

The CSEA National Policy

and

Supporting Perspectives for Practice Guidelines

Editor:
Rita L. Irwin

French Translation:
Francine Bourget-Gagnon
in collaboration with the Canadian Conference of the Arts

Boucherville, Québec 1997

CS EA Canadian Society for Education through Art
SC Société Canadienne de l'Éducation par l'Art

Copyright © 1997
Canadian Society for Education through Art

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or any information storage and retrieval system, without acknowledgement of the source. Request must be directed to:

CSEA National Office
675 Samuel-de-Champlain
Boucherville, Quebec, J4B 6C4

To purchase or inquire about this and other CSEA material, please contact:

Louise Fillon
CSEA National Office
675 Samuel-de-Champlain
Boucherville, Quebec, J4B 6C4

514-655-2435
514-655-4379 fax

Layout and design: Pierre Caritey

Canadian Cataloguing in Publication Data

Irwin Rita L., 1955-
The CSEA national policy and supporting perspectives for practice guidelines.

Text in English and French with French text on inverted pages.

Title on added t.p.: Politique Nationale de la SCÉA et orientations des perspectives de mise en application.

ISBN 0-9682347-1-2

1. Art-Study and teaching—Canada. I. Irwin, Rita Louise, 1955- II. Canadian Society for Education through Art. III. Title: Politique nationale de la SCÉA et orientation des perspectives de mise en application.
N365.C2C72 1997 707'.1'071 C97-910774.1E

Published by the Canadian Society for Education through Art.
Printed and bound in Canada by The Aylmer Express Ltd., Aylmer, Ontario.

TABLE OF CONTENTS

Introduction	4
The National Policy	5
Art as a Discipline and Art through Integration	7
Art Education for Special Needs Children	9
Art Exhibitions and Competitions	11
Assessment in Art Education	13
Commercially Prepared Art Materials and Technology	15
Curriculum Development in Art Education	17
Early Childhood Art Education Programs	19
Gender Issues in Art Education	20
Guidelines to First Nations Art Curriculum Development	22
Multiculturalism and Art Education	24
The Teaching of Art	26

INTRODUCTION

Advocacy efforts are fundamental to the success of any art or art education organization. The Canadian Society for Education through Art has always recognized the need for advocacy and to this end, followed upon the advice of many members of the organization in gaining the support of individuals from across Canada who were deeply committed to particular aspects of art education, securing them to help CSEA develop policy and supporting guidelines.

In the 1980s, Laurie Rae Baxter conducted a nation-wide study that led to the establishment of the CSEA National Policy. This policy has remained in place, unchanged, until 1996 when an additional section was added. The change in the National Policy is reflected here. The CSEA National Policy offers Canadian art educators a chance to advocate for higher standards in art education, a chance to advocate for changes in substantive content, and a chance to advocate for greater consistency of art education practices across Canada. Our National Policy is just that, OURS, and we should be using it whenever possible to fight for not only maintenance of art programs, but also for continual improvement of art programs.

The National Policy is a definitive device that helps all Canadian art educators articulate the direction art education should be taking today. However, the CSEA executive also heard from many art educators who needed more specific guidelines to help them deal with related issues, particularly as they worked with administrators, policy-makers, parents, community members, and school board trustees. As a result of this plea, ad hoc committees were developed across Canada, with each group taking upon themselves to write a supporting guideline on a particular topic. These guidelines are included in this document. It is the hope of the CSEA that these guidelines will help educators address particular issues facing art teachers in the decades to come.

The CSEA National Policy is the only policy statement of the CSEA. It supersedes all previous policies. The policies written in the 1970s were rewritten according to the results of a national survey conducted in 1992-93. They are now considered guidelines and are included in this document under the title of "Perspectives for Practice." These Perspectives for Practice guidelines are meant to assist art educators, and although they are endorsed by the CSEA, they are not considered policy.

The CSEA executive urge you to implement the National Policy and to use the Perspectives for Practice as a way to improve art education practice across Canada.

*Rita L. Irwin, Editor
Past CSEA President*

NATIONAL POLICY FOR ART EDUCATION

Art is part of the cultural heritage of every society. Many art products transcend the culture within which they were produced, and affect human beings in widely differing environments and at all social levels. Art can make an impact on a scale that is literally world wide. It is therefore a responsibility of all education agencies to recognize art education as a fundamental part of human growth and development.

In Canada, agents of education such as schools, community organizations, museums and art galleries, universities and colleges, have a responsibility to promote art education as part of a lifelong process of education. No child should be deprived of the opportunity to engage in art activity of a productive and reflective nature; no adult should be denied access to art resources and services, or to instruction where it is feasible or available.

*Canadian art educators at all levels should ensure that programs for which they are responsible cover material that is appropriate to the clientele, adequate for the stated objectives of the learning enterprise, and linked to previous experience of the learner. As the national organization representing Canadian art educators, the **Canadian Society for Education through Art** advocates a number of steps to create and maintain such art programs.*

- 1. Art programs are to include, in addition to international content, material that reflects national, regional and local interests. Art is international in scope, but has national and local characteristics as well. In a multicultural country such as Canada, care must be taken to examine national concerns that have particular relevance for specific groups or communities. Wherever possible, the point should be that, while a nation may be created by political action, mutual respect for the cultural difference within it holds the nation together. A complex national character may be developed and preserved through art forms.*
- 2. Art programs are to include a common core of experiences; making art, studying art history, engaging in critical dialogue about art. Schools and other agents directly involved with learners have the responsibility of adjusting the ration of those experiences to account for local need and situations.*

All students should have opportunities in art classes to become technically proficient in their handling of the tools and media. Students should have some opportunity to profit from the potential that art possesses for conveying and expressing ideas, emotions and personal experiences. In addition, students should know something of the circumstances in which certain artworks were created. Finally, they ought to be able to apply their own experiences and their knowledge of the art of other times and other settings in the critical appraisal of their own and the work of others.

Not all classes are alike, however. Some students may have been attracted to courses in art history, or to classes that deal with a survey of all the arts, because producing art was not required of them. Others maybe taking art solely for the experience in producing art, preparatory to a career in the commercial world. Promoting a combination of production, history, and criticism and appreciation is a general policy; some exceptions, created in response to specific needs or priorities are to be expected.

In summary, the *Canadian Society for Education through Art*:

- recommends that all visual arts programs recognize and teach from the **parent** disciplines of studio production, history, criticism, and aesthetics. Teachers **should** integrate these disciplines within visual arts classes whenever possible or appropriate in order to give greater integrity to the learning experience.
- recommends that teachers make connections between or among the visual arts and other subject areas in order to further enhance the learning experience of students. In doing so, teachers must take great care to ensure each discipline represented **is** presented with integrity through authentic disciplinary experiences.

Perspectives for Practice

ART EDUCATION FOR SPECIAL NEEDS CHILDREN

The National Policy for art education in Canada established by the *Canadian Society for Education through Art* advocates a number of ideas to create and maintain educational programs which have integrity and are accountable to their clientele. Therefore, the National Policy provides a foundation for specific guidelines designed to assist decision makers on a variety of issues. The following guideline addresses the issue of art education for special needs children.

Definition

Special needs children - those who, because of some special circumstance, might be denied equal access to education.

Guideline direction

CSEA supports the principal of universal access to arts education; where circumstances would prevent access CSEA supports the development of specific measures as required to overcome the educational barriers.

Scope

Specific programs in special arts education may be required in cases where access to the program is denied or challenged because of:

- physical disability
- emotional or physiological condition
- hearing loss or visual impairment
- learning disability
- cultural or contextual barrier
- economic deprivation.

Educational barriers

Besides conditions in the individual that might limit access, there can be institutional **barriers** to universal arts education access art is under valued, or is not offered by an institution:

- physical amenities are not present, e.g., ramps
- teachers are not trained in special arts education
- class size prevents provision of individual support
- specific special needs are not recognized or met, e.g., customized holder for paint brush.

Special importance of Arts Education for Children with Special Needs

Arts education is fundamental to all education - education through art - so those denied it are deprived of a basic set of learning skills:

- where the means of expression may be limited by a disability, art can provide an outlet,
- the ability to perceive critically, may be taught in art,
- provides children challenged by their disability, the skill to observe their environment acutely,
- the skills learned in art can work to overcome, or mitigate the effects of a disability,
- the skills learned in art, and the appreciation of art, are lifelong.

Perspectives for Practice

ART EXHIBITIONS AND COMPETITIONS

The National Policy for art education in Canada established by the *Canadian Society for Education through Art* advocates a number of steps to create and maintain educational programs which have integrity and are accountable to their clientele. Therefore, the National Policy provides a foundation for the development of specific guidelines. The following guideline addresses the issue of art competitions and exhibitions and technology.

The National Policy encourages the use of community resources as a way of complementing art classroom activities. The *Canadian Society for Education through Art* also acknowledges that art works produced by individuals may be better understood in relation to other works of art. Ideally, services provided by galleries and museums would offer students the experience of viewing exhibitions of individual or groups of artists. Experiencing exhibitions of original art is extremely important for a quality program in that it provides the student direct contact with the artist who produced the work. The *Canadian Society for Education through Art* also recognizes that many of the gallery and museum exhibitions viewed by art students are juried, meaning that a panel of judges determine the merit of each work in relation to the whole group, or the whole artistic community.

A 1992 survey of the *Canadian Society for Education through Art* members, revealed that art educators are committed to providing opportunities for all art students to experience art exhibitions. The form and function of these exhibitions may vary, but the primary intent is to discourage art competitions. Exhibitions may be conceived as any event where a collection of art work is displayed. Teachers may provide on-going exhibitions of student art within classrooms, schools, school districts, colleges, universities, and community venues. Teachers may also wish to exchange exhibitions between schools, school districts, faculties, provinces, and countries. Offering students exposure to works of art created by individuals of similar or different ages, cultures, and contexts provides a rich pedagogical resource.

Teachers at all levels of art education must decide when to limit participation in art exhibitions through a juried process. Art educators strongly believe that elementary students should not participate in art competitions, whereas, secondary students may be encouraged to participate in juried exhibitions.

Elementary age students should be encouraged to share their art work freely and voluntarily through exhibitions. In this way, active learning in a visual arts environment, may be strengthened through cooperation, dialogue, insight, and reflection. Art competitions usually conceived by an outside agency, are not concerned with these aspects of pedagogy. They are not designed for educational purposes but rather as promotional or public relations activities within a commercial milieu.

Secondary and tertiary age students should also be strongly encouraged to exhibit their art as individuals and within groups of artists. Ongoing exhibitions provide a vehicle for recognizing continuous artistic growth while instilling opportunities for critical reflection and dialogue among students.

Within the context of ongoing exhibitions at the secondary and tertiary levels, there may be limited opportunities for students to participate in juried exhibitions. These exhibitions would ideally be organized in conjunction with at least one educational agency and would have pre-set established criteria for the jury to follow. In this way, the student is assured of an educational opportunity, one in which the jurors response is shared with the participant, and thus, offers the student food for thought.

In summary, the *Canadian Society for Education through Art*:

- strongly supports art programs that provide opportunities for students to attend exhibitions of art outside of the classroom.
- opposes art competitions for elementary age students.
- strongly supports art exhibitions by elementary, secondary and tertiary art students.
- supports juried art exhibitions by secondary and tertiary art students, if the jurying process provides pre-set criteria and individualized response to participants.

Perspectives for Practice

ASSESSMENT IN ART EDUCATION

The National Policy for art education in Canada, established by the *Canadian Society for Education through Art*, advocates a number of ideas to create and maintain educational programs which have integrity and are accountable to their clientele. Therefore, the National Policy provides a foundation for the development of specific guidelines designed to assist decision makers on a variety of issues. The following guideline addresses the issue of assessment.

Definition

Assessment is the process of determining the extent to which students have met objectives outlined for them by teachers or by a school district. It should not be confused with evaluation, which is concerned with the value of an educational enterprise. Assessment of performance is usually recorded in the form of grades, which appear on a student's record. Assessment scores may be used as part of the material contributing to the evaluation of a school's performance. They are particularly useful in determining whether innovative programs should continue to be supported.

Goals

Choices in what should be assessed are made with regard to the goals of the school district, the school, or the program. In art, goals commonly supported include: development of knowledge about the subject; development of originality and independence; development of technical skills. The program of study may then be constructed so as to cover material that will allow students to move towards those goals (see also the CSEA Guideline: Curriculum development in art education).

Planning for Assessment

Teachers may plan their assessment procedures independently, or they might meet as a group to determine whether there may be assessment criteria on which they all agree, and which they might employ in common. One advantage of developing common criteria for assessment is that students who transfer from one school to another, or who move from several junior schools to one high school, are not placed in a situation of having to learn a new set of guidelines.

In planning assessment strategies, teachers may wish to consider the relative merits of records of performance, such as portfolios of work; formative records, such as sketchbooks or workbooks; written evidence of study or research, in journals, or through in-class tests. Teachers might also consider the extent to which students should be involved in the assessment process: in student selection for assessment of material that the student considers most relevant; in one-to-one discussion of completed projects.

Exchanging Ideas on Assessment

Whether or not teachers agree on the desirability of school-wide or district-wide assessment, teachers will find it profitable to exchange ideas on assessment. Since the aim in each individual case is to have a grade or index of performance that is as fair to the student as possible, accounts of successful practices ought to reach the widest possible audience.

In summary, the *Canadian Society for Education through Art*:

- recommends that formal assessment be part of art programs in Canadian schools, especially Canadian high schools.
- recommends that individual teachers develop defensible assessment procedures.
- recommends that, where individual assessment procedures are found to be similar across school districts, school districts look to formalizing those common practices in district-wide criteria.

Perspectives for Practice

COMMERCIALLY PREPARED ART MATERIALS AND TECHNOLOGY

The National Policy for art education in Canada established by the *Canadian Society for Education through Art* advocates a number of steps to create and maintain educational programs which have integrity and are accountable to their clientele. Therefore, the National Policy provides a foundation for the development of specific guidelines. The following guideline addresses the issue of commercially prepared art materials and technology.

The National Policy advocates art programs that include local, regional, provincial, national, and international interests and content. These programs should also include experiences that engage students in making art, studying art history and cultural heritage, while critically analyzing art through dialogue. Continuity within and among programs is essential where possible. Clarification is needed regarding the use of commercially prepared materials set within these guidelines and according to the 1992 *Canadian Society for Education through Art* member survey.

With the proliferation of technology and its tools, teachers are presented with a range of resources designed for classroom use. With the technological advances evident in our society, it is imperative that students acquire at least a basic understanding of the visual arts set within technology. Students need to actively use computers, video and audio equipment, photographic processes, photocopiers, laser discs, and any other processes that relate to or combine any of the above. However, as students use these tools, the same requirements found in more traditional classroom settings regarding program development, implementation, and evaluation of the productive, historical, and critical elements of art education, need to be maintained or strengthened.

The National Policy advocates that students need to study art history and the art of cultural groups. This is difficult for teachers without the use of visual aids. Many commercially prepared reproductions, slides, laser discs, books, etc. exist to assist teachers in presenting a wide variety of visual imagery. This is very important for a quality art program. However, other commercially prepared materials are often presented as art education resources, when in fact, their pedagogical value should be questioned. Perhaps the single greatest concern is with colouring book style images that are photocopied and distributed for the purposes of colouring. This activity has insignificant if any pedagogical value and should not be used within an educational setting. Other examples may include paint-by-number sets, moulds, stamps, workbooks, etc. Teachers need to critically examine commercially prepared materials for their art education content and concern for skill development and attitude enhancement.

In summary, the *Canadian Society for Education through Art* :

- strongly recommends that all art education programs include teaching and learning activities using technology such as computers, video and audio equipment, photographic processes, as well as other tools or processes that relate to or combine any of the above.
- opposes the use of commercially prepared devices which interfere with the artistic development of the individual.

Perspectives for Practice

CURRICULUM DEVELOPMENT IN ART EDUCATION

The National Policy for art education in Canada established by the *Canadian Society for Education through Art* advocates a number of steps to create and maintain educational programs which have integrity and accountability toward their clientele. Therefore, the National Policy provides a foundation for the development of specific guidelines. The following guideline addresses curriculum development in art education. It is intended to help local committees begin the process of curriculum writing for use in school districts.

Before embarking upon a local curriculum development process, curriculum writers should make themselves familiar with their provincial art curriculum guidelines and the *Canadian Society for Education through Art* policies paying particular attention to the National Policy. Though every province emphasizes different aspects of art education content, attitudes, and skills, the National Policy reflects an broad nationalist perspective that reaches beyond borders. The following may be used as a guideline when writing curricula which will in turn be used by classroom teachers as they develop quality lessons in art education. The ad hoc committee responsible for writing this *Canadian Society for Education through Art* guideline has chosen to list headings as advance organizers which curriculum writers may use in developing curriculum.

All art education curriculum development projects should attend to the following:

Philosophy

All art curriculum development activities should begin with a philosophy statement that recognizes that art education is a fundamental part of human growth and development. Art is part of the cultural heritage of every society in and through time. Therefore, every child should be provided with the opportunity to engage in art activity of a productive, expressive, and reflective nature.

Goals

It is imperative that art education curriculum development be true to the disciplines informing the visual arts and education, namely, studio art, art history, art criticism, aesthetics, art history, as well as, sociology and anthropology. Care should be taken in developing goals that address diversity, such as, class, gender, multiculturalism, and special needs.

Assessment and Evaluation

Assessment and evaluation are an integral part of curriculum development and should reflect assessment and evaluation strategies found in artistic disciplines. A range of assessment tools including self observation, observation of product and process, conferencing, self, peer, and teacher evaluation, anecdotal reports and checklists, portfolios, oral presentation, and sketchbooks are appropriate. It is critical that assessment and evaluation reflect the goals of the program.

Model

Often educators appreciate a model which serves as a visual organizer for teachers as they conceptualize the important content features of the art program. If the provincial guideline offers such a model it may be wise to use the model in curriculum development activities. If no model is given, curriculum writers may wish to develop their own model for local use. Visual models often serve as quick reminders for daily art education lesson and program planning.

Scope and Sequence

Although not every province will outline a scope and sequence chart of appropriate art education content within and among grade levels, teachers appreciate this level of guidance. In developing scope and sequence charts or outlines, several forms of continuity should be addressed. Firstly, continuity of art programs within and between grade levels should be sought and supported. Concepts should increase in sophistication to meet the developmental needs of the learner. Continuity of instruction may also be achieved by making conceptual or thematic connections between the visual arts and other subject areas at a specific grade level. Special attention should be given to recognizing how advances in technology impact on art learning outcomes.

Resources

Attention should be given to including information on local artists, galleries, and cultural centres. In addition, a curriculum guide should include a list of locally available art supplies, materials, and equipment including freely available and recyclable materials.

Sections of the curriculum guide should draw attention to a range of available art careers as well as artistic skills and content that are valuable in securing employment in industries not formally related to the visual arts.

Additional information concerning topics of relevance to art teachers may be included in appendices (such as: hazardous materials, safety, and a glossary).

Format

Consideration must be given to creating a document that is clear, concise, and well organized in order to facilitate ease of teacher use.

Planning Guides

Once a curriculum has been developed it may be very valuable to develop planning guides in order to facilitate ease of curriculum implementation.

Perspectives for Practice

EARLY CHILDHOOD ART EDUCATION PROGRAMS

The National Policy for art education in Canada established by the *Canadian Society for Education through Art* advocates a number of steps to create and maintain educational programs which have integrity and are accountable to their clientele. Therefore, the National Policy provides a foundation for specific subsequent policy initiatives. The following guideline addresses the issues of early childhood art education.

This guideline addresses the specific needs and learning styles of preschool and kindergarten-aged children and is philosophically consistent with developmentally appropriate educational practices for young children. This guideline is grounded in the belief that during the preschool and kindergarten years young children's learning occurs best through rich multi-sensory experiences, active manipulation of materials and through interactions with peers and adults. It is also grounded in the view that programs for young children are interdisciplinary, rather than subject-centred, and must provide many interconnected opportunities for children to express themselves using a variety of symbolic forms. The content of these programs must be intellectually honest, respecting the integrity of each subject discipline. Given the importance of visual expression for young children and the interconnected aspect of programming, art education is defined as a core component of early childhood classrooms. The early childhood educator takes responsibility for providing quality art education programming as part of the daily life of the classroom. Recognizing this responsibility means that as part of their preservice training, early childhood teachers must have a specialized course in visual art and art education methodology. This course should be taught by an art education specialist who can relate art content to the learning needs of young children.

The process of art-making using safe, non-toxic, legitimate art media forms the foundation of the early childhood art program. This means careful selection of media to reflect media used by adult artists, and avoiding dependency on such items as pudding, pasta, and cereal for art. Art and "craft" experiences must provide opportunities for children to explore media, engage in artistic inquiry, make meaningful choices, and develop and extend their understanding and skills.

The production component of the program is balanced and enhanced with opportunities for children to respond to and dialogue with others about art created by themselves, their peers, and adult artists. During the preschool and kindergarten years, young children are gaining knowledge of who they are in relationship to the world around them. The early childhood teacher incorporates opportunities for children to respond to diverse forms, styles, and cultural origins of visual expression, so that children may make personal connections between their own work with the ideas explored by artists and the role art plays in daily life. The teacher incorporates a variety of resources, such as practising artists, gallery visits, picture books, original art, and reproductions into the early childhood program. The implementation of both production and responsive components of the program requires teachers to facilitate children's ownership of their learning and construction of meaning while concurrently extending children's skills and knowledge.

Prepared by an ad hoc committee lead by Pat Tarr, Early Childhood Education, Faculty of Education, University of Calgary, Alberta.

Perspectives for Practice

GENDER ISSUES IN ART EDUCATION

The *Canadian Society for Education through Art*, through the National Policy, provides guidelines for educators regarding a number of significant issues. The following guideline considers gender and sexual orientation as they relate to visual arts and education.

Individual perspectives deserve recognition in the art classroom. In the making of art, teachers should ensure that students are encouraged to develop their own individual artistic expressions, and to recognize and value the diversity of others. The art educator, therefore, should recognize that gender and sexual orientation are among the factors which impact the ways in which individuals experience the world, including the making and viewing of art.

Instruction in the art classroom therefore, must encourage, not merely tolerance, but a recognition and valuing of the diversity of human experience. In recognizing that individual difference impacts our knowledge and understanding, students may then be encouraged to consider how differences in gender and sexual orientation inform art production, and considerations of art history, aesthetics, and criticism. Instruction in the art classroom, as an example, should recognize that art is, and has historically been, produced by both female and male artists. Attention must be given to the full range of art practices of both sexes. Discussions which concern art historical material should, as an example, ensure that the work of women artists is equally included and recognized. Where women have been denied legitimate access, omissions can be noted and examined within their historical contexts. Resources which identify women artists must be included as classroom references.

In the classroom, and in the selection of resource material, teachers should be sensitive to the use of language and endeavor, whenever possible and appropriate, to use and encourage gender-unspecified terms and descriptions, thereby avoiding the perpetuation of gender bias in both language and ideas.

Similarly, in encouraging students to value the multiplicity and complexity of human experience, teachers must also acknowledge that art is produced and viewed by gay men and lesbians. Again, teachers need to be sensitive to bias and stereotypes regarding lesbian and gay artists, and to recognize that not all artists have been, or are heterosexual. Depending on age, students, as an example, may be encouraged to consider biographical information about artists which could include information which might reflect diverse sexualities. Again, depending on age, students may be encouraged to examine artistic content in its relationship to matters of the artist's or viewer's sexuality, and to examine the ways in which that subjectivity may be obvious, or, conversely, not evident in the artist's work.

Teachers need also be sensitive to taken-for-granted assumptions, reinforced through language and resource material, that all artists are heterosexual, and similarly consider the use of alternate terms and references. In inviting artists to visit the classroom, or in the development of artist-in-residence programs, teachers and administrators should ensure that both male and female artists, homosexual and heterosexual, are included.

Sexism can be defined as beliefs, attitudes, and behavior which suggest that capability or worth is based on biological sex and on gender roles. In practice, the term has tended to refer to the devaluing of women's experience relative to that of men. Heterosexism is the assumption that everyone is heterosexual and is expressed in both the structure of society and in everyday social encounters which serve to elevate or enforce heterosexuality while subordinating homosexuality. Homophobia is defined as the fear of gay men and lesbians. In addition to recognizing and valuing the range of human experience and its relationship to the conception, production, and viewing of visual images, such inclusion engages the art teacher and the art classroom as active educational forces against sexism, heterosexism, and homophobia.

Perspectives for Practice

GUIDELINES FOR FIRST NATIONS CURRICULUM DEVELOPMENT

The *Canadian Society for Education through Art* recognizes that First Nations, Metis and Inuit peoples of Canada are historically unique peoples and occupy a unique and rightful place in our society today. The *Canadian Society for Education through Art* recognizes that art education programs must meet the needs of First Nations, Metis and Inuit peoples, and that changes to existing programs are also necessary for the benefit of all students.

The inclusion of First Nations, Metis and Inuit perspectives benefits all students in a pluralistic society. Cultural representation in all aspects of the school environment enables children to acquire a positive group identity. First Nations, Metis and Inuit curriculum resources foster meaningful and culturally indentifiable experiences for First Nation, Metis and Inuit students, and promote the development of positive attitudes in all students towards First Nations, Metis and Inuit peoples. This awareness of one's own culture and the cultures of others, develops positive self-concepts, enhances learning, promotes an appreciation of Canada's pluralistic society and supports universal human rights.

Canadian First Nations, Metis and Inuit students come from various cultural backgrounds and social environments including northern, rural and urban areas. Educators must understand the diversity of the social, cultural and linguistic backgrounds of First Nations, Metis and Inuit students. Educators must utilize a variety of teaching strategies in order to build upon knowledge, cultures, learning styles and strengths which First Nations, Metis and Inuit students possess. All curricula need responsive adaptations in order to be implemented effectively.

Canadian educators are responsible for integrating resources that reflect accurate and appropriate First Nations, Metis and Inuit content and perspectives. Educators have a responsibility to evaluate all resources for negative bias and to teach students to recognize such bias.

Aboriginal Elders are Valuable Community Resources

All cultures are enriched by certain valuable and unique individuals. Such individuals possess a diversity of knowledge—knowledge that, once shared, can expand students' insight beyond the perspectives of the teacher and classroom resources.

Elders from First Nations, Metis and Inuit cultures in particular possess an integral role within the revival, maintenance and preservation of Aboriginal cultures. Elder participation in support of curricular objectives develops the positive identity of Indian and Metis students and enhances self-esteem. Non-Aboriginal students acquire a heightened awareness and sensitivity that inevitably promotes anti-racist education.

Cultural Etiquette

There is a protocol used in approaching Elders for the purpose of making requests, and this varies from community to community. The District Chiefs' Office, Tribal Council Office, Band Council, or Education Committee from your own community or on a nearby reserve may be able to assist you. Prior to an Elder sharing knowledge, it is essential that you and your students complete the cycle of giving and receiving through an appropriate offering. This offering represents respect and appreciation for knowledge shared by an Elder. One must ascertain the nature of the offering prior to an Elder's visit, as traditions differ throughout Aboriginal communities. In addition, should your school division offer honoraria and/or expense reimbursement, it would be similarly appropriate to extend such considerations to a visiting Elder.

Accessing Local Resources

To initiate the process of dialogue and participation, a letter should be sent to the local Band Council requesting Elder participation and indication the role to the Elder would have within the program. The Band Council may then be able to provide the names of persons who have the recognized knowledge and skills that would meet your specific needs. It is recommended that prior consultation occur with the Elder, to share expectations for learning outcomes.

Friendship Centres across the country are active at the community level and often present cultural workshops and activities in co-operation with Elders and other recognized resource people.

Sources

Art educators are encouraged to read the curriculum guides for art education in the province of Saskatchewan which served as the starting point for this guideline.

The preceding guideline is adapted and reprinted from *Arts Education: A Curriculum Guide for Grade 5*, 1991, Saskatchewan Education. The guideline in its' entirety is the work of Saskatchewan Education. The Canadian Society for Education through Art wishes to thank Saskatchewan Education for permission to reprint their material.

Perspectives for Practice

MULTICULTURALISM AND ART EDUCATION

The National Policy for art education in Canada established by the *Canadian Society for Education through Art* sees art as part of the cultural heritage of every society. The National Policy consequently encourages "mutual respect for cultural difference" and advocates working with "representatives of other cultural groups." The following guideline addresses issues of teaching art within the culturally diverse societies that make up Canada.

Everyone's art is worthy of attention in the curriculum. A multicultural approach will consider all forms of diversity (ethnic, gender, age, class, sexual orientation, etc.). In addition to both the understanding of, and meaningful participation in, the arts, Canadian teachers and students need opportunities to enjoy the arts of many cultures and be less culture-bound in their appreciation of art.

Multiculturalism is an attitude that must pervade art curricula. Art is culture. A teacher cannot "do" multiculturalism as a unit or two about the art of exotic cultures. "Doing" Japanese Origami or Ukrainian Pysanky is not, in itself, multicultural. Rather, learning about art through themes that require looking at art across a number of cultures, by exploring common themes, is recommended. For example, cross-cultural themes such as the following can provide substance for art making, critical reflection, and art historical learning that is more substantially multicultural with examples drawn from groups different in terms of ethnicity, gender, class, age, sexual orientation, etc.:

- Learning about how art is used across cultures for continuity and stability. This could be accomplished by studying and making art to objectify and perpetuate particular cultural values, for example, religious art.
- Understanding and using art to urge change and improvement and for social reconstruction could range from graffiti to Goya. It might involve film-making and collage or it might involve traditional art media such as painting and sculpture. The challenge would be to make use of cross-cultural examples of protest art and to understand such things as why some public sculpture, that once stood for stability and supposedly enduring values, is now being toppled?
- Understanding and using art to enhance and enrich the environment suggests a focus on design and studying aspects such as decoration and embellishment in the built environment, clothing, and other cross-cultural artifacts.
- Understanding and using art to celebrate might involve looking across cultures to understand how and why the arts are used to celebrate and give meaning to key events in peoples lives. For example, students might look at art associated with birth, coming-of-age, marriage, and death. Perhaps commercial North American greeting cards could be compared with art objects used to celebrate similar events in other cultures.
- Images of art that records and tells stories could be collected from a variety of cultures. Students could use their own art to tell stories. some art forms and media particularly associated with story-telling, such as quilts, bas-relief friezes, picture books, totem poles, puppetry, tapestries and murals could be explored.

- The study and making of masks might provide one of many possible starting points from which to develop some understanding of the ritualistic and therapeutic uses of art, and of art as the expression of emotion across cultures.
- Art that confers special meaning and that is used for identity and social status can be researched cross-culturally. For example, notions of ownership, and art as cultural capital, might be explored in such diverse locations as Northwest coast aboriginal cultures and the salons of Europe. Jewelry, head-dresses, clothing, scarification, insignia, and the cultural aspects of color theory represent some additional areas of fascinating cross-cultural study that could be linked to this theme.
- The above themes do not deny the celebration of art as technical accomplishment. It will be important to continue to broaden our teaching collections to reflect a greater cultural range of accomplished work in all art media.

Art needs to be broadly defined. Definitions from anthropology and from material culture studies need to be considered. Hierarchical distinctions between art and craft, and among, or between, the art forms of different cultures are usually prejudicial and contradict the ethos of multicultural curricula. If curriculum guides and other documents embrace broad definitions then all cultures can be seen as producing "art" to both perpetuate and perhaps challenge their own cultural values and to embellish and enhance their lives.

A multicultural approach must show the unity in the diversity. That is, although the forms may differ, students need to see that all cultural groups make and use art for rather similar reasons, for example: to give a presence to the gods, for social status, for decoration, etc.

A multicultural art curriculum is not just for students who live in racially diverse communities. There is an urgent need for all Canadians to both respect diversity and find some unity in that diversity. Although examples might vary in different communities the intent should always be the same.

There is no one aesthetic standard by which all art can be judged. All groups define their own standards of worth, of good and bad. We cannot say that Western art is better than African art, etc.

Trite copying of art forms from different cultures should be discouraged in all art curricula. For example it is insulting and trivial to make total poles out of the insides of toilet rolls.

Western art, and exemplars from the Western fine arts tradition do have a place in the curriculum but students need to understand the functions and roles of the arts in Western culture in the same ways in which the arts of other cultures are studied, that is, we also need to anthropologize the West.

We need to use resource people from the cultural groups that we are studying. It is particularly important that teachers are culturally sensitive and realize that, in many cases, art and the sacred are intertwined. Not only spokespeople, but also permission from elders and others may be required in order for some art to be used in the classroom.

Perspectives for Practice

THE TEACHING OF ART

The National Policy for art education in Canada established by the *Canadian Society for Education through Art* advocates a number of steps to create and maintain educational programs which have integrity and are accountable to their clientele. Therefore, the National Policy provides a foundation for the development of specific guidelines. The following guideline addresses the issue of teaching art.

In order to achieve the level of programming outlined in the National Policy, detailed recommendations need to be made regarding the teaching of art. The following recommendations are derived from the 1992 *Canadian Society for Education through Art* member survey.

Instruction in art at the primary level should be the responsibility of the regular classroom teacher. There may be times, however, when visiting teachers or artists could provide art instruction. Although individual teachers may choose to allocate definite periods of time to instruction in art, teachers should be encouraged to provide extended periods of time for large art projects. All art teachers should know the art education guidelines or programs of study required by law to be taught in their jurisdiction. Recognizing this, careful attention should be given to instruction of visual art concepts and skills appropriate for the primary child. In order to provide adequate art instruction at this level, teachers should have a basic background knowledge in visual arts and in appropriate art education methodology. Basic art education facilities at this level should include a specialized artroom with adequate supplies and storage space, movable tables and chairs, a sink with running water, display boards, blackout curtains and other facilities for visual aids.

Instruction in art at the upper elementary level should be taught by an art specialist who may or may not be the regular classroom teacher. This is necessary if the art program is to have integrity as a discipline. Teachers will need to be concerned with theory related to history, criticism, and aesthetics while also providing expert instruction in a variety of studio activities. To determine the substantive nature of curriculum content for each grade level, teachers should follow the provincial art education guidelines. Wherever possible, at least one hour of discipline specific art instruction should be given weekly. In order to provide quality art instruction at this level, teachers should have the equivalent of a Bachelor in Fine Arts or a Bachelor of Education degree with a major in art education. Art facilities at this level should include a specialized artroom with adequate supplies and storage space, movable tables and chairs, a sink with running water, display boards, blackout curtains and other facilities for visual aids. Programs should have adequate print and non-print resources such as new technology (computers, video cameras, photographic equipment, etc.), and a variety of studio production tools.

Instruction in art at the secondary level should be taught by an art specialist who has the equivalent of a Bachelor in Fine Arts or a Bachelor of Education degree with a major in art education. Teachers should teach from the provincial and local art education guidelines while making sure that recommendations made in the National Policy are followed. In this way, authentic art content will be taught. Although local guidelines will likely prescribe the amount of time for art instruction, ideally 60 to 90 consecutive minutes should be allowed for studio production and art history. To allow for quality art instruction, class size between grades 7 and 10

should not exceed 24 people, while class size beyond grade 10 should not exceed 18 people. Art facilities at this level require a specialized art room with adequate storage space, movable tables and chairs, a sink with running water, display boards, blackout curtains and other facilities for visual aids. Materials for secondary art programs should represent a wide variety of studio projects in order to assist the student in becoming well versed in sophisticated techniques.

Teachers and their school-based administration should invite practicing artists to share and discuss their art with students. Provincially developed artist-in-residence programs should be used whenever possible in order to enhance the school program. School staff or parent-teacher organizations should also consider purchasing original works of student or professional art to hang in the school. Students need to be exposed to original art whenever possible, but art reproductions may also be considered as a reasonable alternative. School-based and district-level administrators should actively encourage art teachers to attend local, provincial and national conferences in art education in order to be kept informed of current developments in art education. Local boards of education should be strongly encouraged to appoint local supervisors or consultants of art who would assist the classroom or specialist art teacher in the organization of the art program, broadening the scope and knowledge of teachers through workshops, seminars, visits, demonstration lessons and other inservice activities.

At all levels of public school education, teachers should be granted preparation time to display art, research issues and ideas, prepare lessons, consult with artists and craftspersons, and evaluate the curriculum. In this way, the teacher will be involved in lifelong learning and ongoing professional activities necessary for the implementation of a quality art program.