

DETERMINING A NEED FOR A MODEL, YAKAMA NATION/NATIVE AMERICAN  
CURRICULUM GUIDE FOR PRIMARY-LEVEL STUDENTS USING  
VISUAL AND PERFORMING ARTS

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A Special Project  
Presented to  
Dr. Jack McPherson  
Heritage College

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In Partial Fulfillment  
of the Requirements for the Degree of  
Master of Education

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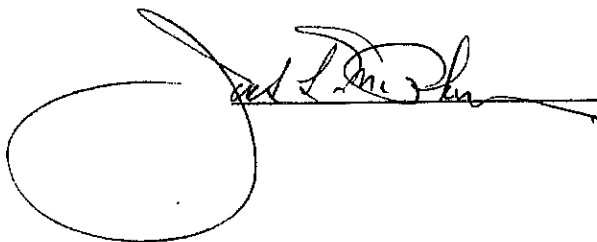
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Spring 2002

## FACULTY APPROVAL

Determining a Need for a Model Yakama Nation/Native American  
Curriculum Guide for Primary-Level Students Using  
Visual and Performing Arts.

Approved for the Faculty

 , Faculty Advisor

## ABSTRACT

The purpose of this descriptive study was to: (a) determine the need for a model Yakama Nation/Native American curriculum guide for primary-level students using visual and performing arts; and, (b) to identify components/content for a model Yakama Nation/Native American curriculum guide.

The Researcher used a descriptive study to analyze data from a self-designed survey instrument and review selected literature that supported the purpose of this study. The research was organized around the key areas of: multicultural education; the visual and performing arts and human development; the importance of the arts in primary-level instruction; artistic parallels in other academic disciplines; and, a summary.

The Researcher

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## ACKNOWLEDGEMENTS

My deepest appreciation to fellow students and to the dedicated Heritage faculty who truly live by the college mission statement.

My fondest and most loving thanks to my children: Brandon, Aileen, Kendall, Dustin, Dallin, and McHale. Your love and encouragement is my life and breath. No success can compensate for failure in the home. May I always strive to succeed as your mom first and foremost.

## CHAPTER 1

### Introduction

#### Background for the Project

Every child needs to be nurtured, embraced for who they are, and motivated to achieve at high levels. Their prior knowledge, cultural, and linguistic heritage must be integrated into the content and delivery of education. The narrow scholarship must be expanded to include all the people of our great and multicultural nation (Multi-Ethnic Think Tank, 2001, p. 1).

The above position statement by the Multi-Ethnic Think Tank (M.E.T.T.), in support of multi-cultural education, was cited in the Office of Superintendent of Public Instruction "Call to Action: Mandating an Equitable and Culturally Competent Education for All Students in Washington State". This source explained how in Washington State, students of ethnic minority and low socio-economic communities have historically been characterized by poor academic achievement. In reality, however, this characteristic has not truly reflected academic ability of these minority students. Rather this incorrect characterization has been a reflection of systematic failure, as evidenced by the Washington Assessment on Student Learning (WASL) and other assessment tools.

According to M.E.T.T. (2001) authorities:

The student assessment has not been set up to promote the academic and lifelong success of multicultural students. This unabated problem weakens underserved communities and endangers our state's ability to sustain its

prosperous high-tech based new economy, ultimately increasing the socio-economic divide between the have and have-nots. We believe that nothing short of an educational paradigm shift from a Euro-centric to a culturally inclusive pedagogy will ensure the success of all students (p. 1).

Agbo, (2001) contended that, “a culturally responsive” educator is responsible for creating possibilities for student discovery, expand learning, mutual acceptance, and recognition of cultural studies in a wider world. This authority explained that the demography of the classroom could become an advantageous arena for the teacher to provide students with a cultural experience. One way to experience another group is to understand and accept the way their minds work. Although this task has presented a significant challenge for teachers, it is the essence of cultural understanding.

#### Statement of the Problem

Primary-level school teachers and cultural specialists working located on/near the Yakama Nation Reservation have expressed the need for a Yakama Nation/Native American curriculum guide. This perceived need to develop such a guide to enhance instruction in student understanding of the Yakama Nation/Native American cultural heritage was fundamental to the present study in grades kindergarten through third grade.

Stated in the form of a question, the problem which formed the basis for the present study, could be phrased as follows: Was there a need to develop a Yakama Nation/Native American curriculum guide for use in primary-level instruction in

student learning and, if so, what components/content should be included in such a guide?

### Purpose of the Project

The purpose of this descriptive study was to: (a) determine the level of perceived need for a model Yakama Nation/Native American curriculum guide for primary-level students; and, (b) to identify possible content/components for such a guide. To accomplish this purpose, a review of current research and literature was conducted which focused on multicultural education, and the visual and performing arts in primary-level instruction and student learning. Additionally, data from a survey of teacher and cultural specialists, on/near the Yakama Nation Reservation were obtained and analyzed.

### Delimitations

The project was limited to possible influences of the visual and performing arts only on the development of a model Yakama Nation/Native American curriculum guide intended for use in primary-level student instruction (grades K-3).

Survey data were obtained from primary-level teachers and cultural specialists working in the Granger, Mt. Adams, Toppenish, Wapato, and Zillah School Districts, during the 2001-2002 school year.

The review of selected literature presented in chapter 2 was limited to research conducted primarily during the past five (5) years.

### Assumptions

For purposes of this project the following assumptions were made:

1. A need existed for a model Yakama Nation/Native American

curriculum guide for primary-level students in grade kindergarten through third grade.

2. Primary-level teachers and cultural specialists working in proximity to the Yakama Nation Reservation possessed information/insight potentially useful in the development of such a curriculum guide.

3. The visual and performing arts have proven effective in primary-level instruction and student learning.

### Hypotheses

The following hypotheses were established:

Ho.1 75% of primary-level teachers and cultural specialists surveyed would agree that a model Yakama Nation/Native American curriculum guide was needed.

Ho.2: 75% of primary-level teachers and cultural specialists surveyed would agree that visual and performing arts have been effective in primary-level learning.

Ho.3: 75% of primary-level teachers and cultural specialists surveyed would identify components/content for the model Yakama Nation/Native American curriculum guide.

### Significance of the Project

Visual and performing arts standards and progress indicators developed by the New Jersey Department of Education (2001) emphasized an education in the arts is an essential part of the academic curriculum for the achievement of human, social, and economic growth. Education of students in the disciplines of dance,

music, theater, and visual arts is critical to the success to the nation as we move into the twenty-first century. As stated in the New Jersey Standards:

Our economic well being and ability to compete and cooperate in the global marketplace require that our students learn to develop original ideas, increase their ability to solve problems, and interact in partnerships--skills inherently learned through the arts (p.12).

Specifically, The New Jersey Department of Education, visual and performing arts standard 1.5, required that all students identify the various historical, social, and cultural influences and traditions which have generated artistic accomplishments throughout the ages and which continue to shape contemporary arts. As stated in Standard 1.5:

... the history of the world is told through the arts by being able to Identify historical, social, cultural influences related to the arts. Students will have a better and more complete understanding of humankind past, present, and future, when the arts are utilized as forms of human expression (p.12).

Research conducted and data obtained and analyzed as a result of the present study may result in the development of a model curriculum guide, for Yakama Nation/Native American studies, for use in primary-level instruction and student learning. A curriculum guide of this nature would provide primary-level teachers and cultural specialists, working in proximity to the Yakama Nation Reservation, an opportunity to offer input and suggestions both as to the need and content/components for such a resource.

Development of a Yakama Nation/Native American curriculum guide would be entirely consistent with the Heritage College mission which is to provide quality, accessible, higher education to multicultural populations which have been educationally isolated. The Heritage College mission, which seeks to encourage employees and students, is dedicated to . . .

. . . creating and sustaining unique educational programs specifically tailored to the special needs of multicultural and rural or isolated constituencies.

The college community attempts to live it's motto 'knowledge brings us together' by placing great importance on the dignity and potential of each student by considering diverse, cultural, and ethnic backgrounds an asset to the educational process (Heritage College Catalogue, 2000-2001, p.3).

Finally, a model Yakama Nation/Native American curriculum guide may help to close a chronic academic gap between white, racial, and ethnic minority students.

### Procedure

For purposes of this project the following procedures were employed:

1. A review of selected literature and research was conducted.
2. A survey instrument (Appendix A) was designed to obtain data from  
primary-level teachers and cultural specialists located on/near the Yakama  
Nation Reservation.
3. Survey instruments were hand-delivered by the writer (Judy Mansfield) to all

elementary schools in the Granger, Mt. Adams, Toppenish, Wapato, and Zillah School Districts and to selected cultural specialists throughout the Yakama Nation Reservation area.

4. Survey data was collected and analyzed.
5. Based on an analysis of data, conclusions were drawn and recommendations were made.

#### Definition of Terms

Cross-sectional data: Data that is collected at one point in time.

Curriculum guide: A handbook that would be available for use by a teacher in the surveyed area as an educational resource tool.

Descriptive research: Collects data in order to test hypotheses and is also called survey research. It is concerned with assessment of attitudes, opinions, preferences, demographics, practices, and procedures.

Likert scale: An instrument that asks an individual to rank a series of statements.

Performing arts: Dance, music, and theater.

Primary-level: Grades Kindergarten through three.

Random sampling: The process of selecting a sample in such a way that all individuals in the defined population have an equal and independent chance of being selected for the sample.

Self-report method: Require individuals to respond to a series of statements or questions about themselves.



Semantic differential scale: An instrument that asks an individual to give a quantitative rating to the participant of the attitude scale on a number of bipolar adjectives.

Visual Arts: Significant examples include arts and crafts, computer art, displays, drawings and paintings, films, photography, sculpture, television, etc.

Yakama Nation: All the confederated tribes and bands included in the original treaty of the Yakama Nation.

#### Acronyms

E.A.L.R.: Essential Academic Learning Requirements as established by the Washington State Commission on Student Learning

M.A.T.: Miller Analogies Test

S.L.A.: Student Learning Activities

W.A.S.L.: Washington Assessment on Student Learning

## CHAPTER 2

### Review of Selected Literature

#### Introduction

The review of selected literature presented in chapter 2 has been organized to address the following topics: (1) multicultural education, (2) the visual and performing arts and human development, (3) the importance of primary-level instruction in the arts, and, (4) artistic parallels in other academic disciplines.

#### Multicultural Education

Yazzie (1999) has linked culture and education and has explained the importance of developing culturally relevant curricula for school children. Said Yazzie:

Education is a major embodiment of a culture's way of life, not just preparation for it. In other words, if Indigenous agriculture, jazz music, Broadway theater productions, tribal courts, and medical research are all embodiments of culture, so is schooling. It is culture that provides the tools for organizing and understanding our worlds in communicable ways (p. 84).

Although, a wide array of curricula related to American Indian cultures have been developed, most existing literature has presented information about *how to learn about* Indians rather than *how to implement* a culturally appropriate curriculum (Yazzie, 1999).

Researchers have established the need for culturally relevant curricular materials and have explained how teachers can bring about educational reform from

“inside the classroom” by developing culturally relevant curriculum focused on local Native American culture, tradition, and values (Yazzie, 1999)

Yazzie concluded that conditions for effective learning are created when the role of culture is recognized and used in “activity settings” during the cultural learning process. Said Yazzie:

Ultimately, cultural congruence is essential for learning effectively. At the heart of academic success, and regardless of the child’s ethnicity or historical background, an effective learning environment must be constructed in which the child, especially the minority child, is assisted through meaningful and culturally appropriate relationships in the internalization of the mainstream cultural values embedded in our school system (p.88).

Banks, et al., (2001) have emphasized that if teachers are to increase learning opportunities for all students, they must be knowledgeable about the social and cultural contexts of teaching and learning. Thus, teachers should become knowledgeable about the cultural backgrounds of their students and they should also acquire the skills needed to translate that knowledge into effective instruction and an enriched curriculum. These authorities stated that teaching should be culturally responsive to students from diverse racial, ethnic, cultural, and language groups.

Agbo (2001) emphasized the importance of developing self-esteem in young children through the inclusion of local Native American traditional customs and values in the school curriculum. To illustrate this point Agbo emphasized that

teachers should more fully understand American Indian lifestyles. Citing the Mohawk Indian culture as an example, Agbo explained:

The teachers should know our way of life and should appreciate that we are different in the way we do things. If they're going to stay in our community and work with us then they should know something about our tradition, customs and values. For a long time nobody has respected our own way of life and because of this our children don't want to identify themselves with our lifestyle. If teachers respect our way of life, then our children will also begin to identify themselves with our traditions and customs. It is necessary that all teachers who come here to work should know our lifestyle and should be prepared to accept, and respect the way we do things (p. 44).

Agbo further contended that all stakeholders of the school system—teachers, parents, and administrators—should be involved in the implementation of a culturally relevant curriculum. Such a curriculum would create essential linkages between the school and the community. Said Agbo:

These linkages can best be understood by what we term the “pluralization of the curriculum”. We view pluralization primarily in terms of increasing the understanding of our curriculum among numerous groups such as non-American Indian teachers, administrators, and parents in a way that we would pool all talents and resources together and allocate these talents and resources efficiently (p.45).

Lin (2000) cited a case study, which attributed success in producing high achievement among Hispanic students to several factors including Innovative

programs that addressed the students' "cultural needs that also received teacher, parent, and community support".

According to Burton (2000), it is critical that teachers should provoke imagination and critical reflection and be able to evoke situations and experiences of profound import to the youngsters they teach. Said Burton:

For only if learning is situated in compelling personal contexts will it take hold and be grounded enough to inform the emergence of new ways of knowing, thinking, and representing. Only if learning is grounded in a personal context will it have shared salience (p. 37).

Banks, et al., (2001) argued that professional development programs should help teachers understand the complex characteristics of ethnic groups within American society and the ways in which race, ethnicity, language, and social class interact to influence student behavior. Continuing education about diversity is especially important for teacher because of the increasing cultural and ethnic gap that exists between the nation's teachers and students. These authorities recommended that educators seek effective professional development by:

1. Acquiring knowledge about the histories and cultures of the diverse racial, ethnic, cultural, and language groups with the nation and within their schools.
2. Becoming acquainted with the diverse perspectives that exist within different ethnic and cultural communities (pg. 197)

Banks, et al., explained that culturally responsive instructional strategies transform information about the home and community into effective classroom

practice. Rather than rely on generalized notions of ethnic groups that can be misleading, effective teachers use knowledge of their students' culture and ethnicity as a framework for inquiry. They also use culturally responsive activities, resources, and strategies to organize and implement instruction. These researchers made the following additional observations:

In curriculum and teaching units and in textbooks, students often study historical events, concepts, and issues only or primarily from the points of view of the victor. The perspectives of the vanquished are frequently silenced, ignored, or marginalized. This kind of teaching privileges mainstream students – those who most often identify with victors or dominant groups – and causes many students of color to feel left out of the American story (p. 198).

Burton (2000) stated, “it is the teacher that “reads” development and promotes learning and creates a classroom atmosphere of trust and caring in which exploration and learning can take place”. Therefore, it is critical that teachers are knowledgeable enough about development and contemporary culture in all the arts to help each child in their classes contextualize and situate learning in the context of their own experience.

Maslow explained how individuals who have strong bonds with others are more motivated to learn after their desire to be accepted and cared for has been fulfilled. This fulfillment of the human need for belonging serves as a basis for an individual to become internally motivated to learn, develop her and his full potential, and become “self-actualized.” Rogers and Freiberg have identified

elements of caring classroom climate, and trusting relationships, these characteristics foster effective learning environments in which children develop high self-esteem and empowerment in a supportive environment (Lin, 2000).

Three of Neumann's identified elements of developing healthy cultural identities and high academic self-concepts:

1. The lived experiences of students manifested in their curriculum.
2. Cultural values that match those from the community.
3. Affirmation, maintenance, and development of primary cultural capital

while developing mainstream knowledge (Lin, pg. 109).

Neuman concludes that schools should provide all students with opportunities to participate in extracurricular and co curricular activities that develop knowledge, skills, and attitudes that increase academic achievement and foster positive interracial relationships.

### The Visual and Performing Arts and Human Development

#### Dance

Jensen (2000) cited a study, which involved third grad students who studied language arts concepts through dance activities. Through this study, it was found that students involved in dance activities boosted their Miller Analogies Test (MAT) reading scores by 13% in six months. Jensen also cited how a Winona State University documented significant gains in attention and reading after involving student in such stimulating activities as dance.

When describing how Kinesthetics also enhanced creativity, Jensen explained how students who completed the Torrence Test of Creative Thinking received higher academic scores after 20 days of music and dance instruction.

According to Hanna (2000), recent research has underscored the power of nonverbal communication, showing how it is sometimes even more compelling than verbal communication.

Hanna quoted renowned psychologist Howard Gardner as follows:

Dance is a form of kinesthetic intelligence. In essence, dance is a kind of thinking ability to solve problems through control of one's bodily motions.

Observations of choreographers at work show that they draw upon musical, visual, verbal, and interpersonal intelligences for success (p. 40).

Hanna further described how psychologist Susan Goldin-Meadow and her colleagues discovered that gestures carried the primary burden of communication for congenitally deaf children with hearing-impaired parents and who were not exposed to conventional sign language. These children could also use nonverbal means to refer to information that was spatially and temporally displaced from them.

Hanna contended that gestures offer insight into a child's thoughts, mental processes, and representations by reflecting knowledge that the child possesses but does not verbalize. Said Hanna:

With the entire body as the instrument of dance, imagine its potential to communicate beyond mere hand gestures. Our society tends to distrust the body and consider it apart from the mind; however, many scholars are now



stressing the “mentality of matter”, that is, the integration of mind and body.

One cannot dance mindlessly; indeed, dance requires many of the same faculties of the brain as verbal language (p.40).

Hanna further related how researchers have found that dance is similar to verbal language in brain conceptualization, creativity, and memory. Both dance and verbal language have vocabulary, grammar, meaning, arbitrariness, discreteness, displacement, productivity, duality of patterning, cultural transmission, ambiguity, affectivity, and a wide range in the number of potential participants in their communication process.

Hanna utilized the following characteristics of dance, a non-verbal form of communication, to demonstrate similarities in verbal communication:

1. *Space* has direction, level, amplitude, focus, grouping, and shape.
  2. *Rhythm* has tempo, duration, accent, and meter.
  3. *Effort*, or dynamics, is force, energy, tension, relaxation, and flow.
  4. *Shape* is the changing relationship of the mover to another person or object or to the space.
  5. *Locomotion* is the means of moving from place to place, including walking, running, leaping, hopping, jumping, skipping, sliding, and galloping.
  6. *Gesture* is movement that does not carry weight, such as rotation, extension, And vibration.
    1. *A phrase* is a group of movement sequences that makes a distinctive statement.
    2. *A motif* is a movement portion that can be presented in different ways
- (p. 42-43).

### Music

Kreutzer (2000) found that parental awareness of the positive effects of musical exposure has recently been sharpened by widespread media coverage of the connections between music and brain development. Music specialist Fox sifted through research to determine what types of early music experiences affect brain development. This authority identified four critical conditions for musicality and brain development, including: children must be actively engaged with the music, not just be passive listeners; musical interactions must result in some type of meaningful communication; the use of imagination-learning through play must be linked to the music; and, musical learning must come through positive interactions with other people.

Kreutzer concluded, "that the human brain is hardwired for musical communication, that alongside language-making capacity, people have the cognitive structure for perceiving, and transmitting within, a musical symbol system" (pg. 189).

Gasser, et al, (2000) supported Kreutzer's conclusion by asserting that the area in the right half of the brain interprets musical notes and passages of notes, and that this area corresponds in location to the area in the left half of the brain known to interpret written letters and words.

### Theater

Best (2000) recommended that the teaching of music and art, beginning with the youngest students and continuing thereafter, must combine direct presentational experience with immediate creative response to an art form. Best stated that

“disciplined and imaginative response to the art and music at hand, benefits no matter how initially backward the response might be.

Lewis (2000) quoted Anne Bogart, an educational innovator as follows:

“I do not look for an idealized body. I look for an actor who is willing to put who they are to the test on a daily basis. Watching a person work in the light of tremendous obstacles and seeing them turn their body and spirit into beautiful expression is powerful. For any actor to cross the stage with presence and energy is a tremendous task.” (Lewis, pg. 32)

Burton (2000) explained how teaching through dialogue presupposes a free and continuous interchange of ideas that is actively directed towards reflection, discovery, and new understanding. Teaching through dialogue also presupposes that children are acknowledged as thinkers, able to marshal their ideas and imaginations in the service of developing their own visual symbolic capacities.

Said Burton:

Teaching through dialogue not only opens children to new ways of thinking, it empowers their understanding, their sense of agency, and gives them insight into how knowledge emerges and is constructed and expressed in and through visual images (Burton, pg. 37-38).

Burton concluded that teaching and learning in the arts have become important organizers of knowledge for children. This authority stated:

... in their making (the arts) evolve as narratives, as important mechanisms of mind, in which ideas about the world and children's place within it are constructed. Different ways of encountering the world come into view, are

tested and layered and interwoven within unified wholes we call “works of art” (Burton, 2000, p. 21).

### The Importance of Primary-level Instruction in the Arts

Kreutzer (2000) has identified the preschool and early primary school years as crucial for musical development. This researcher stated:

The ages between 5 and 10 are a window of opportunity for certain kinds of cognitive growth, including musical aptitude. By this time, children are ripe for skill development. Classroom teachers and music specialists need to offer an environment that stimulates musical behavior” (p. 181).

Kreutzer’s findings underscored the importance of musical experiences in early childhood; long before formal primary music education begins. This authority contended that no special educational strategies need to be employed to instruct young children in making music, other than modeling and the uncritical encouragement of imitation.

According to Best (2001) teaching of music and art, beginning with the youngest students and continuing thereafter, must combine direct presentational experience in the specific art form with an immediate creative response to that art form by the student. This means that teachers should encourage students to exercise their creative license in responding to the art form or music at hand, no matter how initially backward their response might be.

When studying a rural Zimbabwe culture, Kreutzer observed that musical enculturation begins at birth and continues with strong encouragement to imitate family and peers. These informal learning processes are at work long before a child

attends school and is exposed to formal instruction. Kreutzer quoted the following Zimbabwe adage: "If you can talk you can sing; if you can walk you can dance".

Hodges (2001) explained that all human beings are equipped by nature to be musical although, like other skills such as athletic or intellectual skills, the underlying substrate, or potential, is likely to be normally distributed. For example, although most people fall within a general, intermediate level of musical skill, appropriate training and practice can lead to considerably higher levels of musical skill development than we currently see in the general population.

Research undertaken by Burton (2000) identified that four abilities appear in the artistic development of young children: elaboration, originality, fluency, and resistance to closure. Elaboration enables youngsters to be attentive to parts and details of their perceptions and ideas, and to explore and bring into play further information and to entertain different possibilities on an idea, problem, or experience. Originality involves seizing some of these different possibilities and re-conceiving them in fresh and new ways. Fluency engages the ability to make ideas flow, to move them forward, to sift out and interweave ideas and responses into new unities. Resistance to closure implies the ability to keep an open and independent mind, consider possibilities, and to move thinking forward into new domains of insight and understanding.

According to Jensen (2001), the arts have been essential in the "development, and enhancement of multiple neurobiological systems, including the cognition, emotional, immune, circulatory, and perceptual-motor systems" (p.14).

Jensen further identified the following nonacademic benefits that accrue to students who receive instruction in the arts:

3. The arts reach students not ordinarily reached, with methods not normally used, Which keeps tardy, truancy, and dropout rates down.
4. Students connect to one another better and experience greater camaraderie, fewer fights, and less racism and sarcasm.
5. The arts provide challenges for students at all levels, from delayed to gifted. Everyone can find their own level of performance.
6. The arts connect learners to the world of real work in which theater, music, and products appeal to a growing consumer public (p. 11).

Brown (2000) concluded that:

Educating children in the arts exposes them to subject content, qualities in experience, conceptual structuring, ways of life, depth of participation, and forms of subjective reasoning that cannot be gained through other subjects or by accidental exposure to the arts in every day life (p. 84).

### Artistic Parallels in Other Academic Disciplines

#### Science

According to Chapman (2000), there is a natural synergy between the arts and sciences in the domains of theory, methodology, and the development of practical applications, said Chapman: "the arts and sciences are like twins separated at birth, sharing chromosomal identities and shared values, sensing one another's affect, communicating nonverbally across dimensions, and seeking reconciliation" (pg. 165).

Education would benefit greatly from a re-examination of how and where artist and scientist innovators conduct experimental research and how to make available those multidimensional spaces of learning to students at much earlier stages in their cognitive development. Said Chapman: "Culture may be one of the last undiscovered territories that, when methodologically applied to the art-science continuum, can open up extraordinary sites of innovation. (p. 167). The arts are mentally represented by children in ways that call upon similar frameworks of reasoning used in the humanities and sciences (p. 84).

### Mathematics

Haroutounian (1999) contended that music has been embedded with mathematical principles (as the geometric-logarithmic chromatic scale). In analyzing the "Mozart effect", this authority explained how "spatial-temporal" reasoning is required for higher brain functions relevant to chess, mathematics, engineering, and music cognition" (p. 41).

Haroutounian continues to proposed that "exposure to music might excite the cortical firing patterns used in spatial-temporal reasoning, thereby affecting cognitive ability in tasks that share the same neural code" (p.41). This authority quoted Rauscher & Shaw, suggesting that listening to music (Mozart in particular) helped to:

... organize temporarily the cortical firing patterns for spatial-temporal processes. Simply stated, something in the process of listening to music stimulates the nerve endings in the brain resulting in an improved ability to visualize images internally (p.41).

Rauscher & Shaw further contended that preschool children who received eight months of music instruction via keyboards and singing scored significantly higher on spatial reasoning tasks than children who received computer lessons, or no lessons. In a report by Hetland, published in the Journal of Aesthetic Education, music instruction, was found to enhance high-level spatial-temporal reasoning for preschool and elementary-age children. Keyboard classes have multiplied dramatically in preschools and elementary schools in response to these studies.

### Reading

Brown (1999) explained how the arts increase vocabulary skills, critical thinking, writing skills, and appear to be exercising transfer at high order conceptual levels. Metaphors of “reading and communication”, even the “recital” in music, are commonly used in reference to the interpretation of artistic content in music, drama, literature, and dance.

Studies conducted by Jensen (2000) reported strong links between visual learning and improvement in reading and creativity. While learning to critique art, students increase their vocabulary and language skills. Drawing has also had the effect of enhancing children’s reading achievement. When reading, the child has to treat a given passage as a cognitive object, isolated from its immediate setting. Said Jensen, “Drawing forces students to visualize and plan while helping improve thinking skills and verbal skills in learning disabled children” (p. 11).

The apparent parallels between music and language have attracted the attention of many psychologists and philosophers of music; some have even gone so far as to suggest that music is a language (Perrett, 2000). In Piaget’s model of



cognitive development, the transition between the sensorimotor and preoperational stages is marked by the rise of the semiotic function, which describes the use of symbols to retain in memory the abstract images of environmental stimuli. Piaget considered musical skill to be an aide in the acquisition language development (Kreutzer, 2001).

### Summary

The review of suggested literature presented in chapter 2 supported the following research themes:

1. Teachers should become knowledgeable about cultural backgrounds of their students and should translate that knowledge into effective instruction and enriched curriculum.
2. The visual and performing arts of dance, music, and theater enhance the growth and development of young children.
3. Educating children in the arts exposes their life development in ways that cannot be gained through other subjects.
4. Instructing children in the arts can enhance their academic success in science, mathematics, and reading.

## CHAPTER 3

### Methodology And Treatment of Data

#### Introduction

This descriptive study sought to determine a need for a Yakama Nation/Native American curriculum guide for primary-level students using visual and performing arts. To accomplish this purpose, current research and literature related to multicultural education and instruction in visual and performing arts at primary-level were reviewed. Additionally, data from a survey of primary-level teacher and cultural specialists working on /near the Yakama Nation Reservation were obtained and analyzed. The investigator sought to: (a) analyze data obtained from the population surveyed; and, (b) report the results of the data analysis.

Chapter 3 contains a description of methodology used including: participants; design and development of the survey instrument; procedure; treatment of data; and, summary.

#### Methodology

The methodology employed in the present study was influenced by the special unique characteristics of the participants, instruments, design, procedure, and treatment of data, as detailed below.

#### Participants

For purposes of this study, the investigator surveyed primary-level teachers and selected cultural specialists working in the Granger, Mt. Adams, Toppenish, Wapato, and Zillah school districts during the 2001-2002 school year. From a total of 76 participants surveyed, responses were received from 40 (53%).

### Instruments

The analysis and review of related literature detailed in Chapter 2 served as a resource for developing the conceptual structure for the survey instrument used in the study (Appendix B).

For example, basic question categories included: Part 1 – determining a need for a Yakama Nation/Native American curriculum guide; Part 2 – identifying possible component/content for such a guide. Questionnaire sub-categories included: creative expression; cultural heritage; and, criticism and aesthetics. A variety of questionnaire formats were selected to elicit participant response. A semantic differential scale was used to obtain participant demographic information and respondent perceptions concerning the need for a Yakama Nation/ Native American curriculum guide. Three-tier and five-tier Likert scales were used to classify forced-choice questionnaire responses.

### Design

The present descriptive research/survey study sought to access respondent preferences concerning: the need for a Yakama Nation/Native American curriculum guide for primary-level children using visual and performing arts; and possible components/content considered essential for such a guide. A cross-sectional survey instrument (Appendix B) was used to determine the potential value of each questionnaire sub-category activity/strategy according to the experience of each survey respondent.

### Procedure

During November 2001, a letter of introduction, accompanied by "Directions for Completing the Questionnaire", and a six-page, 43-item survey instrument was hand-delivered by the researcher to teachers in grades K-3 in the Granger, Mount Adams, Toppenish, Wapato, and Zillah school districts. Surveys were also hand-delivered by the researcher to selected Yakama Nation cultural specialists. Each survey was completed anonymously.

In some cases, respondents asked the writer personally, to clarify directions regarding portions of the survey. In these instances, the writer provided clarification as needed while not identifying the respondent.

To assure maximum survey responses, the writer hand-delivered the letter of introduction (Appendix A) and survey instrument (Appendix B) to building principals who were asked to distribute the surveys. During the following thirty days, the writer personally collected completed surveys. In some cases, respondents individually mailed the survey to the writer.

### Treatment of Data

Responses used for compilation of numerical data in the present study were hand-tabulated by the writer. Open-ended questions, which would permit a free response from the subject, were hand-tabulated by the investigator and grouped by the questionnaire and functional category on a frequency (*f*) and percentage (%) basis.

The resultant data from total population responses were then reported and analyzed. These data, presented in Chapter 4, have been supplemented by narrative

analysis related to each questionnaire item. The following components were included in these analyses:

1. The total number (i.e., frequency) of responses for each questionnaire item.
2. The percentage of responses for each questionnaire item.

Responses from the survey were tallied and converted into percentages to validate/invalidate each of the following hypotheses of the study:

Ho.1 75% of primary level teachers and cultural specialists surveyed would agree that a model Yakama Nation/Native American curriculum guide would be needed.

Ho.2: 75% of primary-level teachers and cultural specialists surveyed would agree that visual and performing

Ho.3: 75% of primary level teachers and cultural specialists surveyed would identify components/content for a Yakama Nation/Native American model curriculum guide. arts have been effective in primary-level learning.

### Summary

In Chapter 3 the researcher provided an overview of the processes and procedure utilized in the conduct of the project. A description of the methodology employed included details concerning participants, survey instrument, research design, and procedures followed. Additionally, a description of how data were treated and related to the original hypotheses was included. Data validating/invalidating the hypothesis have been presented and analyzed in Chapter 4.

## CHAPTER 4

### Analysis of the Data

#### Introduction

This descriptive study sought to determine the level of perceived need for a model Yakama Nation/Native American curriculum guide for primary-level students and to identify possible content/components for such a guide.

#### Description of the Environment

The project was limited to possible influences of the visual and performing arts on the development of a model Yakama Nation/Native American curriculum guide intended for use in primary-level student instruction (grades K-3).

A questionnaire (Appendix B) was designed to invite the opinions of primary-level teachers and selected cultural specialists on/near the Yakama Nation Reservation. An analysis of data obtained from the population surveyed has been presented on the following pages.

#### Hypotheses

The following hypotheses were established:

Ho.1 75% of primary-level teachers and cultural specialists surveyed would agree that a model Yakama Nation/Native American curriculum guide was needed.

Ho.2: 75% of the primary-level teachers and cultural specialists surveyed would agree that visual and performing arts have been effective in primary-level learning.

Ho.3: 75% of the primary-level teachers and cultural specialists surveyed would provide information useful in the development of components/content for the model curriculum guide.

## Findings

From a total of 76 questionnaires delivered to the population of primary-level teachers and cultural specialists, responses were received from 40 (a 53% return), and all 40 were included in the analysis of data.

The first two questions contained in PART 1 of the survey instrument sought to identify school district and position for each respondent. As shown on Table 1, participating school districts included: Granger 4, (10%), Mr. Adams 5, (13%), Toppenish 12, (30%), Wapato 4, (10%), and Zillah 15, (37%). From among the total number of 40 respondents, 29 were primary-level teachers and 11 were cultural specialists.

Table 1. Survey Respondents by School District and Positions

	Granger	Mt. Adams	Toppenish	Wapato	Zillah	Total
Teachers	2	3	9	1	14	29
Cultural Specialists	2	2	3	3	1	11
Total	4	5	12	4	15	40

Questionnaire items three 3 through 12 in PART 1 of the survey instrument sought to identify the perceptions of practicing teachers and cultural specialists concerning the *NEED* for a Yakama Nation/Native American curriculum guide for primary-level students using visual and performing arts.

As shown in Table 2 responses to each questionnaire item were divided into three categories for teachers, cultural specialists, and abstentions. A Likert scale was used for each questionnaire item to determine the level of *NEED* as perceived by respondents. The frequency (*f*) of responses and the percentage (%) of response have been indicated for each questionnaire item.

**Table 2. Teacher and Cultural Specialists Perceptions Concerning the *NEED* for a Yakama Nation/Native American Curriculum Guide for Primary-Level Students Using Visual and Performing Arts by Frequency (*f*) and Percentage (%).**

Question #3. As an educator, do you believe you have enough knowledge and information to teach you primary-level students about the Yakama Nation people?						
Response	Teachers		Cultural Specialists		Abstain	
	<i>(f)</i>	<i>(%)</i>	<i>(f)</i>	<i>(%)</i>	<i>(f)</i>	<i>(%)</i>
Definitely yes	0	0%	6	55%	0	0%
Probably yes	1	3%	5	45%		
Uncertain	3	10%	0	0%		
Probably not	15	52%	0	0%		
Definitely not	10	35%	0	0%		
Question #4. Do you believe the students you teach should be better informed about the Yakama Nation Reservation that your school is located on/near?						
Response	Teachers		Cultural Specialists		Abstain	
	<i>(f)</i>	<i>(%)</i>	<i>(f)</i>	<i>(%)</i>	<i>(f)</i>	<i>(%)</i>
Definitely yes	8	28%	9	82%	0	0%
Probably yes	14	48%	2	18%		
Uncertain	6	21%	0	0%		
Probably not	1	3%	0	0%		
Definitely not	0	0%	0	0%		
Question # 5. Do you receive or have access to regularly published calendars/schedules of Yakama Nation cultural events and activities?						
Response	Teachers		Cultural Specialists		Abstain	
	<i>(f)</i>	<i>(%)</i>	<i>(f)</i>	<i>(%)</i>	<i>(f)</i>	<i>(%)</i>
Always	1	3%	10	91%	0	0%
Usually	3	10%	0	0%		
Sometimes	6	21%	1	9%		
Seldom	9	31%	0	0%		
Never	10	35%	0	0%		



**Table 2. (Continued) Teacher and Cultural Specialists Perceptions Concerning the *NEED* for a Yakama Nation/Native American Curriculum Guide for Primary-Level Students Using Visual and Performing Arts by Frequency (*f*) and Percentage (%).**

Question #6 To what extent are you satisfied that primary-level students in their school have satisfactory knowledge/exposure to the Yakama Nation culture?					
Response	Teachers		Cultural Specialists		Abstain
	<i>(f)</i>	<i>(%)</i>	<i>(f)</i>	<i>(%)</i>	<i>(f)</i> <i>(%)</i>
Very satisfied	0	0%	0	0%	0 0%
Satisfied	3	10 %	0	0%	
Undecided	18	62%	0	0%	
Dissatisfied	6	21%	7	64%	
Very dissatisfied	2	7%	4	36%	
Question #7. Is there a need for more information about the Yakama Nation culture?					
Response	Teachers		Cultural Specialists		Abstain
	<i>(f)</i>	<i>(%)</i>	<i>(f)</i>	<i>(%)</i>	<i>(f)</i> <i>(%)</i>
Definitely yes	6	21%	10	91%	0 0%
Probably yes	15	52%	1	9%	
Uncertain	6	21%	0	0%	
Probably not	2	7%	0	0%	
Definitely not	0	0%	0	0%	
Question #8. Do you consider visual and performing arts to be an effective learning strategy when teaching primary-level students?					
Response	Teachers		Cultural Specialists		Abstain
	<i>(f)</i>	<i>(%)</i>	<i>(f)</i>	<i>(%)</i>	<i>(f)</i> <i>(%)</i>
Always	13	45%	10	91%	1 3%
Usually	9	31%	0	0%	
Sometimes	6	21%	1	9%	
Seldom	0	0%	0	0%	
Never	0	0%	0	0%	
Question #9. How often have you used the visual and performing arts as a learning strategy when teaching primary-level students?					
Response	Teachers		Cultural Specialists		Abstain
	<i>(f)</i>	<i>(%)</i>	<i>(f)</i>	<i>(%)</i>	<i>(f)</i> <i>(%)</i>
Always	4	14%	5	46%	1 3%
Usually	3	10%	3	27%	
Sometimes	14	48%	2	18%	
Seldom	6	21%	1	9%	
Never	1	4%	0	0%	

**Table 2. (Continued) Teacher and Cultural Specialists Perceptions Concerning the *NEED* for a Yakama Nation/Native American Curriculum Guide for Primary-Level Students Using Visual and Performing Arts by Frequency (*f*) and Percentage (%).**

Question #10. At which level would you rate primary-level student interest in learning when using visual arts?					
Response	Teachers		Cultural Specialists		Abstain
	( <i>f</i> )	(%)	( <i>f</i> )	(%)	( <i>f</i> ) (%)
Very good	13	45%	7	64%	0 0%
Good	13	45%	2	18%	
Average	2	7%	2	18%	
Poor	1	3%	0	0%	
Very poor	0	0%	0	0%	
Question #11. How would you rate primary-level student interest in learning when using the performing arts?					
Response	Teachers		Cultural Specialists		Abstain
	( <i>f</i> )	(%)	( <i>f</i> )	(%)	( <i>f</i> ) (%)
Very good	14	48%	9	82%	0 0%
Good	10	35%	0	0%	
Average	5	17%	2	18%	
Poor	0	0%	0	0%	
Very poor	0	0%	0	0%	
Question #12. Your perceived need for a Yakama Nation Native American curriculum guide to assist you in teaching Native American studies to your primary-level students.					
Response	Teachers		Cultural Specialists		Abstain
	( <i>f</i> )	(%)	( <i>f</i> )	(%)	( <i>f</i> ) (%)
Definitely needed	9	31%	11	100%	0 0%
Probably needed	11	38%	0	0%	
Uncertain	8	28%	0	0%	
Probably not needed	1	4%	0	0%	
Definitely not needed	0	0%	0	0%	

For Question #3, when asked to indicate whether they believed they had enough knowledge and information to teach their primary-level students about the Yakama Nation people, responses were as follows: 87 percent of teachers indicated they “probably/definitely” did not possess enough knowledge or information, whereas, 100

percent of cultural specialists indicated they “definitely/probably” possessed enough knowledge or information.

In response to Question #4, 76 percent of the teachers and 100 percent of the cultural specialists indicated they “definitely/probably” believed their students should be better informed about the Yakama Nation reservation.

For Question #5, indicated that 67 percent of teachers surveyed “seldom/never” had access to calendars/schedules of Yakama Nation events/activities while 100 percent of the cultural specialists “always/usually” had access to calendars/schedules of the Yakama Nation.

When responding to Question #6, 28 percent of teachers and 100 percent of the cultural specialists indicated they were either “dissatisfied/very dissatisfied” with their primary-level students knowledge/exposure to the Yakama Nation culture, while 62% of teachers were undecided.

For Question #7, 73 percent of teachers and 100 percent of the cultural specialists indicated a “definite/probable” need for more information about the Yakama Nation culture.

When asked, in Question #8, to consider whether the visual and performing arts were effective learning strategies when teaching primary-level students, 45 percent of teachers and 91 percent of cultural specialists believed the visual and performing arts were an effective learning strategy.

In response to Question #9, 14 percent of teachers and 46 percent of cultural specialists “always” used visual and performing arts as a learning strategy. Forty-eight percent of teachers “sometimes” used visual and performing arts.

For Question #10, 90 percent of teachers and 82 percent of cultural specialists believed primary-level student interest in learning when using visual arts was “very good/good”.

When responding to Question #11, 83 percent of teachers and 82 percent of cultural specialists believed primary-level student interest in learning, when using performing arts, was “very good/good”.

In response to Question #12, 69 percent of teachers and 100 percent of cultural specialists perceived a “definite/probable” *NEED* for a curriculum guide to assist them in teaching Yakama Nation/Native American studies to their primary-level students.

By averaging the percentage of teacher responses (69%) with responses of cultural specialists (100%) who believed a Yakama Nation/Native American curriculum guide was “definitely/probably” needed (i.e., 84%), as shown in Question #12, Ho.1 was supported.

Similarly, one may conclude from responses to Question #8, #10, and #11, where more than three-fourths of teachers and cultural specialists placed a particularly high value on the effectiveness of visual and performing art learning strategy when teaching primary-level students, that Ho.2 was also supported.

Question #13, in PART 1 of the survey instrument, provided opportunity for respondents to add open-ended “additional comments” concerning the *NEED* for a model Yakama Nation/Native American curriculum guide for primary-level students using visual and performing arts. Responses of teachers and cultural specialists have been listed below:

Open-ended Responses--Teachers:

“With a half-day program, it would be very difficult to include more content.”

“The WASL takes precedence over everything”

“Fourth grade tests have eliminated much that used to or could be taught.”

“I can see unlimited advantages for our students from learning about the Yakama Nation.”

“I am very impressed and inspired. I agree that our Native American students are being short changed. I hope this research will be a real eye-opener for all of us.”

“I feel I need training and would like Yakama people to come into my school and model how to present cultural lessons better.”

Open-ended Responses--Cultural specialists:

“Almost always when I attend a school and intervened with students I observed the students had plenty of questions regarding Native Americans and were unaware of the local information near them.”

“Most schools in or next to the Yakama Reservation should learn more about it.”

Tables 3 through 5 contain data obtained from PART II of the survey instrument which sought to identify *components/content* for a model, Yakama Nation/Native American curriculum guide. Respondents were asked to rate (i.e., by “high value”, “some value”, or “low value) the potential value of suggested student learning activities (SLA’s) in the areas of “creative expression”, “cultural heritage”, and “criticism and aesthetics”.

As shown in Table 3, when asked to rate the potential value of eight (8) SLA's in the area of "*creative expression*", respondents (i.e., teachers and cultural specialists) indicated these activities would be of "high value" or "some value" in a Yakama Nation/Native American curriculum guide, as follows:

- a. Compare cultural/ethnic backgrounds by drawing a self-portrait – 82% of teachers and 100% of cultural specialists.
- b. Improvise a short piece of Yakama Nation/Native American music – 72% of teachers and 100% of cultural specialists.
- c. Use space, costume, and props to create a suitable environment in a scene or dance – 51% of teachers and 100% of cultural specialists.
- d. Differentiate between a "verse" in a Yakama Nation/Native American song – 76% of teachers and 90% of cultural specialists.
- e. Sing as a Yakama Nation/Native American group following a leader – 89% of teachers and 81% of cultural specialists.
- f. Create a song from a Yakama Nation/Native American poem or accompany a dance – 89% of teachers and 100% of cultural specialists.
- g. Use puppets to create characters or short scenes with a beginning, middle and end – 90% of teachers and 100% of cultural specialists.
- h. Play a Yakama Nation/Native American instrument – 86% of teachers and 82% of cultural specialists.

An analysis of data presented in Table 3 revealed that 51 to 90 percent of teachers placed "high value" or "some value" on all eight (8) SLA's, with highest value given to: use of puppets; creating a Yakama Nation/Native American song or

**Table 3. Teacher and Cultural Specialists Perceptions Concerning Components/Content for a Model Yakama Nation/Native American Curriculum Guide.**

**Section A: Creative Expression:**

**Question #1—Based on your experience as an educator and your knowledge of the local Yakama Nation/Native American community, please rate the following visual and performing arts *student learning activities (SLA's)*, in the area “*creative expression*”, as to its **POTENTIAL VALUE** in a *Yakama Nation/Native American curriculum guide*.**

<b>a. SLA—To compare cultural/ethnic backgrounds draw a self-portrait</b>						
Response	Teachers		Cultural Specialists		Abstain	
	<u>(f)</u>	<u>(%)</u>	<u>(f)</u>	<u>(%)</u>	<u>(f)</u>	<u>(%)</u>
High Value	12	41%	11	100%	0	0%
Some Value	12	41%	0	0%		
Low Value	5	18%	0	0%		
<b>b. SLA—Improvise a short piece of Yakama Nation/Native American music.</b>						
Response	Teachers		Cultural Specialists		Abstain	
	<u>(f)</u>	<u>(%)</u>	<u>(f)</u>	<u>(%)</u>	<u>(f)</u>	<u>(%)</u>
High Value	9	31%	10	91%	3	8%
Some Value	12	41%	1	9%		
Low Value	5	18%	0	0%		
<b>c. SLA—Use space, costume, and props to create a suitable environment in a scene or dance.</b>						
Response	Teachers		Cultural Specialists		Abstain	
	<u>(f)</u>	<u>(%)</u>	<u>(f)</u>	<u>(%)</u>	<u>(f)</u>	<u>(%)</u>
High Value	14	48%	10	91%	2	5%
Some Value	11	3%	1	9%		
Low Value	2	21%	0	0%		

**Table 3. (Continued) Teacher and Cultural Specialists Perceptions Concerning Components/Content for a Model Yakama Nation/Native American Curriculum Guide. Section A: Creative Expression.**

<b>d. SLA--Differentiate between a "verse" in a Yakama Nation/Native American song.</b>						
Response	Teachers		Cultural Specialists		Abstain	
	<i>(f)</i>	<i>(%)</i>	<i>(f)</i>	<i>(%)</i>	<i>(f)</i>	<i>(%)</i>
High Value	8	28%	5	45%	1	3%
Some Value	14	48%	5	45%		
Low Value	6	21%	1	10%		
<b>e. SLA--Sing as a Yakama Nation/Native American group following a song leader.</b>						
Response	Teachers		Cultural Specialists		Abstain	
	<i>(f)</i>	<i>(%)</i>	<i>(f)</i>	<i>(%)</i>	<i>(f)</i>	<i>(%)</i>
High Value	14	48%	5	45%	1	3%
Some Value	12	41%	4	36%		
Low Value	2	7%	1	9%		
<b>f. SLA--Create a song from a Yakama Nation/Native American poem or accompany a dance.</b>						
Response	Teachers		Cultural Specialists		Abstain	
	<i>(f)</i>	<i>(%)</i>	<i>(f)</i>	<i>(%)</i>	<i>(f)</i>	<i>(%)</i>
High Value	14	48%	9	82%	0	0%
Some Value	12	41%	2	18%		
Low Value	3	11%	0	0%		
<b>g. SLA--Use puppets to create characters or short scenes with a beginning, middle, and end.</b>						
Response	Teachers		Cultural Specialists		Abstain	
	<i>(f)</i>	<i>(%)</i>	<i>(f)</i>	<i>(%)</i>	<i>(f)</i>	<i>(%)</i>
High Value	17	59%	9	82%	1	3%
Some Value	9	31%	2	18%		
Low Value	2	7%	0	0%		



Table 3. (Continued) Teacher and Cultural Specialists Perceptions Concerning Components/Content for a Model, Yakama Nation/Native American Curriculum Guide. Section A: Creative Expression.

h. SLA—Play a Yakama Nation/Native American instrument.						
Response	Teachers		Cultural Specialists		Abstain	
	<i>(f)</i>	<i>(%)</i>	<i>(f)</i>	<i>(%)</i>	<i>(f)</i>	<i>(%)</i>
High Value	14	48%	7	64%	1	3%
Some Value	11	38%	2	18%		
Low Value	3	10%	2	18%		

dance; and, comparing cultural, ethnic background by drawing a self-portrait.

Eighty-one to 100 percent of cultural specialists placed “high value” or “some value” on all eight (8) SLA’s. One hundred percent of cultural specialists placed the greatest value on: using puppets to create characters; creating a Yakama Nation/Native American song or dance; comparing cultural/ethnic background by drawing a self-portrait; and, improvising Yakama Nation/Native American music.

From data presented in Table 3, it was therefore concluded that Ho.2 and Ho.3 were supported (i.e., 75% of primary-level teachers and cultural specialists surveyed would agree that visual and performing arts have been effective in primary-level learning; and, 75% of primary-level teachers and cultural specialists surveyed identified components/content for a model Yakama Nation/Native American curriculum guide).

As shown in Table 4, when asked to rate the potential value of nine (9) SLA’s in the area of “*cultural heritage*”, respondents indicated these activities would be of “high value” or “some value” in a Yakama Nation/Native American curriculum guide, as follows:

**Table 4. Teacher and Cultural Specialists Perceptions Concerning Components/Content for a Model Yakama Nation/Native American Curriculum Guide.**

**Section B: Cultural Heritage:**

**Question #2—Based on your experience as an educator and your knowledge of the local Yakama Nation/Native American community, please rate the following visual and performing arts *student learning activities (SLA's)*, in the area “cultural heritage”, as to its **POTENTIAL VALUE** in a *Yakama Nation/Native American curriculum guide*.**

<b>a. SLA--Use rhythms of the Yakama Nation/Native American music to demonstrate different movements in dance.</b>						
Response	Teachers		Cultural Specialists		Abstain	
	<u>(n)</u>	<u>(%)</u>	<u>(n)</u>	<u>(%)</u>	<u>(n)</u>	<u>(%)</u>
High Value	14	48%	9	82%	0	0%
Some Value	14	48%	2	18%		
Low Value	1	4%	0	0%		
<b>b. SLA--Perform dances based on Yakama Nation/Native American culture.</b>						
Response	Teachers		Cultural Specialists		Abstain	
	<u>(n)</u>	<u>(%)</u>	<u>(n)</u>	<u>(%)</u>	<u>(n)</u>	<u>(%)</u>
High Value	17	59%	11	100%	0	0%
Some Value	10	34%	0	0%		
Low Value	2	7%	0	0%		
<b>c. SLA--Use dramatic activities to explore Yakama Nation/Native American life.</b>						
Response	Teachers		Cultural Specialists		Abstain	
	<u>(n)</u>	<u>(%)</u>	<u>(n)</u>	<u>(%)</u>	<u>(n)</u>	<u>(%)</u>
High Value	16	55%	11	100%	0	0%
Some Value	13	45%	0	0%		
Low Value	0	0%	0	0%		

**Table 4. (Continued) Teacher and Cultural Specialists Perceptions Concerning Components/Content for a Model, Yakama Nation/Native American Curriculum Guide. Section B: Cultural Heritage.**

<b>d. SLA--Identify the common characteristics in art works of Yakama Nation/Native American scenes.</b>					
	<u>(f)</u>	<u>(%)</u>	<u>(f)</u>	<u>(%)</u>	<u>(f)</u> <u>(%)</u>
High Value	11	38%	9	82%	1 3%
Some Value	17	59%	2	18%	
Low Value	0	0%	0	0%	
<b>e. SLA--Identify styles of Yakama Nation/Native American songs.</b>					
Response	Teachers		Cultural Specialists		Abstain
	<u>(f)</u>	<u>(%)</u>	<u>(f)</u>	<u>(%)</u>	<u>(f)</u> <u>(%)</u>
High Value	8	28%	8	73%	0 0%
Some Value	18	62%	2	18%	
Low Value	3	10%	1	9%	
<b>f. SLA--Describe the role of artist in the Yakama Nation/Native American culture.</b>					
Response	Teachers		Cultural Specialists		Abstain
	<u>(f)</u>	<u>(%)</u>	<u>(f)</u>	<u>(%)</u>	<u>(f)</u> <u>(%)</u>
High Value	9	31%	9	82%	0 0%
Some Value	18	62%	2	18%	
Low Value	2	7%	0	0%	
<b>g. SLA--Identify origins of Yakama Nation/Native American dance forms.</b>					
Response	Teachers		Cultural Specialists		Abstain
	<u>(f)</u>	<u>(%)</u>	<u>(f)</u>	<u>(%)</u>	<u>(f)</u> <u>(%)</u>
High Value	7	23%	7	64%	0 0%
Some Value	17	59%	4	36%	
Low Value	5	18%	0	0%	

**Table 4. (Continued) Teacher and Cultural Specialists Perceptions Concerning Components/Content for a Model Yakama Nation/Native American Curriculum Guide. Section B: Cultural Heritage.**

<b>h. SLA--Explain the differences between Yakama Nation/Native American legendary puppet performance and a Muppet puppet performance.</b>					
Response	Teachers		Cultural Specialists		Abstain
	<u>(f)</u>	<u>(%)</u>	<u>(f)</u>	<u>(%)</u>	<u>(f)</u> <u>(%)</u>
High Value	12	42%	7	64%	0 0%
Some Value	14	48%	4	36%	
Low Value	3	10%	0	0%	
<b>i. SLA--Identify different kinds of music characteristics of the Yakama Nation/Native American people.</b>					
Response	Teachers		Cultural Specialists		Abstain
	<u>(f)</u>	<u>(%)</u>	<u>(f)</u>	<u>(%)</u>	<u>(f)</u> <u>(%)</u>
High Value	9	31%	6	55%	0 0%
Some Value	19	65%	5	45%	
Low Value	1	4%	0	0%	

- a. Use rhythms of the Yakama Nation/Native American music to demonstrate different movements in dance – 96% of teachers and 100% of cultural specialists.
- b. Perform dances based on Yakama Nation/Native American culture – 93% of teachers and 100% of cultural specialists.
- c. Use dramatic activities to explore Yakama Nation/Native American life – 100% of teachers and 100% of cultural specialists.
- d. Identify the common characteristics in art works of Yakama Nation/Native American scenes – 97% of teachers and 100% of cultural specialists.
- e. Identify styles of Yakama Nation/Native American songs – 90% of teachers and 91% of cultural specialists.

- f. Describe the role of artist in the Yakama Nation/Native American culture – 98% of teachers and 100% of cultural specialists.
- g. Identify origins of Yakama Nation/Native American dance forms – 82% of Teachers and 100% of cultural specialists.
- h. Explain the differences between Yakama Nation/Native American legendary Puppet performance and a Muppet puppet performance – 90% teachers and 100% cultural specialists.
- i. Identify different kinds of music characteristics of the Yakama Nation/Native American people – 96% of teachers and 100% of cultural specialist.

An analysis of data presented in Table 4 revealed that 73 to 100 percent of teachers placed “high value” or “some value” on all nine (9) SLA’s, with highest value given to: use of dramatic activities; identifying art and music characteristics; dance performance; and, explanation of cultural performance. One-hundred percent of cultural specialists placed “high value” or “some value” on all nine (9) SLA’s with highest value given to: demonstration and performance of music and dance; activities in drama; identification of art, song styles, dance origins and musical characteristics of Native people; and, describing Native roles. From data presented in Table 4, it was therefore concluded that Ho.2 and Ho.3 were supported (i.e., and 75% of primary-level teachers and cultural specialists surveyed would agree that visual and performing arts have been effective in primary-level learning; and, 75% of primary-level teachers and cultural specialists surveyed identified components/content for a model Yakama Nation/Native American curriculum guide).

As shown in Table 5, when asked to rate the potential value of eight (8) SLA's In the area of "*criticism and aesthetics*", respondents (i.e., teachers and cultural specialists) indicated these activities would be of "high value" or "some value" in a Yakama Nation/Native American curriculum guide, as follows:

- a. Describe how a performance of "The Star Spangle Banner", by Francis Scott

Key makes them feel – 96% teachers and 73% of cultural specialists.

- b. Identify their favorite advertisement from printed or electronic media and

explain why they like it – 86% of teachers and 91% of cultural specialists.

- c. Explain likes and dislikes after viewing a play – 96% of teachers and 91% of

cultural specialists.

- d. Create a dance movement sequence that represents a form of nature – 93% of

teachers and 91% of cultural specialists.

- e. Explain why certain mediums and designs were used in Yakama Nation/Native

American crafts – 90% of teachers and 100% of cultural specialists.

- f. Recognize how design, spatial relationships, gender, movement, and sound

are used to create Yakama Nation/Native American arts – 86% of teachers and 100% of cultural specialists.

- g. Explain reasons individuals like or prefer certain songs – 97% of teachers and

100% of cultural specialists.

- h. Create a movement sequence for three dancers, using a Yakama Nation/Native

American theme, in which they use various arrangements of forms of

space – 87% of teachers and 100% of cultural specialists.

**Table 5. Teacher and Cultural Specialists Perceptions Concerning Components/Content for a Model Yakama Nation/Native American Curriculum Guide. Section C: Criticism and Aesthetics:**

**Question #3—Based on your experience as an educator and your knowledge of the local Yakama Nation/Native American community, please rate the following visual and performing arts *student learning activities (SLA's)*, in the area “criticism and aesthetics”, as to its **POTENTIAL VALUE** in a *Yakama Nation/Native American curriculum guide*.**

<b>a. SLA—Describe how a performance of “The Star Spangle Banner”, by Francis Scott Key makes them feel.</b>						
Response	Teachers		Cultural Specialists		Abstain	
	<u>(f)</u>	<u>(%)</u>	<u>(f)</u>	<u>(%)</u>	<u>(f)</u>	<u>(%)</u>
High Value	13	45%	3	27%	0	0%
Some Value	15	51%	5	46%		
Low Value	1	4%	3	27%		
<b>b. SLA—Identify their favorite advertisement from printed or electronic media and explain why they like it.</b>						
Response	Teachers		Cultural Specialists		Abstain	
	<u>(f)</u>	<u>(%)</u>	<u>(f)</u>	<u>(%)</u>	<u>(f)</u>	<u>(%)</u>
High Value	13	45%	2	18%	1	3%
Some Value	12	41%	8	73%		
Low Value	3	10%	1	9%		
<b>c. SLA—Explain likes and dislikes after viewing a play.</b>						
Response	Teachers		Cultural Specialists		Abstain	
	<u>(f)</u>	<u>(%)</u>	<u>(f)</u>	<u>(%)</u>	<u>(f)</u>	<u>(%)</u>
High Value	16	55%	3	26%	0	0%
Some Value	12	41%	7	65%		
Low Value	1	4%	1	9%		

**Table 5. (Continued) Teacher and Cultural Specialists Perceptions Concerning Components/Content for a Model, Yakama Nation/Native American Curriculum Guide. Section C: Criticism and Aesthetics.**

<b>d. SLA—Create a dance movement sequence that represents a form of nature.</b>						
Response	Teachers		Cultural Specialists		Abstain	
	<i>(f)</i>	<i>(%)</i>	<i>(f)</i>	<i>(%)</i>	<i>(f)</i>	<i>(%)</i>
High Value	10	34%	9	82%	0	0%
Some Value	17	59%	1	9%		
Low Value	2	7%	1	9%		
<b>e. SLA—Explain why certain mediums and designs were used in Yakama Nation/Native American crafts.</b>						
Response	Teachers		Cultural Specialists		Abstain	
	<i>(f)</i>	<i>(%)</i>	<i>(f)</i>	<i>(%)</i>	<i>(f)</i>	<i>(%)</i>
High Value	11	38%	11	100%	0	0%
Some Value	15	52%	0	0%		
Low Value	3	10%	0	0%		
<b>f. SLA—Recognize how design, spatial relationships, gender, movement, and sound are used to create Yakama Nation/Native American arts.</b>						
Response	Teachers		Cultural Specialists		Abstain	
	<i>(f)</i>	<i>(%)</i>	<i>(f)</i>	<i>(%)</i>	<i>(f)</i>	<i>(%)</i>
High Value	11	38%	11	100%	1	3%
Some Value	14	48%	0	0%		
Low Value	3	7%	0	0%		
<b>g. SLA—Explain reasons individuals like or prefer certain songs.</b>						
Response	Teachers		Cultural Specialists		Abstain	
	<i>(f)</i>	<i>(%)</i>	<i>(f)</i>	<i>(%)</i>	<i>(f)</i>	<i>(%)</i>
High Value	9	31%	8	73%	1	3%
Some Value	19	66%	3	27%		
Low Value	0	0%	0	0%		



**Table 5. (Continued) Teacher and Cultural Specialists Perceptions Concerning Components/Content for a Model Yakama Nation/Native American Curriculum Guide. Section C: Criticism and Aesthetics.**

h. SLA--Create a movement sequence for three dancers, using a Yakama Nation/Native American theme, in which they use various arrangements of forms of space.						
Response	Teachers		Cultural Specialists		Abstain	
	(f)	(%)	(f)	(%)	(f)	(%)
High Value	6	21%	10	91%	2	5%
Some Value	19	66%	1	9%		
Low Value	2	10%	0	0%		

An analysis of data presented in Table 5 revealed that 86 to 97 percent of teachers placed "high value" or "some value" on all eight (8) SLA's, with highest value given to: explanation of preferences; descriptions of song performance; creating dance forms; recognizing art relationships; and, identifying art from electronic media. Seventy-three to 100 percent of cultural specialists placed "high/some" value on all eight (8) SLA's. Cultural specialists gave 100 percent response to explanation of native crafts, and song preference; recognizing art relationships; and, creating Native dance forms. From data presented in Table 5, it was therefore concluded that Ho.2 and Ho.3 were supported (i.e., and 75% of primary-level teachers and cultural specialists surveyed would agree that visual and performing arts have been effective in primary-level learning; and, 75% of primary-level teachers and cultural specialists surveyed identified components/content for a model Yakama Nation/Native American curriculum guide).

## Summary

Chapter 4 provides a summary of responses of teachers and cultural specialists working on/near the Yakama Nation Reservation indicating: (a) the perceived **NEED** for a Yakama Nation/Native American curriculum guide for primary-level students using visual and performing arts; and, (b) perceived **COMPONENTS/CONTENT** for a model Yakama Nation/Native American curriculum guide. A narrative description and analysis of data obtained from participating respondents, as illustrated in Tables 2 through 5, supported each of three (3) hypotheses as follows:

Ho.1 75% of primary-level teachers and cultural specialists surveyed would agree that a model Yakama Nation/Native American curriculum guide was needed.

Ho.2: 75% of the primary-level teachers and cultural specialists surveyed would agree that visual and performing arts have been effective in primary-level learning.

Ho.3: 75% of the primary-level teachers and cultural specialists surveyed would provide information useful in the development of contents/components for the model curriculum guide.

## CHAPTER 5

### Summary, Conclusions, and Recommendations

#### Introduction

The purpose of this descriptive study was to: (a) determine the level of perceived need for a model Yakama Nation/Native American curriculum guide for primary-level students; and, (b) identify possible content/components for such a guide. To accomplish this purpose, a review of current research and literature related to multicultural education and, instruction in visual and performing arts in primary-level instruction and student learning was conducted. Additionally, data from a survey of teacher and cultural specialists, on/near the Yakama Nation Reservation were obtained and analyzed.

#### Summary

Additionally, data obtained from a survey (Appendix B) of forty (40) school teachers and cultural specialists working on/near the Yakama Nation Reservation were analyzed to determine their perceptions concerning:

- a. The need for a model Yakama Nation/Native American curriculum guide for primary-level students, using visual and performing arts.
- b. Components/content for a model Yakama Nation/Native American curriculum guide.

An analysis of data obtained from survey participants supported each of three (3) hypotheses which were central to the present study, as follows:

Ho.1 75% of primary-level teachers and cultural specialists surveyed agreed that a model Yakama Nation/Native American curriculum guide was needed.

Ho.2: 75% of the primary-level teachers and cultural specialists surveyed agreed that visual and performing arts have been effective in primary-level learning.

Ho.3: 75% of the primary-level teachers and cultural specialists surveyed provided information useful in the development of components/content for the model curriculum guide.

An extensive review of current literature focused on multicultural education and the visual and performing arts in primary-level instruction and student learning supported the following research themes:

1. Teachers should become knowledgeable about cultural backgrounds of their students and should translate that knowledge into effective instruction and enriched curriculum.
2. The visual and performing arts of dance, music, and theater, enhance the growth and development of young children.
3. Educating children in the arts exposes their life development in ways that cannot be gained through other subjects.
4. Instructing children in the arts can enhance their academic success in science, mathematics, and reading.

When asked to rate the potential value of suggested visual and performing arts activities in the area of "creative expression", teachers and cultural specialists

surveyed placed greatest value on: Using puppets to create characters; creating a Yakama Nation/Native American song or dance; comparing cultural/ethnic background by drawing a self-portrait; and, improvising Yakama Nation/Native American music.

In the area of “cultural heritage”, teachers and cultural specialists believed the following visual and performing art activities would be of greatest value in primary-level instruction and student learning: Use of dramatic activities; identifying art and music characteristics; dance performance; and, explanation of cultural performance.

Finally, teachers and cultural specialists agreed that the following visual and performing art activities would be of greatest value in the area of “criticism and aesthetics” when working with primary-level students: Explanation of preferences; descriptions of song performance; creating dance forms; recognizing art relationships; and, identifying art from electronic media.

### Conclusions

From an analysis of data obtained from the present study, the following conclusions were reached:

1. Primary-level teachers and cultural specialists working on/near the Yakama Nation Reservation agreed that a model Yakama Nation/Native American curriculum guide was needed.
2. Primary-level teachers and cultural specialists surveyed agreed that the visual and performing arts of dance, music, and theater are effective in primary-level learning.
3. When invited to identify curriculum components/content for inclusion in a

model curriculum guide, primary-level teachers and cultural specialists can provide important resource of information.

4. Teachers can enrich primary-level curriculum and instruction by linking them with unique cultural characteristics of the school community.

#### Recommendations

Based on the above conclusions, the following recommendations have been suggested:

1. To determine the need for a model curriculum guide related to multicultural education, local educators familiar with the unique characteristics of the school community should be surveyed.
2. To enhance the growth and development of young children, teachers should include the visual and performing arts of dance, music, and theater, in primary-level instruction.
3. To identify which student learning activities in the visual and performing arts have the greatest potential value when instructing primary-level students, local educators can provide essential resource information.
4. To enhance children's life development, learning, and appreciation of their cultural heritage, teachers should become knowledgeable about the cultural background of their students.
5. Other educators seeking to determine the need for a curriculum guide related to multicultural education, and possible components/content for such a guide, may wish to adapt the model developed for purposes of this project or, undertake further research on this subject to meet their unique needs.

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## APPENDIX A

### Survey Instrument – Letter of Introduction



# Heritage College

November 1, 2001

Dear

My name is Judy Mansfield, and I am completing my Master of Education degree in Professional Development at Heritage College.

My reason for writing is to invite your help in providing information needed to complete my Master's degree project entitled "Determining a *Need* for a Model, Yakama Nation/Native American *Curriculum Guide* for Primary-Level Students, Using Visual and Performing Arts". The purpose of my Master's project is twofold:

1. To determine the level of *perceived need* for such a curriculum guide on and near Yakama Reservation public schools.
2. To identify possible *components/content* for such a curriculum guide.

To gather necessary data from Yakama Reservation cultural specialists and primary-level teachers, I am asking your help in completing the enclosed questionnaire, which should take approximately ten minutes.

To assist you in this process, I have enclosed a self-addressed, postage paid return envelope. If you have any questions please feel free to call me at (509) 829-3783. Please be assured the information you provide will be kept confidential.

Thank you for your help. I look forward to receiving your completed questionnaire not later than November 15, 2001.

Sincerely,

Graduate Student:

College Supervisor

Judy Mansfield, Adjunct Faculty  
Heritage College  
3240 Fort Road  
Toppenish, WA 98948

Dr. Jack McPherson, Dept. of Education  
Heritage College  
3240 Fort Road  
Toppenish, WA 98948

*"Knowledge Brings Us Together"*

## APPENDIX B

### Survey Instrument

**PART I: SEEKS TO DETERMINE A NEED FOR A MODEL YAKAMA NATION/NATIVE AMERICAN CURRICULUM GUIDE FOR PRIMARY-LEVEL STUDENTS, USING VISUAL AND PERFORMING ARTS.**

**DIRECTIONS:** Indicate your preferred answer to each question with an "X", or provide the information Requested in the appropriate space.

1. Please identify your school district or other employer:

- 1.1 ☐ Granger
- 1.2 ☐ Mt. Adams
- 1.3 ☐ Toppenish
- 1.4 ☐ Wapato
- 1.5 ☐ Zillah
- 1.6 ☐ Other Employer (specify) \_\_\_\_\_

2. Please identify your current position and grade(s) taught or grade-level specialty

- | <u>Position</u>                             | <u>Grade(s)/Grade-level Specialty</u> |
|---------------------------------------------|---------------------------------------|
| 2.1 <input type="checkbox"/> Teacher        | _____                                 |
| 2.2 <input type="checkbox"/> Administrator  | _____                                 |
| 2.3 <input type="checkbox"/> Other: Specify | _____                                 |

3. As an educator, do you believe you have enough knowledge and information to teach your primary-level students about the Yakama Nation people?

- 3.1 ☐ Definitely yes
- 3.2 ☐ Probably yes
- 3.3 ☐ Uncertain
- 3.4 ☐ Probably not
- 3.5 ☐ Definitely not

4. Do you believe the students you teach should be better informed about the Yakama Nation Reservation that you school is located on/near?

- 4.1 ☐ Definitely yes
- 4.2 ☐ Probably yes
- 4.3 ☐ Uncertain
- 4.4 ☐ Probably not
- 4.5 ☐ Definitely not

5. Do you receive or have access to regularly published calendars/schedules of Yakama Nation cultural events and activities?

- 5.1 ☐ Always
- 5.2 ☐ Usually
- 5.3 ☐ Sometimes
- 5.4 ☐ Seldom
- 5.5 ☐ Never

6. To what extent are you satisfied that primary-level students in your school have satisfactory knowledge of and exposure to the Yakama Nation culture.

6.1 ☐ Very satisfied  
6.2 ☐ Satisfied  
6.3 ☐ Undecided  
6.4 ☐ Dissatisfied  
6.5 ☐ Very dissatisfied

7. Is there a need for more information about Yakama Nation culture?

7.1 ☐ Definitely yes  
7.2 ☐ Probably yes  
7.3 ☐ Undecided  
7.4 ☐ Probably not  
7.5 ☐ Definitely not

8. Do you consider visual and performing arts to be an effective learning strategy when teaching primary-level students?

8.1 ☐ Always  
8.2 ☐ Usually  
8.3 ☐ Sometimes  
8.4 ☐ Seldom  
8.5 ☐ Never

9. How often have you used the visual and performing arts as a learning strategy when teaching primary-level students?

9.1 ☐ Always  
9.2 ☐ Usually  
9.3 ☐ Sometimes  
9.4 ☐ Seldom  
9.5 ☐ Never

10. At which level would you rate primary-level student interest in learning when using the **visual arts**?

10.1 ☐ Very good  
10.2 ☐ Good  
10.3 ☐ Average  
10.4 ☐ Poor  
10.5 ☐ Very poor

11. How would you rate primary-level student interest in learning when using the **performing arts**?

11.1 ☐ Very good  
11.2 ☐ Good  
11.3 ☐ Average  
11.4 ☐ Poor  
11.5 ☐ Very poor

12. Please check the answer that best describes your perceived need for a Yakama Nation curriculum guide to assist you in teaching Native American studies to your primary-level students.

12.1 ☐ Definitely yes

12.2 ☐ Probably yes

12.3 ☐ Undecided

12.4 ☐ Probably not

12.5 ☐ Definitely not

13. Additional Comments(s), PART 1:

**PART II: SEEKS TO IDENTIFY COMPONENTS/CONTENT FOR A MODEL YAKAMA  
NATION/NATIVE AMERICAN CURRICULUM GUIDE.**

**DIRECTIONS:** Questions in PART II are presented in three sections, including, *Creative Expression, Cultural Heritage, and Criticism and Aesthetics*. Please indicate your preferred answer to each question with an "X" in the appropriate space.

**SECTION A: CREATIVE EXPRESSION** -- Students will create and/or perform to express ideas and feelings. Students will communicate through their works, revise and problem-solve, use a variety of processes, and integrate their works with other disciplines.

**QUESTION #1:** Based on your experience as an educator and your knowledge of the local Yakama Nation/Native American community, please rate the following visual and performing arts *student learning activities*, in the area "*creative expression*", as to its POTENTIAL VALUE in a Yakama Nation/Native American curriculum guide.

<u>Creative Expression Learning Activities</u>	<u>High Value</u>	<u>Some Value</u>	<u>Low Value</u>
a. To compare cultural/ethnic backgrounds draw a self-portrait.	_____	_____	_____
b. Improvise a short piece of Yakama Nation/ Native American music.	_____	_____	_____
c. Use space, costume, and props to create a suitable environment in a scene or dance.	_____	_____	_____
d. Differentiate between a "verse" in a Yakama Nation/Native American song.	_____	_____	_____
e. Sing as a Yakama Nation/Native American group following a song leader.	_____	_____	_____
f. Create a song from a Yakama Nation/Native American poem or accompany a dance.	_____	_____	_____
g. Use puppets to create characters or short scenes with a beginning, middle, and end.	_____	_____	_____
h. Play a Yakama Nation/Native American instrument.	_____	_____	_____

Additional Comment(s), PART II, Section A:



**SECTION B: CULTURAL HERITAGE** -- Students will understand the cultural contributions (social, Ethical, political, religious dimensions) or the arts, how the arts shape and are shaped by prevailing cultural and social beliefs and values. Students will recognize exemplary works from a variety of the Yakama Nation/ Native American culture and it's historical periods. The arts are the record of our diverse world cultures and provide understanding of who we are, where we have been, and possible directions for our future.

**QUESTION #2:** Based on your experience as an educator and your knowledge of the local Yakama Nation/Native American community, please rate the following visual and performing arts *student learning activities*, in the area "*cultural heritage*", as to its POTENTIAL VALUE in a Yakama Nation/Native American curriculum guide.

<u>Cultural Heritage Learning Activities</u>	<u>High Value</u>	<u>Some Value</u>	<u>Low Value</u>
a. Use rhythms of the Yakama Nation/Native American music to demonstrate different movements in dance.	_____	_____	_____
b. Perform dances based on Yakama Nation/ Native American culture.	_____	_____	_____
c. Use dramatic activities to explore Yakama Nation/Native American life	_____	_____	_____
d. Identify the common characteristics in art works of Yakama Nation/Native American scenes.	_____	_____	_____
e. Identify styles of Yakama Nation/Native American songs.	_____	_____	_____
f. Describe the role of artist in the Yakama Nation/Native American culture.	_____	_____	_____
g. Identify origins of Yakama Nation/ Native American dance forms.	_____	_____	_____
h. Explain the differences between Yakama/ Nation/Native American puppet performance and a Muppet puppet performance.	_____	_____	_____
i. Identify different kinds of music characteristics of the Yakama Nation/ Native American people	_____	_____	_____

Additional Comment(s), PART II, Section A:

**SECTION C: CRITICISM AND AESTHETICS** -- Students will reflect upon and access the characteristics and merits of art works. An understanding of how the senses are used to make artistic choices in daily life, together with an understanding of how these choices affect feelings, mood, and emotions, helps us to make judgments about the merits and meaning of work of arts. The elements, principles, and structures of art forms can be composed in ways which enrich, persuade, and influence society, either directly, through performances, original works and exhibits or indirectly, through electronic and printed media

**QUESTION #3:** Based on your experience as an educator and your knowledge of the local Yakama Nation/Native American community, please rate the following visual and performing arts *student learning activities*, in the area "*Criticism and Aesthetics*", as to its POTENTIAL VALUE in a Yakama Nation/Native American curriculum guide.

<u>Criticism and Aesthetics Learning Activities</u>	<u>High Value</u>	<u>Some Value</u>	<u>Low Value</u>
a. Describe how a performance of "The Star Spangle Banner", by Francis Scott Key, makes them feel.	_____	_____	_____
b. Identify their favorite advertisement from printed or electronic media and explain why they like it.	_____	_____	_____
c. Explain likes and dislikes after viewing a play.	_____	_____	_____
d. Create a dance movement sequence that represents a form of nature.	_____	_____	_____
e. Explain why certain mediums and designs were used in Yakama Nation/Native American culture.	_____	_____	_____
e. Recognize how design, spatial relationships, gender, movement, and sound are used to create Yakama Nation/Native American arts.	_____	_____	_____
f. Explain reasons individuals like or prefer certain songs.	_____	_____	_____
h. Create a movement sequence for three dancers, using a Yakama Nation/Native American theme, in which they use various arrangements of forms of space.	_____	_____	_____

Additional Comment(s), PART II, Section A:

DETERMINING A NEED FOR A MODEL, YAKAMA NATION/NATIVE AMERICAN  
CURRICULUM GUIDE FOR PRIMARY-LEVEL STUDENTS USING  
VISUAL AND PERFORMING ARTS

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A Special Project  
Presented to  
Dr. Jack McPherson  
Heritage College

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In Partial Fulfillment  
of the Requirements for the Degree of  
Master of Education

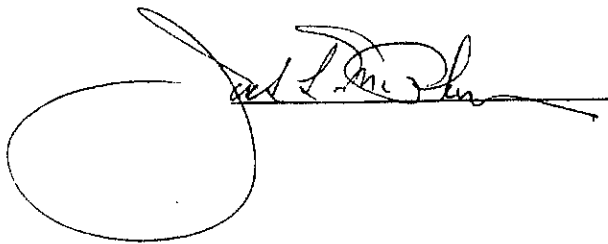
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Judy A. Mansfield  
Spring 2002

## FACULTY APPROVAL

Determining a Need for a Model Yakama Nation/Native American  
Curriculum Guide for Primary-Level Students Using  
Visual and Performing Arts.

Approved for the Faculty

 Faculty Advisor

## ABSTRACT

The purpose of this descriptive study was to: (a) determine the need for a model Yakama Nation/Native American curriculum guide for primary-level students using visual and performing arts; and, (b) to identify components/content for a model Yakama Nation/Native American curriculum guide.

The Researcher used a descriptive study to analyze data from a self-designed survey instrument and review selected literature that supported the purpose of this study. The research was organized around the key areas of: multicultural education; the visual and performing arts and human development; the importance of the arts in primary-level instruction; artistic parallels in other academic disciplines; and, a summary.

The Researcher

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Judy Mansfield, Author  
May 13, 2002, Date

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## ACKNOWLEDGEMENTS

My deepest appreciation to fellow students and to the dedicated Heritage faculty who truly live by the college mission statement.

My fondest and most loving thanks to my children: Brandon, Aileen, Kendall, Dustin, Dallin, and McHale. Your love and encouragement is my life and breath. No success can compensate for failure in the home. May I always strive to succeed as your mom first and foremost.

DETERMINING A NEED FOR A MODEL, YAKAMA NATION/NATIVE AMERICAN  
CURRICULUM GUIDE FOR PRIMARY-LEVEL STUDENTS USING  
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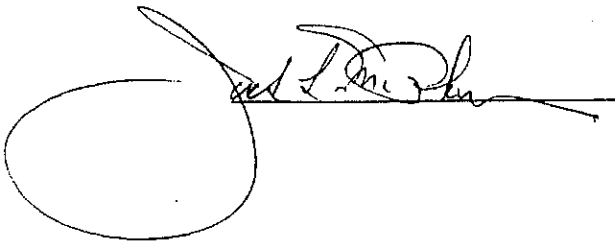
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