

A Study About Art Teachers' Perceptions And Practices of Cultural Diversity And
Implications For The U.S.

by

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ABSTRACT

This qualitative research study was about art teachers' perceptions and practices of cultural diversity and its implications for the U.S. The purpose of the study was to provide a rationale for the need for learning institutions to recognize the changing demographics and to respond to the potential educational implications of the new demographics as they prepare their art teachers to educate diverse student populations. The study involved six art teachers who teach in schools with students from diverse cultural backgrounds. To collect data, interviews with participants were transcribed and analyzed. Analysis of teacher interviews showed the importance of helping art teachers to obtain the skills, attitudes, dispositions and knowledge to work effectively with students from diverse cultural backgrounds. The richness of the descriptions obtained from the interviews provides insight into multicultural art education in schools. The results of this study might help art educators and policy makers understand the need for more awareness of multicultural education and its impact on teachers, parents, administrators and students. This study concludes with suggestions on art education, including the need to develop curriculum that are inclusive to multicultural students, especially Islamic from cultures. Art education programs in universities should produce teachers who are prepared for the cultural diversity in their classrooms. It is essential that teachers accept and implement changes in their communities, in their schools, and in their teaching in order to better serve students of culturally diverse backgrounds.

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DEFINITION OF TERMS

As defined by Banks and Banks (2004), multicultural education is an important discipline that aims at creating equal educational opportunities for learners from different ethnic, cultural, social class, and racial groups. Multicultural education combines concepts, content, theories, and paradigms drawn from specialized interdisciplinary fields including women studies and ethnic studies and challenges, reinterprets, and interrogates concepts, paradigms, and content from established disciplines. The National Association for Multicultural Education refers to multicultural education as a “philosophical concept rooted in the ideals of justice, freedom, equity, human dignity, and equality as indicated in several documents including the U.S declaration of independence, the constitutions of the United States and South Africa, as well as the universal declaration of human rights” (Özturgut, 2011). In simpler terms, multicultural education is a field of study that is designed to ensure equal education opportunities for all students and incorporates content, principles, theories, paradigms, and concepts from behavioral and social sciences, history, ethnic studies, and women studies.

CHAPTER 1

INTRODUCTION

Self-Introduction

My name is Mawadah Masrya, and I am a student at Arizona State University studying to obtain a master's degree in art education. I was born and raised in the west of Saudi Arabia in Jeddah city. I finished my undergraduate degree in 2007 at King AbdulAziz University in the College of Education for Art Education and Fine Arts in Saudi Arabia.

The rich culture of Saudi Arabia has been shaped by its Islamic heritage and its historical role as an ancient trade center. The Kingdom of Saudi Arabia is the largest country in the Arabian Peninsula. It occupies an area about the size of the United States east of the Mississippi River. Saudi Arabia's population is 27 million, including 8.4 million foreign residents (2010 census), and its capital city is Riyadh. In 1925, public education did not exist. There were only four private elementary schools in the entire country. Therefore, a centralized educational policy was entrusted to the newly established Directorate of Education. Although compulsory education was mandated for a six-year elementary education followed by a five-year secondary cycle, enforcement was difficult without an adequate number of schools. In 1938, the General Directorate of Education was given full control over all education except for the military.

By Saudi Arabia - Educational System (n.d.): A Ministry of Education was built up in 1953 by Prince (later King) Fahd as the main minister of education, who was entrusted with the errand of growing.

The Saudi kingdom followed a uniform educational approach in collaboration with other Arab countries in 1958 that provided a six-year necessary basic education, a three-year optional middle education, and a three-year secondary education.

Under the period of King Fahd (1982), many changes happened inside of the educational framework. A Directorate General for Educational Technology was established, which includes the Departments of Design and Production. These departments are in charge of the advancement of instructive materials, supplying classroom instructive innovation, and preparing ranking staff at the Ministry of Education in educational technology.

Education in Saudi Arabia has four special characteristics: "an emphasis on Islam, a centralized educational system, separate education for men and women, and state financial support. Islam is the core of each Muslim's curriculum, with time each week devoted to the study of the Muslim sacred text, the Qur'an, Islamic tradition, jurisprudence from primary through higher education. Religion is not separate from but is a part of the disciplines of education, economics, sociology, psychology, medicine, and law. It is expected that the Qur'an will be memorized, interpreted, and applied to all aspects of daily life" Saudi Arabia - Educational System-overview. (n.d.).

The educational approach for men is under the ward of the Ministry of Education; and for ladies, under the General Presidency of Girls' Education. All schools at all levels

use the same strategies for direction, textbooks, evaluation techniques, curricula, and educational policy. There is a strict separation of the genders at all levels of education, which is the educational policy of Saudi Arabia except for kindergarten, nursery, and some private schools, and primary schools.

Education at Saudi Arabia is free, but not mandatory after the basic level, which is elementary school. The administration gives free educational cost, stipends, endowments, and rewards to understudies entering certain fields of study and to those proceeding with their training outside the nation. Free transportation is given for female understudies.

Educational Organization: There are four institutions that organized regarding educational policy: The Ministry of Education, the General Presidency of Girls' Education, the Ministry of Higher Education, and the General Organization for Technical Education and Vocational Training.

The policy-making, planning, and budgetary staff to provide physical and teaching materials and supplies to elementary, intermediate, and male secondary schools are the responsibility of The Ministry of Education. Adult and special education, teacher training programs, curriculum and teaching methods, the library system, and museums and archaeological research are departments within the Ministry of Education.

I would like to do my thesis on multicultural education because I have multicultural backgrounds, which are Indian and Moroccan cultures. The other reason is my country has shifted from monoculture to multicultural, just like the United States. Because of its diverse people, culture, languages, and religion, Saudi Arabia needs to prepare programs and educators to deal with multiculturalism as well.

Introduction of Study

Cultural diversity presents major social and pedagogical challenges to educators. In order to teach effectively in a culturally diverse classroom, educators must use culturally sensitive content and teaching strategies to provide equitable opportunities for personal development, individual fulfillment, and academic success for all learners (Frey, 2014). This makes it imperative for instructors to understand how minority learners perceive the world and the manner in which they organize and process information. Culture influences social interactions, values and beliefs, and how individuals view the world and interpret information. School is a relational enterprise: there are caring relationships between students and teachers, and relationships established among students that are critical to learning. Managing the school curriculum and providing flexibility, entitlement, and choice are considerable challenges. Failure to prepare instructors to work with student populations of different cultural backgrounds is likely to lead to students being miseducated by teachers who are unprepared.

Background

The cultural diversity faced by western nations poses major challenges because conflicts such as intergroup hostility and ethnocentrism emerge when individuals with divergent cultures and values interact. Contemporary art educators face the challenge of teaching and managing learners from diverse linguistic, ethnic, and cultural backgrounds. As the American society becomes increasingly diverse and complex, the country has shifted from monoculturalism to pluralistic multiculturalism in which each culture contributes in its own way. Many educators and schools do not acknowledge racial or

cultural differences and thus the dominant culture is accepted as the norm. When individuals in the education system do not share the same ethnicity, language, culture, and other salient variables, they cannot communicate and relate effectively (Aronson & Gonzalez, 1998). Individuals tend to identify themselves better with people with whom they share a common background since their mono-cultural patterns determine their ways of thinking. Many views have been put across regarding the shortcomings and benefits of multicultural education. The question is whether individuals fully understand multicultural education and how it is incorporated in the education system. One's awareness of his or her personal assumptions, stereotypes, and prejudices is the first step towards achieving positive interaction between teachers and learners and among students.

Statement of Problem

The US national demographic composition shows an increase in the minority student population but the population of instructors continues to comprise of white middle-class female teachers (Kunjufu, 2002). The U.S Department of Education found that in the school year 2003-2004, 82 percent of the teachers in the elementary schools were white women. Further, the National Center for Education Statistics (as cited in Özturgut, 2011) reported that in the year 2007 and 2008, 59 percent of the public school teachers of grade nine up to grade 12 were females with 84 percent were white. Blacks constituted seven percent and Hispanics 6.7 percent of the teacher population in grades nine to grade 12. This evidence shows that whites form a large percentage of the United States population of teachers.

Purpose of Study

The purpose of the study is to provide a rationale for the need for learning institutions to recognize the changing demographics and to respond to the potential educational implications of the new demographics as they prepare their art teachers to educate diverse student populations. The research seeks to answer the following question: What are the perceptions of art educators who are teaching culturally diverse students in the classroom and cultural diversity implications for the future? When seeking answers to this question, the following sub-questions will also be examined:

1. How do art educators understand multi-cultural education?
2. What factors increase or limit the types of multicultural teaching strategies employed by art teachers in their classrooms?
3. How do the life experiences of art teachers affect their teaching or attitudes towards students of diverse ethnic backgrounds?
4. What are the steps taken by art educators to include multiple perspectives and voices in their curriculum?

This research aims to provide a clear understanding of the contribution of art to education. I find it crucial to include significant facts in the history of education. Much of previous research provided information about multicultural education and how the current practice and perceptions were formed. Research by Irvine (2003) and other studies in my literature review support the need for educators to understand different aspects of multicultural education.

CHAPTER 2

LITERATURE REVIEW

Cultural Diversity in the Classroom

A number of art education scholars cite that the decision of Brown versus the Board of education of the civil rights movement of the 1960s was the beginning of the introduction of multicultural education curriculum (Chin, 2013). Although multiculturalism emerged as an issue in the 1900s, globalization has created a diverse American population hence creating the need for multicultural classrooms even more relevant. Chin (2013) notes that a report by the U.S. Census Bureau suggests that immigrant students form the fastest growing population in the country's public schools. By the year 2010, immigrant children accounted for about 23.7 percent of secondary and elementary school aged learners (U.S. Census Bureau as cited by Chin, 2013). Multicultural education aims to respond to such diversity. The primary goal of multicultural education is to promote equity, respect, and justice for everyone by instilling learners with the knowledge, skills, and attitudes needed to allow their participation in multiple cultures in their community, the country, and the world.

With regard of multicultural content integration, Chin (2013) provides that it is critical for a curriculum to be transformed to include exemplars from different cultural groups and to highlight their diverse perspectives on issues, key themes, theories, and concepts. The perspective within which the educators view content is critical and that viewing content from a purely western point of view is hegemonic and should not be encouraged. Secondly, the content should be accurate and contextual to ensure that the

views of the learners are well-integrated into the school curriculum. Apart from that, an education system that does not adopt its strategies to identify and deal with its problems and challenges but instead focuses on creating superficial solutions and challenges is likely to fail (Özturgut, 2011).

However, (1998) Gonzalez and Aronson cite that educators should not base curriculum development on assumptions about the effectiveness of particular learning styles in imparting knowledge to students of particular race, class, and gender. It is worth noting that general education researchers have in the recent past concluded that often cultural groups have differing learning styles. These researchers include (1998) Gonzalez and Aronson who argued that Mexican Americans and African Americans are well-suited for cooperative teaching styles more than competitive approaches to teaching. They also proposed that Native American students tend to be less responsive and more passive and learn by quiet observation without much speaking and listening. Contrasting views have been brought forth by cases in art education, which have dispelled the notion that specific teaching strategies and expectations should be based on a glossary of a particular group. As noted by Chin (2013), generalization of teaching strategies to all learners of a specific ethnic group is problematic and essentialist and fails to cater to the needs of all students according to their varied contextual situations. An ethnographic study by Andrus (2001) illustrates the need for educators to consider learners as multidimensional people whose reactions change over time and are altered in different contexts. He found heterogeneity in cultural groupings and that the differences in an individual were determined by the context in which the person was involved. He concluded that the expectations developed by educators and the learning styles adopted should not be based on stereotypes about the

cultural groups to which the learner belongs. Chin (2013) provides an example of the myth art teachers hold: that Islam prohibits figural representations and it would be misdirected to use this information when teaching learners of Muslim backgrounds. Hickman (1999) (as cited by Chin, 2013) in his investigation of students of Muslim backgrounds indicated that the attitudes of learners towards figural representation were different for each student depending on the context of use, including sculpture versus life drawings. Likewise, Chin (2013) includes results of a study by Soganci (2011, p. 142), who also focused on the issue of Muslim students' attitudes towards artistic representation and corroborated the conclusions made by Hickman. "Today the majority of theologians find figurative representation permissible as long as it does not contradict with the basic tenets of Islam: if no attempt to challenge God as the only creator is made, if the intention of representation is not in the direction of worshipping the end product, and if it does not represent sacred personas, nudity, and other inappropriate scenes according to Islamic thought" Soganci (2011).

CHAPTER 3

METHODOLOGY

Research Design

Qualitative research is a major classification and process of understanding sociology or a humanitarian experience, based on the traditions of excellence for systematic research methodology. The qualitative researcher describes and builds a picture of a complex event, reports details and the views of artist students, does a comprehensive analysis of words meanings, then performs the study in a natural position (Creswell, 1998). Qualitative research is a method adopted to many different academic disciplines. Traditionally in the social sciences, researchers aim to deepen the understanding of human behavior, and the reasons that govern this behavior. For this type of study, there is a need to focus on smaller samples, rather than large samples.

In this research, I used qualitative research since it is the most appropriate method for getting to know meanings, experiences, values, and beliefs. In my case, I used ethnography, which an inquiry process carried out by a person from a point of view based on the experience and knowledge of prior research. From the participants' views, I tried to understand the experience of the teachers, which in turn helped in getting to know and shedding more light on the teaching styles that teachers used to ensure a positive impact on the different cultures. The interviews were face to face discussions with the teachers. I was using an open-ended questionnaire to get information from the teachers. To capture every detail, I also recorded the conversation for both the open ended and closed

questionnaires. Moreover, the qualitative research provided insight into the study to understand the art teacher's situation in multicultural education.

Population of Study

The population of the study involved six teachers who taught in schools with a high student population of diverse cultural backgrounds. These teachers were selected in these particular schools because of the various challenges these institutions have. The different cultures as well as the dominant white American culture seen in these schools pose challenges to these teachers. The teachers were directly involved in teaching diverse students everyday, students that mirror the diversity of America.

Sample Size

The sample size comprised of six art teachers. It is important to note that it was necessary to approach the different teachers to get to know and understand how the various cultures affect the teachers in classrooms. The sample size involved the following teachers whom I have named A, B, C, D, E and F.

Teacher Data Collection

In particular, the discussions were one on one with the educators, I tried to get insights on multiculturalism in their classrooms. This way, the experience and challenges the teachers faced were well documented. Each teacher filled out a questionnaire after the one on one discussion of the interview questions.

The first part of the questionnaire (Appendix A) asks the name of the school, the school code, and location. Section II of the questionnaire asks the teacher's age, years of teaching, highest degree and educational levels, and self-identify. In the second part of the questionnaire (Appendix B), I used an audio recorder to complete the sixteen questions, which the teachers answered in one on one discussions.

Ethical Considerations

During the interviews and data collection, I had to follow certain ethical standards to ensure quality of work and to follow protocols. In my case, I ensured that I interviewed the teachers in their own free time to avoid interrupting their classes. In addition, I met with some of the participants outside the school campus for more privacy. I had to make sure the teacher did not feel violated in any way. Confidentiality was at the top of my ethical standards to protect the wellbeing of my respondents. It was advantageous to ensure ethical standards to protect the jobs of my respondents. In addition, since they felt secure, they were able to communicate freely thus helping me to collect more vital information.

Teacher Participants

Teacher A was a sixty-year-old female who self-identified as other, and had been teaching fine arts for fourteen years. This teacher's highest degree was a master's degree. Teacher A taught an elementary level. Teacher B was a fifty-five-year-old female who self- identified as White. Teacher B held two degrees: Bachelor of Arts and Art Education for secondary and elementary. She had been teaching art for eighteen years. Teacher C was a fifty- two-year-old female who self- identified as Native American. Her

highest degree was a Ph.D., and had been teaching visual arts for twenty-three years. Teacher C taught elementary children. Teacher D was thirty-four and self-identified as Native American and White. She held three degrees which are MA, multicultural, and bilingual education. Teacher D had been teaching art for nine years. She taught middle school children. Teacher E was a twenty-eight-year-old female who self-identified as White. Her highest degree was a Bachelor of Arts and had been teaching art for kindergarten through eighth grade for five years. Teacher F was the last teacher, a twenty-eight-year-old female who self-identified as White. Her highest degree was a master's. She had been teaching visual arts for five years. She taught college preparation middle school level. All six of the participants taught in public schools (Appendix C).

Participants Observation

On the first day of data collection I went to the elementary school to interview Teacher A but I arrived a little earlier, and the teacher allowed me to sit in her classroom until she finished her class. When I went into the classroom, I introduced myself to the children and told them the reason I came to their school. Then I observed her class and I participated with the kids, sitting with them at the same table and making my own drawing. It was very fun and the children were very nice, sharing pencils, erasers, colored markers, and ideas with me.

After the students left the classroom, Teacher A signed the teacher consent form. I explained that her responses to the questions would not reflect or evaluate her art teaching, her name would be turned into a number or a code, and the school name and location would be kept confidential. I started the interview by giving the teacher the pre-

questionnaire paper to fill out, which is all teachers did. (Appendix D). The pre-questionnaire that asked teacher age, years of teaching, highest degree and how many degrees, and self-identify only took two minutes. After that, I used audio recording when asking the sixteen questions of the interview, which took around 35 to 40 minutes (Appendix E)

The second day of data collection, I went to Teacher B's high school and saw one of my former classmates teaching in her classroom. Teacher B described the multicultural artworks that hang in her classroom to me. After that, both of us went outside of the school to do the interview. I started to introduce myself as well, and explained my study to her. After Teacher B filled out the pre-questionnaire, we started the interview which took around 25 minutes (Appendix F)

When I went to the elementary school for the third interview and met Teacher C it was a professional development day. There were no students at school, only teachers. I did the same procedures I mentioned above (Appendix G).

On the fourth and fifth day of data collection, I met Teachers D and E outside of their school. Both interviews took around 30 minutes (Appendix H & I).

On the last day of data collection, I visited Teacher F in her classroom. The interview was short; it took around 20 minutes to finish it (Appendix J)

Data Collection Procedures

There were three stages of qualitative research with this study, data collection, content analysis, and comparative analysis.

Before conducting the study, I looked to find art teachers and asked my advisor and professors for suggestions. I had met Teachers A, C, and F in some of my classes at Arizona State University. They were guests and speakers in my courses. Teacher E was my former classmate from Arizona State University. Teacher A was the only participant I didn't know before the study. I emailed all of the participants to ask if they would be willing to participate and to see if I could interview them. All teachers were welcoming and invited me to visit their classrooms. I asked the teachers if I could come into their classroom to conduct the study and informed them of the procedures, introduced the questionnaires and interview questions that would be used, and requirements of the study. I then gave them the consent form. After that, each teacher decided the best day and time for the interview.

Teachers' interviews summaries

Participant Age

According to the data collected, 50% of the respondents were aged 50 years and above. The other participants were aged between 25 and 35 years. I can, therefore, conclude that most of the respondents were within the age bracket of being well experienced in their careers.

After respondents provided their age and according to the data collected with teachers A, B, and C, I can conclude that most of the respondents were well experienced in their careers. The more experience that teachers had, the more they had to share about what they learned. Teachers who had been teaching for a long time were more knowledgeable in teaching and dealing with students that are culturally diverse. For

example, Teacher A was teaching fine arts for 14 years. She shared a story about one of her students: "I don't know him (other Chinese kid in the same class) well enough yet. But I know her. She... culturally, is really different. She's Chinese. I'm looking at her like an American, she's very abrupt. She's very loud. When she doesn't understand something, she usually hits it. She's in my sewing club. And, I don't know what she was doing, but she was hitting my sewing machine. She was not understanding something about the sewing machine. She's very physical. I don't know if that's Chinese. I don't know if that's her. I haven't seen him do it, but I have only seen him once. So if I see him do it, then I think, it's cultural. How can I... not try to change them culturally, but show them that that's not okay here. Still let them be who they are culturally, but give them the rules of how it goes here. How it could work better for them. That's a very slippery place. That's a very hard thing to do. Because I don't want to change them, but they have to know that hitting a sewing machine is not going to make me happy".

Teacher C has been teaching for 23 years and she showed her ability to make students feel comfortable and feel welcome in the school due to her long experience with teaching at a multicultural school. According to Teacher C, she helped a girl who started wearing a headscarf when she reached fifth grade. When other students asked questions about her, Teacher C looked on the Internet because she didn't have any resource or people who could tell her about the headscarf at that moment. She read about it very fast, then she explained what she learned to the other kids.

Participant Education Level

The interviewees also indicated their educational level and according to the data

collected, 50% of the participants had a master's degree, two of them have bachelor's degree, and only one teacher earned a Ph.D. I can, therefore, conclude that all the respondents were well educated in their respective fields. The teachers that had a higher education, for example, a Ph.D., had a better understanding of the cultural diversity.

Self-Identity Race

Of all the six women chosen for the interviews, three of them were white and two of them were Native Americans, and only one teacher was from another country. From the data, I can deduce that the Caucasian culture is very dominant in American schools, even though students are culturally diverse. Although my sample size was small, my study might show that the American schools have not fully incorporated different cultures in the educational system.

Teachers' Philosophy

Teachers in the sample have been agreed that art education is important according to their philosophy. Teacher A believes that "every child has a right to education, have a right to learning how to read and write, and to learn about art and music". Teacher BE summarized her philosophy of art education by saying "short and sweet". Teacher C wants her kids to be creative independent thinkers and be global citizens. Teacher D philosophy is to "educating students to be successful not just in school but outside of the school". Teacher E said "art education would be independence" and Teacher F believes that students are trying to be exposed to anything that they can.

Teachers' Philosophy Regarding Multiculturalism

Six teachers in the study realized the change of demographics, and that their classrooms are growing more diverse. All of the teachers spoke of the need for multicultural education, which promotes awareness and acceptance of diversity among teachers as well as their students. Teacher A believed "the world is changing. People are changing countries because of war, and because of illness, and that all has to be thought of and it has to be honored. Both Teacher D and Teacher E taught in a school where at least 50% of students were Hispanic, the rest of the students being White, African-American, Indian, and Muslim. They both tried to honor that and respect different cultures by giving students different cultural projects that students could relate to. Teacher D, E, and A had the same opinion of teaching multicultural education. Teacher B described multicultural education by saying "culture is art."

Teachers' Training in Multicultural Education

Three of the teachers have had training experience in multiculturalism. They said they didn't get enough from the training. Two of them had been trained at Arizona State University.

Lessons Learned in Teaching Multicultural Students

The interviewees admitted that they had learned a lot by teaching multicultural students. Alongside the art lessons, both teachers and students took the time to teach other students about their cultures, so learning was a symbiotic relationship. The teachers identified that the students and their families were very grateful whenever the teachers

incorporated the different cultures in the classroom. For example, according to Teacher C “one of the things that I found out is that the students and the parents are very grateful when I incorporate things about Mexican culture into my lessons”. According to the data, all of the participants had learned new perspectives and cultures from multicultural students.

Challenges Facing Multicultural Education

Various challenges face multicultural education. One of the significant problems is the teachers’ lack of knowledge on multiculturalism. It becomes tedious and challenging for the teachers to have to learn different cultures from the students. The other challenge was accommodating the ways of one culture without having to hurt another culture. In these cases, some students may be offensive behavior if the teacher is not knowledgeable about how to handle the disagreements between students. But it is quite difficult for a teacher to prepare for and know what will offend a particular culture and what will not. Finally, talking about race has always been a challenge for some teachers in the sample of this study. According to Teacher C “I’m trying to think of something that was the most challenging, I think talking about race is hard for Americans because we don’t talk very seriously, we joke about it. It cause I think we’re afraid too. The kids are kind of probing around the edges of race and trying to figure out what it means and how does it, how do they fit into the idea of race, and what race are they, and how should treat people from another races”.

Teachers Thoughts About Multicultural Students in The Classroom

Teachers in the study described their experiences with multicultural students in

their classroom by saying "I love them, it's been fun, great, and good."

Data Analysis and Comparative Analysis Procedures

I analyzed the data through qualitative methods, which included analyzing the structured interviews and recorded data. I analyzed written documents that were used to collect data to generate patterns and themes to help understand the ideas of the participants. Upon completion of the interviews, I transcribed the in-person interviews into a Word document. Then, I analyzed each interview by determining keywords and phrases that were common amongst interviewees to understand main ideas from each teacher's interview and put them into a table to compare with the other teachers. When I conducted the content analysis, I described each category by coding. After coding, I looked over key words and generated themes and patterns such as frequent and essential words, examples, and ideas. Then I labeled them by colors and categories and put them into a key (Appendix K). I used a table to organize the information.

I used comparative analysis to generate knowledge about patterns that were common and themes that stood out over the experience of the participants. A comparison with other studies was done to identify human phenomena in the context to which they are experienced. Finally, findings were narrated and related in the implications of the study.

Data Reporting Procedures

I reported the information from the art teacher interviews in the findings chapter.

CHAPTER 4

FINDINGS

Response Rate

In the study of six teachers, all of the teachers had a very positive and encouraging response. They all responded thoroughly to the questions and were very clear on the topic. The response rate was 100%.

Participant Gender

In the questionnaires, the respondents were to fill out their age, years of teaching, highest degree and number of degrees, and their gender races. All the respondents in my sample size were female. This shows that most teachers are female in these institutions which have a small percentage of male teachers.

Participants' Motivations to be an Art Teacher

Most of the respondents were influenced to be teachers for various reasons. From the interviews, one of the teachers never liked her former job, and was not content with her careers. Teacher B decided to go back to school only to find her-self teaching art education. According to Teacher B "This is my 18th year." Her art education career changed her life. "I was a sales rep and I decided to go back to school, never knowing that all my art would pay off. And here I am and I've never looked back and I love my job." Another participant was working on a graphic designs, which she found to be difficult for her. It led to a change of heart and she went back to school to take arts

courses. According to Teacher E " I was a graphic design major. Didn't really like it because it was very strict and lots of rules and that. I didn't like that so I decided I wanted to become a teacher instead".

Some participants found themselves in the art education field because of their character. They either were bossy to the other kids or wanted to be the teacher in order to have people under them. A deeper look into the participants also made me realize that some of the teachers loved doing art, they were artistically talented, and used their talent to be where they are today. I can conclude by saying that no particular incident can make a teacher chose to take the arts, but their surrounding circumstances will have an influence.

Multicultural Education Implementation

Teachers in the sample population have been able to apply cultural education in their classrooms by doing their own research. The more research teachers did, the more information they gained, which they could then teach their knowledge to their students. However, it wasn't easy for the teachers since they had to ensure they touched on every culture present in the classroom. The change in diversity of cultures in their classroom was also an advantage to the teachers because they gained more knowledge and learned more. To make their art lessons more interesting, the teachers ensured that each topic was of a different multicultural experience. Teachers had many ways to implement multicultural education in their classroom. Teacher A shed some light on the topic: "I teach the art of many people from all over the world and especially if its colorful and beautiful, I bring it all in. And I've been doing better and better as I'm getting older.

Because I'm learning a lot more. I do a lot of research. So I bring a lot into my classroom. I think it's important". Because Teacher C and D teach in a very multicultural school, they used students' backgrounds to create multicultural lessons.

Perception of Multicultural Education

Multicultural learning had been a challenge to the teachers in the sample population. According to the participants, they had to ensure they incorporated all of the cultures in a classroom. Teachers had to be keen not to bombard the various other cultures with the dominant European culture that is present. According to Teacher F, "I try to incorporate every different culture that I can, depending on the lesson, and then I put them on a rotation, so we're not always looking at the same style or the same type or only one thing."

Multicultural education is not well known or taught and in most cases teachers had to educate themselves by doing more research on the specific cultures present in their own classroom. I can conclude that these teachers did research in order to ensure they expose their students to various cultures instead of only teaching one culture.

Multicultural Education for Teachers

According to the participants, multicultural education is essential. Their philosophy and classroom was student-centered, not teacher-centered. Many times the teachers allowed the students to do the teaching. The teachers do this because the teacher lacks knowledge about a particular culture, for example the Islamic culture, and so they allow the students to teach the class about their culture. According to the data collected, most teachers didn't know much about Islamic culture, Islamic art, and how to handle

students and their families when they had problems in the classroom. I can conclude that more knowledge on multicultural education for teachers is essential. Three of six teachers in the sample size thought that the increasingly diverse student population along with the increasing population of white teachers makes it difficult to achieve equitable and empowering education for all students in American schools. Teacher B believed that multicultural education is important "because of this changing demographic, because teachers are still encapsulated, generally white teachers, they need to learn about other cultures beyond festivals and foods, and get experience with other cultures so they can more effectively teach their students." Teacher C saw that multicultural education "begins with people understanding since most teachers are white teachers who have never lived in or with or next to another culture. The first thing they have to do is realize they do have culture because a lot of white American people feel like they don't have a culture". According to Teacher D, " most teachers are white and have middle class values, and it conflicts with students who don't have those values. I see it on my own campus to be frank. I see these teachers don't know how to relate to Hispanic students." Teacher F holds another opinion: "Art teachers should have multicultural education, because without it you're just going to be studying one type of art or one person, and the kids won't be exposed to different things". Teachers have to push boundaries to ensure they understand the different cultures so they can bring their knowledge to their classrooms.

CHAPTER 5

DISCUSSION

As stated in Chapter One in the introduction and statement of the problem, the increasingly diverse student population and the high population of white teachers are making it difficult to achieve equitable and empowering education for all students in American schools. Specifically, this study focuses on describing the importance of teaching diverse student populations in art education in the US. The following questions have been the foci of my study:

What are the perceptions of art educators who are teaching culturally diverse students in the classroom and its multi education implications for the future? When seeking answers to this question, the following sub-questions were also examined:

1. How do educators understand multicultural education?

A careful reading of the transcripts illustrated that multicultural education would provide a useful framework for art education. In the study of these six teachers, they realized the change of demographics, and that their classrooms are growing more diverse. All of the teachers spoke of the need for multicultural education, which promotes awareness and acceptance of diversity among teachers as well as their students. Teacher A believed "the world is changing. People are changing countries because of war, and because of illness, and that all has to be thought of and it has to be honored. Both Teacher D and Teacher E taught in a school where at least 50% of students were Hispanic, the rest of the students being White, African-American, Indian, and Muslim. They both tried to

honor that and respect different cultures by giving students different cultural projects that students could relate to. Teacher D, E, and A had the same opinion of teaching multicultural education. Teacher B described multicultural education by saying "culture is art." Interestingly, Teacher D brought insight by declaring, "arts have always been really diverse. So it's easy with that because we're already teaching about that. So that's why I think in the future the arts are going to become really important, and like teaching people to be more like global and more understanding towards other cultures." In short, teachers in the study described their experiences with multicultural students in their classroom by saying "I love them, it's been fun, great, and good."

Finally, all of the teachers agreed that teachers should have multicultural education training, which could help teachers have connections with their students. Half of the teachers surprised me when they told me about their training experience in multiculturalism. They said they didn't get enough from the training. Two of them had been trained at Arizona State University. According to Teacher A "I didn't get enough of anything from Arizona State University to really qualify me as a teacher." Teacher E said "[with] the classes I've taken at Arizona State University, I don't feel like I'm completely trained in that department". Young (2011, p. 81) proposed that teachers should prepare to face cultural diversity that can arise in the art classroom by a diverse population of students. My study is similar to what Young said in his study in prioritizing multiculturalism in art education. All teachers in the sample thought that multicultural art education is essential. They agreed that teachers should have multicultural education training.

2. What factors increase or limit the types of multicultural teaching strategies employed by teachers in their classrooms?

Most of the respondents in my sample size always followed the state art standards, but each of them had a different way to use the standards. Teacher A and Teacher F learned to change their lessons to incorporate the newest standards. According to Teacher B "I'm doing the writing and I'm doing the English, and the vocabulary, and the history. I'm creating a quality diverse standard based education, whether or not I'm evaluated for all that. But I know I am one of the few. Most start teachers just do to create [part of art]". Teacher C said "I've always based my lesson on that (art standards). Plus it's also been required by the district. So that's why I've done it. But I also think it's good for other educators to know that we have standards in visual art. Because a lot of people think we're just coloring. We are actually teaching important and big concepts and theories. And that we do more than just craftsmanship." Teacher D and Teacher E held a contrary opinion concerning their ideas. Teacher D explained the art standards were "great because it does give people a guide, but sometimes with our content we can kind of at least go outside that guide, and really get...dive in more. But sometimes it can be so with art confining a little bit." Teacher E and Teacher D both seemed contradicted by the standards. Teacher E didn't use the state standards and she said "I hate them, they're not specific, just confusing...it doesn't help me create lessons."

Another factor from the study was all of the art teachers that I interviewed used different cultures in their lessons, and 50% specifically use the majority culture present in the schools' population for the focus of lesson creation. For example, according to

Teacher C, she creates lesson plans based on the school's majority culture "because that's the majority in the school that I am teaching right now. And one of the things that I found out is that the students and the parents are very grateful when I incorporate things about Mexican culture into my lessons". As Aronson and Gonzales suggested that educators should not base curriculum development on assumptions about the effectiveness of particular learning styles in imparting knowledge to students of particular race, class, and gender, but teachers in the sample created lessons based on the majority culture and population in their schools which is different from what Aronson and Gonzales suggested.

3. How do the life experiences of the teachers affect their teaching or attitudes towards students of diverse ethnic backgrounds?

Teacher A told me a story about a boy in her classroom who didn't speak English. She worked as a team with the students in the same class in order to teach the boy. According to Teacher A, "I didn't understand English when I got to kindergarten because I was speaking Italian all the time. They didn't let me just sit there, and I can't let them just sit there". She was also very knowledgeable about different cultures because her husband is Native American. Teacher A brought her experiences to her teaching, specifically mentioning bringing pictures of places she had been or anything that was culturally relevant that she had acquired to enrich her lessons.

Teacher B had traveled around the world because her father was in the military, and therefore she learned about a lot of different cultures. Teacher B was very mindful when talking about art and multiculturalism. She believed "culture is art" and that art

“...tells us about who we are. I may not always have to believe it but I need to respect it.”

These are two examples from the participants that showed how life experiences of teachers can affect their teaching.

4. What are the steps taken by art educators to include multiple perspectives and voices in their curriculum?

Integrating diversity and multicultural education across the curriculum in art class would help teachers to see different perspectives on teaching culturally diverse students. Also, integrating diversity and multicultural education into the curriculum would help students to be more familiar with other cultures. According to data from this study, all teachers used multicultural lessons in their classroom.

CHAPTER 6

CONCLUSION

In conclusion, by looking at practices of teachers in multicultural schools, the study showed the importance of helping teachers obtain the skills, attitudes, dispositions, and knowledge to work effectively with students from diverse cultural backgrounds.

The richness of the descriptions obtained from the interviews provides insight into the status of multicultural education in the schools included in my study. The results of this study might help educators and policy makers to understand the need for more focus on multicultural education and its impact on teachers, parents, administrators, and students.

As the American society and the Saudi society became increasingly diverse and complex, both countries have shifted from monoculturalism to pluralist multiculturalism, which need prepare their art teachers to educate diverse student populations. Taking a multicultural approach towards teaching will encourage teachers and students to appreciate and understand cultures other than their own. This approach also allows students to develop a sense of individuality and value of their own culture and to accept the uniqueness of other cultures. It is critical for teachers to be prepared in terms of pedagogy, curriculum and philosophy to handle the changes caused by the increasingly diverse student population. The study was aims to raise the profile of arts in the classroom and outlining the significance of the arts for personal growth and economic growth.

CHAPTER 7

IMPLICATIONS

Art Education Implications

I suggest that art education should develop curricula that incorporates multicultural education awareness, especially regarding the Islamic culture. Training of teachers should focus on educating teachers to be more aware of cultural diversity. Teachers should learn to accept and implement changes in their teaching, in their schools, and in their communities.

The information in my study will contribute to the creation of learning environments that have the following features:

1. Support positive contact among individuals of different races.
2. A multicultural curriculum that caters to the diverse needs of students.
3. Positive teacher expectations.
4. Administrative support for cultural diversity.
5. Teacher training workshops to spread information about the concept of multicultural education.

Implications and Future Directions

The disparity between the high numbers of white teachers and the increasing population of diverse students shows the need for drastic changes in US national education policies. Regardless of teachers' backgrounds, it is becoming increasingly

critical for teachers to be prepared to teach ethnically, linguistically, economically, and racially diverse student populations. This makes it fundamental for teacher education programs to prepare teacher candidates to deal with the multiple cultures present in their classrooms.

As with most studies, this research raises many questions and areas that require investigation. The questions raised will help in developing a research agenda for dealing with the issue of multiculturalism within the education system in the U.S. Research that draws on a wide variety of methodological approaches and disciplines is a crucial step in the quest to understand more about the nature of multiculturalism in education.

Recommendations

I would recommend that the government of the United States' Department of Education, along with universities and colleges take into consideration the growing multicultural students in various educational institutions across the country. The government should take the initiative to educate the teachers on the diverse cultures that are present across the country. Traditional European arts have dominated the art classroom for a long time and changing them will broaden the thinking of students. However, educating teachers on the various cultures will only do so much. The U.S. should try to get more teachers of different cultural backgrounds involved in teaching careers. The government should aspire to incorporate culturally different teachers for more efficient education on diversity so that the diversity of teachers will start to mirror the diversity of the students. Multicultural education needs to be more fully explored. The discussion should go beyond convenience to a discussion of how to focus on

multiculturalism which would be greatly benefit students who are the future citizens of America.

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APPENDIX A

TEACHER PRE-QUESTIONNAIRE

Name:.....

Please briefly fill out information:

Age:.....

Gender:

Highest degree:

How many degrees do you have?

How many years been teaching:

Subject area(s):

Self- identify:

- Native American white Hispanic African American other

APPENDIX B

TEACHER INTERVIEW QUESTIONS

Professional Experiences

1. What is your philosophy of education?
2. Describe your philosophy regarding multiculturalism.
3. What is your knowledge of and experience with standards-based education?
4. When did you first become interested in teaching?
5. Tell me what you think multicultural education is.
6. How do you implement multicultural education in your classroom?
7. Why do you think that art teachers should have multicultural education?
8. Describe your experience(s) of teaching multicultural students. What are some of the most significant things you learned? What did you effectively or not? Do they have different learning styles?
9. Describe the training you have received in multicultural education.
10. What should multicultural education training for teachers be like?
11. What experience have you had with students from culturally diverse backgrounds?
12. What opportunities have you had to bring multicultural education into your classroom?

Classroom

1. What techniques would you use to handle multicultural problems that may arise in your classroom?
2. What was the most challenging of multicultural problems you've encountered and how did you handle them? Were you prepared to handle this situation? In hindsight, would you have handled this situation any differently?

Miscellaneous

1. Describe your thoughts on multicultural students in your classroom?
2. What do you think is wrong with multicultural education today?

APPENDIX C

TEACHERS DATA COLLECTION FROM THE QUESTIONNAIRE

ID #	Age	Gender	Self-identity	Years teaching	Highest degree	Grade level	Subject area
A	60	F	Other	14	Master	Elementary level	Fine art
B	55	F	White	18	Bachelor of Arts & Art Education for secondary and elementary	High school	Art
C	52	F	Native American	23	Ph.D.	Elementary level	Visual art
D	34	F	Native American & white	9	Master	Middle school	Art
E	28	F	White	5	BFA	k-8	Art
F	28	F	White	5	Master	Middle school	Visual art

Table 1. Teachers data collection from the questionnaire

APPENDIX D

TEACHER PRE-QUESTIONNAIRE RESPONSES

Name: Teacher A

Please briefly fill out information:

Age: 60

Gender: F

Highest degree: MFA MEd.

How many degrees do you have? 3

How many years been teaching: 14 Subject area (s): Fine, Art

Self-identify:

Native American white Hispanic African American other

Figure 1. Teacher A pre-questionnaire response

Name: Teacher B

Please briefly fill out information:

Age: 55

Gender: female

Highest degree: B.A. in Art Ed + Secondary /Elem.

How many degrees do you have? (2)

How many years been teaching: 18 Subject area (s): Art

Self-identify:

Native American white Hispanic African American other

Figure 2. Teacher B pre-questionnaire response

Name: Teacher C

Please briefly fill out information:

Age: 52

Gender: Female

Highest degree: PhD

How many degrees do you have? 3

How many years been teaching: 23 Subject area (s): Visual Art

Self-identify:

Native American white Hispanic African American other

Figure 3. Teacher C pre-questionnaire response

Name: Teacher D

Please briefly fill out information:

Age: 34

Gender: F

Highest degree: MA Multicultural + Bilingual Edu.

How many degrees do you have? 3

How many years been teaching: 9 Subject area (s): ART

Self-identify:

Native American white Hispanic African American other

Figure 4. Teacher D pre-questionnaire response

Name: Teacher E

Please briefly fill out information:

Age: 28

Gender: F

Highest degree: Bachelors of Fine Arts

How many degrees do you have? 1

How many years been teaching: 5 Subject area (s): Art K-8

Self-identify:

Native American white Hispanic African American other

Figure 5. Teacher E pre-questionnaire response

Name: Teacher F

Please briefly fill out information:

Age: 28

Gender: F

Highest degree: MA

How many degrees do you have? 3

How many years been teaching: 5 Subject area (s): Visual Arts

Self-identify:

Native American white Hispanic African American other

Figure 6. Teacher F pre-questionnaire response

APPENDIX E
TEACHER A INTERVIEW

Questions	Answer
1. What is your philosophy of education?	I think every child has a right to education. They have a right to learning how to read and write. And also have a right to learn about art and music.
2. Describe your philosophy regarding multiculturalism.	In America, multiculturalism is really what happened after people started coming to North America. I think that multiculturalism can't be helped. It is the only right way to be in the United States, and now in the whole world. The world is changing. People are changing countries because of war, and because of illness, and uh, that all has to be thought of and it has to be honored.
3. What is your knowledge of and experience with standards-based education?	The first thing we have to look at is the standards. And even if there is a new curriculum that's being written, or curriculum maps, it's all based on the standards. And now we have new art standards, so we're starting to learn the differences between our old standards and these new ones. So we have to change every time.
4. When did you first become interested in teaching?	I don't know
5. Tell me what you think multicultural education is.	It's finding a way to reach every student in my classroom, no matter where they are coming from. Not in spite of where they are coming from. But how to reach them in a way, that they feel comfortable in my class.
6. How do you implement multicultural education in your classroom?	I do not only teach the art of dead white guys, I teach the art of many peoples from all over the world and especially if its colorful and beautiful, I bring it all in. And I've been doing better and better as I'm getting older. Because I'm learning a lot more. I do a lot of research. So I bring a lot into my classroom. Yeah, I think it's important.
7. Why do you	They have to, if they want to reach their students on a real level, not

<p>think that art teachers should have multicultural Education?</p>	<p>just on a “okay today we’re going to color”. If you want to reach your students, you have to know something about who they are. It’s not about who I am it’s about who they are. And how we can all do this together. And how can we learn about each other? It is so cool when I’ve had more Indian students, not Native American, I always had Native American, but students from India. And I’ll say, “Today we are going to look at these very beautiful designs”. And some kid will say, “Ohhh, rangoli?” And I’ll say, “Yeah!!! What do you know about rangoli? Can you tell us? Can you be the teacher today?” And my little kindergarteners get to teach. And they get to teach me, that’s a good lesson. That’s a beautiful lesson.</p>
<p>8. Describe your experience(s) of teaching multicultural students.</p>	<p>I have kids...I have a fifth grader, Chinese, boy. I think he’s been here a week, so he knows no English. He sits across from a girl who is also Chinese. But she’s been here a year. So they’re at different levels. They’re the same age.</p> <p>And we’re team-teaching him. Just like some of my Indian students who have been here a few months, or a week. We all teach him together.</p> <p>So it has to be...I can’t just let him sit in a corner, just because he doesn’t understand. I didn’t understand English, when I got to kindergarten, because I was speaking Italian all the time. They didn’t let me just sit there, and I can’t let them just sit there. So we all teach them together.</p> <p>I run this classroom more like an art studio, where we’re all on the same level. We all have things to learn. And all have things to teach. And everything that we do could be different, but it doesn’t make it bad. It’s just different.</p>
<p>What are some of the most significant things you learned?</p>	<p>Well, from my students, sometimes I hear that in their old country, they don’t get to do art. They don’t have art in the classroom. That they never take time to do art. That they’re not taught how to use scissors or how to listen. They are just yelled at all the time. And that’s very scary to me...it’s really sad. Those are the kind of things</p>

	that I don't like hearing.
What did you effective or not?	Every time I learn something its good, because I'm learning about the students. So if I learn something that's maybe negative, then I know how to treat it. Then it almost becomes...If it's an illness, then I can be the doctor and I can treat it. If it's something they have never done before, then I know how to treat it, I know how to act. So the next project we do is all about scissors, or the next thing we do is learn how to work together.
Do they have different learning styles?	<p>Yes. Yes.</p> <p>I don't know him well enough yet. But I know her. She... culturally, she is really different. She's Chinese and now I'm looking at her like an American, she's very abrupt. She's very loud. When she doesn't understand something, she usually hits it. I know...She's in my sewing club. And, I don't know what she was doing, but she was hitting my sewing machine. She wasn't understanding something about the sewing machine. She's very physical...I don't know if that's Chinese. I don't know if that's her. I haven't seen him do it, but I have only seen him once. So If I see him do it, then I think, it's cultural.</p> <p>How can I... not try to change them culturally, but show them that that's not okay here. Still let them be who they are culturally, but give them the rules of how it goes here. How it could work better for them. That's a very slippery place. That's a very hard thing to do. Because I don't want to change them, but they have to know that hitting a sewing machine is not going to make me happy.</p> <p>Hitting a sewing machine will make me scream.</p>
9. Describe the training you have received in multicultural education.	ASU. Sitting in... usually in classrooms with Mary Stokrocki and Mary Erickson. So I have some definite opinions on what I have understood Native American children to be like, and Native American adults to be like, because I'm married into that culture. I don't. I didn't get enough from ASU. I didn't get enough of anything from ASU, I don't think to really qualify me as a teacher where we get the

	<p>experience is in our own classrooms, in traveling, in talking to people that we don't know, and opening up to everything. That's the experience, that's how I become a better person. Not by going to class and paying a butt load of money. But one has to happen before the other one can happen.</p>
<p>10. What should multicultural education training for teachers be like?</p>	<p>I think they should take all those teachers, those art teachers, and travel with them for a year, all over the world. That would teach them multiculturalism.</p> <p>I would love it if we could do that. We would stop being the ugly Americans, which I know we are. When I travel...I try to become where it is where I am. I am a chameleon. I want to be part of. I don't want to be a part from. So if I can do that out in the world, then I can do that in my classroom.</p> <p>And I could say, "Hey, I have been to your town. Your town is so cool. I remember when I went to that museum and I saw that artwork or I saw that mural on that wall." then they will have a connection to me and I will have a connection to them. That's what you need to do in your classroom.</p> <p>I think we should go in the world and we should learn about multiculturalism. Out there. Because that's where it exists.</p>
<p>11. What experience have you had with students from culturally diverse backgrounds?</p>	<p>A lot. A lot. I have a lot of Native American kids in here. I have Navajo, and Pascua Indians from Guadalupe. And I have Indian children that speak different languages. We talk about their language..." "Are you from the same town?" "No." "Do you speak the same language?" "No." "What languages do you speak?"</p> <p>Now I have Chinese, two Chinese children. I have two German children. I have a lot. I have a lot. And I love it. I love it.</p> <p>I used to teach in schools. For nine years I taught in Phoenix, and everybody was Mexican and no body spoke...Hardly any of my kindergarteners spoke English. So I spoke a lot of Spanish.</p>
<p>12. What opportunities have</p>	<p>Lots. Well because I'm gonna go travel this summer. Every time I travel, I bring artwork back with me. I bring photographs. And I'll</p>

you had to bring multicultural education into your classroom?	bring stories, and I'll bring techniques...and I'll bring, you know, how we dug clay in some.. in some little town. Somebody that I saw making paper, or doing marbling, or doing a sculpture. I always have stories that I bring into my classroom. Stories of...real stories. I tell them stories all the time.
13. What techniques would you use to handle with multiculturalism problems that may arise in your classroom?	Language or hitting my sewing machine? That might...I don't know yet. Oh, you know what? This is a good story for you. I had a little boy two years ago. He was from India, I think. Or Pakistan. Close by there. He was a kindergartener and I could tell from the way that he treated me that all women were to be 2 nd class citizens. They were not to be treated like men. And he did this for the little girls and he did it for me. He treated me very badly because I was a woman. That's cultural, but it's not okay here. And that was a really hard thing because he was so little. But he must have gotten it from his father and from all the relatives. That sometimes it's so big that there is nothing I can do about it. I just have to not go along with it. But pick my battles. That's one of things that we have to think about...How important is it. Is he doing his work? Is he doing it to the best of his ability? that was a hard one. It made me angry.
14. What was the most challenging of multicultural problems you've encountered and how did you handle them?	I've already answered that. With that little boy it was very difficult. He was a kindergartener.
Were you prepared to handle this situation?	No, I didn't. I never even thought that would happen. And it was kind of shocking to me, that in his home, it would be okay to treat his mother the way he was treating me, which was very shameful. No, I know, I have seen other children act this way and it is terrible.
Would you have handled this situation any	If he was my son, he wouldn't be doing it. But...That's hard. I have no rights as a teacher to try to change them. We teach citizenship, whatever that means... being nice to each other, but that was so

<p>differently?</p>	<p>ingrained. That was so part of him already at five years old.</p> <p>That I don't know that's... I can't change it. That's not my right to change it. If it had something to do with art and him not wanting to take direction from me. Which actually, that's kind of the way that he was. He didn't want to listen to me. So I gave him bad grades, even as a kindergartener, because he wanted to do whatever he wanted to do.</p> <p>It was more than just "I want to make this red instead of this yellow." He wouldn't follow any instructions. Like the drawing that we were doing... The one boy who was sitting next to you, near you (that mean me) He has mental problems. But that little boy was doing it because he didn't want to listen to a woman; because a woman didn't have the right to tell him what to do, because he was a man. That's what this little kindergartener was saying to me.</p>
<p>15. Describe your thoughts about multicultural students in your classroom?</p>	<p>I love them. They bring so much. Everybody has stuff to bring in to my classroom. I don't care where they're from. It doesn't matter how many generations their family has been here. There's always something cool, we can always share something. And we share a lot of stories. And we share lot of background, because we're always talking about stuff here.</p>
<p>16. What do you think is wrong with multicultural education today?</p>	<p>That they keep it in the classroom. Like you got to get out in the world, that's where you're going to learn. You can't learn about multiculturalism by having one or two speakers from some other culture come in. You gotta go to a country. You gotta go to a different state. You gotta do it all differently. Go somewhere else if you want to learn.</p>

Table 2. Teacher A interview

APPENDIX F
TEACHER B INTERVIEW

Questions	Answer
<p>1. What is your philosophy of education?</p>	<p>My philosophy is for an art class. Short and sweet.</p> <p>Education is an integral part of the education system. It should teach student's that art is a valuable experience culturally, worldly, socially, and it's where we can teach students to be creative, which we don't do enough of anymore. And to be able to talk whether positively or constructively negatively, about how to improve on something that they have created.</p> <p>I think it's also a way to explore, just like we're doing with the totem poles now, cultural diversities.</p> <p>I believe that art education also builds character. And that's my philosophy on art education. I'm really big into regardless of what you teach, it needs to be character based. We don't talk enough anymore in our country about respect, and the respect of others, the beliefs of others, the socioeconomic beliefs of others, the religious beliefs, the personal beliefs, the family beliefs, the natural-mother nature beliefs and all that other stuff.</p>
<p>2. Describe your philosophy regarding multiculturalism.</p>	<p>We need to teach respect. We need to learn how to go to a sunrise dance and what the proper protocol there is on the reservation. We need to learn to be able to as educators, find a student who we think is struggling and figure out is it culturally language based. Or is it just a student that might have some special needs that were never addressed. What is it and get to the bottom of that.</p> <p>And we don't do enough to teach educators about that too either in my opinion. I've learned that because my father is military and we've traveled all over the world.</p> <p>And people and ...things like that...that you experience... When you go to France, you need to learn the language there. You do not say, why don't you teach or why don't you have it in English. No. It needs to be in French. When I go to Mexico I want to learn how to speak Spanish. I don't...And I think we have created this where...we're not..... regarding the United States is a culturally diverse commodity and we only teach</p>

	<p>English. It's English here. If you go to another foreign country...Does that make sense?</p> <p>So I think we need to talk more about that. We need to respect more about that.</p> <p>I gave the kids Valentine's today. And a couple of them were like this is their first Valentine. One of them is from Israel. Yesterday I gave it to her. She said I have never had a Valentine Ms. and she will probably go home tonight and research it. So, and I think things like that are important, and they would be important if I go somewhere else.</p> <p>What is Day of the Dead? What is in the Mexican culture Dia de los Muertos? What is it?</p> <p>I think that tells us about who we are. I may not always have to believe it but I need to respect it.</p>
<p>3. What is your knowledge of and experience with standards-based education?</p>	<p>My personal opinion is, if you're doing standard based educating, you're reading and writing across the curriculum of the state following the state standards in whatever you teach.</p> <p>Do I think people evaluate you properly on it? Probably not. There are so many acronyms, you know SBE, Common..I don't know what they all stand for. But I believe in my curriculum if I'm doing the writing and I'm doing the English, and the vocabulary, and the history...</p> <p>I'm creating a quality diverse standard based education, whether are not I'm evaluated for all that. But I know I am one of the few most start teachers just do to create. So but my kids learn.</p>
<p>4. When did you first become interested in teaching?</p>	<p>This is my 18th year. It was a change a year life job for me. I was a sales rep and I decided to go back to school, never knowing that all my art would pay off. And here I am and I've never looked back and I love my job.</p>
<p>5. Tell me what you think multicultural education is.</p>	<p>There are so many things we can do there. And I do quite a bit of multicultural education in my room because I teach art. Culture is art.</p>
<p>6. How do you implement</p>	<p>This question was skipped.</p>

multicultural education in your classroom?	
7. Why do you think that art teachers should have multicultural Education?	Rome, Egypt, all the old masters, the Dutch masters. The equestrian era. India. So, it's very important but a lot of teachers don't teach it though.
8. Describe your experience(s) of teaching multicultural students.	I'll tell you something I learned this year is how to make henna tattoos. I told her, you know I learned that they wear some of this when you get married. And I said when you get married you have to invite me to your wedding. And I'll come with a really big gift.
What are some of the most significant things you learned?	
What did you effective or not?	
Do they have different learning styles?	
9. Describe the training you have received in multicultural education.	It's my family. I have never received any training in it. My mom and dad were always really into "let's go experience this."
10. What should multicultural education training for teachers be	Diverse. It should be all avenues of the world. You know and it shouldn't be just refined to one section one area, it needs to encompass all sorts. And it needs to talk... I know Robin (training teacher in her classroom) was... "Do I really have to talk about religion when I do the

<p>like?</p>	<p>North Coast Indian?” And I said just briefly touch on it, what they believed in...Animism...And I had never heard the term before. And it was that when a loved one dies...I hadn't heard the term, but I heard it on the reservation...When a loved one dies, this tribe believe the spirit was reincarnated into an animal.</p> <p>So animal...Animism, or something I'm not sure. But I thought it was very interesting. I'm going to do some reading on that. So it needs to be diverse and it needs to talk about religion so people can respect religion a little bit more and beliefs.</p>
<p>11. What experience have you had with students from culturally diverse backgrounds?</p>	<p>Meaningful. My Chicano Hispanic students, they just teach me, I learn more from them than they do from me. That's what I like to say...my Middle Eastern...my Indian... my little Israeli girl. This summer I told my husband when we went on break, I hope I don't see anyone I know. And we're up in Monterey, California, he and I, hundreds of miles away from Arizona up on the pier and I hear this, “Ms.” And I look at my husband and he looked at me. I said and I turned around and there is my little Israelite girl. We had a wonderful time. And I learned just as much from her and you know she's coming...She fled from a war-torn area.</p>
<p>12. What opportunities have you had to bring multicultural education into your classroom?</p>	<p>Lessons. In my old school, we had the Creative Arts building and they used to have traveling showcases in Mesa. If you go over and find a teacher in Mesa, they can take you to the Creative Arts, and they're called traveling showcases. And there from all parts of the world, and you could order those when you were talking about a certain country or a certain culture or you know certain part of the world. And they had all the artifacts in there. So if you were talking about Kenya, you could get the Kenya and all the tribal stuff, and sometimes there would be artifacts like pottery and jewelry, but this district doesn't have anything like that.</p>
<p>13. What techniques would you use to handle with multiculturalism problems that may</p>	<p>It's so funny that you came today because of my little boy that I have in there now, who's new to the classroom. This is his second or third week. And I got to get on my phone...it's sitting right on my desk...Because I need to see...how I can...is he Special Ed? Or does he not know the language?</p> <p>And I think being a male too. I think sometimes the males have a harder</p>

<p>arise in your classroom?</p>	<p>time than even sometimes the young ladies from what I've observed. Because I think they're taught to be so forthright and so dominant, and I don't think he will never say... I don't think that he doesn't know something. And he's a nice boy. He's so cute too.</p>
<p>14. What was the most challenging of multicultural problems you've encountered and how did you handle them?</p>	<p>I have had only one problem with multiculturalism. And it's a problem that I don't know how it ever came up. This student his name was "Fark-her". However you say it. And he would say it "Facker which is... And be proud about saying...</p> <p>He was the youngest in the family, they'd been here for three years. I had his sisters. His sisters were amazing. And he was very good his seventh grade year. He was my artist of the year. This was at my old school. And it was his ninth grade year, he decided to take art again. Etched his self-portrait into the desk and then put his initials there and spelled out the... So you knew who it was, he was a great drawer. I called the mom up – "Oh, you're just picking on my son." Blah blah blah blah...I said I would be picking on anyone's son who did this to my desk. They're ruined, they were brand new tops. And I said I don't appreciate this. So she came in and we met with a counselor. She ended up taking his artwork. to make a long story short, it got into a verbal assault on me, and I've always felt really bad about that because I never... I've always thought very highly of that boy. The mother ended up taking the artwork and tossing it across the room. And I looked at the counselor and said I'm done.</p>
<p>Were you prepared to handle this situation?</p>	
<p>Would you have handled this situation any differently?</p>	
<p>15. Describe your</p>	<p>That is the one thing. And everyone asks, even the first year, about my</p>

<p>thoughts about multicultural students in your classroom?</p>	<p>job here. You can look at my room right now. I have white kids, black kids, Middle Eastern kids, Indian kids, Native American kids, and Chicano? And I love that and they all get along. My fourth hour, or my third hour, which is my Drawing 3 class, there's a Native American student in there who we're all trying to motivate. And he's got this great composition going and all the kids, "Charlie that's the best, we can put it at the Heard. We'll all go and support you and we'll sell your artwork...Blah blah blah blah blah." I love that about this school.</p>
<p>16. What do you think is wrong with multicultural education today?</p>	<p>There is none. We don't talk about culture. What is culture? These kids don't know what a culture is. They don't know that a culture can tell so much more than religion, or their belief systems. They don't know that cultures should be respected. That's my opinion.</p>

Table 3. Teacher B interview

APPENDIX G
TEACHER C INTERVIEW

Questions	Answer
1. What is your philosophy of education?	My philosophy of education is that I want my kids to be creative independent thinkers, and I also want them to be global citizens. So that's kind of two different things, but I think it's important. I think they're both important.
2. Describe your philosophy regarding multiculturalism.	Multiculturalism is something that I integrate into my teaching at all levels. And, it's like breathing for me because it's so important. That I want all my kids to have an experience, not only with the cultures that they experience in the classroom, but also outside with the wider world.
3. What is your knowledge of and experience with standards-based education?	<p>I've taught for 23 years in the elementary level. And additionally, I have taught for 5 or 6 years at the university level. And I just think I have always taught the standard based education. I've always taught in a state that had state standards for visual art. And so I've always based my lesson on that. Plus it's also been required by the district. So that's why I've done it.</p> <p>But I also think it's good for other educators to know that we have standards in visual art. Because a lot of people think we're just coloring. We are actually teaching important and big concepts and theories. And that we do more than just craftsmanship.</p>
4. When did you first become interested in teaching?	I've always been bossy. My sister told me that. I can remember playing school as a kid. So it was just a natural as breathing for me to just go into teaching. I love art. I love kids, so it was just a natural thing for me to do.
5. Tell me what you think multicultural education is.	Multicultural education is for me, is accepting and nurturing the different cultures that students have in my classroom, but also bringing them an awareness of other cultures that they might not have one-to-one experience with, so they get a global worldview.
6. How do you implement multicultural education in your classroom?	Lots of different ways. One way is that you can look around the room and see that I have different artifacts from different cultures. So I have things from Mexico, Indonesia, Peru...and Native American things...Japanese things. I try to incorporate things that are going to reflect my student's cultures. And also I try to include things that are

	<p>part of cultures that I think that they should be aware of. And so that's one way I implement it.</p> <p>Another way is that is I try my best to learn about the different cultures that kids have that are in my classroom because I teach in a very multicultural school.</p> <p>I've travelled to Mexico. I have yet to travel to the Middle East, I would love too. I've been to lots of different places in the world. Very fortunately.</p> <p>And I try to make sure that I bring an attitude of acceptance and understanding and nurturing. Not just tolerance but nurturing. That they feel safe in my classroom, being able to be themselves.</p> <p>And then also the next level is the actual teaching. So one is the classroom environment. Another is the feeling tone of the classroom.</p> <p>And then the actual teaching. What I do, is trying to make sure that my students get beyond just holidays and festivals. But try to get to little bit about worldview. And some of the things that are a little harder to understand about a culture as well thoughts about beauty, thoughts about what is considered to be excuse me, important to communicate through visual arts. That sort of thing.</p>
<p>7. Why do you think that art teachers should have multicultural Education?</p>	<p>I think it's very important that art teachers be educated in multicultural education, because it's a changing world. 50 years ago I think it would have been very easy to just ignore so-called minorities and just teach the western canon. But now especially in the state that we are in which is Arizona, minorities are the majority. And I think because of this changing demographic. Because teachers are still encapsulated, generally white teachers, they need to learn about other cultures beyond festivals and foods, and get experience with other cultures so they can more effectively teach their students.</p>
<p>8. Describe your experience(s) of teaching multicultural students.</p>	<p>I've had so many experiences let me think for just a second. One thing, I'm just gonna start with recent. Is that I really wanted to learn about students who have immigrated from Mexico, because that's the majority in the school that I am teaching right now. And one of the things that I found out is that the students and the parents are very grateful when I</p>

	<p>incorporate things about Mexican culture into my lessons. If they have something that they can take home that looks like it came from Mexico, the parents are very appreciative.</p> <p>Because they want their children to be just as proud of their Mexican heritage as they are of being an American.</p> <p>So that's one of the most significant things that I've learned is that, in order to make those home- school connections and make the learning relevant for students, I need to do things that are pertinent to their culture. And for the kids that are not Mexican. I think it helps them learn a little bit more about their peers, so that we don't really have any problems at the school about conflicts between cultural groups, thank goodness. Because everybody seems to be pretty open to one another. Every once in a while there'll be some off comments. But I think the students themselves will stifle it pretty quickly. And then I will stifle it very quickly too. So I think the tolerance level is very high, if you want to call it that tolerance. I hope we're beyond tolerance, I hope we're to acceptance.</p> <p>Some other experiences, I think that my experiences with students from the Middle East has been probably, because I have very little knowledge of students of the Middle East, the cultures from the Middle East... It's probably been the great learning curve for me. At another school where I've taught, I trade back and forth between the two schools here in the district. At another school I had a girl, who when she reached fifth grade, she started wearing the headscarf. And the other students were kind of like, why are you doing that? What does this mean? What is this all about?</p> <p>So I helped her to talk to the other students about that. I said it's a form of modesty. It's to show that you're a religious person. And to show that you're a modest and a moral person. I don't know if I said it right, I hope I did. But she was able to feel good about herself and feel pride in herself and not just feel like she was the singular person on campus wearing a headscarf at that age.</p> <p>So that was important to me that I was able to make her feel comfortable</p>
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	<p>and feel welcome in the school. And I did my reading. I had to read up really fast on the internet about that. Because I didn't have any resource, I didn't have any people, any resources to go to, in that moment, in that teachable moment.</p>
<p>What are some of the most significant things you learned?</p>	<p>Deals with not the teaching of the culture, but the acceptance of the students. Because that I think is my main priority when it comes to multiculturalism is that I want people to see one another as human beings, and not as someone other. But as another human being on the planet, that just happens to look a little different or wear clothes a little different or do something a little different than what I do and that's cool, is where I'm trying to go with the kids.</p> <p>But thinking about what I teach, I started out of, course many months ago, when I was just a beginning teacher doing festivals and foods, but I've come to a different understanding of how I teach it.</p> <p>So in the beginning, what I would do is have kids imitate the art object or whatever that we were looking at, but now what I have them do is create their own version of it. I try to find...I'm looking in my classroom looking at an African mask. And instead of just imitating the African mask and it's from Nigeria actually. I have them think about what is the mask about? And this is a mask that's about female beauty. And so I have them think about and then create something that they think would express female beauty in their own way. So I try to get to the concept of it and not just the look of it.</p>
<p>What did you effective or not?</p>	
<p>Do they have different learning styles?</p>	<p>It depends. My Native American students are very quiet as a whole. They don't want to stand up in front of others, and they don't want to express themselves verbally. But so when I work with my Native American students, I have to make sure I am respecting their cultural norms. But sometimes it's good to have them step out of their comfort zone too. I give you an example.</p> <p>My husband had a brand new set of colored pencils that he received.</p>

	<p>And he said I'm never going to use them, I use oil paint. He said give these to a talented student at your school. I immediately thought of a Navajo student. And he is in sixth grade. He has expressed himself through his artwork so well, and he's expressed his culture through his artwork and his own personal ideas. And he is respected by his peers for his art making. So, what I did is I called him out of the classroom. And individually I told him, I said my husband has this complete set of art pencils and he wanted me to pass them on to a talented student and I immediately thought of you. And he was just grinning ear to ear. And we called his dad and told dad that he would be bringing these home, and you know how wonderful this boy was and how proud of him I was. And dad was "that's good. You made my day"!</p> <p>And when we got back to the classroom, the teacher wanted to know was everything was okay. So I explained to him that I gave him this gift to encourage his talent, and he said sometimes we need to step out of our comfort zone, so why don't you come to the front of the class. And I said, I will talk for you, you don't have to talk for yourself." So I explained what was going on, and he was just red as a beet and grinning ear to ear. And then he sat down as quickly as he could.</p>
<p>9. Describe the training you have received in multicultural education.</p>	<p>I seek you out training and I also gift training. So you have to know what you're talking about in order to teacher as teaches you when you're ready to teach. So that's been training for me too when I give presentation about multiculturalism particularly about Native American culture which is my culture Native American. I started receiving training in undergraduate school. So that was good 30 years ago. That was along time ago.</p> <p>Described the training beyond college classroom training, I myself will read, I will talk to people and tried to gain the knowledge that I think I need in order to best serve my students and also I think a lot about what I do as a teacher who believes the multicultural education. So I try really hard to be reflective about my practice about what I do.</p>
<p>10. What should multicultural</p>	<p>I think it begins with people understanding since most teachers are white teachers who have never lived in or with or next to another culture. The</p>

<p>education training for teachers be like?</p>	<p>first thing they have to do is realize they do have culture because a lot of white American people feel like they don't have a culture. They need to understand what their culture is first and then you can grow from there and when she feels bright and secure and knowing you have culture in understanding the aspects of culture that beyond food and festival. I know I said that a lot then you can start helping people investigate and learn about cultures other than their own and I think that's where teachers training in multiculturalism needs to begin and then the next thing that I think really helps is to go and experience in some way... some times it just a minor way but go to a restaurant because I know some people that never eat Chinese food. I mean in the Middle America that can be kind a scary. Because they are used to eat tomatoes and potatoes they don't know what to do with those sticks. So something is simple... going and eating at a restaurant but finding a way to intergrade a lesson into that. And that's certain thing so they begin to get some understanding what's going on in that is effective too. And of course travel if a teacher can travel that's the best you can possibly do in hopefully all people can.</p>
<p>11. What experience have you had with students from culturally diverse backgrounds?</p>	<p>A lot of experience with students from culturally diverse backgrounds. For school that I'm teaching right now, we are 87% Hispanic let's see... let me get it right. 87% minority 67% Hispanic so that other 10-15% is lots of different cultures we have people from Thailand, Nigeria, Iran, Tonga, Somalia... So we have a very diverse population that goes to school here which I love.</p> <p>I have taught here for 12 years, before that I taught in Indiana where the school was very dominantly white, but they bussed black students from the inner city so I had that experience. I was able to travel for different reasons I have often been training, professional development situation traveling. So I have been able to be with other students from different culture background myself. It's just always done. I thought about it and look for it because I believe it's so important.</p>
<p>12. What opportunities have</p>	<p>That is all on me. I do it myself. In the past what I've tried to have parents come in and talk to students. I've had a woman who was from</p>

<p>you had to bring multicultural education into your classroom?</p>	<p>India who practices the henna from Hindi and she showed all the students and did little place on their hand. I've had a woman who from Ghana come and talk to students about her country. I've had people from Taiwan come to my classroom and talk to students about the calligraphy and the Buddhist thought process that goes with doing that meditation. And then I try my best to bring a lot of it in myself. So when I've been traveled I always create lessons about the places that I've learned about as I've traveled and then I incorporate that into my teaching. Like Finland I do a whole thing every December for first grad through eight grade on Finnish culture and Sami culture.</p> <p>Every other year I do a printmaking activity with my 7th and 8th graders. I'm going to try to bring it down to 6th grade about the Proverbs that I learned about in Ghana in West Africa. I'm getting ready to try to learn my best about it. Probably fall of misconception in wholes, but I want to make a tile and Islamic tile from the Islamic tradition with my 7th and 8th graders using a little bit of geometry and then create the tile and fire in the calm. And just different things that I've done. I can't do multiculturalism 100% of the time because I do have to hit the basics like color theory and things like that so cause' it's suspected at me as part of our district curriculum but whenever I can I create an opportunity to make sure we get that in.</p>
<p>13. What techniques would you use to handle with multiculturalism problems that may arise in your classroom?</p>	<p>The kinds of multicultural problems that arise in my classroom two kinds I think. One is when students don't understand one another. Another is when I don't feel I've enough information to teach accurately and authentic about culture. So I'm gonna answer these two question spritely. I had a student who was from the Middle East and he was in 6th grade and he probably the one in the first student to be from the Middle East in the sixth grade in the school. One of the Hispanic kids, who didn't know anything about him, didn't know anything about his culture said is that a terrorist name?? His name was Yousuf and I said absolutely not... It doesn't mean that he's a terrorist if he comes from the Middle East. It just means that his name means Joseph which your name mean Jose... So you have something in common right there in your name</p>

	<p>just because you see something in the news you can't just go around assuming that everybody is one way. You need to learn about people is individuals and make individual judgments. So I try my best to be an active listener in my classroom and pay attention to students talk and get all it immediately, don't let it fester. The other thing is me not knowing enough to teach...me not being confident in my knowledge enough to share with students because I don't want to have just a surface, idea about culture when I teach about it. I want to be able to help my students see into the culture a little bit more. So I try my best to learn about culture that I think is important for my kids to know. For me, my next two things that I want to work in are Japanese culture because we have students here from Japan, China, and Korea. I kind to began to learn more about Eastern cultures. And also I'm really focused on trying to learn more about the Middle East at this point in time.</p>
<p>14. What was the most challenging of multicultural problems you've encountered and how did you handle them?</p>	<p>I think when students reach middle school, they become more aware of themselves as groups of people and not just individuals that's just natural progression of child development is that in the beginning when they're little they think about themselves and then as they reach those middle age, they become more aware themselves as part of a group and that's when a lot talk about race comes up. They'll say to one another you're racist. So I'm always ready to step in and help them clarify number one what does the term mean. Number two what was the term you were talking about so we can decide is this something that was actually racist and is this something we need to do about it. Because they don't really know, they just learning. That's probably the most frequent thing that I have to deal with.</p> <p>I'm trying to think of something that was the most challenging, I think talking about race is hard for Americans because we don't talk very seriously, we joke about it. It because I think we're afraid too. The kids are kind of probing around the edges of race and trying to figure out what it means and how does it, how do they fit into the idea of race, and what race are they, and how should treat people from another races. I think because I'm naturally bossy, I was preparing to handle the</p>

	<p>situation when it comes up and always you can think could have said that a little differently, could I've been a clear, could I've been said it more quickly, but I do have a situation in mind know. This was a couple years ago, Mary Stokrocki came to my class and she did a little study with 7th and 8th class that I had at different schools and because the study, she had the students draw themselves dancing and one girl who was African- American color herself with I've what are called multicultural markers that has variety skin tones and multicultural crayons, so we have a variety of skin tones always and she colored herself with a marker and she thought she looked too dark and she thought that boys wouldn't like her if she looked too dark. And so we opened up a whole conversation about skin color, race, and about beauty, desirability in the classroom that last about three different classes. We just asked the kids were working we would just talk and I just did it with the Socratic method you know what is your questions, how do you feel about that, is that really a proper way to say that, is that going to hurt somebody's feelings if you say it that way.</p>
<p>Were you prepared to handle this situation?</p>	
<p>Would you have handled this situation any differently?</p>	
<p>15. Describe your thoughts about multicultural students in your classroom?</p>	<p>I love them. I love having kids from all different cultures in my classroom. I need to tell you something probably not a very nice thing to say, but I used to teach at the school that was all white and I asked to leave so I can come here. Because I want to be in a multicultural classroom. It was the school that I was at, was very high income, dominantly white, the student getting very high score, I was bored. I just need the flavor; the variety is the spice of life for me. I need to be in a low-income school, a high needs school, and I love being around people</p>

	like me.
16. What do you think is wrong with multicultural education today?	I think the hardest thing is to help students and I'm thinking at college level and for some students at elementary level, I think the hardest thing is for students to lose their preconceptions, lose their stereotypes. If you can help them work through stereotypes to see people as people that just happen to have different ways of being in the world, I think that's probably the hardest things to do cause I think that still even though multicultural education has been around since forever, since the sixties, I think a lot of people still teach the surface, they still teach the celebrations festivals and foods, and they don't have enough understanding of the... well I'm sure you're familiar with the iceberg analogy and a lot of people are still above the waterline when it comes to multicultural education and they either have been thought or they've never experienced what it's like to be under the waterline in the deep part a culture. I think that's probably persisted problem that we've had in multicultural education for a very long time.

Table 4. Teacher C interview

APPENDIX H
TEACHER D INTERVIEW

Questions	Answer
<p>1. What is your philosophy of education?</p>	<p>My philosophy is that all students can learn. I also believe that we are basically educating students to be, you know, successful not just in school but outside of the school. So I have this broad philosophy that we need to educate the whole child. And that's changed over the time of teaching.</p>
<p>2. Describe your philosophy regarding multiculturalism.</p>	<p>I really think that, I've had the unique opportunity just this year to go to different schools in the valley, from like high schools, elementaries, middle schools, and I've been looking at the demographics that I see in the classrooms and it's very diverse. And I think it is important, that we're teaching, that the content we're teaching is also diverse to mirror that of our students. And I think right now we're seeing a lot of problems in society because they are not used to like diversity. It feels like we're trying...we need to go back and really bring those things back into the classroom. Oh might, some schools might not have a real diverse curriculum, but the arts have always been really diverse. So it's easy with that because we're already teaching about that. So that's why I think in the future the arts are gonna become really really important, and like teaching people to be more like global and more understanding towards other cultures.</p>
<p>3. What is your knowledge of and experience with standards-based education?</p>	<p>I feel like within the last two years, maybe I'd say two and a half to three years, we've changed the way that we've been grading. And so with the standards based grading, it's very specific to what they need to know, which can be good. I think it's great because it does give people a guide. But sometimes with our content we can kind of at least go outside that guide, and really get...dive in more.</p> <p>But sometimes it can be with art confining a little bit. But it really depends, if we're asking about standards based grading I'm thinking of. That's a hard question for me to answer.</p> <p>But when I think about like curriculum that like districts give, I think that it's good we are following some kind of standard but I also think we also need to make sure that we're being able to go above that if we need</p>

	<p>to.</p> <p>I think that a lot of teachers aren't given the training to really understand those standards, so that they can master them themselves. I think teachers need more time to really master those. And make units instead of them just like, okay here you go, "two weeks later you gotta to deliver this". It's a lot of work, so I think that would be good for training new teachers.</p> <p>So far in the art world if I can go back to that. We do standard based grading, and the problem with art, they don't have the art standards in there. So it is a problem. If they're gonna put the art standards in there, then it's not an issue. But right now we're kinda like they're not where they should be with that.</p>
<p>4. When did you first become interested in teaching?</p>	<p>I think I always like my art teachers. So I wasn't, when I was younger... I'd just like 'Oh I wanna be an artist' but didn't know what I wanted to do with it. And I knew I was always kind of like telling my siblings what to do. So I think that that kind of like... I would always like design things and always like come up with these cool like projects. So when I was in college, I had a roommate who was in education and I really liked what she was doing. So she had a big influence on me. And I started to thinking about it. I'm like I know it would be like a really neat career to be in the art room, and then give back. I thought about it and I wanted to go back and live in my hometown, which I totally didn't move back.</p> <p>But... It is... I guess I just always loved the art room I thought.</p> <p>Somebody asked me what did you always like, and I always liked being in the art room. So I think that I'm still in the art room.</p>
<p>5. Tell me what you think multicultural education is.</p>	<p>I think multicultural education is when you're learning about diversity and you're learning about different cultures than just the one that you're in. And you're really pushing the boundaries of understanding it yourself, but also being respectful of those cultures. I see a lot of teachers kind of like teach about the culture, but then they sometimes are not being respectful of the cultures. So that's always a fine line, so I always say do your research. And that's always like... I even like before I teach something I really like try to learn about it. I don't want to like</p>

	<p>offend that culture or represent it in a wrong way. The reason why is that I'm Native American and I always saw teachers do things that I didn't think were right. And so now I always really research it and just try to get the facts. And the more you read into it, you'll find like maybe it's not always appropriate to replicate some of their artwork but it's okay to teach about it, and make it like meaningful to each of the kids, in their own way with their own experience.</p>
<p>6. How do you implement multicultural education in your classroom?</p>	<p>My students, I kind of use their backgrounds. Because most of my students are Hispanic and I like to use their culture a lot because it makes them feel empowered. Because a lot of times sadly in the rest of the school day they're not allowed to really use their own culture. So I do a lot of stuff of what they're interested in. But I always try to have a lot of other artists from different cultures.</p> <p>The one easiest way is finding videos on YouTube. And even if it's just a small clip, it will give them such a diverse scope of how many different artists there are and different things that they basically do.</p> <p>Because you're always the one teacher up there talking. It's...they're not going to get that diversity. And with the internet there are so many amazing things that you can look up different people and different styles and talk about something. And</p> <p>I kind of start with the basics like I start with the prehistoric and work my way back down. It's just being an art teacher, you get a lot of freedom to kind of guide your class. And that's what I love about it.</p>
<p>7. Why do you think that art teachers should have multicultural Education?</p>	<p>Because it just reflects like it's in the rest of the classrooms now. You have students from all different places around the world, and it's becoming more and more diverse. If they don't catch on board with that; then they might not be able to have that edge when they're teaching art where they're making students aware about other cultures.</p> <p>I also am concerned that a lot of schools are not jumping on board just in general.</p> <p>If you go to a school that maybe is for example, predominately white,</p>

	<p>they are not exposed to a lot of cultures. So it is really important that if you worked at that school that you're exposing them. So if they do go into a diverse situation, they are not completely like freaked out or. Even my own students they're mostly Hispanic. I do think it's important, because in the future, they're gonna have to know about other cultures to be successful. To kind of understand and be aware they're out there and to create more global perspective than just what they think they see every day.</p>
<p>8. Describe your experience(s) of teaching multicultural students.</p>	<p>I work in west Phoenix I told you and it's mostly Hispanic but we have like students who are also refugees like from Somalia. We have students who are from tiny places I have never even heard of. Every year we get more and more students and the campus becomes more diverse. We also have students who I feel live in a very kind of multicultural area. I feel that this is my fourth year in a more diverse school because the one before it was predominantly white. And so it's neat to see the differences.</p> <p>And I feel like sadly, the biggest difference was the amount of support the school got. I am in a lower income area as well and I can see the financial support is like... And also just... that sense of community is much more at a need than my other school that was in the suburbs. So sometimes that can also be a big challenge for you as a teacher, because you're trying to educate the kids that you have. And you're trying to not... And you kind of realize you don't have all these resources that you once had and the support of the community. And so we're kind of at a unique situation where we're trying to bring in the community more.</p> <p>Because we're realizing we need their help, whether it be like parents or businesses. But there's not a lot of businesses around there that want to support the school because they're probably struggling as well. And so it is a tough situation where I'm at but I also feel like the kids really appreciate everything you do for them. Most of them, they know if you're a teacher who's there for them. Because they know there's not a lot of teachers what some of them may not want to be there, or they don't give them a lot of time. So if you try, these kids some of them are</p>

	<p>really loyal to you because they know you're there for them. That's been one of the positives. And I have had some really students who are very tough. They've been through some tough things and they would not always behave the best, but then they come back and they like remember you. So you feel I did impact these people's lives even if it's small. Hopefully that will answer some of the questions...</p>
What are some of the most significant things you learned?	
What did you effective or not?	
Do they have different learning styles?	<p>Every school is different. But at my school because of the challenges they face, I do see a difference in the way I have had to teach. First of all, at my other school the biggest class I had was 34 students and now at my new school I have about 43 students. And sometimes I've had like 46 in the room. So you're not always able to reach those different learners. So the way I teach has to be very clear very straight forward. Very constantly give steps those directions.</p> <p>It's really made me use cooperative learning, because I have a lot of English learners and they don't know what I'm saying, so I use their peers. And then like some kids just don't learn well with just the instructor telling them what to do.</p> <p>And I pair kids up and I have learned that is the best way and I think about it, that's their social group. And I've changed the way I teach completely so yes.</p> <p>I would say for that one of the most significant things, especially with middle school – and just I've seen it across the board - pairing them up, sharing, have them repeat it to their partner, grouping, all that stuff. that's my best advice if you have ever that challenge with middle school. Group them together with their peers.</p>
9. Describe the	I actually have a degree in multicultural education and like bilingual

<p>training you have received in multicultural education.</p>	<p>education. I did it through NAU. I basically learned about the way people... their different dialects to like what makes these learners successful. I've done a lot of trainings with like my district as well as like before that... To kind of use... sort of nonverbal, a lot of visuals, doing that kind of stuff.</p> <p>So being multicultural education I think that I always try to think about how somebody who isn't like the mainstream culture, when they're looking at something, how would they feel, what would be a way to reach all learners, especially in our diverse world. The thing when I think about multicultural education, there's two ways that I see. I see the art part of it but then I also see sort this other piece where I think now in society we have to talk about race more. I work in a middle school and the kids are very exploratory about words. So I've been talking to my colleagues a lot. I now think... I don't think that the learning will end, I think I need to learn more. And especially how to have those deeper conversations with students.</p>
<p>10. What should multicultural education training for teachers be like?</p>	<p>I think I kind of lead into it. I think now I'm seeing a lot of students who aren't exposed to a lot of cultures struggle with other types of races. And I think that I would like for all teachers to have that conversation with themselves. And we also looked at a lot of data. I've had a unique situation to be kind of a leader in my school. And I've been reading a lot of information that most teachers are white and have middle class values, and it conflicts with students who don't have those values. And so we're seeing a lot of that. I see it on my own campus to be frank. I see these teachers don't know how to relate to Hispanic students. Because they're kind of like 'This is it. You know this is how I do things. This is the way it is. I'm up at the front of class and you have to listen. "But that doesn't necessarily work sometimes with those types of kids. Because they don't... they kind of... kind of... just feel... you feel the tension. So I think that now I have been feeling that all teachers should be trained within that area, that maybe they need to like diversify the way they teach. And it's really hard, especially when you have older teachers and they're just like, "This is the way it's gonna be. I don't</p>

	<p>want to change,” and it’s going to be a real struggle. But now that our campuses are becoming more and more diverse, they’re gonna have to either make that change or they’re just gonna have in my situation that I am seeing is the students are very like, “I’m not going to listen to you.”</p> <p>It causes a lot of problems on campus. Relationships. Building relationships through educating the teachers about diversity in the schools.</p>
<p>11. What experience have you had with students from culturally diverse backgrounds?</p>	<p>I know I told you a group on and that half of me Native American Navajo and so I've had that experience I feel that's been a big part of me even when I went to my undergraduate, I kind went out there and talk to students who are you don't know them and see their experiences but I've also been able to teach more I guess I'd say like a predominately white school, but had few students just that were like multiracial or Hispanic or somewhere Native American. Now I'm completely at school predominantly Hispanic but also we've some Native Americans, and black students. So I feel like now I'm in a very divers much more diverse situation that I was before when I first started teaching so I feel like I've had cervical range of different types of students I think that's been helpful like being in art especially in the public school system to see the differences between the types of schools and the needs that each community has and what they expected to their students.</p>
<p>12. What opportunities have you had to bring multicultural education into your classroom?</p>	<p>I think that's pretty easy because I'm an art teacher and I can take art from all over the world and using and apply it and it always fun to kind be like this is what this culture does, I can take my own culture and bring it into the classroom. I feel teaching the art is so much easier but maybe if I can find just one subject and might be really tough for me to bring those in and figure out some way but for me it's been easy and helpful.</p>
<p>13. What techniques would you use to handle with multiculturalism problems that may</p>	<p>I think the number one thing is as teacher you've set the tone that you know you set the expectations like we are going to be respectful and you explain what our respect is. Because a lot of people might assume that the students like if you hear those respectful and you know how to behave or you're going to know what that mean. I come realize that it doesn't matter you need to always explain what those boundaries are</p>

<p>arise in your classroom?</p>	<p>cause some students don't know they don't know what...they're exposed to at home what they think might be okay but as long as you say hey we're gonna talk about this and I want you to know like this is you're welcome to not like something I'd tell them that you know but it's not welcome to be rude about it or putting somebody down or some culture. With that I really don't have any problems, you might get questions, but you should be honest and open about it and kids will be very receptive. I feel like it's good too because with art you can really push the limit with the kids and see what kind of questions they've and get better at it and do that more with them.</p>
<p>14. What was the most challenging of multicultural problems you've encountered and how did you handle them?</p>	<p>I think some of the more challenging things can be sometimes when you're talking about race. It is hard because sometimes you don't want to like a find anyone or you want bring it up so you always have to be the adult and be like okay what is this situation. So when we're talking about race that always a tough conversation for me sometimes to still have in middle school. One of the things I've been have a conversation about it that the kids like to use it... the n-word recently because they used that in slang and they calling each other that and they think it's okay because they hear it and songs in stuff like that. So I've had some really good conversations with them about why it's not okay to use that word and the consequences of using it. And sometimes I don't think they make that connection on the bigger level and so today I had to do training with them. So sometimes that can be really tough because you think that they may know and when you having be that person do it you're like okay. I do know I have black kids in there and I don't want them to feel like offended if you bring it up at the same time while they probably hear it too from their friends and they think it's okay if they don't like it. So I kind had really prioritize like this is important I need to bring it up. So we're having you know a lot of issues it seems like arise and I think because I teach middle school. On the art side of it when I'm talking about like cultures and stuff sometimes I see art teachers use cultures wrongly in their classroom to teach them and I just see it in general like for example, the one I see it a lot is they use Native American like the</p>

	<p>Totem Pole and stuff, but if you research Totem Pole they're very sacred, they don't like them being like replicated. So I think they're not doing the full research behind what the meaning is and maybe they shouldn't be making those things. And I still see people trying to do them and I'm like they don't research what those are really for and the meaning behind them or else they probably wouldn't be making them. So it's really interesting, I think just tell people to do your research to make sure you know and maybe talk to some one from that culture or go to their website...There's tons of websites out there with information.</p>
<p>Were you prepared to handle this situation?</p>	<p>With the race one I think that you know we tell students don't use these words, but what if you continue your outside of your classroom to hear them using the n-words or some other slander... no I don't think I was. As you think you tell these kids know by then but I'm teaching sort of west Phoenix probably you go outside of school and hear that word, they think it's okay. It's really hard battle and I never thought... It has to be like training them in that and now maybe more aware about the things they think are okay and educating them that's not okay that they can lose opportunities at the use that word or if they don't understand what they're saying when they use words to words that are really degrading. On the cultural art side, I think I'm more prepared to handle those because I know how I feel when people try to represent my culture and they do it in degrading way.</p>
<p>Would you have handled this situation any differently?</p>	<p>I'm gonna start doing with the race thing really thing that I want to do is community circles because the students want to talk about race. And if you don't talk about it with them, they gonna come up with sometimes not the best judgment.</p>
<p>15. Describe your thoughts about multicultural students in your classroom?</p>	<p>It's been fun. I also feel that they bring when we do artwork, they put their culture into their artwork like weather, words, things they're very familiar with. And they make me much more aware of what I don't know. You know I'm not at their age level, I don't live in that neighborhood but I feel like because I'm with them I'll get back experiences.</p>

<p>16. What do you think is wrong with multicultural education today?</p>	<p>I think one of the biggest things like I don't think a lot of other teachers are getting any multicultural education if they do one class and the problem is that a lot of students who aren't in diverse schools are having difficulty relating to other types of students who are different from them. So we seeing that play out in only in schools but in society and I feel like the U.S. if you turn to the news, you see racism playing out and I just think if we talk more about different cultures and that was in the core curriculum we also have to teach teachers about deficit thinking they may have cause they're more use their values and most teachers are predominantly white and used middle class values versus all these other cultures are used totally different values that are differ from them and so we're kind of seeing those school system set up for white middle class values not for students who are from different backgrounds and diverse.</p>
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Table 5. Teacher D interview

APPENDIX I
TEACHER E INTERVIEW

Questions	Answer
<p>1. What is your philosophy of education?</p>	<p>Art education would be independence, very kind of how to step by step, but then with a mixture of group work, collaborations such as murals. Lots of different materials that they use, clay, painting, drawing, charcoal. Basically having fun. Having them be interested in something that they really like and then that helps them grow and appreciate art more.</p>
<p>2. Describe your philosophy regarding multiculturalism.</p>	<p>As far as teaching it, I try to do a lot of multicultural lessons especially with my older kids, like junior high kids, seventh and eighth grade. Just because they seem to enjoy it a little more than the younger kids. The younger kids really like learning about Vincent Van Gogh and Monet and Picasso. But the older kids, I don't know why they really like...we did a lesson on a banyan trees...in India.</p> <p>And they really liked that... learning about that. I'm going to do a soap carving project with sixth graders, where we're gonna talk about Mexican art and like the jade carvings they did. I think it's because in sixth grade they're learning about...I know they're learning about Egypt. And what else are they learning about? Egypt I know that. I try to tie it into their curriculum as well.</p>
<p>3. What is your knowledge of and experience with standards-based education?</p>	<p>I hate them, I really don't like them. Especially the new ones that just came out. Like I am so confused at what they really are. They're not specific very...just confusing...it doesn't help me create lessons, it doesn't help me, but then it's like just not helpful. So I haven't really looked at them. So my e experience is I don't really use them. I just find really good lessons that from the beginning to the end, I know that they're learning vocabulary, history, they're learning motor skills and things like that.</p>
<p>4. When did you first become interested in teaching?</p>	<p>In college, I was a graphic design major. Didn't really like it because it was very strict and lots of rules and that. I didn't like that so I decided I wanted to become a teacher instead</p>

<p>5. Tell me what you think multicultural education is.</p>	<p>I'm not an expert on multicultural education, so as far as what I think it is. I would say just having the students experience a lot of different cultures throughout the year, not just the western European that they're used to and see a lot. Multicultural education is not only experiencing the art, but it would be fun to experience the foods, and have the music playing in the background ...Just a whole sensory of events.</p>
<p>6. How do you implement multicultural education in your classroom?</p>	<p>Through my lessons. I have like what I was saying I have many different lessons of multicultural projects. Like with the third graders we just got done with an aboriginal dot project where they dotted the whole project, instead of using the brush like in the normal you know kind of regular way. Just trying to...very hands on when it comes to multicultural...</p>
<p>7. Why do you think that art teachers should have multicultural Education?</p>	<p>I don't see why not. So kids can experience what they like and maybe what they don't like as much, but just an overall they should be worldly and they should know just different cultures and not just their little bubble.</p>
<p>8. Describe your experience(s) of teaching multicultural students.</p>	<p>I teach in mostly a Hispanic school where I would say at least 50% are Hispanic, and about maybe 30% are white, and then we have some African-Americans, Indian students, and Muslim students. So the majority is Hispanic, but we do have, it's not just white students whatever. I do experience, I do try to honor that and respect by giving them different projects that they can relate to.</p>
<p>What are some of the most significant things you learned?</p>	<p>I have a Muslim family that goes to our school. They're really nice. And the mom was like you know in our religion, we aren't really allowed to make art, and... she was like but I don't want our kids to be...I don't want them to feel left out so just go for it. And like Zahid is one of my students. He's like the best artists. He is so good at art...and I don't know how to...I mean the mom is totally fine with letting him do art. I mean I know he's probably not doing art at home, but he's a really talented student and that's one thing I definitely learned.</p>
<p>What did you</p>	<p>I just think that you know being open...being art...having an open</p>

effective or not?	mind. Letting the kids explore on their own really and just helping...guiding them.
Do they have different learning styles?	Definitely, some kids are really good at the step by step, where I have a packet for them. And it's like step 1 do this. And the other kids who are really into art, they don't want that. They want to figure it out on their own. They want to do kind of their way but they will do it right. Other kids I just have them copying their friends stuff just because, a lot of the younger kids, second grade do that. But definitely different learning styles... Sometimes I have them get up and dance if they're too hyper or wiggly and that helps. At my school it's a traditional school, they're used to a lot of instruction write at you. At my school there are no special needs kids, you have to test to get in and if you're grades are behind, you go to a different school basically.
9. Describe the training you have received in multicultural education.	Training would be just talking with other art teachers about lessons in multicultural art and the classes I've taken at ASU, I don't feel like I'm completely trained in that department.
10. What should multicultural education training for teachers be like?	That's a good question. See I don't know because it's not all about just projects, it's about knowing the cultures, I'm not exactly sure what it would look like.
11. What experience have you had with students from culturally diverse backgrounds?	Like what I was saying with my Muslim family. With the Hispanic kids, they're really proud of their family from Mexico. I try to do a lot of the Dia de los Muertos stuff. They really like that. They tell me you know in their house they have their own set up for that...So just kind of what like the students like and what their family is so they can learn more.
12. What opportunities have you had to bring multicultural	Opportunities would just mostly be, just trying my best to have different lessons that involve the multicultural education. I haven't really had any artists come in and talk about it. That would be interesting. That would be fun to do. So in the future maybe something like that.

education into your classroom?	
13. What techniques would you use to handle with multiculturalism problems that may arise in your classroom?	<p>My students are really good when it comes to respecting each other. If something did happen, you know simply talk to them, you give them a warning. If it happens again, they go to this room it's called the LRC room. It's like a little time out for them. But I never really had a problem with anything like that which is I'm lucky.</p> <p>I'm in one of the greatest schools when it comes to behavior and learning.</p>
14. What was the most challenging of multicultural problems you've encountered and how did you handle them?	<p>See again, like I never had a problem when it came to that. So I can't really answer that because I have never handled a situation like that. Just in the beginning of school, I always.... we do a lot of respect kind of exercises...Respecting each other. I mean they're really great kids. They're smart. They know to respect each other.</p>
Were you prepared to handle this situation?	
Would you have handled this situation any differently?	
15. Describe your thoughts about multicultural students in your classroom?	<p>I mean I think it's great. There's nothing wrong with it. It's good. It's good to have, it's good to experience. I've learned a lot. It just brings a lot of more creativeness and more respect with each student...with each other. They learn about each other in art because there is just so much communication. It's great.</p>
16. What do you think is wrong	<p>There is a lot of stereotyping. And I'm not really sure. See, again that's I'm lucky because it's really great in my classroom, because a lot of my</p>

with multicultural education today?	students do know how to speak two languages and they're teaching me things. So there's nothing wrong with multicultural.
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Table 6. Teacher E Interview

APPENDIX J
TEACHER F INTERVIEW

Questions	Answer
1. What is your philosophy of education?	I believe that students especially in this level who are just trying to be exposed to anything that they can, and just for them to see like the beauty in the world, and then what they can actually make for it. So really mostly just the experience of it, because its middle school, the first time of getting into art.
2. Describe your philosophy regarding multiculturalism.	I try to incorporate every different culture that I can, depending on the lesson, and then I put them on a rotation, so we're not always looking at the same style or the same type or only one thing.
3. What is your knowledge of and experience with standards-based education?	Well, you have to use the standards for every lesson. But it just changed them. Going from the old ones to the new ones are very similar, I couldn't tell you from the top of my head, however, you have to use them to write every lesson.
4. When did you first become interested in teaching?	When I was an undergrad, probably about two years in, I didn't know I wanted to be a teacher until I decided I wanted to do art.
5. Tell me what you think multicultural education is.	I think multicultural education is when you are incorporating different cultures into the lessons. And It doesn't necessarily have to be the main focus, but definitely incorporating more than just skimming the surface, history, getting all of the details in there.
6. How do you implement multicultural education in your classroom?	In my classroom, every project that I do we use a different culture or artist from whatever culture to focus on, so I'm using it every project every day.
7. Why do you think that art teachers should have multicultural	I think that art teachers should have multicultural education, because without it you're just going to be studying one type of art or one person, and the kids umm won't be exposed to different things.

Education?	
8. Describe your experience(s) of teaching multicultural students.	So my school is pretty diverse so I have quite a few different cultures in my classroom. I don't teach them any differently, it's the same across all of them. The learning styles doesn't depend on the culture, it depends on the student. Really just needing to know learning styles in general, but it doesn't matter about the student I found. I mean about the culture of the student, it's just the student in general.
What are some of the most significant things you learned?	I don't think there is really anything significant besides the fact that you just have to understand the student and where they come from, and then you teach to that.
What did you effective or not?	
Do they have different learning styles?	
9. Describe the training you have received in multicultural education.	In my undergrad and in my master's degree I took classes on multicultural education. But Honestly they are the same as any other educational class, you are just looking at the student. It doesn't really matter where they come from. It's what...how that student learns and what they want to learn about.
10. What should multicultural education training for teachers be like?	I think it should incorporate different ideas about lessons, so about maybe if someone doesn't know how to incorporate a multicultural lesson, how to do that, and then maybe it might be different, my school is different than other ones, but if you had a school where it was completely different, maybe the majority of the school is one culture and then there's only some of another. Then how do you incorporate that, and make them feel okay during the lesson, or included or something that they are actually interested in.
11. What experience have you had with students from culturally	Like I said there's a lot of different backgrounds at this school. We have all different, students that speak all different languages at home. English is their second language. So I don't know what else to say besides, I have had a lot of them and they are just kids.

diverse backgrounds?	
12. What opportunities have you had to bring multicultural education into your classroom?	Every lesson that I do I focus on a culture or a time period or something like that which is very easy to do with art. So that students are exposed to different things. Because yes they are learning about that in history or social studies class, however, they are not actually experiencing making something or seeing it from their perspective.
13. What techniques would you use to handle with multiculturalism problems that may arise in your classroom?	Behavioral problems are behavioral problems. I haven't really had any problems with that. Like I said, my school is a lot different. So the kids don't really have a lot of problems. I haven't really had anything with the lessons either, because I try to change them out every time. So if they're learning something new. So maybe they don't like one thing and they don't really want to do it, well there is another project that's coming and they can learn about something else. So really just looking at the situation and seeing what needs to change or what can you change for next time if you know you will have students like that again.
14. What was the most challenging of multicultural problems you've encountered and how did you handle them?	I have worked at a school before where most of the population was Hispanic. And that's where they can kind of like gang up on each other or not want to do things, or they speak in their native language and you don't know their language. That kind of thing. But that's really just behavioral problems, and you handle it like you would any other problem, or they go on suspension or whatever, depending on the severity.
Were you prepared to handle this situation?	Yes, its classroom management
Would you have handled this situation any differently?	No.

<p>15. Describe your thoughts about multicultural students in your classroom?</p>	<p>I think it's good to have different cultures in the classroom because they can share different things. And a lot of the students here that I've had in my classroom, or have now, maybe they didn't grow up here ...they grew up in another country and they come here. And they have a lot of valuable insight to talk about when we're talking about different artworks or discussing different things. They have different thoughts about things because they have had different experiences.</p>
<p>16. What do you think is wrong with multicultural education today?</p>	<p>I think that a lot of teachers maybe don't use it or they don't focus on it enough in their lessons or in their classroom. But I also think there is a time and a place for how much you should focus on, and when you should and the choice is up to the teacher or the class subject.</p>

Table 7. Teacher F interview

APPENDIX K
COLOR CODING

COLOR & CODE KEY AND DEFINITIONS:

Pink: Teachers' personal opinion.

Yellow: Ideas about teaching multiculturalism.

Orange: Examples.

Blue: Personal information.

Non-functional.

Questions	Teacher A	Teacher B	Teacher C	Teacher D	Teacher E	Teacher F
<p>1. What is your philosophy of education?</p>	<p>I think every child has a right to education. They have a right to learning how to read and write. And also have a right to learn about art and music.</p>	<p>That depends on what grade level for me, and what you know if it's an English class or a math class. I can tell you what my philosophy is for an art class. Short and sweet. Education is an integral part of the education system. It should teach student's that art is a valuable experience culturally, worldly,</p>	<p>My philosophy of education is that I want my kids to be creative independent thinkers, and I also want them to be global citizens. So that's kind of two different things, but I think it's important. I think they're both important.</p>	<p>I have to say that my philosophy is that all students can learn. I also believe that we are basically educating students to be, you know, successful not just in school but outside of the school. So I have this broad philosophy that we need to educate the whole child. And that's changed over the time of teaching.</p>	<p>Art education would be independence, very kind of how to step by step, but then with a mixture of you know group work, collaborations such as murals. What else? Lots of different materials that they use, clay, painting, drawing, charcoal.</p>	<p>I believe that students especially in this level who are just trying to be exposed to anything that they can, and just for them to see like the beauty in the world, and then what they can actually make for it. So really mostly just the experience of it, because its middle school, the first time of getting into art.</p>

		<p>socially, and it's where we can teach students to be creative, which we don't do enough of anymore. And to be able to talk whether positively or constructively negatively, about how to improve on something that they have created. I think it's also a way to explore, just like we're doing with the totem poles now, cultural diversities .</p> <p>I believe that art education also builds character. And that's my philosophy on art education.</p>			<p>Basically having fun. Having them be interested in something that they really like and then that helps them grow and appreciate art more. I could always go back to that.</p>	
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		<p>I'm really big into regardless of what you teach, it needs to be character based. We don't talk enough anymore in our country about respect, and the respect of others, the beliefs of others, the socioeconomic beliefs of others, the religious beliefs, the personal beliefs, the family beliefs, the natural-mother nature beliefs and all that other stuff.. So that's my philosophy about art education.</p>				
<p>2. Describe your philosophy regarding</p>	<p>In America, multiculturalism is really what</p>	<p>We need to teach respect. We need to learn how to go</p>	<p>Multiculturalism is something that I integrate into my teaching</p>	<p>I really think that, I've had the unique opportunity just this year to go to</p>	<p>As far as teaching it, I try to do a lot of multicultural lessons</p>	<p>I try to incorporate every different culture that I can,</p>

<p>g multicult uralism.</p>	<p>happened after people started coming to North America.</p> <p>I think that multiculturalism can't be helped. It is the only right way to be in the United States, and now in the whole world. The world is changing. People are changing countries because of war, and because of illness, and uh, that all has to be thought of and it has to be honored.</p>	<p>to a sunrise dance and what the proper protocol there is on the reservation. We need to learn to be able to as educators, find a student who we think is struggling and figure out is it culturally language based. Or is it just a student that might have some special needs that were never addressed. What is it and get to the bottom of that. And we as educators have to do so much more about it. And we don't do enough to teach educators about that too either</p>	<p>at all levels. And, it's like breathing for me because it's so important. That I want all my kids to have an experience, not only with the cultures that they experience in the classroom, but also outside with the wider world.</p>	<p>different schools in the valley, from like high schools, elementaries middle schools, and I've been looking at the demographics that I see in the classrooms and it's very diverse. And I think it is important, that we're teaching, that the content we're teaching is also diverse to mirror that of our students. And I think right now we're seeing a lot of I guess problems in society because they are not used to like diversity. It feels like we're trying...we need to go back and really bring those things back into the classroom. Oh might, some schools might not have a real diverse curriculum, but the arts have always been really diverse. So it's easy with that because we're already</p>	<p>especially with my older kids, like junior high kids, seventh and eighth grade. Just because they seem to enjoy it a little more than the younger kids. The younger kids really like learning about Vincent Van Gogh and Monet and Picasso. But the older kids, I don't know why they really like... like we did a lesson on a banyan trees...in India.</p> <p>And they really liked that.. learning about that. I'm going to do a soap carving project with sixth graders, where we're gonna talk about Mexican</p>	<p>depending on the lesson, and then I put them on a rotation, so we're not always looking at the same style or the same type or only one thing.</p>
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	<p>in my opinion. I've learned that because my father is military and we've traveled all over the world. And people and ... things like that... that you experience ... When you go to France, you need to learn the language there. You do not say, why don't you teach or why don't you have it in English. No. It needs to be in French. When I go to Mexico I want to learn how to speak Spanish. I don't... And I think we have created</p>		<p>teaching about that. So that's why I think in the future the arts are gonna become really really important, and like teaching people to be more like global and more understanding towards other cultures.</p>	<p>art and like the jade carvings they did. I think it's because in sixth grade they're learning about... I know they're learning about Egypt. And what else are they learning about? Egypt I know that. I try to tie it into their curriculum as well.</p>	
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		<p>this where...w e're not..... regarding the United States is a culturally diverse commodit y and we only teach English. It's English here. If you go to another foreign country... Does that make sense? Okay. So I think we need to talk more about that. We need to respect more about that. I gave the kids Valentine's today. And a couple of them were like this is their first Valentine. One of them is from Israel. Gall said, yesterday I gave it to her. She</p>				
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		<p>said I have never had a Valentine Ms and she will probably go home tonight and research it. So, and I think things like that are important, and they would be important if I go somewhere else. What is Day of the Dead? What is in the Mexican culture Dia de los Muertos? What is it? I think that tells us about who we are. I may not always have to believe it but I need to respect it.</p>				
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APPENDIX L
IRB APPROVAL



EXEMPTION GRANTED

Bernard Young
Art, School of
480/965-3341
BERNARD.YOUNG@asu.edu

Dear Bernard Young:

On 2/3/2016 the ASU IRB reviewed the following protocol:

Type of Review:	Initial Study
Title:	Cultural Diversity and Implications for the U.S.
Investigator:	Bernard Young
IRB ID:	STUDY00003797
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	<ul style="list-style-type: none">• Teacher Interview Questions.pdf, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);• Mawadah District Permission Form.pdf, Category: Recruitment Materials;• Mawadah Masrya Protocol.docx, Category: IRB Protocol;• Mawadah Teacher Consent Form.pdf, Category: Consent Form;

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (2) Tests, surveys, interviews, or observation on 2/3/2016.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

Sincerely,