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Teaching ARTifacts: Teaching art with a cultural lens

Marjorie Kirsten Allen-Masacek

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TEACHING ART WITH A CULTURAL LENS

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California State University,
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by
Marjorie Kirsten Allen-Masacek
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A Project
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ABSTRACT

Teaching ARTifacts is about teaching visual art in the public school through a cultural lens. Art curriculum would focus on artifacts of a culture such as paintings, drawings, baskets, carvings, etc., all carry the signature of the culture in which they originate. Multicultural education is inherent in art education.

The need for multicultural education has been recognized for over twenty-five years. Many factors contribute to this need, factors that are deeper and more complex than most teachers realize. Some of these factors such as language, perceptual and discursive imperialism, white privilege and Orientalism all contribute to the need for multicultural education.

Multicultural education has different perspectives, all of which effect art education and the manner in which art teachers might approach their curriculum. The scope of "multicultural" curriculum as mandated could be infinite. Narrowing this scope based on complex social issues and logical educational practices is the focus of this paper. The appendix provides a sample unit for teaching local Native American Art.
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CHAPTER ONE
INTRODUCTION

Teaching ARTifacts

Teaching ARTifacts\(^1\) is about teaching visual art in the public school through the lens of culture.

What is culture? "Culture is one of the two or three most complicated words in the English language (Williams, 1985, p. 87)." It is derived from the Latin word "colere" to inhabit, cultivate, protect or honor with worship. The word evolved, according to Williams, in the 18\(^{th}\) century and was synonymous with "civilization" (p. 89). A contemporary definition of culture "indicates a particular way of life, whether of a people, a period, a group, or humanity in general" (p. 90).

Basically, teaching visual art in today’s schools is about using physical objects to teach about their meaning, function and construction – whether the objects are from the arena of fine art or cultural crafts. Until fairly recently, students in the United States were exposed only to the fine art ARTifacts of white, male, Euro or American

\(^1\)An art object that carries the signature of the culture in which it originated.
This was considered to be the only important art to teach. Increasing diversity in the classroom challenges teachers to alter the traditional curriculum. "What we teach is important . . . what we don’t teach also profoundly shapes our student’s lives and perceptions of art" (Villeneuve, 2001, p.4).

This literature review explores questions about multicultural curriculum. Art teachers need to consider multicultural perspectives, what to teach? What not to teach? Finding answers to this dilemma resulted in many avenues of research. In addition to educators and art educators, anthropologists have viewpoints on the subject. They have a unique view of culture and its ARTifacts. Anthropologists study "other" cultures exclusively. In so doing, one anthropologist, John Honigmann (1963) pointed out a feature of culture that is important. He claims "it takes a year of immersion in a culture to begin to know it (p. 9)". If this is true, art educators can only understand and teach a fragment of cultures outside of their own.

An analogy of the choices available for teaching multicultural art might be to think of every type of food from every cultural group as one big gigantic buffet.
There would be thousands of dishes available such as Japanese sushi, Indian fry bread, Mexican enchiladas, American hamburgers, and on and on and on. The buffet would spread over acres. Of the thousands of choices available, what would we as educators decide to put on our student's plates? This is the main question of this review. The answer might be found in why multicultural perspectives are taught at all.
THE OTHER

A Child's View

Once while on an outing with family friends, we stopped at a gift shop to browse. Our friend's daughter, then three years old, encountered two Catholic nuns in the gift shop, also browsing. Not being of the Catholic faith, this young girl had never seen nuns before, dressed in their black habits. Her reaction was instant. "Witches! Witches!" she screamed, and she ran crying in fear, burying her face in her mother's skirt. We were embarrassed and entertained by her reaction to these quiet monastic women.

This example is one reaction to "the other" acted out with the honesty of a three-year old. Yet, it exemplifies the misunderstandings we can have of those outside of our arena of information. Pre-colonial peoples had little contact with different cultures or religions. "Citizens of the Middle Ages and members of pre-modern tribal societies could live out their years without encountering anyone with another god, a contrary worldview, different folktales, dances or myths" (Powell, 1998, p. 1).
In contrast to citizens of the middle ages, we citizens of the twenty-first century encounter a multitude of gods, contrary worldviews, a variety of folktales, dances, myths, and more. The postmodern global village of today demands more than just a tolerance of "the other," but genuine understanding. Like the little girl, screaming "witches," at the sight of nuns, people tend to look at and judge surface impressions and stereo types of "the other." Part of the remedy for this is substantive multicultural education.

Origins of the Other

Most Anglo teachers do not understand the scope of marginalization\(^2\) that their non-white students endure. Yet most classrooms are not designed to discriminate against anyone. Yet students from non-white backgrounds experience racism frequently. "Racism exists in various forms; it can be personal, overt or institutional" (Banks, 1986, p.202). Racism in schools is institutional, which is usually a result of cultural presumptions. Many cultural presumptions, described briefly below as "othering", help

\(^2\) An invisible barrier that excludes some groups or individuals
to form an understanding for the need to include some form of multiple-cultural curriculum.

Democracy and Othering

Alexis de Tocqueville, (1835) author of the classic treatise Democracy in America, wrote of democracy as a tyranny. He wrote, "The very essence of democratic government consists in the absolute sovereignty of the majority . . . "(p.111).

If a "minority" is considered as being a group of non-Caucasians, and the "majority" as being a group of Caucasians, the essence of democratic government is racist. Tocqueville (1835) calls this the "tyranny of the majority." He asserts that a collective majority is in fact an individual whose opinions and interests are opposed to those of another individual -- a minority (p.114).

The "majority rules" paradigm could be considered an invisible mode of marginalization in a public school classroom. Traditionally, this group has set the traditional paradigm. Yet students in today’s public school classrooms are generally quite diverse.
Standardized testing, often used as an indicator of promoting students to the next grade or college admission, are culturally biased in favor of Anglos. "Testing students from backgrounds different from the culture in which the test was developed magnifies the probability of invalid results . . . " (Brescia & Fortune, 1988).

Language and Othering

Language might be the single largest barrier between groups in the classroom. This is quite noticeable when students and their teachers speak different languages. When confronted with a non-English speaking student and there is no translator, the student bears the load of "immersion." Immersion refers to being immersed in English language. This puts an enormous amount of stress on the immigrant student. Immigrant students, "often perceive coming to the United States as a form of imprisonment" (Rivin, 1996, p. 24). Forced to acclimate to American society, its values, social cues, and codes of acceptable behavior, immigrant students are inherently at risk. Jandt F. & Tanno, D. (2000) in The Concept of Other, their unpublished manuscript, explain this. Using Latino/Latina experience as an example:
... otherness in Latino/Latina ethnicity studies goes beyond race, gender, class, and sexual orientation to encompass bilinguality, or more properly, the duality and/or multiplicity that results from seeing reality through two linguistic lenses. It can be argued that for these ethnic individuals there are many "others," all marginalized, often relegated to the interstices of cultures, languages, and ways of viewing the world (p.13).

Jandt & Tanno (2000), also write about other language barriers that create another embedded and difficult to change form of othering dating back to Plato (p. 1). These barriers involve naming and classifying of "others" by Europeans. Perceptual Imperialism is a term used by scholars to describe ethnocentric observation by Europeans. This primarily is derived from colonization, but it includes any first and subsequent encounters. Perceptual imperialism of Europeans depends on a "negative image of others" (p. 2). This perception includes the "scientific method" used by anthropologists to study "other" cultures (p. 14).

Insofar as past, traditional research on cultural communities has been concerned, no thought had been given to constructing groups of people other than to label them as who they were "not" -i.e., not-expert, not-white, not-male, etc. In colonial times it was "not civilized," "not Western", "not developed." In contemporary times, women have been defined as "not male,"
male homosexuals have been defined as "not heterosexual." Lesbians as "not-existent," and Latina/o and other ethnicities as "not-white." (Jandt & Tanno, 2000, p. 6)

"Discursive Imperialism is the translation of these ethnocentric observations into language and text" (p. 2). Discursive Imperialism can be noted in the first-contact journals of Captain Cook, as he first contacted indigenous people throughout the Pacific. He christened Hawaii "Savage Island," and throughout the ships journals, behaviors of the Hawaiians were described as full of "insolence" (p. 5). Discursive Imperialism includes naming. For example, "... until 1815 the word "Americans" had generally been used to refer to Native Americans; after 1815 it meant "European Americans" (Loewen, 1995, p. 125). "He who defines the world controls it" (Jandt, lecture, 20 November, 2000).

Perceptual and Discursive Imperialism are prevalent in social studies textbooks.

Social Studies Curriculum and Othering

Based on the traditional origins of the United States, history taught in social studies classes serves the majority, but marginalizes the minorities. One high school student wrote,
In history class we spend all year learning about Anglo history and all they do is put in one page on the Mexican Revolution. I end up having to use one of my electives to take Chicano studies just to learn about my history. I feel left out because people treat me like I don’t belong in America when actually all of The Southwest United States was my [peoples] land. (12th grade male Hispanic student, conversation, November 2000).

History is supposed to be the “process of observing objective reality, in fact it is a process of observing and documenting all sorts of realities, none of which are totally objective. Competing versions of history are about power and who owns the history” (Green, 1996, p.39). As Green submits, “Why are we reluctant to admit different views of reality (p. 39)?”

James Loewen (1995) author of Lies My Teacher Told Me, undertook the task of reviewing twelve history textbooks, comparing them for factual content against primary historical documents. He concluded “Textbooks keep students in the dark about the nature of history” (p. 16). He notes that history textbooks “stand in sharp contrast to other teaching materials . . .” Loewen (1995) reports that,

Nationalism is one of the culprits... The titles themselves tell the story: The Great Republic, The American Way, Land of Promise, Rise of the American Nation. Such titles differ
from the titles of all other textbooks students read in high school or college. Chemistry books, for example, are called Chemistry or Principles of Chemistry, not Rise of the Molecule (p.16).

Loewen cites many failures of history textbooks, such as hero making, myth making, and omission of fact. Another shortcoming of history textbooks is the racist descriptions of non-white cultures, in this case a description of religion. Loewen (1995) writes, (p. 114-15)

Consider how textbooks treat Native religions as a unitary whole. The American Way describes Native American religion in these words.

These Native Americans [in the Southeast] believed that nature was filled with spirits. Each form of life, such as plants and animals, had a spirit Earth and air held spirits too. People were never alone. They shared their lives with the spirits of nature.

Way is trying to show respect for Native American religion, but it doesn’t work. Stated flatly like this, the beliefs seem like make believe, not the sophisticated theology of a higher civilization. Let us try a similarly succinct summary of the beliefs of many Christians today.

These Americans believed that one great male god ruled the world. Sometimes they divided him into three parts, which they called father, son and holy ghost. They ate crackers and wine or grape juice, believing that they were eating the son’s body and drinking his blood. If they believed strongly enough, they would live on forever after they died.
Textbooks never describe Christianity this way. It's offensive. Believers would immediately argue that such a depiction fails to convey the symbolic meaning or the spiritual satisfaction of communion (Loewen, 1995, p. 114-115).

The issue of racism is discussed by Loewen at length, and as he points out, "when textbooks make racism invisible in American history, they obstruct our already poor ability to see it in the present" (p.169). He adds,

The closest they come to analysis is to present a vague feeling of optimism: in race relations, as in everything, our society is constantly getting better. We used to have slavery; now we don't. We used to have lynchings; now we don't. Baseball used to be all white; now it isn't (Loewen, 1995, p. 169).

History, as taught in social studies classes in public schools, is closely tied to the history of art. When the history taught in one high school class is separate and different from the history taught in another high school class, such as art, it creates confusion for students. History should not differ from classroom to classroom.

White Privilege, Western Privilege

In her seminal article, White Privilege, Unpacking the Knapsack, Peggy McIntosh (2000) writes about white privilege. "I was taught to see racism only in individual
acts of meanness, not in invisible systems conferring dominance on my group" (para.1). She writes that even where there is not overt racism, white privilege is part of American culture. According to Jandt, (lecture, 20 November, 2000) "In the same way there is right-handed privilege, there is white privilege". Most scissors are made for right-handed people, most doors open for right-handed people and student desks are built for right-handed people.

"White privilege is like an invisible weightless knapsack of special provisions, maps, passports, codebooks, visas, clothes, tools and blank checks" (McIntosh, 2000, para.4). White privilege can be best measured by success of students; test scores for white students are generally higher, (Brescia & Fortune, 2000), whites dominate college entrance, (Orfield, 2000) and income for whites is higher. (Slaveteig & Wigton, 2000) "Whites are taught to think of their lives as morally neutral, normative, and average, and also ideal, so that when we work to benefit others, this is seen as work that will allow them to be more like us" (McIntosh, 2000, para. 6).
Orientalism

On a larger scale than white privilege, Western privilege is evident through the understanding of Orientalism (Said, 1978). "The Orient . . . was not the Far East of China and Japan, but the lands of North Africa and the Ottoman Empire, Turkey and Asia Minor, Egypt and Syria, including the Holy Land, Palestine and Lebanon" (Stevens, 1984, p.15). In the late 18th and early 19th centuries, European contact with Islamic countries was gradually expanding. These contacts according to Stevens (1984)

". . . exercised a fascination upon the West, which responded in a number of ways: the scholarly study of ancient civilizations and of contemporary cultures, imaginary evocations in poems and novels, literary descriptions and tourist's enthusiasms, as well as representations by artists (p. 15)."

Of particular interest to European painters was knowledge about the Orient's races, cultures, histories, traditions, and societies (Hollander, 1998, p. 1). Orientalism in art was popular in the late 1800s and early 1900s. Typically in art Orientalism manifests as Romanticism of exotic peoples including Native Americans and the unusual and exotic peoples of the Far East. Paintings were usually
photo-real to authenticate the subjects. Photographs were staged and costumed.

Orientalism, although originating in the mind of Westerners in the late 1800s, still exists today. "... as a system of thought Orientalism approaches a heterogeneous, dynamic, and complex human reality. ... This suggests both an enduring Oriental reality and an opposing but no less enduring Western essence which observes the Orient from afar and from, so to speak, above" (Said, 1994, p. 333).

Orientalism is the result of perceptual and discursive imperialism, or the naming and the written descriptions after contact. As Europeans colonized the globe, they named and stereotyped the people they encountered. A good example of contemporary Orientalism can be extracted from stereotypes seen in such movies as the Indiana Jones series. Orientalism is woven into the very fabric of Eurocentric culture. Orientalism involves every "other" that Euro-whites can conceive. The stereotypes range from childlike natives to practitioners of pagan religions. Orientalist stereotypical ideas still flourish in the United States, in art, the media, textbooks and curriculum.
In the classroom, teachers may believe that they are treating students equally, when in fact, invisible barriers such as Orientalism, white privilege, language and even democracy work against non-white students. In the art room, teachers have the opportunity to teach culture through their curriculum. The problems of marginalization are deep. Solutions cannot be shallow.
CHAPTER THREE

PERSPECTIVES

Multicultural Education and Art Education

Scholars on multicultural education (Duarte & Smith, 2000, Clark, 1996, Grant & Sleeter, 1988, and Banks, 1984) agree on several perspectives of multicultural education. These perspectives have practices in the art curriculum, promoted by different educators and scholars in the art education field. These perspectives and their goals are organized here with their art curriculum counterparts.

Assimilation Perspective

The term assimilation refers to teaching the exceptional or culturally different, (Grant & Sleeter, 1984, Clark, 1996). This movement was characterized by the melting pot theory, which sought to promote social harmony through the creation of an assimilated monoculture, uniquely American. The goal for assimilation is to fit people into the existing culture. This perspective requires people to give up their culture of origin. Educationally, this means to "bring up to the norm" (Clark, 1996, p. 54). As unpopular as the concept of
assimilation is, it is still practiced widely (Young, 1995).

In the art room, the assimilation movement is manifested through stressing western artworks. For example, the art teacher may present the artwork of Renoir, an Impressionist, and give contextual historical information. The art students may attempt the style of "impressionism."

Those who practice this approach may feel that once all teachers and students are indoctrinated into the one right way to teach and learn about art, they will have a stake in the Western fine art world; there will then be no need to practice radical social change (Stuhr, 1994, p. 173).

Critics of this approach do not believe, for example, that all children should master one standard body of knowledge - which happens to be based primarily on the experience of white, middle class males, - but many do believe that there are some things, such as reading skills, that all citizens do need. (Grant & Sleeter, 1984, p. 66)

Ethnic Studies Perspective
Ethnic Studies Multiculturalism arose as a reaction and alternative to the existing eurocentric curriculum in
schools. Dating from the 1930s, Ethnic Studies has concentrated on a specific group (such as Chicano studies) and features historical inclusion not typical of culturally dominated “regular” classes. Its primary concerns are to increase the self-esteem of students from particular cultural groups (initially calling for separate schools). Ethnic Studies classes were later presented on many campuses (Duarte & Smith, 2000). When teaching from this perspective in the art room, curriculum is focused upon the artistic manifestations that are unique to the selected group, and explanations are offered as to why the group exists outside of the mainstream artistic community (Clark, 1996, p. 55). An example of this would be a lesson on “The Harlem Renaissance” or “African Art.”

Critics of Ethnic Studies education claim that it segregates, or that it is “timid” (Clark, 1996) and tends to “avoid any substantive challenges to the dominant culture” (p.55).

Liberal Democratic Multiculturism

Also known as Human Relations, (Clark, 1996 and Grant & Sleeter, 1984), Liberal Democratic Multiculturalism uses individual rights and equal citizenship as its
cornerstone. As a liberal society, individual rights and freedom are protected. Theorists of Liberal Democratic Multiculturalism seek ways to create common political culture that will represent everyone. Based on religious tolerance as its model, this perspective raises questions about the rights of ethnic groups to collective identity as is done in Ethnic Studies. Liberal theorists ask whether only dominance can be criticized or should only ideals of equality and liberty for all be endorsed?

"Dialogue across differences is stressed" (Duarte & Smith, 2000). "Conflict, controversy and division are avoided and similarities are highlighted" (Clark, 1996, p. 54).

In the art room, Liberal Democratic Multiculturalism is often manifested as "The Three "F"s" - Food, Fairs and Festivals. For example, on a holiday such as Cinco de Mayo, a classroom may celebrate Mexican folk art by making a piñata or by drawing figures in sombreros.

Critics see this perspective as "too soft" (Grant & Sleeter, 1984). It is a limiting approach, and can be viewed as assimilationist by promoting one big cultural "sameness" family. (Duarte & Smith, 2000). A more assertive form of this perspective is outlined by Duarte and Smith (2000) called Critical Multiculturalism.
Critical Multiculturism

Critical Multiculturism seeks to dismantle "white-Anglo-American" multicultural worldview in education, and uses the educational institution itself as a podium. Critical multiculturalism does not buy into the notion of "affirming diversity". It actively resists assimilation. Critical multiculturalists argue that cultural diversity concepts are not offered to students of color" (Duarte & Smith, p. 173). Critical Multiculturalism acknowledges that different cultures have come together and have formed something new. "Borderland" and "mestizo" (hybrid) states of consciousness are at the center of this type of thought. Borderland and mestizo states of consciousness suggest the result of cultures coming together to form a new state of culturization. "Critical multiculturalists argue that students of color are rarely offered opportunities to attend schools that are organized around a specific commitment to promoting an understanding and appreciation of cultural diversity" (Duarte & Smith, 2000, p. 173.)

Critical Multiculturalism forms a conception that acknowledges that in any community there would be multiple, dominant, sub-dominant and submerged cultural
travels. In the art room, this can manifest by focusing the art curriculum on community based instruction involving local artists and local scenery.

Antiracist Multiculturism

Antiracist Multiculturalism adopts the specific posture that racism is an institutional problem not an attitudinal one. Based on the theory of abolitionists, Antiracist Multiculturalism embraces three points: that the dominant white supremacy exploits people of color; that antiracism is a starting point for political change; and it aims to achieve its goals through anti-assimilation education programs. “Racial integration translates into assimilation and ultimately serves to reinforce and maintain white supremacy” (hooks, 2000, p.112).

bell hooks has chosen the term “white supremacy” for understanding racial hierarchies not involving force such as slavery or apartheid. Anti-racist Multiculturalism calls upon all activists, regardless of color, to unite against racism and white supremacy. Anti-racist Multiculturism seeks to dispel racist order through destabilizing it, and removing it from educational institutions. However, in an art curriculum, stereotypes
may be studied such as “Orientalism in Art” or “Black images in art” with a historical context on artists that use them.

Social Reconstructionist

The last approach had gained recent popularity with many educators. It is based on social reconstruction. This approach stresses a social action position in which racism, sexism and inequality are discussed as much as the cultural dimension. Students take action to effect change both in their schools and in society as a whole. In the art room, that action is achieved by producing works of art that challenge racist and other social or cultural issues.

Many scholars in art education have adopted the theory of teaching using a re-constructive model (Zimmerman, (1990a), Cahen & Kocur, (1996), Green, (1996), and Mesa-Bains (1996). According to Grant & Sleeter (1989) “the social reconstructionist approach is centered in four practices. (1) democracy (2) students learning to analyze their own circumstances (3) students learning social action skills to increase their chances for success and
(4) Marginalized groups working together for the common good of society” (p. 57).

An example of this kind of teaching in art is explained in the guidelines based on the position statements of Stuhr, Petrovich-Mwaniki, and Wasson (As cited by Stuhr, 1995, p. 197).

1. Identify important social issues related to religion, ethnicity, socioeconomic class, gender, age and mental and physical abilities,
2. gather data related to them,
3. clarify and challenge student values,
4. make reflective decisions,
5. take action to implement their decisions.

Action referred to in number 5, is action that expresses the social issue and attempts to make change through the artwork itself. For example, if a student decides to challenge stereotypes in movies, a movie poster dealing with that issue could be made.

These perspectives on multicultural education represent the general trends of present methodology. Other scholars arrange the information differently.

Table I is a synthesis of the various approaches as described here, with examples of how these different perspectives are employed in the Art Room.
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CHAPTER FOUR
MEETING THE STANDARDS FROM A
MULTICULTURAL PERSPECTIVE

The Visual Arts Standards

Teachers of any subject matter in California are expected to meet the state subject matter California Standards. In art, the California Visual Art Standards involve five components: Artistic Perception, Creative Expression, Historical & Cultural Context, Aesthetic Valuing, and Making Connections. Each Art class is supposed to address these components with appropriate content and activities.

Although “Cultural Context” was included in the California Framework in 1984 and updated in 1989, no instruction was provided on what the goals for “cultural context” were. The general feeling was that the “cultural context” goals were about inclusion of marginalized groups. Teachers had to figure it out as they went along. Curricular materials eventually appeared in the art supply catalogs. Meeting the Standards in the Visual Arts with a multicultural focus involves looking at each of the five standards.
Aesthetic Valuing

"I don’t know anything about art but I know what I like" is a commonly heard statement. Knowing about art defines the aesthetic experience. What is aesthetics? Definitions of aesthetics vary. One current definition of aesthetics is a "focus on the nature of art and an examination of why we respond to art as we do" (Hamblen, 1991, p. 7).

Aesthetics can be viewed as an examination; but the salient feature of aesthetics is that it is personal and it can vacillate because of historical perspectives, personal experiences or interaction with the artwork or curriculum. Examples of this are style and fashion. What is enjoyed in our homes, fashion in clothing, and other trends change over time. Aesthetics can change and grow and deepen as learning about something takes place. For instance, attending an art gallery show on Japanese prints might be enjoyable. Knowing the process of woodcut printing in several colors would further enhance such a visit. Gaining an understanding the genre and subjects of the prints and the original cultural philosophy behind them, would further bring the show to life. Having experienced making a woodcut print using the same
technique in addition to having the background knowledge, would make going to a gallery show on Japanese Prints an all-encompassing experience. Aesthetically, the experience would be vivid, memorable, and it would be thorough. Aesthetics can have emotional meanings as well, but the emotional meaning is often derived from learning about the work of art and then physically participating with it.

Aesthetics can also have a cultural aspect to it. For example, consider the monumental relief sculpture such as Mt. Rushmore. Here, the faces of four famous Americans are carved in a mountainside. The artwork has meaning for Americans, and is enjoyed and appreciated aesthetically for its physical size the technical skill required to produce it, along with of historical context and meaning. If in a million years Mt. Rushmore survived and were found in some future anthropological dig, it would still have aesthetic value for some of the same reasons but not for the culturally ascribed ones. However it could also have another aesthetic value assigned to it at that time, because it was a part of antiquity, a mystery, and an artifact of a past culture.

Aesthetics belong to one of two polarized concepts of viewing art, either formalism or contextualism.
Formalist Aesthetics

According to Anderson & Mcrorie, (1997) formalist ideas include (1) use of the elements and principles of design (2) manipulation of materials with a focus on mastery of a particular media (3) originality (p. 7). This has been the typical methodology in classrooms for fifty years. Form is a “universal language” according to formalists, not bound by social customs or ethnocentrism. It is form to which we respond in a work from an entirely different culture or different time. (Anderson & Mcrorie, p. 9) To formalists, art has no particular function but is for its own sake. In art class, formalism as a viewpoint would result in a study of artists such as Jackson Pollack and Henri Matisse, or projects emphasizing design elements and principles such as texture paintings or line drawings. In looking at ARTifacts across cultures, many anthropologists and art educators have leaned more toward a contextualist model.

Contextualism

“It has often been believed that art objects possess immutable characteristics that communicate across time and space” (Hamblen, 1991, p. 7). Not according to
contextualists. Contextualists believe that the meaning and worth of art can only be determined in the context in which it's made and used. (Anderson & McRorie, 1997, p. 10). Anthropologists (Firth, 1966), Layton, (1991) are contextualists. Layton (1991) says, in The Anthropology of Art:

One of the most deceptive aspects of art of other cultures is its ability to be read by us as representational. We are tempted to "assume that while we could not understand African speech without learning the appropriate language, we might be able to understand the art of that language's speakers. (p. 11)

But as Layton (1991) notes, comparing how meaning is attributed to elements of design in small-scale societies, "the significance of many designs relies largely on mental structures peculiar to the culture, which uses them" (p. 103).

In other words, art is best understood in context. Layton (1991) affirms this when discussing artist's intent.

The investigation of the artist's intent (as far as he can express it), and the response of fellow members of his community, are of primary importance if we are not simply to take objects from them and see whether such objects can be appropriated by our culture as works of art in our terms. (p. 12)
Again, context must be clear to understand artist’s intent. Social anthropologist Firth (1966) is another contextualist. He insists that “Art be viewed as an integral element of the society that produced it” (p. 10). Of aesthetics he wrote:

But we inevitably supply this form with some content, some meaning derived partly from our knowledge of the social context of the object, and partly from our knowledge of the social context of the object, and partly from many obscure intellectual and emotional associations of our own. (p. 17)

Art educator Mesa-Bains (1990) focuses on a “multiple aesthetic,” as “experience layered through time and aesthetic values deep in meaning and rooted in regional topographical, and material realities. She describes diversity as “an unfolding reality” (p. 39).

Whether an art teacher is a formalist or a contextualist, the California Art Standards dictate that Aesthetic Valuing must be taught. This means that students must be able to respond to, analyze, and make judgements about art.

Artistic Perception (Art Criticism)

While aesthetics is about the knowledge and emotional aspects of an art object, criticism is more interpretive
based on knowledge and analysis. It constructs meaning. Many definitions of art criticism are accepted.

In *Criticizing Art*, art educator Barret (1994) provides a solid working definition of art criticism. From samplings of what critics say about what they do, it is apparent that criticism is many things to many critics. But we can draw some generalizations: Criticism is usually written. It is for an audience. It is not usually for the artist. It comes in many forms, from daily newspapers to scholarly books. Critics are enthusiastic about art. They describe and interpret art. They differ on the importance of making judgements. The intuitive response is important to some. Many admit that they are in a constant state of learning when they write criticism. Criticism is about recent art, for the most part. Critics tend to be passionate about art and they attempt to be persuasive about their views of art. (p. 17-18)

Art criticism then, according to Barrett’s definition, implies that many historical artifacts would be practically excluded from this process. From a “cultural standpoint” Barrett’s art criticism in the public high school classroom pertains to the exclusive world of artists, museum directors, gallery owners and academics.

Before the 1960s, art critics almost exclusively wrote about the dominant culture’s views. Consequently, they are often the voices that exclude marginalized groups
from the annals of art. A brief look at four twentieth century critics and their perspectives on art gives a flavor of how professional art criticism, a driving force in the art world, can effect the making, thinking and talking about art.

Clement Greenberg began writing about art in the late 1930s. He promoted social progress through revolutionary change. This means he believed in the United States exerting itself as an art force apart from Europe. Greenberg was one of the people responsible for the success of Jackson Pollack and other modernists. As a formalist Greenburg was concerned only with the formal elements of a painting. Formal elements are line, shape, space, form, color and value. Formalists generally believe in the "art for art's sake" dictum. Formalist painting is largely non-objective, or totally non-representational. Greenberg has been called the Ann Landers of the art world because he advised, counseled and coaxed innumerable artists. He tried to separate art from daily life, and subscribed to the philosophy of art being "for art's sake." Greenberg was a modernist, and clearly not interested in promoting the artwork of any minority.
Lawrence Alloway, best known for his writing about Pop Art in the 1950s, sought connections between art and society. He stressed the inclusion of underrepresented art for critical attention. Alloway was interested in the interaction of the artist's intention and the spectator's interpretation. Alloway helped to induct "others" into the exclusive world of art. He might be described as a liberal.

Arlene Raven discusses social issues of our times from U.S. foreign policy to aging, with the art that seeks to address them. She seeks out art in the service of a cause "greater than its own aesthetic object-ness" (Barrett, 1994, p. 14). Raven might be described as a postmodernist.

Lucy Lippard (1990) writes about the artwork of people of color, who are not well known and who are socially opposed to the status quo. She works for social change. In her book, Mixed Blessings, Lucy Lippard explores the artwork of many cultures.

Art Critics are typically members of an exclusive group who exchange knowledge about art for valuable social status and income. In The Future of Intellectuals and the Rise of the New Class, (1979) Gouldner explains that
power and capital in past centuries were represented by possession of tangible goods. In contemporary times, however, capital is concentrated in particular types of knowledge and the ability to manipulate abstract language systems. This is manifested in the official fine art world as the culture of aesthetic discourse. "In the culture of aesthetic discourse (or criticism), what is known about art is a form of capital that can be bartered for incomes, prestige, and access to social groups wherein talk about art is a prerequisite" (Hamblen, 1991, p. 12). Art instruction that introduces students to these concepts would supposedly be "democratic" in its intent to allow students to become a part of this aesthetic cash culture.

Art criticism by its very nature is exclusive and eurocentric. According to Hamblen, it need not be. She proposes that new formats for academic art criticism be developed, and that the vernacular of criticism itself be examined. Because art criticism deals with discursive imperialism (written) it is vital that art teachers empower their students with "naming" and reclaiming. This can begin with a study of stereotypes in art.
"Multicultural art production has too often taken the form of student’s making Ukrainian Easter eggs one week, doing some Japanese paper-folding another and then perhaps, making a totem pole out of the inside of toilet paper rolls to complete the unit." (Chalmers, 1996, p.46).

These curricular activities are well meaning, but they do not capture an underlying message of equality or inclusion. They are dropped into the curriculum with little or no contextual references and frequently have little depth of understanding about the ARTifacts.

Teaching how to do “exotic” art forms with alternate materials (such as the inside of toilet paper rolls) also removes the art form from its context and creates a trite senseless activity. In fact, it is one form of Orientalism. For example, gluing yarn to a piece of cardboard to simulate the ritual art of Huichol Indians of Mexico (who use beeswax to fix yarn designs to a large panel) does not maintain the integrity of the original artifact. The art form, meaning, ritual and symbols are all lost. Taking art out of context and copying it or emulating it for shear novelty does not do any culture justice. However, like many multicultural art lessons, it
does perpetuate the illusion of a liberal view while maintaining cultural imperialism.

Connections, Relationships, Applications

The California Visual and Performing Arts Standards have added "Connections" as its fifth standard. Students must apply what they learned in visual arts across subject areas. They develop competencies and creative skills in problem solving, communication and management of time and resources, which contribute to lifelong learning and career skills. They learn about careers in and related to the visual arts. Substantive learning about other cultures using art as a springboard, helps to meet this standard.
CHAPTER FIVE
CONCLUSIONS AND RECOMMENDATIONS

Teaching ARTifacts Well

My central questions were, what cultural lessons should be taught in a public school art class? What cultures should be left out? The gigantic buffet laden with all cultures is prepared. Based on the literature review and ten years experience of teaching art, some conclusions about what cultures to teach are listed below. In a high school in the United States where art is taught as a breadth class, or one that serves as a survey of art media, techniques, artists and history, these are my perspectives on the cultures to be taught and why.

1. Because of the involuntary nature of African assimilation, some form of African American art should be taught. This creates a problem. The art of New York City blacks is different from the art of blacks in the South, not to mention all the tribes that African Americans may have ancestral ties with. In this case, art teachers should consider teaching whatever makes most sense in their local area.
2. Because of the involuntary nature of their assimilation, Native American art should be taught. This, however, creates a problem as well. There are hundreds of Native American cultures in North America. Each culture has unique imagery, even though some of the imagery may be similar across cultures, the uniqueness of Native cultural art must be respected. With this in mind, art teachers who want to teach meaningfully should consider teaching the art of their local Native groups. This takes time and research, and may involve contacting individuals from local tribes in the area.

3. In dealing with other cultures, American art should be taught, with exemplars including contemporary artists that coincide with the race, ethnicities or culture of the student population being taught.

It is important to teach ethnic studies lessons dealing with the given population of a classroom. For example, in a classroom that includes a Vietnamese student, Vietnamese art should be taught. In all cases when teaching ARTifacts, using a contemporary artist as an exemplar works better than using ancient objects. Teaching art as an exotic phenomenon should be avoided. For two reasons, curriculum is usually more substantive
and meaningful when using successful, living contemporary artists and their artwork as a springboard for ARTifact teaching. First, students need to see successful people from their own culture who have become prominent in the United States, and second it is important to realize that voluntary immigrants may have chosen to leave their history behind. Using traditional artifacts as teaching models can make the new immigrant feel uncomfortable.

Teaching students to critique their own artwork as an ARTifact of culture is beneficial. This practice employs the spoken and written word (perceptive and discursive language) as a tool of empowerment, and is a valuable discipline of art.

Culture is part of a person’s identity. In a sense, everyone is multicultural if one takes into account religion (as culture) social groups, age and other sub-cultures. Teaching students about ARTifacts of their own cultures, whatever they are, provides a solid foundation for scaffolding that could reach skyscraper proportions. In the words of Lewis Thomas, “To fully know oneself would require in effect, understanding the whole universe.” (cited in Briggs & Peat, 2000, p.91)
APPENDIX A:
CAHUILLA INDIAN ART
INSTRUCTIONAL UNIT
SCOPE AND SEQUENCE
CAHUILLA INDIAN ART
INSTRUCTIONAL UNIT
SCOPE AND SEQUENCE

Artistic Perception
5. Web page worksheet

Warm-Up Project
6. Monument worksheet

Studio Project
7. Monuments

Social Issues
4. Game of Colonization

Attention Getter
1. Cats cradle

Aesthetics Activity
8. Reflection

Studio Project
3. Gourd Rattles

Title of Culture, or Artwork
Cahuilla Indian Art
Gerald Clarke
APPENDIX B:

CAHUILLA INDIAN ART

INSTRUCTIONAL UNIT
CAHUILLA INDIAN ART
INSTRUCTIONAL UNIT

1. Attention Getter. "Cats cradle"

Objective: To create interest and a state of readiness.

The attention getter is a sound educational practice that causes students to sit up and take notice. It is an exemplary way to open a unit. In this case the teacher will begin the unit by starting a cats cradle game. Since it takes two to play, the teacher can walk around the room and invite individual students to make the next play. The teacher can explain that the Cahuilla Indians played a similar game to cats cradle. Some people believe they invented the game. For the Cahuilla, however, cats cradle wasn't always "just a game." It was sometimes used to foretell the gender of an unborn child or other event. This leads into the next segment.

2. Cultural Lesson.

Objective: The students will understand a brief history of the Cahuilla Indian, thus placing the artwork in context.

*Standard 3. Historical and Cultural Context. Students analyze the role and development of the visual arts in*
past and present cultures throughout the world, noting human diversity as it relates to visual arts and artists.

Activity

Students will read in groups and discuss the history of the Cahuilla Indians. They will then draw a timeline showing several main events in the History of the Cahuilla.


Objective: Students will make a bird-song instrument and decorate it by painting with acrylic paint and using symbols that are meaningful to them. Students will experience making a craft that is ancient and somewhat time-consuming.

Standard 2. Creative Expression. Creating, performing, and participating in the visual arts.

2.1 Create original works of art of increasing complexity and skill in a variety of media that reflects their feelings and point of view.

Activity

Students will make birdsong shakers according to the directions given. The project takes about seven hours.

Objective: Students will gain an understanding of the hardships of Native Americans, and the contemporary artwork we will be studying, by playing the colonization game.

Standard 3.3 Investigate and discuss universal concepts expressed in artwork from diverse cultures.

Activity

Students play the game of colonization in groups or teams. After the game, a class discussion is held concerning the playing of the game and how it relates to the present day lives of the Cahuilla and other Native Americans.

5. Web Page Worksheet

Objective: Students will see and write an Artist Statement and begin to understand what a "found object" sculpture is.

Standard 1.0 Artistic Perception. Processing, analyzing, and responding to sensory information through the language and skills unique to the visual arts.

1.8. Analyze the works of a well-known artist as to the art media selected and the effect of that selection on the artist’s style.
Activity

Gerald Clarke, a contemporary Cahuilla Artist is introduced by using the internet in a computer lab. The worksheet provided (Web page worksheet) will help students to navigate the website and look at the exemplary artwork of Gerald Clark. His sculpture "Hoop Dreams" can be viewed on the site, and will be used as a springboard for the next studio lesson.

6. Warm-up project. Monument worksheet.

Objective: Students will brainstorm and plan for their monument.

Standard 2. Creative Expression. Creating, performing and participating in the visual arts. 2.4 Use innovative visual metaphors in creating artworks.

Activity

The monument worksheet is designed to help a student think about and plan their studio project.

7. Studio project. Make a monument.

Objective: Students will express themselves using found and made objects in the format of a monument.

Standard 2. Creative Expression. 2.4 Use innovative visual metaphors in creating artworks.
Activity

Students will use styrofoam (discarded packing material) as a base for their monument sculptures. They will proceed in groups of 2 - 4 students in constructing a "found" and created monument based on one of the following:

A. Their hopes and dreams for their future or
B. A commemoration of their high school years.

Paper mache, styrofoam, found objects and paint will be the materials for the sculpture.

8. Aesthetics Activity. "Reflection"

Objective: Students will gain a final understanding and closure to the unit.

Standard 4. Aesthetic Valuing. 4.2 Identify the intentions of artists creating contemporary artworks and explore the implications of those intentions.

Activity

Students will use the worksheet to reflect on and write about their own artwork and one of their peers.
APPENDIX C:

STUDENT HANDOUTS
2. A History of The Cahuilla after European Contact

The Cahuilla, like many First Peoples, at one time had a thriving society. They were familiar with people of many cultures. Spain was the first European country to have contact with Native Americans in California during the late 1700s. Because the Cahuilla communities were so far inland, where there were no Spanish outposts, the Cahuilla had little contact with Spanish soldiers, civilians and priests. By 1822, the Mexican Revolution drove out the Spanish forces. Some Mexican ranchers settled on Cahuilla territory, which resulted in some Cahuilla Indians working on the ranches. The Cahuilla banded together and joined Mexican forces against the United States Government in land disputes. After many bloody battles with the Cahuilla and Mexicans, the United States Government gained control of California even before winning the Mexican war in 1848. Gold was soon discovered in California, and Mexican, European and American travelers flooded into Cahuilla territory. Much conflict ensued.

In 1862-63 a smallpox epidemic killed approximately 75% of all living Cahuilla Indians. Their reduced numbers left them in a weak position in relation to non-Indians. In order to survive, many young Cahuilla people had to work for non-Indians on farms and ranches. Some of the Cahuillas became educated and learned several languages. Francisco Patencia, one such Cahuilla, taught himself to read and write English, Spanish, French and he learned to speak
seven Indian dialects. Such excellent language skills were not unusual for some Cahuilla leaders.

In 1875-77, President Grant established the first reservations for Cahuilla people and some other tribes. In spite of these established reservation lands being set aside, Cahuilla people were still being pushed off their land. In the early 1880s, so many Cahuillas and southern California Indians were being pushed off their land that the U.S. Congress established the Smiley Commission to investigate. As a result, in 1891 the U.S. congress finally passed the Act for the Relief of Mission Indians, which formally established reservation land for southern California Indians, but it actually took more land away from them. The Cahuillas were left with only two thirds of their previous land. Six years later the Dawes Act of 1887 allowed the division of reservation land into separate tracts that were to be allotted to individuals. This caused a great deal of conflict.

Life on the reservation changed Cahuilla traditions, mainly because many non-Indians believed that Indian people should be assisted economically. The non-Indians also believed that the Cahuilla culture should be destroyed because it was the opposite of what they saw as “civilization.” The non Indians did not see the Cahuilla as people who had been ingenious enough to live in a harsh environment. Non Indian advocate groups and Indian agents decided to try to change Indian culture starting with the children. Children were taught English exclusively and not allowed to speak their native language. Older
children were forced to leave their homes and attend boarding schools. Land allotments further broke up the culture by separating people. The non-Indians banned traditional Indian religions and subjected the Cahuilla to religious persecution. Cahuillas and other Indian people were kept from attending their accustomed ceremonies. Persecution continued, and many Cahuilla did not receive their land allotments. In 1934 congress passed the Indian Reorganization Act which granted Indians a little more power. Since then, Cahuilla have made many gains financially and politically. Today, American Indians continue to experience the “clash of cultures” that began when Europeans first appeared on the North American continent.

Baskets

The tradition of Cahuilla basketry began hundreds of years ago. Women made baskets for a variety of uses – in food preparation and for social and religious purposes. It was an art which many girls probably learned which they were growing up. When Americans of European ancestry began to move into the area, Cahuilla women sold their baskets as a way to bring cash and help support their families.

The art of basket making ran in families. All too often when baskets were sold the names of the makers were not documented. There are many excellent Cahuilla baskets in museums around the world today whose makers are unknown.
Pottery

The Cahuilla made pottery by the coil and paddle method. Pottery was used mostly to store water. Most pots were spherical on the bottom, so the pots were often hung in the shade for cool water. Cahuilla pottery was made to be extraordinarily strong. The methods of pottery making were lost for a time, but one Cahuilla individual, David Largo, studied pottery shards under a microscope to learn the method of Cahuilla pottery. This art is being revived and the techniques used by the Cahuilla are unique.

String Figures

String figures or cats cradles were an important part of Cahuilla culture. They were learned from Man-el, the Moon Goddess. There were over 100 patterns such as the eagle, vulture, bird’s nest and grinding stone. A game was played with string figures one player would call out the name of a pattern and other players would compete to finish it first.

String figures also had more serious purposes. Some Cahuilla were skilled at making cat’s cradles and were said to be able to predict the sex of an unborn child by using special string figures.

Cahuilla ceremonies

Events of religious or social nature were often held in a Big House. Traditionally, this was constructed of posts and palm fronds and was large enough to hold all the members of a village. Among the most significant were rituals honoring those who died.
An annual rite honored those who had died during the year. At the climax of this event a parade of women marched from the village to a special place carrying life size figures of the deceased. Held on tall poles, these figures made of grass and cloth were often elaborately clothed. At the special site, the images were ceremoniously burned.

Bird Songs

Bird songs tell how the Cahuilla people migrated like birds wandering the length and breadth of the land before coming to settle in their present area. There are over 100 songs describing their travels. Several men continue the tradition of bird songs today, and young men are learning the extensive repertoire from the elders. Gourd rattles are used in bird songs as the only instrument.

Gourd Rattles

Art items of many native people, including the Cahuilla, differ from western art in that the items are used for something, not hung on a wall or used only for display purposes. Gourd rattles made from gourds are used as an accompaniment to a series of ceremonies. These ceremonies typically take place from dusk to dawn, and primarily consist of “birdsgiving”. Often the singing consists of a twelve hour song cycle. The cycle is at the heart of birdsinging. Several song cycles exist, sung in an ancient un-deciphered language. There are birdsong cycles for many of life’s milestones such as birth, reaching adulthood, marriage and death. Birdsgiving is an ancient and sacred
ceremony practiced by the Cahuilla Indians and other tribes that have learned
the songs from them.

Gourd rattles are made from bottle gourds, palm seeds and found
sticks, preferably dry cottonwood. They are then painted with designs that are
decorative in nature and represent water, birds, snakes, mountains and other
natural phenomenon.
3. Directions for Gourd Rattles

1. Select a gourd that is round with a skinny neck.

2. Soak the gourd in soapy water for a half-hour or more. You may cover it with a wet towel to keep it wet. (They float)

3. Scrape the outside of the gourd with a knife until the outer skin is removed. Scrub with a scratchy pad if needed. Let the gourd dry.

4. Using a hacksaw or serrated knife, cut the smaller bulb off of the gourd, leaving the large bulb with a neck.

5. WEAR A FACEMASK. Use various tools to scrape the inside of the gourd. Clean out the seeds and membrane inside. Do not breathe the dust from the inside or outside of a gourd while you are sanding it. It is not toxic, just irritating. Do not blow inside of the gourd to clean out the dust. The dust is very irritating to the eyes. Do not touch your eyes or mouth or nose after working on a gourd without washing your hands first. Use caution.

6. Boil the gourd for a half an hour or run it through the dishwasher. While the gourd is still wet, use the tool to scrape out the inside of the gourd again. This will help to dry it out for a clearer sound.

HANDLE

7. The handle is made from a found stick. It must be a fat stick that is the same size in diameter as the neck of your gourd. Carve out the stick so it fits nicely inside of the neck of the gourd. Be patient. This takes time. Cut away from your body, not toward it.

8. Once the stick fits nicely inside the gourd you may fill the gourd with some palm seeds. Peel the seeds by rolling them in your fingers. They look like tiny coffee beans. Fill your gourd with a small handful of seeds.

9. Glue the stick inside of the gourd neck with wood glue. Let it dry overnight.

10. Drill a hole through the neck and handle and drive a small dowel into the hole to reinforce the handle.

11. Paint the gourd using acrylic paint. Designs should be carefully chosen to reflect what is meaningful to you.
5. Web Page Worksheet

www.hanksville.org/artists/Gclarke/index.html

1. Click on “Why Falling Rock” and read the story. What is the spirit of Falling Rock?

2. Click on “Return to Home Page,” then scroll down to the bottom. Read the biography of Gerald Clarke. Name one thing in his life that you can relate to and why.

3. Click on the back button. Click on “portfolio” “monument series.” Browse through the monuments by clicking on them and reading the statements. Which one do you like the best and why?

4. Click on the monument “Hoop Dreams”. Name the objects in the sculpture.

Where did Clarke get the hoop?
What is this sculpture about? ____________________________
From the home page…Click on the “Artist Statement.” Read the artist statement.

As an artist, what would your statement be? In other words, what would you like to “say” to the world? Write your artist statement below.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
6. Monument Worksheet

What is a monument?

In the sculpture “Hoop Dreams” (Gerald Clark's monument) he made a “dreamcatcher” out of a basketball hoop. What does this “say” about the comparison of dreams to a young person playing basketball?

If you were to make a monument to (a) commemorate your high school years, or (b) to record your dreams and hopes for the future, what would you like to “say?” Choose one of the options above and write down your thoughts here.
What objects could you find and use on a sculpture to say that visually? For example, Clarke used a dream catcher made from a basketball hoop to visually describe his hopes and dreams as a young person. What objects could you use?
8. Reflection

Look at your monument.

Tell what the monument is about. (This should relate to your artist statement.)
Write a statement about your monument.

______________________________

______________________________

______________________________

______________________________

______________________________

______________________________

______________________________

Look at someone else's monument. What is it called?

______________________________

Describe it. ________________________________

What is the monument about? ________________________________
APPENDIX D:

THE GAME OF COLONIZATION
4. THE GAME OF COLONIZATION

This is an educational game. Permission is granted to make copies for educational purposes only, not for sale.

The object of the game is to travel around the board once and convert the game to Monopoly. A Monopoly game is needed to start the game, for the money and one of the dice.

For two to four players.

Each player starts by rolling the die. The first roll is multiplied by 100 and indicates the number of tipis the player starts with. The second roll is multiplied by 10 and indicates the number of land tiles the player starts with. Any tipis and land tiles “left over” are set aside in a container. Each player will roll the die, calculate their starting tipis and land tiles, and the person with the most tipis may begin the game.

Each set of cards is used according to which side of the board is being played on. The first player rolls the die, advances their marker the number of spaces indicated on the die, and then chooses a card from the deck that is associated with the board, the beginning one is “First Contact.” They then take the action that is indicated by the card. The next player does the same. As soon as a player advances on to the next side of the game board, they select form the next corresponding pack of cards. The cards and sides of the game board are color-coded. (White for “First Contact”, red for “Indian Wars”, blue for “Reservation Life” and green for “Survival.”

Rules:
A calculator may be used. Round to the nearest whole. Players may advance until they lose all tipis, land tiles and money. If they have any of the above, they may continue playing.

One time during the game, if two players want to unite forces, they may do so, but only before total loss of tipis, land and money.

Monopoly money is available and is kept in a government bank. All lost tipis and land tiles go to a container. When the players survive colonization, they convert their money at the following rate.

1 land tile + 5 tipis = $100

1 land tile alone = $20  1 tipi alone = $10
Game Pieces
Copy and cut out cards, tiles and tips as instructed on master's.

Also needed:
One dice piece, small objects for place markers such as buttons and Monopoly money.

Game Board

The game board must be constructed like the one below. After going around the board one time, the game converts to Monopoly, with the bank that is held by each player.

The game board should be about 24" by 24" with 8 to ten spaces on each side.
CUT OUT

TIPIS- COPY IN SETS OF FIVE ON SEVERAL COLORS
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LAND TILES - COPY SAME AS TIPIS IN SEVERAL COLORS IN SETS OF THREE - CUT OUT
FIRST CONTACT

FIRST CONTACT

FIRST CONTACT

FIRST CONTACT
<table>
<thead>
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<td>Lose one-half of your tipis and land tiles</td>
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<tr>
<td>Measles</td>
<td>Lose one-half of your tipis and land tiles</td>
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<tr>
<td>Influenza</td>
<td>Lose one-half of your tipis and land tiles</td>
</tr>
<tr>
<td>Conversions</td>
<td>Lose tentipis</td>
</tr>
<tr>
<td>Slave trade</td>
<td>Lose five tipis and one land tile</td>
</tr>
<tr>
<td>Land agreement</td>
<td>Lose two land tiles and get paid $50</td>
</tr>
<tr>
<td>Indian guides help</td>
<td>Explorers get $20</td>
</tr>
<tr>
<td>Massacre</td>
<td>Lose fifteen tipis</td>
</tr>
<tr>
<td>Food supply stolen</td>
<td>Lose two tipis</td>
</tr>
</tbody>
</table>

1. First contact - Copy on white - Side B - Cut on dotted lines
<table>
<thead>
<tr>
<th>Event</th>
<th>Penalties</th>
</tr>
</thead>
<tbody>
<tr>
<td>Smallpox Wipe Out</td>
<td>Lose one-half of your tipis and land tiles</td>
</tr>
<tr>
<td>Measles</td>
<td>Lose one-half of your tipis and land tiles</td>
</tr>
<tr>
<td>Influenza</td>
<td>Lose one-half of your tipis and land tiles</td>
</tr>
<tr>
<td>Conversions</td>
<td>Lose two tipis</td>
</tr>
<tr>
<td>Slave Trade</td>
<td>Lose five tipis and one land tile</td>
</tr>
<tr>
<td>Land Agreement</td>
<td>Lose two land tiles and get paid $10</td>
</tr>
<tr>
<td>Black Slaves Escape</td>
<td>To your village, get one tipi</td>
</tr>
<tr>
<td>Massacre</td>
<td>Lose five tipis</td>
</tr>
<tr>
<td>Pushed off Sacred Land</td>
<td>Lose five land tiles and ten tipis</td>
</tr>
</tbody>
</table>

2. First Contact - Copy on White - Side B - Cut on Dotted Lines
<table>
<thead>
<tr>
<th>Event</th>
<th>Effect</th>
<th>Effect</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trail of Tears</td>
<td>Lose one half of your tipis</td>
<td>Lose ten tipis and five land</td>
</tr>
<tr>
<td></td>
<td>and land tiles</td>
<td>tiles</td>
</tr>
<tr>
<td>The Long Walk</td>
<td>Lose one half your tipis</td>
<td>Lose five land tiles</td>
</tr>
<tr>
<td></td>
<td>and land tiles</td>
<td></td>
</tr>
<tr>
<td>Measles Outbreak</td>
<td>Lose five tipis</td>
<td>Lose five tipis</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Indian Wars</td>
<td>Lose ten tipis and five land</td>
<td>Lose ten tipis</td>
</tr>
<tr>
<td></td>
<td>tiles</td>
<td></td>
</tr>
<tr>
<td>Land Agreement</td>
<td>Lose twenty land tiles</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Whiskey Introduced</td>
<td>Lose five tipis</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Indian Wars</td>
<td>Lose ten tipis</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Horses Stolen</td>
<td>Lose two tipis</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fur Trade</td>
<td>Get $50</td>
<td></td>
</tr>
</tbody>
</table>

2. Indian Wars - Copy on red - Side B - Cut on dotted lines
GOLD DISCOVERED
ON YOUR LAND.
LOSE ALL TILES.
GET $10 PER TIPI.

SEVERAL OF YOUR YOUTH
JUST TURNED 18.
COLLECT $100 PER TIPI.

URANIUM MINES.
LOSE ONE-HALF OF YOUR
LAND TILES.

COMMODITIES LOST.
STARVATION. LOSE ONE
THIRD OF YOUR TIPIS.

ALCOHOLISM. LOSE
TWO TIPIS.

WORLD WAR II.
LOSE THREE TIPIS.

MEASLES OUTBREAK
LOSE TWO TIPIS.

JOIN GHOST DANCERS.
TAKE ANOTHER TURN.

LAND ALLOTMENTS.
ADJUST LAND TO
ONE TILE PER TIPI.

1. RESERVATION LIFE - COPY BLUE- SIDE B- CUT ON DOTTED LINES
GO TO BOARDING SCHOOL. LOSE A TURN.

CONVERSION. LOSE TEN TIPIS.

RELIGIOUS PERSECUTION. LOSE A TURN.

ATTEND A TRADITIONAL CEREMONY. GET TEN TIPIS.

ADJUSTMENT. COMBINE TILES AND TIPIS WITH ANOTHER PLAYER.

TRIBAL GOVERNMENT FORMED. GET $200.

YOUR LANGUAGE IS NO LONGER SPOKEN. LOSE ALL LAND TILES.

GOVERNMENT REPARATION CHECK. GET $100 PER LAND TILE AND $100 PER TIPI.

INFLATION. PAY $100.

2. RESERVATION LIFE - COPY BLUE - SIDE B - CUT ON DOTTED LINES
CASINO FOR SALE.
 PAY $300. EARN $100
 PER TIPI EVERY TURN
 NEXT 10 TURNS.

ATTEND A TRADITIONAL
 CEREMONY.
 GET TEN TIPIs.

ATTEND A POW WOW.
 GET 25 TIPIs.

RELIGIOUS
 PERSECUTION.
 LOSE A TURN.

ADJUSTMENT.
 COMBINE
 TILES AND TIPIs
 WITH ANOTHER PLAYER.

TRIBAL GOVERNMENT
 FORMED. GET $200.

GOVERNMENT REPARATION
 CHECK. GET $100 PER
 LAND TILE AND $100
 PER TIPI.

INFLATION.
 PAY $100.

YOUR LANGUAGE
 IS NO LONGER
 SPOKEN. LOSE ALL
 LAND TILES.

1. SURVIVAL - COPY ON GREEN - SIDE B - CUT ON DOTTED LINES
<table>
<thead>
<tr>
<th>GET OFF WELFARE. TAKE ANOTHER TURN.</th>
<th>ATTEND A POW WOW. EARN $500.</th>
<th>LEARN CEREMONIAL DANCE. GET 25 TIPIS.</th>
</tr>
</thead>
<tbody>
<tr>
<td>ATTEND A TRADITIONAL CEREMONY. GET 25 TIPIS.</td>
<td>MARRAIGE. LOSE ONE TIPI.</td>
<td>TRIBAL GOVERNMENT FORMED. GET $200.</td>
</tr>
<tr>
<td>TRIBAL GOVERNMENT STARTS AGRICULTURAL BUSINESS. GET $50 PER TIPI.</td>
<td>GOVERNMENT REPARATION CHECK. GET $100 PER LAND TILE AND $100 PER TIPI.</td>
<td>LAND GRANT. GET ONE TILE PER TIPI AND TWO LAND TILES FOR EVERY $50 OF MONEY YOU HAVE.</td>
</tr>
</tbody>
</table>

2. SURVIVAL - COPY ON GREEN - SIDE B - CUT ON DOTTED LINES
REFERENCES


Villeneuve, P. (2001). They learn what we [don’t] teach. Art Education. 54(2)4


---- (1990b) "Questions about multiculture and art education or "I’ll never forget the day M’Blawi stumbled on the impressionists” Art Education. 43(6), 8-24.