying a woman from a completely different culture. The teacher and her family had to travel to another city to attend this wedding and meet the bride's family, who spoke very little English.

My brother married a Slovak, into the Slovakian community and this is in the heart of Montreal where the language, I mean uncles and aunts, speak Slovak. That's all they speak because they can survive and live within their community in Montreal speaking, maintaining the traditions of Slovakia. When my brother's wedding occurred, my family [was] graciously tense because they wanted to approach [the bride's family] but they were unsure about how they were going to be able to do that. Speeches were kept to a minimum and music was played all the time and they danced and sang. They had it in the church and the church was full of the icons of the Slovakian Catholic Church and my family had a wonderful time as they danced with other members of the family. They didn't have to talk, they danced. And when I continued to try to feel close to my sister-in-law, it was interesting in what she had us do. At first we were saying we were always going to her place for Christmas, we're always going to her place for Thanksgiving and what it was, she was instilling us with icons and pictures and sounds and foods of her culture. She didn't try to say, 'Here, read this book on Slovakia.' (Marcia, Focus Discussion)

In this situation the arts transcended the language and cultural barriers and, in so doing, brought people together. The arts provided an entry into a culture. The arts made the link. Once a

person has attended an event, such as the one described above, danced with the family members. and enjoyed their songs and images that adorned the church, the person would have to have a good feeling about that culture. Participating in the arts makes you "feel good." The feeling good and strong emotion that the arts evoke help create the link.

Another teacher tells about a similar situation:

I taught English as a second language a couple of years ago in Toronto in the summer to young adults from Mexico, Japan, and Italy, but primarily Japan. And at the end of the program they had a get together to say good-bye in the evening. You know the Japanese couldn't really communicate well with the Italians who couldn't really communicate well with the Canadians and the Mexicans, but we'd all been studying together for a month. The Japanese people all give gifts. That's really part of what they do and they had all brought things to give. They had brought origami paper and they sat down at this table and just started folding and teaching people how to fold and it ended up being more fun. And then the Mexicans got up on the table and started to dance, teaching people how to dance and we had the best time. We had a wonderful time and there was very little language actually. (Darlene, Focus Discussion)

In this story too, the arts offered an entry into culture. The arts made the link with the other person, culture, language, time or space. It was the "drawing in" aspect of the arts that caused the viewer to become a spectator, that reciprocal relationship between the artist and the viewer.

There was one more experience that illustrates this relationship well.

When I took the principal's course, we went to a Pow Wow. It was quite astonishing and a lot of people got up and danced. You couldn't help it actually. Once you get the people

on the floor with the drums and it was in the school gym, so, you're on the bleachers and you're watching the drums and you're watching the dance go round and round and anybody can join in. I couldn't help it. I got up. (Darlene, Focus Discussion)

Even the words that this teacher used reinforced the idea that the action of the arts was expecting, demanding some kind of physical response from her. She was drawn into the dance by her personal response to the music and the movement. Here too, the arts made the link between one culture and another, between one person and another.

This link was the decisive part of the project according to the teachers involved in the focus group. The link which offered an entry into culture was the pivotal experience for our students to experience success, in moving along the continuum of the stages of development of tolerance of First Nations People.

While describing an archaeology unit that she did with her students, one teacher explained to another teacher the importance of the link.

Last year, when we did our archaeology unit and I showed slides of cave paintings, they were very powerful because we'd done the story of Sir Edgar Evans . . . and we'd done the story of the people who made that stuff [cave paintings] and the story of how humankind makes art and that we've always had art from the very beginning. And that's what cave paintings are and that's what story telling is. So they made that connection and when they did their little cave paintings, their little acrylic paintings with bones and toothpicks, that was meaningful because in their heads, there was a connection. (Darlene, Focus Discussion)

The other teacher commented, "And they were following another person who bleeds and breathes and eats and has troubles and has families and all those other things" (Marcia, Focus Discussion).

The first teacher continued, "You always have to come back to the person. The art is bound up, for me, with the creator" (Darlene, Focus Discussion).

The feeling of all the members of the focus discussion group very strongly supported the arts having made the link between our children and the First Nations people, but there was some discussion as to whether the artists were necessary. One of the ideas put forth by one teacher was that the art on its own could have made the link, explaining that she had taken her class to the Royal Ontario Museum to see the cultural artifacts of a group of people and that these artifacts had acted as the link. Another teacher explained her point of view.

But you tried in some concrete form, in whatever way you could, to take a step closer to the human being that did these things [the artifacts]. In this project, there is no doubt in my mind [that] the vehicle we used, which is the only distinctive difference that we made, was the arts--that it made a tremendous difference to the learning, but I'm also saying that you can't extract that human component we made. Yes, the project was tremendously successful in reaching its goals and the arts was the vehicle in my mind, that made that connection. But we took it a step further, higher, deeper for those students . . . I think the component that did that was the artists who came . . . It is when getting closer to the human being that it will be believable, that it will be embraced. (Marcia, Focus Discussion)

Another teacher said, "The link came through his [First Nations artist] sharing of his art with us" (Cynthia, Focus Discussion). The word sharing, in this teacher's comment, set off a new idea and stimulated an interesting question from the facilitator:

Is it possible that not only bringing the student closer or a person closer to the story itself or to the storyteller, but also that the link is made because they actually made art themselves? They can't make that link unless they connect it to something personal in their own space. (Lori, Focus Discussion)

The link came from not only the viewing but also from doing the art. The combination was critical for the success of the project. Students were drawn into the arts of the First Nations culture for all the reasons that Dissanayake said people should be drawn into the arts. But when they were drawn in, they participated in the art. They danced, they sang, they painted, they cooked, they crafted, and they told stories. The doing had to be part of the equation.

Not only did they see the art, they did the art, they did it with the person who did the art . . . and each time you get closer and closer to the human being . . . I think that is the connection which makes learning vital, not vital as critical but vital as in living. Learning is a living organism. It is an expression of understanding of living organisms. What this project did is that it brought them closer together with human beings and the arts was the vehicle to do that. (Marcia, Focus Discussion)

The entry into culture was the point at which students began to develop tolerance for the First Nations People. To achieve that entry into culture a link had to be made with the First Nations people. I believe that the link was the critical point, the point at which students began to question their old beliefs and attitudes and begin to admire and respect a people whose traditions and beliefs were so rich. The link was made most strongly by combining viewing the arts with doing the arts. This is shown in the differences among the number of student-cited attitude changes in each class.

The Student Questionnaires

There were eight classes involved in this project. The students in all eight classes had the opportunity to participate in the arts. They all had opportunities to view the arts shared by the First Nations artists. The classes differed in the amount of viewing and doing that they did, however. Not all of the teachers tackled the unit with the same enthusiasm or commitment. Two teachers believed that the arts were not really important and frequently asked when they would have time to do the "real teaching." There were different comfort levels with the arts among the teachers. Two of them felt very comfortable and therefore, were able to teach the required arts lessons to the students. Two teachers felt very little comfort with the arts and so they avoided the components of the arts lessons they were to teach. All of the students received some of the programming. The visits by the Native artists were experienced by all of the students.

Questionnaires were completed by the students in seven of the eight classes. The data collected in these questionnaires is enlightening in relation to the success of the unit, which I discussed earlier, and in the role of the arts in the project. They also shed some light on the idea that the link is made by a combination of viewing and doing.

As I analyzed the data from the student questionnaires, I found only one student who stated that he had made no change in his attitude toward First Nations People. This particular student had a very negative attitude particularly toward things that I was teaching. He and I had a history of difficulties throughout the year. Other students, however, reported to having made some change in their attitude towards First Nations People and many of the responses were strongly in favour of the unit. There were differences from class to class in what the students felt they had learned, what they believed to be important about the unit, and their reported personal high points. Some of the teachers were traditional in their approach to teaching a cultural unit,

that is, they relied heavily on history textbooks, had their students copy notes from the board. assigned individual assignments, and had their students participate in the arts activities that were provided for them by the Learning Resource Teachers--the Native Dancers. the Dream Catcher activity, the Story Teller, Al Brant, and the final arts presentation for all the students. The teachers of these classes often made remarks like, "With all this art stuff we don't have time for the important work." The "important work" for them, was several pages in the math textbook and some weekly spelling lessons from the speller. These two teachers' attitudes toward the project were often one of annoyance and usually negative. The data from students in these classes. however, generally showed that while they believed what they had learned in the unit was traditional historical information, and what they believed to be important about the unit was the antibias education, the students' personal high points were either viewing or doing the arts.

The data from these seven classes is summarized in Tables 2 to 8 in chapter 7. Each table begins with a statement of the grade, the number of questionnaires received, and the number of students in the class. The tables summarize the students' responses to the questions and describe additional information that was given on the questionnaires. The number of students who cited an attitude change is included for each class.

A large number of students cited a definite attitude change toward First Nations People (59%). Even with the negative or indifferent attitude of some teachers, the power of participating in the viewing of the arts when the First Nations artists visited was strong. The link had been made for many of the students in these classes. The most powerful descriptions of high points were of listening to the storyteller, dancing with the First Nations People, and making the dream catchers. In each case the students were engaged in the activity with a First Nations artist. The students who identified a definite attitude change toward First Nations People were also the

students whose high point was either viewing or doing the arts. One of the responses by a student as he described his high point, which was listening to Al Brant tell the creation story, was, "I love to hear stories" (Student Questionnaire). The high point for many of the students in these classes was performing in the final presentation.

Two classes (see Tables 2 and 3 in chapter 7) were actively involved in both viewing and doing art throughout the unit. These students participated in all the activities with the First Nations artists but beyond that, they were heavily involved in studying and reproducing Native arts in their classrooms. They made totem poles, masks, copied modern Native art, created dances to go with Native myths, wrote poems and stories about Native life, dramatized stories, listened to Native music, and compared it to other kinds of music. These students were immersed in First Nations Culture in their classrooms for over two months. These students believed that they had learned equally about traditional historical information, and antibias education. Most students cited "doing art" as the high point of the unit. There was a large portion of students in these two classes who cited an attitude change toward First Nations People (93% in table 2 and 90% in table 3). The majority of these students had made the link that gave them an entry to culture. This is clear evidence that the key to using the arts to successfully change attitudes in students consists of two components--both viewing art and doing art. The two components together are a powerful combination. "This is what should be meant when we say that via art, experience is heightened, elevated, made more memorable and significant" (Dissanayake, 1992, p. 224). Examples of comments from students in these classes that show an attitude change are:

[Before this unit] I really did not feel anything about First Nations People, but now I feel I am one of them. (Student Questionnaire); The thing I most enjoyed about this unit was I learned more about my culture. I can now hold my head up high and say 'I'm proud to be

who I am--an Iroquoian.' (Student Questionnaire); At the beginning of this unit I thought that their [First Nations People] culture is just chanting and making weird noises. Now I know that they [First Nations People] are a lot more than that. (Student Questionnaire): Students should do this unit because there a lot of racists in this world and if people learn about it, racism will be cut down in schools. (Student Questionnaire); [Before I participated in this unit I felt] that Natives were different than other people but now I think that they are the same people like us. (Student Questionnaire); [Before I participated in this unit I felt] that the Indians were nobodies, that's how I felt. But now I feel that they are the same as us. (Student Questionnaire); [Before I participated in this unit I felt] Natives got everything they wanted and had it easy, but now I know they have it hard just like we do. (Student Questionnaire)

The teacher of class #2 used the arts a great deal in her teaching although she did not specifically use them as a vehicle for learning. She used them as an enhancement to her program. She was also heavily involved in antiracist education. This unit would have fit in with her style of teaching. This class was a split grade 6/7 class and she only gave the questionnaires to her grade 7 students. Fifteen students in her class completed the questionnaire and 14 cited a definite attitude change. This group had two interesting cases. One black student in the class commented on the difficulties of being different and how the antibias education had helped her talk to her classmates about this. She told them she wanted to be white. Another student in the class was Native and made a personal discovery of her own culture. "I'm proud to be who I am--an Iroquoian" was a statement on her questionnaire.

Class #3 had two teachers. One of the teachers was me. I was responsible for teaching math and the arts to these students. The other teacher had been away from teaching for many

years and had just returned to the profession. She was very traditional in her approach although she loved visual arts and had the students use art to enhance their work. She taught the Native Studies section in a very traditional historical way. She tried to do the antibias work but found it difficult. I did most of the antibias activities. Out of 23 students 20 cited a definite attitude change.

The teacher of class #4 was a very traditional teacher and freely admitted it. (See table 4, chapter 7.) She relied heavily on text books and packaged programs like spelling texts and teacher's guides. This unit was difficult for her to do. She had trouble giving up the "real learning" to take on this kind of work. I suspect that she did few of the arts activities with her class other than music. Her strength lies there. She embraced the unit by the end of it, however, and I believe it gave her a new perspective on curriculum. I do know that history was taught in a very traditional manner. She made use of newspapers, magazines, and television news to help students learn about Natives in today's Canada. Her class received the arts that were presented to all the classes: Al Brant, the dancers, dream catchers, and the final presentation.

Fourteen students completed the questionnaire and six (43%) noted a change in attitude. One student noted a significant change in attitude. One student claimed to be Native which was news to everyone at the school.

The teacher of class #5 was very traditional, in her retirement year, and definitely not interested in learning or trying anything new. (See table 5 in chapter 7.) Her approach to teaching content was lockstep--read this chapter, copy notes from the board. I know that the students created the quilt, played RafaRafa, and that the only other components they participated in were the presentations by the Native artists and singing with the other classes in the final performance. There was an interesting result in this class. One student who declared her Native status, made

positive discoveries about her culture. She commented on the importance of this. Her declaration was a courageous act on her part. She was one of the popular girls in grade 8, good at sports, pretty, good student, the right friends, and she was able to admit to being a member of the group that had always been discriminated against. There were 7 (44%) attitude changes cited in this class out of 16 questionnaires that were completed.

The teacher of class #6 was a very traditional intermediate teacher. (See table 6 in chapter 7.) On several occasions throughout the unit he told me "art is just so much fluff," and yet I know he did his best to follow the program with the rest of the teachers. His program was strong on visual arts and weak in the other arts areas. He kept worrying that his students were going to get behind in other subject areas. There were two questionnaires that stood out from the others. One student admitted to being scared at the beginning of the unit because he was Native but relieved when he didn't learn anything bad about Native people. One student didn't enjoy the unit at all. There were 8 attitude changes cited out of the 19 questionnaires that were completed (42%).

The teacher of class #7 was a traditional teacher. (See table 7 in chapter 7.) She tended to make use of text books and notes from the board for the most part. This unit was difficult for her but she made a grand effort. She worked closely with the teacher of class #2 and received support from her. One student in this class said, "I like art" when explaining why the art activities were his high point. It sounded like his way of knowing. Twenty-two questionnaires were completed in this class and 10 students cited definite attitude changes (45%).

The teacher of class #8 (see Table 8) was judged to be a traditional teacher but also one who follows the school plan. Since his Learning Resource Teacher had said the whole team would be involved in the unit, he would have done his best to make sure that he participated fully. His students responded with traditional history and antibias education when asked what they had

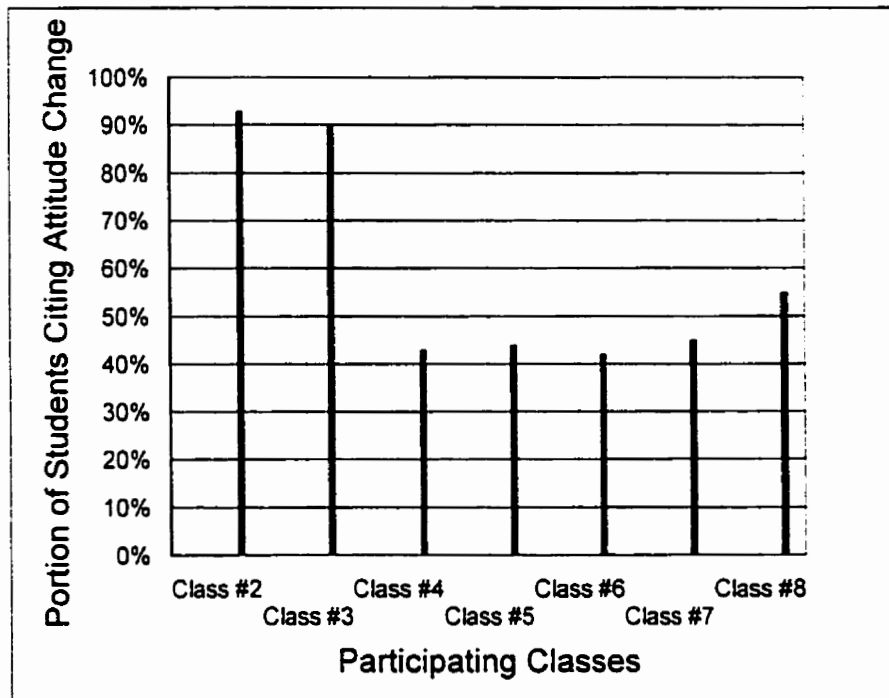
learned. The high point for most of his students was "doing art". This class, however, did only the required arts lessons with the First Nations artists. The teacher did not do the other arts activities where he would have had to be in the lead. The teacher's attitude was positive, however, throughout the entire unit. He was the one who found the Native artist to teach the students how to make dream catchers. Ten out of 18 (55%) students cited a change in attitude towards First Nations People. Table 8 shows the results from his students' questionnaires. The first column contains the number of responses and what his students identified as what they had learned during the unit. The second column shows what the students identified as being important to learn. The third column records what the students identified as personal high points in the unit and the fourth column shows what the students identified as the reason for the high point. The fifth column reports the number of students who claimed an attitude change toward Native People. Since no question was specifically asked of the students about attitude change, I accepted any response reflecting attitude change on the questionnaires. Some examples from this class are:

Before I participated in this unit I felt that it didn't matter whether you insult someone or not. I didn't know about stereotyping, and I didn't care about first Nations People, but now I feel that they deserve just as much respect as we do and we should give it to them. (Student Questionnaire); Before I participated in this unit I felt intimidated by First Nations People but now I feel that they are very much the same as you or I. (Student Questionnaire); After participating in this unit I feel more comfortable with their [First Nations People] cultural heritage. [This unit] teaches children to respect other races and that it is okay to be friends with people from another race. (Student Questionnaire)

Figure 2 describes the comparison of the classes and the number of student-cited attitude changes. Classes #2 and #3 are the classes that participated in all the arts activities, both viewing and doing. These classes have the highest percentages of student-cited attitude changes.

Figure 2

A Comparison of Student-Cited Changes of Attitudes



When I described Dissanayake's theory earlier in my thesis, I described a recurrent theme running through her book, that in the modern western world, we have denied the importance the arts play in our lives. She believes that this has crippled our society. The human search for meaning has become grounded in things detrimental to our society. There is, however, a movement among the people of the western world to search for and glorify symbols and artworks from much earlier cultures. People need the aesthetic. I stated that this may have a strong message for teachers.

The project showed how strong a motivation the arts were for intermediate division students. We participated in the unit for more than two months and their enthusiasm was as strong at the end of the unit as it had been at the beginning. In fact, for many students, the enthusiasm grew throughout the unit. Another aspect of student behaviour and attitude that developed during the unit was a strong respect for Native culture. For some students, however, the respect was on a much deeper level than for others.

I watched some male students in the grade eight class making their power stones. These were small stones on which students had drawn a symbol that they believed would endow them with a specific quality. The power stones originated with West Coast Native People and one class had learned the story and painted their own stones using their own symbols. These students believed in the power of these stones. They carried them in their pockets or in a little bag around their necks and they expected the stones to give them the quality embedded in the symbol. The same reaction was evident with the dream catchers. "Dream catchers have caught on. I see them everywhere--earrings, pendants. J. told me she has one hanging in her [bedroom] window and has no longer had bad dreams. I don't know what to make of this" (Researcher's Personal Journal). One student wrote in his questionnaire, "The thing I enjoyed most about this unit was making the dream catchers. I liked it because they were fun to make and I enjoy having one to catch my dreams," (Student Questionnaire). Another student responded to the same question, "The thing I enjoyed most about the unit was when we made the dream catchers. I liked it because I had a belief in it that the good dreams go through it and the bad dreams get tangled in it" (Student Questionnaire).

These students had not only developed a strong respect for the First Nations culture, they had "bought into" some of their beliefs. Students of this age group have just begun to develop a

social conscience. They have begun to pay attention to the world around them and the concerns of the world. They have developed concern for the environment. They also have developed fears about the continuation of life on earth. Death has become a topic of discussion and concern. At the same time students in this age group have "bought into" popular culture including brand name clothing, sports heroes, movie stars, rock groups, latest fashions, latest television shows, and ideas that oppose the ideas of their parents. Students of this age group have struggled with developing a set of values, and a sense of the meaning of life. They were ripe to "buy into" the culture of the First Nations People.

"Not all societies make a culture/nature distinction where culture transforms or controls nature. [In these societies] nature is considered to be an exalted domain not subject to control but instead viewed as a source of power from which to partake" (Dissanayake, 1992, p. 75). The First Nations culture is one such society and this idea of oneness with nature was seducing our students.

This chapter describes the teachers' explanations for the success of the curriculum project and what they believe to be the contribution of the arts to that success. Teachers' comments are categorized using components of Dissanayake's theory of art as a biological need. The components are the Arts Draw You In, The Arts As A Way of Knowing, The Arts As A Humanizing Process, and The Arts As Emotion. Making the link between the student and the artist or culture is a key element of the curriculum project.

Included also in this chapter is a comparison of the classes and teachers involved in the curriculum project. Results of the comparison are organized in a graph.

CHAPTER 9

CONCLUDING COMMENTS

Chapter 9 describes a personal experience of how Native arts drew me in long after the curriculum project was over. The chapter also includes a short Native story that illustrates a difference between a Native and non-Native perspective. Also included in the chapter are concluding comments about the success of the curriculum project.

A Short Epilogue: The Dance of Unity

I believe that Native culture is very seductive. I attended the official opening of the Native Canadian exhibit at the Museum of Civilization in Hull, Quebec, an exciting display of Native art and artifacts. For the grand opening, a group of Natives from the West Coast had flown into Hull to participate in the ceremony. They danced and between each dance the chief told the story of the dance, its history, and its symbolic meaning. From time to time one of the dancers would come into the audience and invite some of the spectators to dance. No one refused, even though the dances were totally foreign to them. I was very nervous that someone would ask me to dance because I am very shy but, during the Unity Dance, the chief came down and specifically invited me to join them. I could not refuse. It was the most incredible experience I have ever had. I understood how the children who had joined in with the Mohawk dancers had felt. I felt transformed. The people were warm and accepting and even though I did not know the steps, I felt no embarrassment. The audience disappeared and I was only dancing with the people, to the drum beat, to the singing.

A comment made by one of the teachers, during the focus discussion, on the reaction of the students and teachers to the performance of the Mohawk Dancers, reflects the way I felt when I danced with the Natives at the museum.

My heart beats, therefore there is a rhythm to my living. Without that beat, without any kind of rhythm, there is no life. When my heart stops beating there is no life. therefore I'm attracted not only to beat but to rhythm but I'm also attracted to stronger beats because that means more life. (Marcia, Focus Discussion)

A Native Story: Points of View

Native culture is seductive because it abounds with symbolism and good feelings and arts. It makes you feel good. Dissanayake would say that we find this culture seductive because our own culture has lost its critical link with the arts. The arts have lost their importance. This story, written by a Native American about the differences in perception between Native and non-Native people tells it best as it illustrates the importance of symbolism in Native culture.

What do you see here, my friend? Just an ordinary old cooking pot, black with soot and full of dents.

It is standing on the fire on top of that old wood stove, and the water bubbles and moves the lid as the white steam rises to the ceiling. Inside the pot is boiling water, chunks of meat with bone and fat and plenty of potatoes.

It doesn't seem to have a message, that old pot, and I guess you don't give it a thought. Except the soup smells good and reminds you that you are hungry. Maybe you are worried that this is dog stew. Well, don't worry. It's just beef--no fat puppy for a special ceremony. It's just an ordinary, everyday meal.

But I'm an Indian. I think about ordinary, common things like this pot. The bubbling water comes from the rain cloud. It represents the sky. The fire comes from the sun which warms us all--men, animals, trees. The meat stands for the four-legged creatures, our animal brothers, who gave of themselves so that we should live. The steam is living breath.

It was water; now it goes up to the sky, becomes a cloud again. These things are sacred. Looking at that pot full of good soup, I am thinking how, in this simple manner, Wakan Tanka takes care of me. We Sioux spend a lot of time thinking about everyday things which in our mind are mixed up with the spiritual. We see in the world around us many symbols that teach us the meaning of life. We have a saying that the white man sees so little, he must see only with one eye. We see a lot that you no longer notice. You could notice if you want to, but you are usually too busy. We Indians live in a world of symbols and images where the spiritual and commonplace are one. To you symbols are just words, spoken or written in a book. To us they are part of nature, part of ourselves--the earth, the sun, the wind and the rain, stones, trees, animals, even little insects like ants and grasshoppers. We try to understand them not with the head but with the heart, and we need no more than a hint to give us the meaning.

What to you seems commonplace seems to us wondrous through symbolism. This is funny, because we don't even have a word for symbolism, yet we are all wrapped up in it.

You have the word, but that is all. (Deer & Erdoes, 1972)

Concluding Comments

The beginning of this thesis described the problem of racism in our society and the different educational approaches taken by schools in different parts of the world to combat racism. Chapter 2 focussed on the essential elements of an antiracist program as defined by the educational theorists and on my assessment that few of the programs that had been implemented in schools to combat racism had contained the essential elements, or had been evaluated. The essential elements defined an antiracist program as person-centered, co-operative, collaborative, participatory, and involving the affective domain in making both teachers and students feel a

change. Antiracist programs should teach the language to describe incidents of bias, increase the students' self-esteem, involve critical thinking, bring people from different cultures into contact, have a teacher-leader who demonstrates unbiased attitudes and actions, make a personal link between the students and the "other" person, be implemented in a whole school or division, and involve the community beyond the school. The power of the arts as an agent of developing positive racial attitudes was described as explored by Semple (1993), Black (1992), and Thompson (1997). It is believed, by these researchers, that the arts make the personal link that is deemed to be so important by antiracist educational theorists. "What this means for education . . . is that we need to appeal to art and performance as ways to reframe and reconceive race relations" (Thompson, 1997, p. 7).

Chapter 3 described a project, of which I was the co-ordinator. The program was implemented in two schools, and it contained the essential elements of an antiracist program. It used the arts as the vehicle for the learning and as the agent of change. The goals of the project were to address the issues of bias generally and issues of bias against First Nations People specifically. The target group was students in Grades 7 and 8 in two schools that encompassed three sites. The group of Native People involved in the study were the Mohawk People. The approach began with the students themselves, one voice, and eventually moved on to the Native Peoples, cultural voices.

My research purposes were:

1. To provide a descriptive account of the teachers perceptions of the experience;
2. To describe self-reports and teacher-reports of increased tolerance in students;
3. To describe the expression of positive attitudes toward First Nations People during and following the project;

4. To identify qualities of the arts that might have played a major role in contributing to the success of the project.

The curriculum project was highly successful in helping students develop positive attitudes toward Native People, as demonstrated by the analysis of student and teacher questionnaires, teacher focus discussion, and the personal narrative. It was believed by the teachers involved, and demonstrated in the student questionnaires, that most students made some movement on the Development of Tolerance continuum. This continuum was suggested by stages that grew naturally out of the data.

Since the curriculum project was reported to be successful by the participants, the next part of the thesis examined the contributing factors to the success. The major contributing factor reported by the participants, was the centrality of the arts. This is consistent with the theory of evolutionary biologist, Dissanayake (1992), who defined art as a human biological need. Her theory defined specific ways the human biological need manifests itself. These manifestations were used as categories for organizing the data. The manifestations were: art is a human behaviour which makes us "feel good;" art is "making special" which is a universal behaviour; the arts are used by people to control their fate--dromena; the arts embellish their personal belongings and bodies; and the arts abound with universal metaphors.

There was a great deal of evidence in the data that illuminates the manifestations of art as a human biological need as described in Dissanayake's theory and although I am not a biological determinist, I believe that her theory aptly describes the power of the arts for human beings. The teachers in the focus group were not biological determinists either, but even the language that was used during the focus discussion was the language of Dissanayake's theory. We used terms like "drawn in," "feels good," "strong emotion," "metaphor," and "universal" to describe the arts

experiences that we provided for our students. The members of the focus group had not heard of Dissanayake. I had read her book, Homo Aestheticus, but I had not examined it closely enough at that point, to have chosen her components of “making special” as a framework for analyzing the data. The framework emerged naturally from the language of the teachers and the students.

The data suggested that the arts were the instrumental factor in making the personal link between the students and the First Nations People. The personal link appeared to be the factor that changed the attitude toward the Native Peoples. The personal link occurred when the students began to identify with the creator of the art. The most important finding in my data was the fact that the classes who demonstrated the most significant change in attitude were those classes that involved not just the viewing of the arts but also doing the arts. The combination of viewing and doing made the personal link possible. This combination of viewing and doing the arts of the First Nations culture was a powerful agent of change.

Limitations of the Research

The research identified factors other than immersion in the arts that contributed to the success of the curriculum project. Within the design of the study, it was difficult to separate these factors. Teacher effect cannot be overlooked. It is possible that the teachers in classes 2 and 3 were much more comfortable with this kind of teaching and therefore carried out the curriculum more successfully. There is also the possibility that the classes who completed the most activities also had the highest success rate. Because of a difference in attitude or commitment to the project, some classes participated in more of the activities, specifically the arts activities. The prescribed and optional activities are reported in the curriculum outline in Appendix H.

The curriculum project was not planned as a research project and so the fact that there was no pre-study information about existing student attitudes toward Native people is a limitation

to the research. The attitudes could have been measured using many assessment tools-- questionnaires, attitude surveys, class discussions, and brainstorming sessions. The questionnaires used were not prepared for a research project. They could have been structured to elicit more specific information.

Both teacher and student voices were represented in questionnaires and focus group discussion, however, four teachers did not participate in the focus discussion and one class did not complete the questionnaires. It is not known how these missing voices might have changed the findings.

Recommendations for Curriculum Implementation

There were many lessons in the project. A project like this can not be done in isolation. It must be done in a whole school or a division. For there to be any significance to the work, it must have the authority of a large group. There were many references in the data to the importance of doing the project with a large group of students. If so many people were getting together to say something, then it must be true. That was a prevailing attitude among the teachers as they spoke about the changes they could see happening to their students. As I read the literature related to antiracist education, the importance of the large group approach was evident (Cheng & Sondack, 1994).

The project also needed the artists from the First Nations community. It was widely believed that the project did not really get off the ground until the First Nations storyteller visited the classes. At that point the project was really born. One of the most often cited high points of the projects, according to the student questionnaires, was the visit by the storyteller. A classroom teacher could teach the art lessons, teach the dance, and tell the stories, but the First Nations artists lent the arts an authenticity and an authority that the teacher could not reproduce. The

personal link that was made between the artist and the students was crucial. This is also backed up by McLeod's paper, Multiculturalism and the Concept of a Non-Racial Society, where he writes about the importance of "Contact Theory" (McLeod, 1994, p. 18).

The heavy reliance on teamwork was both a strength and a weakness and could be a limitation to someone who wanted to undertake a project such as this. If I were to do this project again, I would want to make sure the team structure was already in place. Developing the team as we went made the work much more difficult than it had to be, although the process was a learning experience in itself. Teachers can close the classroom door and go their own way. It is difficult for some teachers to change their ideas, plans, and approach to match the ideas, plans, and approach of the team. However, to undertake a unit as complex as this one, a team approach was necessary.

Differences in philosophies made the teamwork difficult at times. At least one of the teachers continually asked when we would have time to get back to the "real learning," meaning math from textbooks, reading from textbooks, spelling from textbooks, history from textbooks, and so on. The nature of the team is of the utmost importance. A good working relationship among the members of the team, a similarity in philosophy of teaching, and a personal commitment from the members of the team are needed to undertake a project like this. Each team member must demonstrate cooperation, collaboration, and participation in the activities.

A teacher who has little comfort with the arts would have difficulty with a unit such as this. While we had First Nations artists in the classrooms to teach some of the arts, there was an expectation that more art was being done by the classroom teachers. There was at least one teacher who frequently asked for help from me or other members of the team. This was an important career development for this teacher because this was the first time that she had actually asked for any help from a Learning Resource Teacher and this act was the beginning of a solid

working relationship between me and this teacher. A good team supports its members and the leader must be able to lead by example. Even the limitation of the teacher not being comfortable with the arts could be overcome with the right team and with professional development opportunities. Professional development is an important component in a curriculum project of this magnitude, and while we had some professional development and shared planning times during the school day, we did not have enough. Inservice sessions where the teachers could actually participate in the arts activities themselves in advance of the project would have been beneficial. The fact that the project took place in three sites limited the impromptu shared planning opportunities that invariably happen after school or at lunch hour with teams of teachers.

All of these factors have to do with teacher and team effectiveness. A large part of the success of the project was due to this. Without effective teachers and teams, the project might not have been as successful. The data clearly show that the classrooms where the curriculum was fully implemented and the teachers were committed to the project had the most student-cited positive attitudes toward Native people.

The project contained many of the ideas that were involved in the programs described in the introduction. Antibias education was taught as a separate subject although it permeated many subjects. The critical thinking and viewing skills (Kehoe, 1984; McLeod, 1994) required for antibias education were used to examine films, textbooks, and historical theories. This was an important step in the development of tolerance. The students needed a vocabulary to deal with the issues of bias and strategies to deal with them. In the other programs a great deal of emphasis was placed on self-esteem of the students (Klein, 1993; McLeod, 1994). This was also an important component of our program. We began with the self. Being able to discuss and illustrate one's

heritage is an acceptance and understanding of the self. Being able to tell one's story from another's point of view is self-affirming. One needs high self-esteem to be able to do those things.

We began our project with a model that we believed could be the framework for any cultural study. The model commenced with one voice--our own point of view. We moved to two voices--looking at another's point of view. We progressed to cultural voices--looking at the point of view of a specific culture. It ended with a new voice--a changed point of view about the culture being studied.

I do not know if the students who cited a changed attitude toward First Nations People will experience a transfer of the antibias skills toward another culture, but I believe that the chances of it happening are much greater than if they had never participated in the project.

Teachers' feelings and behaviour changed and that affected the attitudes of the students. When it became personal for the teacher, it affected the students.

[The high point for me was] I think the bias part . . . I personally took something from that, because I guess we all sit and listen to [biased] jokes . . . and I found myself now opting out of these situations at school. . . and I didn't realize that when I said things like "jew me down". . . that was a biased comment and now I'm very aware of it, very, very aware of it . . . it went from school to home. . . It really brought home the things that we say and how sometimes we can hurt people without realizing that we are hurting people. I see where I'm much more careful, no, not careful, I just eliminate it [biased comments].

(Norma, Focus Discussion)

REFERENCES

- Ahlberg, J. & Ahlberg, A. (1988). The jolly postman. Portsmouth, N.H: Heinemann Educational Books.
- Anderson, R. (1990). Calliope's sisters: A comparative study of philosophies of art. Englewood Cliff, N.J: Prentice Hall
- Anderson, T. (1995). Toward a cross-cultural model of art criticism. Studies in Art Education, 36 (4), 198-209.
- Anderson, T. & Taylor, J. (1994). Multicultural arts education: Guidelines, instructional units, and resources for art, dance, music, and theatre, grades K-12. Orlando: University of Central Florida.
- Banks, J. (1975). Teaching strategies for ethnic studies. Boston, MA: Allyn and Bacon.
- Banks, J. (1985). Ethnic revitalization movements and education. Educational Review, 37, (2), 131 - 139.
- Barzun, J. (1974). The use and abuse of art. Princeton: Princeton University Press.
- Berk, J.A. (1991) Teaching strategies for ethnic studies. New York: New York University/National Arts Education Research Centre.
- Black, J. (1992). The effects of instruction in general semantics on ethnic prejudice. Research in the Teaching of English,(7), 98-108.
- Bruner, J. (1985). Acts of meaning. Cambridge, MA: Harvard University Press.
- Butler, C. & Swain, M. (1996). Cultural awareness through the arts. Napanee, Ontario: The Lennox & Addington Board of Education.
- Campbell, J. (1956). The hero with a thousand faces. New York: Meridian.
- Carrington, B & Short, G. (1989). Race and the primary school: Theory into practice. Windsor: NFER-Nelson.
- Chambers, B., & Pettman, J. (1986). Anti-racism: A handbook for adult educators. Canberra: Australian Government Publishing Service.
- Chalmers, F.G. (1992). DBAE as multicultural education. Art Education, 45(3), 16-24.
- Cheng, M., & Sondack, A. (1994). Anti-racist education: A literature review. Toronto: Toronto Board of Education Research Services.

- Coelho, E., Costiniuk, B., & Newton, C. (1995). Antiracism education: Getting started. Toronto: OSSTF Educational Services Committee.
- Corson, D. (1994) The need for a politics of difference: Antibias curriculum in early childhood education. Orbit, 25 (2) 9-11.
- Dei, S.G.J. (1996). Antiracism education: Theory & practice. Halifax: Fernwood Publishing.
- Deer, L. & Erdoes, R. (1972). Lame deer, seeker of visions: The life of a Sioux medicine man. New York: Simon & Schuster
- Dewey, J. (1938). Experience and education. New York: Collier Books.
- Dissanayake, E. (1988). What is art for? Seattle: University of Washington.
- Dissanayake, E. (1992). Homo aestheticus: Where art comes from and why. Toronto: Maxwell Macmillan Canada.
- Eisner, E. (1985). Aesthetic modes of knowing. In E. Eisner (Ed.), Learning and teaching the ways of knowing (pp. 23-36). Chicago: The University of Chicago Press.
- Eliade, M. (1961). The sacred and the profane: The nature of religion. New York: Harcourt Brace Jovanovich.
- Figueroa, P. (1991). Education and the social construction of race. London: Routledge.
- Fowler, H. W., & Fowler, F. G. (Eds.). (1990). The concise oxford dictionary of current english. Oxford: Oxford University Press.
- Freire, P. (1970). Pedagogy of the oppressed. New York: The Seabury Press.
- Fyfe, A., & Figueroa, P. (1993). Education for cultural diversity: The challenge for a new era. London: Routledge.
- Gain, C. (1987). No problem here: A practical approach to education and "race" in white schools. London: Hutchison.
- Gardner, H. (1983). Frames of mind. New York: Basic Books.
- Great Britain, Parliament, House of Commons. (1977). Education in schools. London: HMSO.

- Grugeon, E., & Woods, P. (1990). Living and Growing. In Grugeon, E. & Woods, P. (Eds.), Educating all: Multicultural perspectives in the primary school (pp. 190-210). London: Routledge.
- Hallan, V., & Robinson, H. (1989). Educational research: A practical approach for antiracist work in white areas. Multicultural Teaching, 7 (3). 44-46.
- Ijaz, M.A. & Ijaz, I.H. (1981). A cultural program for changing racial attitudes. The History and Social Sciences Teacher, 17 (1), 17-20.
- Jung, C. G. (1964). Man and his symbols. London: Aldus Books Limited.
- Katz, P. A. (1976). The acquisition of racial attitudes in children. In Katz, P.A. (Ed.) Toward the elimination of racism, (pp. 125-154). New York: Pergamon.
- Kehoe, J. (1984). A handbook for enhancing the multicultural climate of the school. Vancouver: Western Education Development Group.
- Kehoe, J., & Mansfield, E. (1994). A critical examination of anti-racist education. Canadian Journal of Education, 19, 4. 418-430.
- Klein, G. (1993). Education towards race equality. London: Cassell.
- Langer, S. (1979). Philosophy in a new key. Cambridge, MA.: Harvard
- Lee, E. (1985). Letters to marcia: A teacher's guide to anti-racist education. Toronto: Cross Cultural Communication Centre.
- Lloyd, E. (1985). Black perspectives in arts education. World Studies Journal, 5, 1.
- Lynch, J. (1987). Prejudice reduction and the schools. New York: Nichols Publishing Company.
- May, S. (1994). Making multicultural education work. Toronto: Ontario Institute For Studies In Education.
- McLaren, C. 4-H won't visit six nations reserve. (1980). June 18. The Globe and Mail.
- McLeod, K. A. (1994). Multiculturalism and the concept of a non-racial society. Orbit, 25(2), 18-20.
- McPhie, J. (1989). Attitude change through cultural immersion: A fourth grade enrichment curriculum. In S. V. Morris (Ed.), Multicultural and intercultural education: Building Canada, (pp. 217-230). Calgary: Detselig Enterprises Ltd.

- Milner, D. (1987). Children and racism. In K.A. McLeod (Ed.), Multicultural education: A partnership, (pp. 171-177). Toronto: Canadian Council for Multicultural Education.
- Ministry of Education and Training of Ontario. (1992). Changing perspectives: A resource guide for antiracist and ethnocultural-equity education. Toronto: Queen's Printer for Ontario
- Ministry of Education and Training of Ontario. (1993a). Antiracism and ethnocultural equity in school boards. Toronto: Queen's Printer for Ontario.
- Ministry of Education and Training of Ontario. (1993b). The common curriculum. Toronto: Queen's Printer for Ontario.
- Ministry of Education and Training. (1995). Making the common curriculum your own. Toronto: Queen's Printer for Ontario.
- Moodley, K.A. (1985). Race relations and multicultural education. Vancouver: Centre For The Study of Curriculum and Instruction, The University of British Columbia.
- Morgan, D. (1988). Focus groups as qualitative research. Newbury Park, CA: Sage Publications, Inc.
- Nieto, S. (1992). Affirming diversity: The sociopolitical context of multicultural education. New York: Longman.
- Olson, D. R. (1994). The world on paper. Cambridge, U.K.: Cambridge University Press.
- Peters, A. (Ed) (1981). Building the bridges Regina: L.A. Weigl Educational Associates.
- Rodriguez, C., & Smith, S. (1996). Untie the knots of prejudice. Toronto: Federation of Women Teachers' Associations of Ontario.
- Sciesaka, J. (1991). The true story of the three little pigs. Toronto: Viking Penguin.
- Semple, M. (1993). Arts education for a multicultural society. In Fyfe, A., & Figueroa, P. (Eds.) Education for cultural diversity: The challenge for a new era, (pp. 85-102). London: Routledge.
- Swann, M. (1985). Education for all: The report of the committee of enquiry into the education of children from ethnic minority groups. London: HMSO.

Thompson, A. (1997). For: anti-racist education. Curriculum Inquiry, 27(1). 7-44.

Verma, C., & Bagley, C. (Eds.) (1982). Self-concept, achievement and multicultural education. HongKong: The MacMillan Press Ltd.

Wollheim, R. (1986). Art and its objects. New York: Harper and Row.

Appendix A

Cultural Awareness Through The Arts
Student Questionnaire

name _____

grade _____

At the beginning of this unit on First Nations people I didn't know

_____. now I know _____

_____.

Before I participated in this unit I felt _____

_____ about First Nations people, but
now I feel _____
_____.

Next years students should do this unit because _____

_____.

The thing I most enjoyed about this unit was _____

I liked it because _____
_____.

Appendix B

Cultural Awareness Through The Arts
Teacher Questionnaire

grade _____

This unit was designed to do three things:

1. to make students aware of bias in our world especially around race, age, class, body size, and gender.
2. to use an anti-bias approach in learning about First Nations Culture
3. to use the arts as a vehicle for learning and for demonstrating learning.

A. Do you think there is a need for this kind of programming? Why/why not?

B. Do you think this unit accomplished any of its goals? Why/why not?

C. Were the professional development, reflection and planning sessions useful to you in your professional growth? Why/why not?

D. Comments: _____

Appendix C
Focus Discussion Questionnaire
name _____

This unit was designed to make students aware of bias in general and bias toward First Nations people generally. It was also designed to use the arts as a vehicle for learning and for demonstrating learning.

A. Do you think the unit accomplished its goals? _____

B. Were the goals appropriate? _____

C. Was the use of the arts integral to achieving these goals? _____

D. How do you think the children reacted to the use of the arts? _____

E. Could we have done the same thing without the arts? _____

F. How comfortable are you with Visual Arts, Drama, Dance, Music? _____

G. Do you think there are benefits to teamwork of this kind? _____

H. How important was it that we were all doing the same unit at the same time? Was there strength in numbers? _____

I. What do you think about teachers creating their own curricula for their own students?

J. Any other comments? _____

Appendix D

Focus Group Discussion

Focus Questions

1. What did you think about using the arts as a vehicle for learning?
2. Would you use this approach again?
3. Have you used the arts as a vehicle for learning and demonstrating learning before? Describe the experience.
4. What was the most powerful part of the project for you? For your students?
5. What would you say was the most important activity of the project regarding how the students learned?
6. Did you have students who just were not interested? Why do you think this was the case?
7. Were there students who surprised you? How?
8. Have you taught First Nations before? What approach did you use?
9. Did the students learn the knowledge component more or less effectively in our project?
10. Did the students learn the attitudes and skills more or less effectively in our project?

Appendix E
Letter to Focus Discussion Teachers

FOCUS DISCUSSION
The Power of the Arts as an Instructional Tool

July 16, 1996

Thank you for agreeing to participate in a focus group discussion about **the power of the arts as an instructional tool** on Friday, July 19, 1996. The information that is gathered at the discussion will form part of the data for my Master of Education thesis at Queen's University. You were chosen for this discussion because you were members of the **Cultural Awareness Through The Arts** project this past school year.

During the session I will be tape recording our discussion and later transcribing your words for inclusion in my thesis. No one will hear the tapes except me and when I transcribe them I will give you a fictitious name. You will maintain complete anonymity. After the thesis is complete and the oral examination has been accomplished, all tapes of the discussion will be destroyed. I will give you the opportunity to read my interpretation of the transcripts to make sure your opinions and ideas are represented accurately.

If, as a research subject you have, now or later, some concern about the research, you should feel free to discuss this with the investigator, Carol Butler, and/or the Dean or his/her delegate.

If you agree to these conditions, please sign the attached form below. Thank you for your support.

Sincerely,

I give permission for my words to be transcribed and included in Carol Butler's Master of Education thesis. I understand that this work will be published at Queen's University and may later be published in an educational journal or some other source. I also understand that my name will not be attached to my words in the thesis and that the only person who will listen to the original audio tape is Carol Butler. I also understand that I will have the opportunity to see the written interpretation of the discussions.

I also give permission for her to use as data the questionnaire completed at the end of the project and the questionnaire used in preparation for the Focus Group discussion.

(signature)

(date)

Appendix F
Letter to Funding Agent for the Project

NAME OF SCHOOL

July 13, 1996

Federation of Women Teachers' Association of Ontario
1260 Bay Street
Toronto, Ontario, M5R 2B8

ATTENTION: Name of Contact, Executive Assistant, Professional Development

SUBJECT: CULTURAL AWARENESS THROUGH THE ARTS

Dear _____,

I am currently working on my thesis for my Master of Education degree at Queen's University. I have decided to do this thesis on the power of the arts as an instructional tool. Much of the data for this thesis will come from the project that **co-coordinator** and I worked on over the past school year and was funded by FWTAO. The project is a rich source of information about using the arts as a vehicle for both learning and demonstrating learning. The components I will use are the proposal, the curriculum, and the videotape of the performance. If I do not hear from you to the contrary, I will assume that this is acceptable. I will provide you with a copy of the thesis when it is completed.

Once again, thank you for your part in the decision to fund our project. It was a powerful experience for students and teachers alike.

Sincerely,

Carol Butler

Appendix G

Letter to the Superintendent of Schools

Name of School
Address of School
Tuesday, July 16, 1996

Name of Superintendent
Superintendent of Schools
Name of Board of Education
Address of Board of Education

Dear Superintendent,

This is to confirm your message of July 5, 1996 that I may use any or all of the components and results of the project that **BLANK** and I completed, as data for my thesis for the Master of Education degree at Queen's University. The project, Cultural Awareness Through The Arts, includes the proposal and the curriculum.

For your information, I am holding a focus group discussion with five of the ten teachers involved in the project to further delve into the power of the arts as an instructional tool. These teachers have all given their permission for me to use their comments and opinions in my thesis. Their names will be changed in the thesis, however. I will provide you with a copy of the thesis when it is complete.

Thank you for your support.

Sincerely,

Carol Butler

Unit: Antibias Education
 Grades 7 & 8
 (all activities must be completed)

Instructional Focus	Strategies	Assessment & Evaluation	Resources
Skills, Knowledge & Values <ul style="list-style-type: none"> examine cultural heritage teach design process compare & conclude teach point of view 	<ul style="list-style-type: none"> Heritage Quilt poetry for two voices - dramatic presentation narrative for two voices <i>The Jolly Postman</i> - write own entry <i>The True Story of the Three Little Pigs</i> - read & discuss rewrite a fairy tale - small group activity 	<ul style="list-style-type: none"> reflective journal observation checklist peer evaluation sheet reflective journal assessment tool for writing - see appendix 	<ul style="list-style-type: none"> see lesson plan <i>The Report Card</i>; S. Butler <i>The Two Faces of Miss Bridges</i>; C. Butler <i>The Jolly Postman</i>; J. & A. Ahlberg <i>The True Story of the Three Little Pigs</i>; Jon Scieszka
<ul style="list-style-type: none"> examine rules of culture teach critical reading skills teach critical viewing skills teach mapping skills deconstructing stereotypes brainstorming deconstructing stereotypes 	<ul style="list-style-type: none"> <i>Rafa Rafa</i> - simulation game Looking at our culture - <i>What are the rules?</i> newspaper articles - use critical reading tool movies/television shows - use critical viewing tool <i>Mapping Our World</i> - a small group activity ageism activity power of language stereotypes use films - <i>Carol's Mirror</i>, <i>Mela's Lunch</i>, <i>Just Another Stupid Kid</i>, <i>Skin</i> - discussion and reflective writing 	<ul style="list-style-type: none"> observation checklist - see appendix discussion observation reflective journal peer evaluation for accuracy, appearance, completeness ISM's assessment tool - see appendix reflective journal discussion & observation checklist 	<ul style="list-style-type: none"> <i>Global Teacher, Global Learner</i>; Selby & Pyke see lesson plan Local newspapers teacher/student choice of movies, movie clips or television shows <i>The Valentine Tree Program</i> Ministry Documents - <i>Media Literacy, Black Studies</i> Ontario Women's Directorate; <i>Sex-Role Stereotyping</i> Films: <i>Carol's Mirror</i>, <i>Mela's Lunch</i>, <i>Just Another Stupid Kid</i> (<i>Playing Fair</i>, <i>NFB</i>) & <i>Skin</i> (TVO)

All resources are fully cited in the curriculum document, Cultural Awareness Through The Arts

Unit: First Nations
 Grades 7 & 8

*the next three sections are not meant to be taught sequentially, but layered.

All activities in section 1 must be completed.

Instructional Focus	Strategies	Assessment & Evaluation
<p>History of first Nations</p> <ul style="list-style-type: none"> • research • detecting bias • critical reading • critical viewing • identify primary source • expository writing • secondary source • comparing • concluding • reporting • understand relationship between environment and community development 	<ul style="list-style-type: none"> • formal large group lessons on a specific group of first Nations people pre-European contact, e.g., The Inuit <ul style="list-style-type: none"> • homes • transportation • food • beliefs • division of labour • technology • clothing • • assign a research project (Criteria provided) 	<ul style="list-style-type: none"> • observation sheet • project assessment sheet

All activities in section 2 must be completed.

Instructional Focus	Strategies	Assessment & Evaluation
<p>First Nations People Today</p> <ul style="list-style-type: none"> • see above skills • deconstruct stereotypes • First Nations contributions to Canadian society • participate in discussions and question sessions appropriately with class visitors • engage in reflection 	<ul style="list-style-type: none"> • invite First Nations storyteller/historian to tell creation story • reflective journal activities • illustrate the creation story in mural/visual timelines • read other creation stories and compare • create a class bulletin board of newspaper articles - daily news discussion • newspaper scrapbook • research First Nations people in the media - television programs, movies, achievement award shows, check for stereotypes • highlight famous First Nations people - Elijah Harper, Ovide Mercredi, Susan Aglukark, Buffy Ste. Marie, Benjamin Chi Chi, Kashtin, etc. • read modern first nations literature 	<ul style="list-style-type: none"> • observation checklist • arts assessment tool

Unit: First Nations

Grades 7 & 8

*the next three sections are not meant to be taught sequentially, but layered.

Mandatory activities in Section 3 are in italics

Instructional Focus	Strategies	Assessment & Evaluation
<p>First Nations People Through The Arts</p> <ul style="list-style-type: none"> • meaning • symbols • history of people • form • function • importance to culture • historical relevance • experience 	<ul style="list-style-type: none"> • create dream catchers - <i>have a First Nations person tell the Dream catcher story and teach the students how to make them</i> • <i>invite a group of first Nations dancers to perform for the students and have them explain the historical relevance of the dances and the symbolic meaning of the movements and dances</i> • use reproductions of First Nations art for appreciation and imitation - use visual arts lessons provided • make masks, totem poles, spirit stones, carvings, beadwork - learn about the significance of the art form and its symbolic meaning - see lesson plans • listen to commercial audio tapes - learn the songs and sing along with the tapes • watch music videos, e.g.. Susan Aglukark • Teach <u>O Siem</u> - create dance to go with music 	<ul style="list-style-type: none"> • observation checklist • arts assessment tool
<p>The Integrated Arts Presentation</p> <ul style="list-style-type: none"> • planning • cooperative learning • research skills • use of audio, video and lighting technology 	<ul style="list-style-type: none"> • See the integrated arts recipe 	<ul style="list-style-type: none"> • presentation assessment sheet