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The Development of Value Awareness Through Art Education

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ABSTRACT

This study looks at art education as an essential component of education and the place of values education within it. My observations in a Grade 5/6 art class within an elementary school in a working class district of Montreal attempt to identify some of the factors that contribute to value awareness. I observed children at work over a period of seven weeks, and use the data to present a picture of the ways in which art activities influence value awareness in the classroom. General discussions on some theories on values and art education initiate my study. The finding is that art activities contribute to an awareness of personal, social, cultural, aesthetic, and moral values and validate my claim that art education can be used to develop value awareness.

RÉSUMÉ

Cette étude aborde le thème de "l'education des arts" en tant que composante essentielle de l'éducation ainsi que le rôle de "l'éducation des valeurs". Des observations ont été faites dans une classe d'arts plastiques de l'élémentaire de cinquième et de sixième année d'un quartier ouvrier de Montréal. Ces observations ont permis d'identifier quelques-uns des facteurs qui contribuent à une "conscience des valeurs". J'ai observé des enfants qui travaillaient dans cette classe sur une période de sept semaines, et j'ai utilisé mes observations pour dépeindre les multiples façons dont les activités artistiques peuvent influencer la "conscience des valeurs" en classe. Je débute mon étude par une discussion générale de quelques théories de l'éducation des valeurs et des arts. Cette étude démontre que les activités artistiques contribuent à une conscience des valeurs personnelles, sociales, culturelles, esthétiques et morales, ce qui confirme mon hypothèse que "l'éducation des arts" peut aider au développement de la "conscience des valeurs".

CONTENTS

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FORWARD

The arts represent a form of thinking and a way of knowing one's self, one's society, and one's values. Of particular concern in this paper are *moral, social, personal, cultural* and *aesthetic* values. I am concerned with these areas of values due to the fact that these are the most compelling educational issues in my country, Malaysia, at this moment. At the same time, I intend to rectify a Malaysian misconception that art education is just for recreation. For many years art has been thought of as a frill or an entertaining activity that has no educational value in the school curriculum. Battling this misconception has been and still is a challenging task. The potential for improvement in the art curriculum makes the effort worthwhile.

I am also introducing an art model, "aesthetic wholeness", to generate a better understanding of the issue I am proposing. Briefly, my definition of aesthetic wholeness is the union of art components—theoretical, practical, feelings, and values that contribute to one's experience. This model is the result of my nine years of teaching art to children in public schools in Malaysia. These ideas have evolved gradually from what I have learned from children themselves, from my experience with my own art, and from the teaching experience that I shared with my colleagues.

When I began teaching art to school children in 1981, without formal teaching experience, I tended to think of children's art as a developmental stage on the way to

something more superior—adult art. My teaching was purely based on art production and realistic style. As much as possible, I expected all the children to produce a "quality" art, regardless of their ability. I usually chose the idea for the art in advance and introduced it tot he class. I also selected the materials and tools (often a carefully limited collection, allowing the children little choice). Most class time was taken up with my explanation and demonstration and with the children's making the assigned artwork. Little time was left for exploring the children's own art ideas. My practice was typical of Malaysian teachers.

However, my view, approach and expectations changed upon my graduation from a local art college in 1988. I began to see art in a broader sense. I learned to appreciate the children's playful movements, arrangements of objects, and, most importantly, to see that these were as much a part of art making as the lines or color patterns in the picture. Instead of thinking of myself as the source of knowledge about art, I began to think of myself more as a catalyst or change agent, whose primary function was to create conditions that inspired children with their own ideas for making art.

I consciously avoided an authoritarian role and instead I attempted to function as a supportive and sympathetic audience for the children and to share my own art with them, bringing my latest discoveries and enthusiasms with me into the class. I presented myself to my students not as the one who "knows everything about art," but as a fellow artist.

I have found that when children experience in art class a supportive environment that offers challenging visual experiences, children not only produce impressive, original artwork, but also learn about art in a much broader sense. They come to understand how artists work, how artists teach themselves about art, and the value of art as a way of life.

Perhaps the Ministry of Education Malaysia expects these ideas to be clarified by art teachers in Malaysia, but they have not been able to foster the model. I now see my role as a typical art teacher has changed to that of a reformer. This study is an aid to that reform.

In the first half of this thesis, I will discuss some theoretical perspectives on value. This will be followed by a description of classroom observations. The purpose is to provide art education teachers in Malaysia, generalists or specialists, with ideas pertaining to the development of values awareness through art education. Further, the thesis is intended to provide a foundation for future investigation into the study of ethics and morality insofar as this topic can and should apply to the field of art education.

This thesis is based on the premise that there is still no single, non-controversial foundation on which the entire structure of ethics education can be built, although many philosophers since the time of Plato have searched persistently for a normative ethical system on which people could and should base their conduct.

I am concerned with two fields of value theory — ethics and aesthetics. In ethics, we are involved with matters of good and bad, right and wrong, duty and inclination, and moral responsibility. Traditionally, aesthetics has concerned itself with matters or doctrines of taste or beauty, and meaning — all typically considered in an art context. The "good" of aesthetics is the enjoyment of beauty or special quality in things perceived and valued as unique, as having unity and singularity. *Beautiful, one-of-a-kind,* and *special* are a few aesthetic applications of the general value-term *good.* Plato used the term *agathon* (good) that refers to an ideal fitness, i.e., how well an object matches an ideal of it. Plato's *agathon* is an absolute, in contrast to Aristotle's *axia,* which means a comparative good,

relative to other actualities. Values, at least the ones encountered in this study, are closer to *axia.*

In the second half of this thesis, I will discuss my classroom observations. The tasks I have set for myself, and the topic of this thesis, is to examine children's acquisition and awareness of personal, moral and social values through art activities, and to document how they go about "incorporating" these values into their art activities. I believe my observations in a Canadian classroom are of relevance to Malaysian education.

CHAPTER ONE

Introduction

Educational objectives depend upon a scale of values. Every statement of educational purposes, including this one, depends upon the judgment of some person or group as to what is good and what is bad, what is true and what is false, what is ugly and what is beautiful, what is valuable and what is worthless, in the conduct of human affairs. Objectives are, essentially, a statement of preferences, choices, values. These preferences are exercised, these choices made, these values arranged in a variety of ways.

— William Carr (1938). The Purposes of Education in American Democracy, Washington, DC: Educational Policies Commission.

If the above quotation is an accurate reflection of educational thinking at the time, it seems reasonable to assume that the educational objectives encompassed a set of values that educators hoped to instill in young people in the 1930s. The US News and World Report (1977) states that the eighth annual Gallup poll in the 1930's in the US indicated that moral education was a major concern and most states and local districts had developed or were instituting programs in values education (p. 43). More recently, and in accord with the above statements, Emberley (1995) states, "Values education is recurringly the most visible and most hotly contested area of appraisal" [and] "...there are good reasons for reassessing the traditional school curriculum and particularly the part morality plays in it" (p. i).

Interest in values awareness is certainly not restricted to North America, nor to past decades. UNESCO's International Commission, in its report on Education for the Twenty-first Century published in October 1996, talks of renewed emphasis on the moral and cultural dimensions of education throughout the world. This renewed emphasis transpired from the notion that "...one cannot assume that the virtues and dispositions, the habits and unspoken codes, of the once-predominant cultures are today held by most to be self-evidently good" (Emberley, 1995, pp. 3–4). The Commission sees this as a means of enabling each person to grasp the individuality of other people and to understand the move, however chaotic, of the world towards a certain unity (Delors, 1997, p. 17). Delors supports UNESCO's position on the importance of emphasizing values in education, on the eve of the twenty-first century.

Why is there a revived interest in values education? Newspapers describe racial riots in Los Angeles, genocide in fragmented Yugoslavia, politically motivated starvation in some parts of Africa and forced labor in China. Thus we may be justified in believing that we are on the verge of a worldwide crisis, unprecedented in human history. If this is so, it is crucial for young people to be made aware of, for example, the principle of good and evil, the complexity of moral choices, the need to develop an informed conscience in order to be able to judge between right and wrong, and the need to take responsibility for one's own actions. It is my position that such moral awareness and, ultimately, moral responsibility should be developed within a formal educational framework.

In Malaysia, concern for attention to values in education is even more specific. The National Education Philosophy (NEP) clearly states:

> Education in Malaysia is an on-going process effort towards further developing the potential of individuals who are intellectually, spiritually, emotionally and physically balanced and harmonious, based on a firm belief in and devotion to God. Such an effort is designed to produce Malaysian citizens who are knowledgeable and competent, who possess high moral standards, and who are responsible and capable of achieving a high level of personal well-being as well as being able to contribute to the harmony and betterment of the family, the society and the nation at large. (Educational Planning and Research Division, 1977, p. xii)

The main purpose is to ensure that every individual in the system, from policy makers and planners to the classroom teachers, as well as the supporting staff, understands and internalizes the ultimate goals and the spirit of the National Education Philosophy. The philosophy was conceived and formulated in 1988 in the context of preparing more dynamic, productive, caring and humanistic citizens for the forthcoming challenges in the process of national development towards attaining industrialized status. The processes of humanism and industrialization are often seen as being in opposition to one another. In Malaysia it is apparent that an attempt is being made to find a balance between these two concerns, and specifically through attention to values education.

To ensure education management and delivery that accords with Malaysian goals, the NEP is used as a guiding principle in all matters pertaining to education planning and implementation. Thus our present elementary and secondary school were planned, designed and implemented to reflect the vision, goals and spirit of NEP.

The formulation of our NEP also meets the nine strategic challenges put forward in the Vision 2020 of Malaysia (http://miti.gov.my/vision.htm). Vision 2020 is a national aspiration that was formulated to ensure Malaysia's achieving parity with the developed countries by the year 2020. The nine challenges are as follows:

- Establish a united Malaysian nation
- Create a psychologically liberated, secure and developed Malaysian society
- Foster and develop a mature democratic society
- Establish a fully moral and ethical society
- Establish a mature, liberal and tolerant society
- Establish a scientific and progressive society
- Establish a fully caring society
- Ensure an economically just society, in which there is a fair and equitable distribution of the wealth of the nation
- Establish a prosperous society with an economy that is fully competitive, dynamic, robust and resilient.

Education in Malaysia has taken on a greater significance in the light of Vision 2020. In our efforts to achieve the status of "fully developed nation" by the year 2020, we aim to provide our youth with opportunities to develop themselves in the area of knowledge, skills and values such that they will be equipped for life. Our vision of education is not merely human resource development for the sake of providing a skilled workforce. Emphasis is also given to the holistic development of individuals in terms of intellectual, physical, emotional and aesthetic development for personal well-being as well as the contribution to the betterment of society and the nation at large. Education planning in the context of this vision will focus on promoting quality and excellence in the teaching and learning process, expanding equitable access to quality education and improving the efficiency of management at both the sector and project levels.

In line with the nation's aspirations, educational programs and innovations include strengthening teacher training programs, improving the effectiveness of the new syllabi in primary and secondary schools, and strengthening the remedial programs and integration of living skills in the curriculum. The Malaysian Ministry of Education is providing more opportunities for early childhood education through a preschool annex program, and is

giving opportunities and better education to the handicapped through special education programs. Special attention is being given to the advancement and enhancement of education and training in technical and vocational education. There has been a comprehensive review and update of the scope and content in vocational and technical education to meet the human resource needs.

It is not possible for me to address all the goals stated above, but within the framework of art education, I am looking at certain key value issues that are relevant to Malaysian education. In my discussion of values, I intend to describe some parallels between ethics and aesthetics and to what extent this analogy can be pushed. I will also focus on different approaches to values education, i.e., indoctrination, imaginative and narrative, values clarification, action learning, moral development, and analysis to get some ideas on how these approaches could expand our learning horizons. Then I will focus on personal values. This is because art is produced and experienced, first and foremost, subjectively. Therefore it would seem reasonable, as an educational aim, to focus part of the curriculum (the art part) on self-definition. With a clear self-definition in hand, one may then be in a position to critically examine the inter-related social, cultural and moral values in relation to one's own personal values. This starting point is what makes art education basic or foundational in the curriculum. This does not mean that morals would not be discussed in an art class. Occasions could certainly arise. But art covers a wider spectrum of human responses than purely socially directed moral ones.

As instruments of culture, schools offer ideal places in which to observe these expressions of values. Teachers and students make choices from multiple options.

Preferences are put forth and acknowledged. Likes and dislikes, sometimes in extreme forms, are central to the lives of children. Teaching is a value-oriented enterprise, and by the same token the teaching of values is unavoidable. All the activities in which teachers engage — the books they ask students to read, the seating arrangements they establish, the topics they choose to discuss, the manner in which they discuss them, the assignments they give, and the examinations they prepare — all these suggest that teachers consider some ideas, events, individuals, and behaviours more important or appropriate than others.

However, it is not just teaching that is value-impregnated. The schools as a whole are likewise endowed. Values obviously permeate the "formal" curriculum of the school—the deliberately planned-for experiences that are designed to accomplish intended goals of the various areas of the curriculum.

Values also are part of the "hidden" curriculum—the experiences that are not explicitly stated or planned. Illich (1976) points out that the school inculcates a whole series of values through its 'hidden curriculum', which suggests that certain things are more important than others. For example, to keep quiet during assembly is far more important than to keep quiet during class session.

In accordance with that, Downey and Kelly (1978) argue that

> morality is an area which permeates the whole life of the school. Moral issues may be dealt with formally as part of the curriculum, but they are just as pervasive in the informal or hidden aspects of the curriculum, in, for example, the organization of the school and in teacher-pupil relationships. (Downey & Kelley, 1978, p. 62)

The implications of what goes on, both formally and informally, cannot help but give students some ideas about what the school board, teachers, administrators, and parents

consider important. A central question for teachers is how to help students understand and develop their own value stances regarding the people, places, events, and ideas that surround them. It is unlikely that any human interaction can be (or should be) "value-free". Experience has taught us that there is danger in assuming this possibility. It rests in the non-clarification of expressed values—or simply in the non-statement of held values. Young people who are not aware of the nature of values and how it influences their lives are at a major disadvantage in personal, social, emotional, political, and economic arenas; for example, both a religiously -oriented state and an officially atheistic one have strengths and weaknesses inherent in the system. The weaknesses would tend to be "hidden" but would nonetheless influence educational practice.

The point being made in this section is that "values education" goes on all the time in schools. It permeates not only the curriculum, but also the day-to-day interactions of students and staff. It appears for example, in the school's definition of delinquents and in its mode of dealing with the children. It appears in the way teachers are treated, the amount of freedom they enjoy and initiative they may take, in the extent to which teachers are permitted to take part in the life of their community, and the degree to which the young believe that they are being provided with real educational leadership. In short, values are expressed in our technology, human interactions, and the arts.

Purpose of the study

The purpose of this thesis is to draw attention to the place of values and values education within art education, and the potential of art education within Malaysian education. My study of a generalist teacher's art class is to exemplify what is and what is not being done in one class to advance children's understanding of art and values through the concept of "aesthetic wholeness". The implication is that this class represents a level of understanding on the part of generalist teachers, and provides a focus for what needs to be more specifically addressed and developed in teacher education.

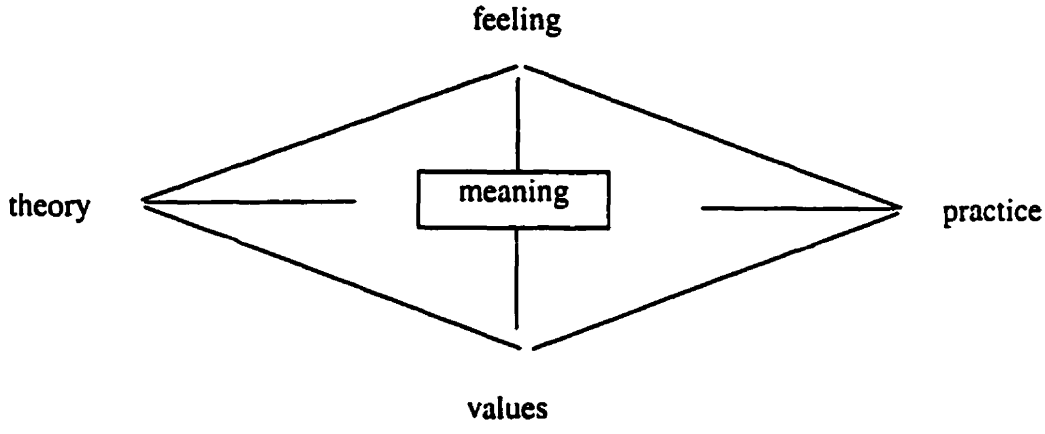
My concept of "aesthetic wholeness" is the development of an individual in the field of art whose learning consists of *a theoretical component* (knowledge about art), *a practical component* (artistic skills), *a feelings component* and *a values component.* All four components are inter-connected. The "theoretical" component introduces knowledge about basic elements of design and principles of organization. Theory also requires perceptual awareness—to discern information about cultural heritage (art history) and to respond critically to art (art criticism). Critical perception goes beyond simple perceptual training in that it ultimately deals with values. It includes the understanding and use of art vocabulary. It offers children visual vocabulary.

The "practical" components involve not only the knowledge and ability to produce artwork but also the knowledge and experience to handle the tools, materials and processes. It concerns the manifestation of the theoretical aspect. It is also known as "art production", the studio-based activity. The process of art production is related to the aesthetic in perception. The word "aesthetic" refers to experience as appreciative

perceiving. The critical perception ties theory together with the practical component (skills in "looking") and the values component.

Feelings are symptomatic of values in place; but feelings are not, themselves, values. According to Read (1958), "There are, of course, many degrees of feeling and many modes of expressing those feelings, and we are compelled to seek some standard of values to enable us to distinguish between them" (p. 30) and "The feelings which attach to a dispositional readiness for response—either in a single perception, or in a series of perceptions, interrupted, perchance, by pauses of sleep and distraction—are aesthetic" (p. 37). Hence, feelings and aesthetic response are inseparable. Affect points to values. For example, in affective terms — there are such *qualities* inherent in art as compassion (Kollwitz & Rembrandt), personal and social content (though this last is not an affective quality) (Daumier & Ben Shahn). Malaysian artists whose works parallel those of these western artists, to name a few, are Ibrahim Hussin (intensity and compassion), Zulkifli Buyong (passion and the children's world), and Patrick Ng (patriotism and respect). "Values" are the ideas that inevitably become integrated into the theoretical and practical components of art education. They are part of the essence of all artistic and aesthetic activities. Thus, in an education for aesthetic wholeness, emphasis is given to holistic interaction in terms of intellectual, physical, and affective development. The whole enterprise is an experience. The meaning and values are "felt" in that experience.

The inter-relation is shown in the diagram below:



In other words, it is in the interaction between contextualized knowledge and practice that a personalized meaning emerges for each occasion. Usually when we use the word "meaning" we suggest an emphasis on language. In this thesis I use the term to suggest a sense of aesthetic wholeness. Thus, for example, in a lesson where the teacher introduced imaginary animals as the topic, the meaning might be, "This is part elephant, part mouse." Or: "That is a wonderful colour." The values might range from a positive one, for example, appreciation for science, to a negative one, for example, that the whole exercise, including art in general, is silly. There are two levels of meaning involved: the personal (and value-embedded); and the generic. As such, values awareness is more likely to arise from the former.

To achieve aesthetic wholeness, of course, a positive sense of overall unity and "fit" would have to take place. In other words, the meaning derived from the exercise would have to have a sense of satisfaction (personal) and significance (values) attached.

This would also enlarge the meaning of the individual components with theory and practice. My classroom observations will be measured against such a diagram. For example, what meaning is made explicit, what values awareness is demonstrated and how far should this model be exercised?

CHAPTER TWO

Rationale for the study

In this section, I will discuss the parallel between aesthetics and ethics, and art education in relation to its ability to address values issues, especially those values that are a focus of concern in Malaysian education. This will necessitate a brief discussion of values in general, how we may be made aware of them through involvement in art activities, and why I consider such a focus to be important. The categories of values that I intend to focus on are moral, social, aesthetic, and personal. Since art represents the culture from which it comes, it would seem natural for art education to address cultural and societal values. The inclusion of moral values may be a little less obvious, but given the Malaysian educational agenda, its inclusion is pertinent here. I will also compare different methods of values education and relate it to art education.

Parallels between aesthetics and ethics

The purpose of this study is to show how art education, as one of the subjects in the educational curriculum, can contribute to such a values-oriented education. There has been little exploration of how aesthetic notions might illuminate value awareness. Among those works that have are Bai (1997), Portelli and Bailin (1993), White (1993), Shusterman (1990), and Meynell (1986). My study takes some of its cues from these

authors.

I will show how the two domains, values and aesthetics, are very close, and in fact, complementary. A comparison between the moral and the aesthetics domains suggests itself readily since both deal with the realm of values and involve the making of value judgements. As Portelli and Bailin (1993) state:

> Some of our everyday language and conceptions do indicate connections in this direction [between morals and aesthetics], however, for example our use of aesthetics terms to make moral judgments as in, "He is a beautiful person" or "She committed an ugly deed." And some of our moral concepts such as harmony and justice seem to be connected with aesthetics notions, for example balance. (Portelli & Bailin, 1993, p. 94)

This inter-relation does not stop here. It is not restricted to vocabulary but has also universal implications. The idea for the search of a possible universal agreement in our interpretations and judgments of artworks coincide with the search for possible universal values. In both cases, we may not reach the agreement that we seek but that does not negate the possibility. For example, we could agree to the claim that *Mona Lisa* is one of the greatest masterpieces ever produced by Leonardo da Vinci and in values, we could agree that Mona Lisa is a symbol of femininity. This suggests the possibility of a universal, cross-cultural kind of rationality that will resolve aesthetic issues, as well as values disputed among individuals, groups, or cultures.

In terms of value judgments, both domains deal with it. Value judgments appear in a variety of forms. Most importantly, they have different meanings. The example about Mona Lisa given above is a value judgment that asserts common opinion. Some value judgments are no more than indications of personal preference or taste such as, "I prefer

to paint using 'soft' colors". When a person states that some thing is better than other things, we can check the facts involved and confirm whether or not the person or object in question does possess the characteristics stated. However, this does not make the item referred to "better" in any absolute or final sense, but it does tell us what the person thinks. In this case, value judgments that exist in both domains could be used towards developing children's awareness to rate or evaluate certain aspects of experience or prescribe certain courses of action.

The parallels between aesthetics and ethics can be traced far back in history. From the earliest of times, artists have served both as prophets and as portrayers of human life. In their cave paintings of animals and hunters, prehistoric artists illustrated important aspects of the dominant interests of their times and provided a measure of spiritual strength. It is likely that the members of early societies who observed these works of art gained not only a better understanding of their personal interests and beliefs and increased courage to face dangers of everyday life but also aesthetic pleasure as well. Today, the works of prehistoric artists are looked upon as outstanding examples of artistic accomplishment, particularly in the way they capture the essence of their subject matter and in the beauty of line and shape, graceful rhythm, subtly related colours, and cohesive composition. Since the topic of my thesis concerns the inter-relation between art and values, let us now move to a couple of examples of art from other cultures which show the potential for connections between ethics and aesthetics.

In Africa, art generally has a moral basis, as indicated by the fact that in many African languages the same word means "beautiful" and "good." It is consistent with the use

and meaning of African art that it should be both beautiful and good, because it is intended not only to please the eye but also to uphold moral values. The ethical and religious basis of African art may explain why two of its recurring themes are the human figure and animals; African art often appears in ritual contexts that deal with the vital moral and spiritual concerns of the human condition. African artists praise a carved figure by saying that it "looks like a human being." Artists seldom portray particular people, actual animals, or the actual form of invisible spirits. Rather, they aim to portray ideas about reality, spiritual or human, and express these ideas through human or animal images (Ray, 1993).

In Taiwan, a similar unification of aesthetics and ethics is educationally formalized. The surprising frequency of aesthetic themes in the curriculum is certainly one of the unique characteristics of Chinese education. In the Chinese context, the aesthetic has an indirect moral aim. According to J.F. Meyer (1988):

> This connection of the aesthetic and moral has a long history, beginning at least with Confucius, who saw music (*yueh*) as a civilizing agent and an impetus to societal morality, which, together with ritual (*li*) could create a harmonious and orderly society. (p. 111)

These statements are in line with Bai's (1997) suggestions that aesthetics and ethics have a close relationship. She claims that there is a possibility that the aims and methods of moral education and of art education converge. This possibility is explored through the examination of the Japanese Tea Ceremony that is grounded in the Buddhist metaphysics and concept of non-duality. To her understanding, "Zen aesthetics is a perfect example of the fundamental unity of art and morality achieved through a kind of 'transcendental' viewpoint which has to do with overcoming the egoic, dualistic frame of

consciousness" (p. 38).

Bailin's (1993) point is that morality is concerned with ideals, virtues, and aspirations, with what is worthwhile and with the qualities of the good life; and this domain has much in common with the aesthetic realm (p. 98). This similarity includes some elements of personal emotional response. An appreciation of moral understanding and commitment to specific ways of initiating certain moral dilemmas, for example, implies more than intellectual understanding and hence there are some illuminating parallels between aesthetic and moral realms. The notion of aesthetic appreciation is particularly useful in this context, for it encompasses both emotional response and reasoned judgement. Perhaps a focus on appreciation can be applied to the moral domain. However, before we proceed into that focus, it would be proper to explore some of the purposes of art education. Then I will discuss values and how these two fields relate.

Purposes of art education

There are many purposes to art education. Among the purposes are the promotion of social, cultural, personal, perceptual and conceptual development through various interactions with art. Art education can also be used to help students understand and appreciate feelings, ideas, and values expressed through major art forms. David Swanger (1990) states that art, like all important endeavors, "is complete and multifaceted; it can neither be distilled into a single purpose nor into a single minded resolution against purpose itself." (p. i)

According to McFee and Degge (1977), there are two purposes for creating art.

1. *For Oneself.* To express the person's own feelings, ideas, understandings, perceptions, and relations.
2. *For Others.* To communicate with others, to stress ideas, to clarify issues, to illustrate meanings and relationships, to intensify other people's perceptions of things, and to enhance the quality of their experience.

These two reasons for creating art overlap in several ways; for example, even personal art must communicate in some degree (p. 154). I cannot elucidate on all of these features in detail, but I am going to concentrate on those that correspond most closely to Malaysian issues.

The present art education programs in Malaysia follow the rationale that art is an essential and unique component of a complete general education curriculum. The New Primary School Curriculum and the Integrated School Curriculum, which were implemented (in stages) in 1983, have given emphasis to both art education and values education. Art education fosters the holistic and integrated development of individuals in the intellectual, spiritual, emotional and physical dimensions aimed towards producing balanced, harmonious and responsible citizens. Thus, art education requires regularly scheduled instructional time and careful attention to curriculum content organized for cumulative learning. This is related to, but not quite the same as, Jack Hobbs's (1983) orientation:

> My conception of art education is closely related to, but not the same as, values education. Unlike values education, which seeks to have students clarify their own society's values, my art education would have students clarify the ways which values are *conveyed* visually [i.e. personal, cultural, and social values] (Hobbs, 1983, p. 34).

The difference between the Malaysian educational aim and Hobbs's is that he emphasizes how art produces (values related) meanings, whatever their source, while the Malaysian education aim is to have students clarify their own society's values. His model implies an emphasis on "looking" rather than "doing", while the Malaysian educational emphasis is the opposite. The focus on doing as the main aim in art education is commonly practiced in Malaysia although ideally the Ministry of Education proposes a more integrated practice that includes looking.

Whether one adopts Hobbs's orientation of not, the first perception of a work of art for most children is on the subject matter (if any), the colors, the shapes, and the way they have been arranged. If they have had any previous experience at viewing, they may have some memories stored away and may already have begun to develop a system of perceiving that helps them to understand art better. A generalist teacher might well be justified, however, in asking how such perceptions are related to values. Let us pursue this question briefly.

One of the primary concerns of art education is to facilitate the personal expression of the child's inner world. It is important for art teachers to employ a systematic means of bringing their students to a broader understanding and awareness of the artwork produced. As related in the Gulbenkian's report (1982), *The arts in schools*, "To come to know a work of art is to grapple personally with the ideas and values which it represents and embodies." The modern and post-modern periods assume that art has an important role in the evolution of society generally and that the role of art is to articulate the evolving social norms and values that reflect and influence the emerging society. The

modernists and post-modernists give art an enormously important role to play in both individual development and in social change. In this view, art provides a mirror in which we can see and understand our future as individuals and as a society. Art is our way of exploring those choices most sensitively (Parsons & Blocker, 1993, p. 51).

Art is an "ideal" subject to develop an understanding and give meaning to so many of the objects people have made since the beginning of life on earth. Values are part of the meaning. In regard to art as an ideal vehicle for the exploration of meaning and values, art is ideal because of its potential to involve the whole individual, i.e. intellectually, physically, and affectively in an active participation in the artwork. Art education that deals directly with human desires not only lends itself to understanding children, but it can also be an extraordinary means of helping children learn about themselves and others.

The arts curriculum can be the vehicle for the students, regardless of their culture or background, to express their notions and feelings. McFee and Degge (1977) write that "[e]veryone can learn to draw or paint ideas and feelings to express reactions to experience. *Art provides us with a record of our experience and springboard for new learnings*" (italics mine) (McFee & Degge, 1977, p. 6).

Through art, people express their ideas, values and feelings. By looking at their art, we can share to some degree their visions of the world. Although art starts with individuals, it takes forms that have meaning for many people. Thus, art becomes a communication system. A people's values and beliefs are expressed through their art. People are influenced in their artistic choices by their culture. People of different cultures also differ in respect to how much change they will accept. What students do in art classes

in schools depends on what the teacher encourages or discourages as art expression, what the students have learned to accept as art, how both teachers and students react to change, and whether they see the class as developing artists, designers, craftsmen, connoisseurs, or any of these.

One of the approaches that clarifies the goals of art education is Discipline-Based Art Education (DBAE). DBAE is a comprehensive approach to art education that takes advantage of art's special power to educate. (Hamblen, 1987). The Getty Education Institute for the Arts advocates DBAE as an effective means by which to help students experience the visual arts in a variety of ways.

Following its foundation in 1982, the Getty Education Institute adopted the ideas of art educators who had been calling for a more holistic, comprehensive, and multifaceted approach to art education. One of the premises guiding the Getty Education Institute's programs was that, because the creation of artworks and inquiry into the meaning of the arts are a primary means through which we understand human experiences and transmit cultural values, the visual arts should be an essential part of every child's education.

Educators who take the DBAE approach integrate content from the four disciplines that contribute to the creation, understanding, and appreciation of art. These disciplines of art provide knowledge, skills, and understandings that enable students to have a broad and rich experience with works of art:

1. By making art (art production);
2. By responding to and making judgments about the properties and qualities that exist in visual forms (art criticism);
3. By acquiring knowledge about the contributions artists and art make to culture and society (art history); and
4. By understanding the nature, meaning, and value of art (aesthetics).

Not only do teachers incorporate paintings, drawings, sculpture, and architecture into their lessons, but they also include "fine," applied, craft, and folk arts, such as ceramics, weaving and other textile arts, fashion design, and photography. Students work with and study a variety of visual images and objects that carry unique meaning for human beings from all cultures and times.

Ryndak, D.L., & Alpher, S., (1996), Discipline-Based Art Education (DBAE) advocates, state that a quality art education can be achieved when teachers and students explore the object through all of its four components: making art, responding to art, understanding its history, and making judgments about it. Art activities allow students to develop and participate at individual rates and ability levels, to study and adapt to their environment.

Furthermore, art is a representation of one's attitude towards the world. Broudy (1977) refers to this representation as a "portrait of feeling". According to Broudy, "Art orders feeling by giving it an expressive form perceptible by the senses — an image" (Broudy, 1977, p. 64). In regard to feeling, I agree with Reid (1976) that feeling is not just an auxiliary but an essential element of aesthetic knowing. According to Reid, "...feeling (often hedonistically toned) is the inner side, the immediate experience, of all the rest of

self-transcending mind seeking to know and have active relations with an independent world" (Reid, 1976, p. 15).

Reid relates feeling to knowledge. This relation of feeling and knowledge (as ideas) has an impact on experience and values. Reid is arguing for aesthetic education precisely because it gives first-hand experience (experienced as feelings) of values-related issues. He emphasizes that feeling and knowledge are not separable, especially not within a holistic aesthetic encounter. That is, for Reid, art education is important, not because of its attention to crafts, design or physical aspects of art and design for their own sake but because they provide an avenue to aesthetic experience and thus to values awareness. Reid states that:

> It is when we come to the world of *values* that the vital importance not only of feeling but its cultivation and education is seen. Intrinsic values can be generically defined as what we as human beings are interested in, care for, desire, feel for (or against), feel about. (Reid, 1976, p. 15)

Reid's point is that aesthetic education is central to a knowledge of the world; and that knowledge is achieved first through awareness of feelings and about a specific experience, that is, feelings and understanding (knowledge) are inextricably linked.

Similarly, in regard to the relation between feelings and values, Fraenkel (1977) states that:

> ...values also have another dimension, an emotional one. For a value is a powerful emotional commitment, a strong liking for something. People care deeply about the things that they value. It is this fact—that values are both idea and feeling, that they have both cognitive and affective components—that so often is overlooked...(p. 11)

Here I emphasize the place of emotion and idea in values. As I stated earlier in my thesis, feelings are symptomatic of values in place and are not themselves values. The natural fusion of emotion, feeling and idea makes it difficult to refute their place in values because all of these aspects are interdependent. For example, in my experiences of art, I find that direct response and critical analysis, creation and reflection are not sharply differentiated but rather flow into one another, affecting each other, and merging into one experience.

Since making and using art has been a basic human activity throughout history, it is appropriate that aesthetics be used as a platform to address these fundamentally human concerns. Wilson, B., Hurwitz, A., & Wilson, M., (1987) agree that drawings and other works of art are like "windows-on-the-world." Through them we see and create visions of our universe and ourselves. It reveals our concerns, dreams, emotions, our sense of beauty and quality, and related values (p. 11). For example, Goya's painting of the Disasters of War may make us appreciate that we can do without massacres. Further, a classical Greek sculpture may increase our awareness of our potential dignity; a Rembrandt, of our potential moral courage; a Matisse, of our potential sensuous awareness.

Aesthetics is the branch of philosophy that analyzes the ideas with which we think about art. Some of these ideas are rather specific to the arts—for example, design, form, rhythm, and some are not—for example, emotion, beauty, reality, communication and judgment. In this regard, aesthetics reflects the connection of art with life and this makes it all the more interesting and relevant to my study.

The purpose of the foregoing discussion has been to make the point that the more compelling aspect of art is the cultivation and exploration of values. Since values are part of the content with which our minds and feelings interact, and since art is concerned specifically with this same interaction, art education is ideally situated to address the resultant values issues. We value certain qualities and properties of art for their instrumental capacity to induce worthwhile experiences, and such experiences are valuable also for the ways they can strengthen other human values.

Defining Values

The preceding discussion leads inevitably to a discussion of values and I will define them more specifically to put the foregoing into proper context. Values are ideas. Like all ideas, values do not exist independently in the world. They exist in people's minds and in relation to the world we inhabit. Frondizi (1963) agrees that values do not exist by themselves; rather, they depend upon some value carrier (pp. 4-5). This is the line of thinking pursued by White (1993), where he argues that a value may be considered to reside within the individual. It appears as part of oneself and "having been 'received' by us as a result of our horizons. " (pp. 100-101) Values are standards of conduct, beauty, efficiency, or worth that people endorse and that they try to live up to or maintain. Carbone (1987) describes values as certain general guidelines that people understand and adhere to. These guidelines usually give direction to how people behave in their lives (p. 3).

In addition, the term "values" is employed typically in two different ways. Each has a relation to the other. First, it refers to a listing of rules of conduct, or what is often called a moral code (e.g., the ethics of a teacher, student, minister, or priest). Second, it is used to classify a general pattern or "way of life" (e.g., a farmer versus a city-dwelling businessman.) Both could be highly moral individuals but have dramatically different "ways of life". Or both, or one or the other, could be immoral, i.e. morals are part of my first category. However in a larger definition of values, we can conclude that values are those ideas which are imported from one's surroundings to oneself. Values are centrally located within one's belief system or how one 'ought' or 'ought not' to behave or about an 'end state' of existence which might or might not be valuable. Some examples of ideal goals are truth, justice, compassion, security, honesty, and tolerance. Examples for the end state category could be the same as the ideal goals or could be one's own choice of values such as hypocrisy, individualism, or socialism.

All people have values, although they are not always consciously aware of them. Once the values are developed they provide an important filter for selecting input and connecting thoughts and feelings to action. Our values guide every decision we make and penetrate the very quality of our lives. For example, we might decide to make a lot of money. That decision would be a value, not the money itself. Fraenkel (1977) states,

> Values are ideas about the worth of things; they are concepts, abstractions. As such, they can be defined, compared, contrasted, analyzed, generalized about, and debated. As standards, they can be used explicitly to judge the worth of things. (Fraenkel, 1977, p. 10)

Indeed, it is virtually essential to study values if we are to learn and understand very much about people—about their society, culture, and ideas. Thus, if part of art education's mandate is to learn about ourselves and others—society, culture, art and ideas—then the inclusion of attention to values would seem to be in order.

Values may be applied to many fields of human activity. Specific value types--aesthetic, social, ethical, social-ethical, economic, psychological, legal, technological, poetic and literary all apply the idea of value to different areas of life. Whenever something is judged for its value, it is judged in terms of a concept of it (Presno & Presno, 1980, pp. 4-5). For example, if my idea of a "fast computer" is that it has at least 64Mb Ram, a Pentium II 450 MHz central processing unit (CPU), and a hard drive of 9 milliseconds access rate, I will compare a particular computer to this idea. If the particular computer is lacking in one of the criteria, I will judge the computer to have little value.

As Maurice Friedman (1984) writes, real life values are "life stances that we embody and reveal in ever-new and unexpected ways (p. 63). This seems to reflect a stance taken by much of western art, i.e. a constant search for a re-examination of our world, or a part of it. Parsons (1993) states:

> Our mainstream tradition of art has for a century been in a state of continuous change. It has consisted of a succession of movements and styles, accompanied by a value system that promotes change and results in the deliberate search for the new and the discontinuous. (Parsons, 1993, p. 34)

Malaysian education has adopted a similar spirit of re-examination and adaptation to address evolving issues. Further, the new curriculum has, over years,

undergone many changes to accommodate new challenge in an increasingly complex world.

Why values?

As my earlier discussion of directions in art education suggests, the matter of values is simply inescapable in education. Even a decision to employ value-free education would in itself be a value judgment. In implicit acknowledgement of this inescapability, there have been many philosophic texts that treat ethics, morality and education in great detail. (Bennet, 1993; Delors, 1996; Emberley, 1995; Carbone, 1987; Downey & Kelly, 1978; Fraenkel, 1977; Frondizi, 1963; Macguire, 1978; Pepper, 1958; Piaget, 1932, 1962; Reimer, Paolitto, & Hersh, 1983; and Presno & Presno, 1980).

Virtually all of these writers suggest that while the development of character is not solely a school responsibility, schools historically have viewed character development and citizenship education as central to their mission. Indeed, one of public education's great goals is to help learners possess and act from a positive set of values, to become responsible citizens. What these values are will vary from one community to another.

This is part of the foundation for success in life's various roles, including those of learner, family member, worker, and community member. It is integral to the process through which young people come to accept responsibility for the next generation, the health of the environment, and the improvement of human relationships at all levels.

Today, many communities are experiencing significant signs of moral decline and deficiencies in personal ethics, from government and business scandals, to substance

abuse, and increasing violence. Young people are playing a significant part in this trend. Moreover, so many of these negative behaviours are occurring in schools that the public now ranks safety as a primary education-related concern. This trend was noted almost thirty years ago. According to S.B. Simon, L.W. Howe, and H. Kirschenbaum (1972), an estimated 525,000 attacks, shakedowns, and robberies were occurring in American public high schools each month. Each year nearly three million crimes were committed on or near school property — 16,000 per school day. About 135,000 students were carrying a weapon of some type. Twenty-one percent of all secondary school students were avoiding use of rest rooms out of fear of being harms or intimidated. Surveys of school children revealed that their chief school-related concern was the disruptive behaviour of their classmates. Teachers had similar concerns. Almost one third of public school teachers indicated that they had seriously considered leaving teaching because of student misbehaviour. There is little to indicate that the situation has improved since 1972. In Malaysia, the situation is not much better. The increase of crime rate and deviance resulted in the adoption of programs intended to improve children's dispositions according to our standard of judgment.

Education has taken the problems besetting society seriously. In North America, attention to values has resulted in the development and experimentation with differing models. In what follows I describe six of these models: *inculcation, values clarification, action learning, moral development, narrative and imagination,* and *analysis.*

Inculcation

Some educators interpret values narrowly, as socially or culturally accepted standards or rules of behaviour. Extreme advocates such as Talcott Parsons (1951) believe that the needs and goals of society should transcend and even define the needs and goals of the individuals. Valuing is therefore considered a process of the student identifying with and accepting the standards or norms of the important individuals and institutions within society. The student "incorporates" these values into his or her own value system. Thus the individual is seen to be a reactor rather than an initiator.

In addition to Parsons (1951), the theoretical work of (Sears and his colleagues (1957, 1976) and Whiting (1961) provide support for this position. More contemporary researchers include Emberley (1995) and Wynne and Ryan (1989, 1992). The materials developed by the Georgia Department of Education (1991), the work of Bennett (1993) and The Character Education Institute (CEI) located in Texas also promote the inculcation viewpoint.

The possible strengths of this approach are that it is able to instill or internalize certain values in students and change the values of students so that they reflect certain desired values acceptable by their society. The weaknesses are that it denies the individual the right to choose his/her own beliefs, moral principles and behaviour on his own terms and in the light of his own thinking.

Values clarification

Values clarification is based predominately on the work of Raths, Harmin & Simon (1978), Simon and Kirschenbaum (1973), Simon, Howe & Kirschenbaum (1972), Asch (1952) and Murphy (1958). The values clarification approach which arose primarily from humanistic psychology and the humanistic education movement, attempted to implement the ideas and theories of Allport (1955), Maslow (1970), Rogers (1961), and others. The central focus is on helping students use both rational thinking and emotional awareness to examine personal behavior patterns and to clarify and actualize their values. Values clarification is a process that helps students examine their lives, goals, feelings, concerns and past experiences in order to discover what their values are. It endorses study of the self through an explicit, structured mode of self -inquiry. Values clarification teaches students a process which they can use to examine their own lives, to take responsibility for their behaviour, to articulate clear values and to act in congruence with their values. Values clarification does not indoctrinate students in a pre-determined, rigid set of values. It is a flexible method of incorporating the goals and procedures of affective education in the existing framework of all types of schools and classrooms. "...with so many people struggling to find a centre and meaning for their lives, we believe the methods provided by values clarification can make a significant contribution both to personal and social fulfillment" (Rath, et al., 1978, p. 6).

It is assumed that through self-awareness, the person enters situations already set in certain directions. As the individual develops, the making of choices will more often be based on conscious, self-determined thought and feeling. It is advocated that the making

of choices, as a free being, which can be confirmed or denied in experience, is a preliminary step in the creation of values (Moustakas, 1966).

In direct opposition to the inculcation approach, within the clarification framework a person is seen as an initiator of interaction with society and environment. The educator should assist the individual to develop his or her values.

Methods used in the values clarification approach include large-group and small-group discussion, individual and group work, hypothetical, contrived and real dilemmas, rank order and forced choices, sensitivity and listening techniques, songs and artwork, games and simulations, personal journals and interviews, and finally, a self-analysis worksheet. Values clarification assumes that the valuing process is internal and relative, but unlike the inculcation and developmental approaches (to be discussed shortly) it does not posit any universal set of appropriate values, at least not overtly.

A seven-fold process describing the guidelines of the values clarification approach was formulated by Simon et al. (1972);

1. Choosing from alternatives
2. Choosing freely
3. Prizing one's choice
4. Affirming one's choice
5. Acting upon one's choice
6. Acting repeatedly, over time.

The possible strengths of this approach are that it is able to help students become aware of and identify their own values and those of others, help students communicate

openly and honestly with others about their values, and help students use both rational thinking and emotional awareness to examine their personal feelings, values, and behaviour patterns.

The possible weaknesses are that the concept seems to decimate and dismantle existing value systems. Schools that employ the values clarification approach give the students the choice to decide what values that student will have and the main problem with this philosophy is that most students are not mature enough to decide what is right and wrong. If the children have the ability to look within themselves to determine what is right and wrong for them, they do not need the morals or principals of their parents or God. The explicit or implicit teaching of this concept is that there is no more important source of morals than what the children "feel." Values clarification emphasizes open-ended decision-making and avoids leading the student to any particular conclusion, relying instead upon the child's inner feelings and logic to develop a set of values that are consistent with those embraced by the culture at large. What the values-clarification model lacks is the ability to help students cope with value conflicts.

Action learning

The action learning approach is derived from a perspective that valuing includes a process of implementation as well as development. That is, it is important to move beyond thinking and feeling to acting. The approach is related to the efforts of some social studies educators who emphasize community-based rather than classroom-based learning experiences. Dewey (1934) is an influence here; he draws a critical distinction between

what he terms "customary" and "reflective" morality. He describes customary morality as received moral codes that are handed down unquestioningly through "ancestral habit," while reflective morality involves conscious deliberation, reason and thought. For Dewey, the distinction between the two tendencies is "as important as it is definite, for it shifts the centre of gravity in morality" (JoAnn Boydston (Ed.), 1989, 162).

A variety of recent programs have demonstrated the effectiveness of the techniques advocated by this approach (e.g., Cottom, 1996; Gauld, 1993; Solomon, et al., 1992).

Advocates of the action learning approach stress the need to provide specific opportunities for learners to act on their values. They see valuing primarily as a process of self-actualization in which individuals consider alternatives, choose freely from among those alternatives, and prize, affirm, and act on their choices. Classroom teachers may involve participants in several kinds of activities which reinforce and apply the conceptual frameworks in a way that is relevant to the learner's day-to-day work environment. The following are examples:

1. Teachers bring an art education issue such as "The Price of Raphael" into the classroom and participate in discussions to either resolve the issue or develop a plan for its resolution. In this issue, suppose that Raphael had faked a painting of his studio assistant Giulio Romano and signed it with Romano's name. Discovered undamaged, it was sold for $12,000. When it was later demonstrated that the painting was not a real Romano, its market value dropped to the price of the frame. When it was still later proved that it was Raphael's work instead, a museum offered $1,200,000 for it. Curators and museum directors claimed that the price was right because they could see things in it when it became known as Raphael that they could not see when it was known as a Romano. The questions that can be brought up here are, can we be mistaken about the aesthetic value of a work of art? Can it change over time? In

what way, if any, is the aesthetic value of a work related to its market value? (p. 151);

2. Teachers facilitate a simulation activity that models the business environment. These simulations can be behavioral (e.g. negotiating a solution, performance evaluations, conflict resolution, etc.)
3. Children analyze a case specifically developed around their classroom's current challenges, such as the issue on "Rothko's Best Work", developing scenarios and creative options for addressing the relevant issues and for developing actions that can be implemented back on the job. In this issue, suppose that before Mark Rothko died, he told you in a sworn, notarized statement that one of the paintings attributed to him was executed by the incorrigible nephew of a visitor to his studio who got hold of a brush and paint and vandalized an empty canvas. By mistake the canvas was consigned to a gallery and later sold to a museum at a very high price, where it now occupies a prominent place. It clearly contributes to the reputation of both the museum and Rothko, and the critics consider it among Rothko's best works. As an admirer of Rothko and a friend of the museum, should you keep this secret of twenty years, or tell the truth? (Battin, Fisher, Moore, and Silvers, 1989, p. 150)

Outside the classroom, children use information discussed during classes to complete projects or solve problems. Activities of this sort require teachers to clearly define the problem, to identify the necessary resources, and to predict the barriers that may exist to implementing a plan. The results of the activities are then brought back to the classroom setting and shared with the group. Sharing of this sort enhances knowledge transfer and enables the teacher to tie actions to concepts.

Values are seen to have their source neither in society nor in the individual but in the interaction between the person and the society; the individual cannot be described outside of his or her context. The process of self-actualization, so important to the founders of the values clarification approach, is viewed as being tempered by social factors and group pressures.

Action learning provides a philosophy for adaptation, the practical processes to help bring it about, and support systems to foster the change needed if progress is to be made in coping with difficulties and encouraging enterprise. More than this, action learning is concerned to bring about change in organizations — that is, within the social groups in which people live and work. It recognizes that however useful individual development may be, for major organizational changes to occur such as those now required, for example, to resolve problems of productivity, quality of product, internal and external communications, and customer/client sensibilities, profound organizational development may be needed. This is a major task implying a re-examination of value systems no less than of long held cultural attitudes and motivations. Action learning provides no easy or quick answers; it can only start with the individual, at whatever level, and work from there.

Huitt (1992) presents a problem-solving/decision making model and related techniques that can serve as a sound beginning:

This approach is presented by:

Input Phase—a problem is perceived and an attempt is made to understand the situation or problem

1. Identify the problem(s) and state it (them) clearly and concisely.

2. State the criteria that will be used to evaluate possible alternatives to the problem as well as the effectiveness of selected solutions; state any identified boundaries of acceptable alternatives, important values or feelings to be considered, or results that should be avoided.

3. Gather information or facts relevant to solving the problem or making a decision.

Processing Phase—alternatives are generated and evaluated and a solution is selected.

4. Develop alternatives or possible solutions.

5. Evaluate the generated alternatives vis-à-vis the stated criteria

6. Develop a solution that will successfully solve the problem (Diagnose possible problems with the solution and implications of these problems. Consider the worst that can happen if the solution is implemented. Evaluate in terms of overall "feelings" and "values".)

Output Phase—includes planning for and implementing the solution

7. Develop plan for implementation (sufficiently detailed to allow for successful implementation).

8. Establish methods and criteria for evaluation of implementation and success.

9. Implement the solution.

Review Phase—the solution is evaluated and modifications are made, if necessary

10. Evaluating implementation of the solution (an ongoing process)

11. Evaluating the effectiveness of the solution

12. Modifying the solution in ways suggested by the evaluation process

Many of the teaching methods are similar to those used in analysis and values clarification. In fact, the first two phases of Huitt's model are almost identical to the steps used in analysis. In some ways, the skill practice in group organization and interpersonal relations and action projects is similar to that of Kohlberg's moral development program that provides opportunities to engage in individual and group action in school and

community (Power, Higgins & Kohlberg, 1989). A major difference is that the action learning approach does not start from a preconceived notion of moral development.

The possible strengths of this approach are similar to those of the values clarification and analysis. In addition to these, its strengths are that it can provide students with opportunities for personal and social action based on their values and to encourage students to view themselves as personal-social interactive beings, not fully autonomous, but members of a community or social system.

The possible weaknesses are similar to those of values clarification, i.e., the concept seems to decimate and dismantle existing value systems, the children do not need the morals or principals of their parents or God for there is no more important source of morals than what the children "feel."

Moral development

Lawrence Kohlberg synthesizes the spheres of philosophy, psychology, sociology, and education into an integrated theory and practice of moral education. His work offers a more concerted focus on values clarification. Values clarification attempts to make students aware of their own and others' values; Kohlberg attempts to increase the awareness of moral reasoning in self and others: that is, the former emphasizes affect, the latter, rationality. Kohlberg defined moral reasoning as judgements about right and wrong. His studies of moral reasoning are based on the use of moral dilemmas, or hypothetical situations in which people must make a difficult decision. He confronts the issue of the relativity of values, left unanswered by values clarification, by using moral philosophy to

define the essential structure of morality as centring on the principle of justice (Reimer, Paolitto, & Hersh, R.H., 1983, p. 12).

Kohlberg's ideas of moral development are based on the premise that at birth, all humans lack an awareness of morals, ethics, and honesty. He identifies the family as the first source of values and moral development for an individual. He believes that as one's intelligence and ability to interact with others matures, so do one's patterns of moral behaviour. Kohlberg's view of human nature is similar to that presented in the ideas of other developmental psychologists such as Piaget (1932, 1962), Erikson (1950), and Loevinger, et al. (1970). This perspective views the person as an active initiator and a reactor within the context of his or her environment; the individual cannot fully change the environment, but neither can the environment fully mould the individual. A person's actions are the result of his or her feelings, thoughts, behaviours, and experiences. Although the environment can determine the content of one's experiences, it cannot determine its form. Genetic structures already inside the person are primarily responsible for the way in which a person internalizes the content, and organizes and transforms it into personally meaningful data.

The moral development technique most often used is to present a hypothetical or factual value dilemma story which is then discussed in small groups. This technique is similar to action learning. Students are presented with alternative viewpoints within these discussions, which is then hypothesized to lead to higher, more developed moral thinking. There are three critical variables that make a dilemma appropriate:

1. The story must present "a real conflict for the central character", include "a number

of moral issues for consideration", and "generate differences of opinion among students about the appropriate response to the situation."

2. A leader who can help to focus the discussion on moral reasoning.

3. A classroom climate that encourages students to express their moral reasoning freely (Gailbraith & Jones, 1975, p. 18).

There is an assumption that values are based on rationally developed moral beliefs or concepts. This view would agree with the inculcation assumption that there are universal moral principles, but would contend that values are considered relative to a particular environment or situation and are applied according to the cognitive development of the individual.

Many people disagree with Kohlberg for various reasons. Among the people are Woolfolk (1993) and Gilligan (1977, 1982, 1985, 1993). Some of the criticisms include whether moral development occurs in discreet stages, whether moral reasoning matches moral behavior, Kohlberg's perceived bias against women, and the reliability and validity of his testing methods. Gilligan critiqued Kohlberg's work based on his exclusive use of males in his original theoretical work. Based on her study of girls and women, Gilligan (1985) proposed that females make moral decisions based on the development of the principle of care rather than on justice, as Kohlberg had proposed. Whereas Kohlberg identified autonomous decision making related to abstract principles as the highest form of moral thinking, Gilligan proposed that girls and women are more likely to view relationships as central with a win-win approach to resolving moral conflicts as the highest stage. In a similarly gender-focused study, Walker (1991) found only equivocal support

for the claim that an individual's focus is limited to one basic principle and that this focus is sex related (pp. 333-364). Gilligan's more recent work has concentrated on the methodology of listening to the female's voice as she attempts to make moral and other decisions rather than scoring the person on an a priori category system (e.g., Brown & Gilligan, 1992). Gilligan (1985) writes:

> The moral imperative that emerges repeatedly in interviews with women is an injunction to care, a responsibility to discern and alleviate the "real and recognizable trouble" of this world. For men, the moral imperative appears rather as an injunction to respect the rights of others and thus to protect from interference the rights to life and self-fulfilment. (Gilligan, 1985, p. 100)

In distinguishing the difference between male and female morality, Gilligan fails to understand that the female concept of morality is only a component of a broader concept of morality she identifies as distinctly masculine. This "female" morality evolved within the context of dependency on male protection, while "male" morality formed within the larger context of protecting women and children through the enforcement of rights. According to Gilligan, the purpose of male morality is to apply the rule of law — the "morality of rights" — to provide a relatively safe and stable environment for women and children (Gilligan, 1985, pp. 37–38). This contrasts radically with female morality, which is "tied to feelings of empathy and compassion" (Gilligan, 1985, p. 69).

Where survival is dependent upon action and, by our actions, we are expected to sustain others, a morality of rights is necessary. But where survival requires dependence upon others, the moral traditions are necessarily different. Shaped by thousands of years of dependence upon the actions of men for their survival, the ethic of care Gilligan attributes to women leads to a morality unsuited to sustain civilization in isolation from the ethic of

rights she attributes to men.

Gilligan vaguely perceives this and surmises that the two disparate concepts are complementary rather than competitive (in A Different Voice, Gilligan, 1985, p. 100). But her analysis breaks down in that she fails to recognize that this "female" morality is a "morality of dependence," a dependent subset of "male" morality, and that it can not be sustained outside the sphere of the "male" morality of rights.

The possible strengths of Kohlberg's approach are that it is able to help students develop more complex moral reasoning patterns and lead to the values . It also urges students to discuss the reasons for their value choices and positions — not merely to share with others, but to foster change in the stages of reasoning of students. The weakness is that there is no "right" answer to any problem. This will itself pose a dilemma to individuals and may cause tension between individuals and others due to differences of values.

Analysis

The analysis approach to values education was developed mainly by social science educators. The approach emphasizes rational thinking and reasoning. The purpose of the analysis approach is to help students use logical thinking and the procedures of scientific investigation in dealing with values issues. Students are urged to provide verifiable facts about the correctness or value of the topics or issues under investigation. A major assumption is that valuing is the cognitive process of determining and justifying facts and beliefs derived from those facts. This approach concentrates primarily on social values

rather than on the personal moral dilemmas presented in the moral development approach.

The rationalist (based on reasoning) and empiricist (based on experience) views of human nature seem to provide the philosophical basis for this approach. Its advocates state that the process of valuing can and should be conducted under the "total authority of facts and reason" (Scriven, 1966, p. 232) and "guided not by the dictates of the heart and conscience, but by the rules and procedures of logic" (Bond, 1970, p. 81).

The teaching methods used by this approach generally centre on individual and group study of social value problems and issues, library and field research, and rational class discussions. These techniques are widely used in social studies instruction.

A variety of higher-order cognitive and intellectual operations are frequently used (similar in many ways to those advocated by members of the critical thinking movement. For example, Giroux, 1994). These include:

1. Stating the issues;

2. Questioning and substantiating in the relevance of statements;

3. Applying analogous cases to qualify and refine value positions;

4. Pointing out logical and empirical inconsistencies in arguments;

5. Weighing counter arguments;

6. Seeking and testing evidence.

Ellis (1962), Kelly (1955), and Pepper (1947) provide some of the original impetus to this approach. Maslow's (1959) conception of the healthy person involves respect, acceptance, freedom of choice and a value framework that he can use to determine his

own priorities and devote himself to, since a "healthy" personality is an integrated system where cognitive, affective, and cognitive, and motor domains are working towards growth and "self-actualization". According to Maslow, these "self-actualizers" will invariably try to achieve values of serenity, courage, kindness, love, and unselfishness.

The possible strengths in this approach are that it helps students use logical thinking and scientific investigation to decide value issues and questions and helps students use rational, analytical processes in interrelating and conceptualizing their values. The possible weaknesses are that students are unable to understand the scientific investigation suggested in this approach and the focus on facts and denial of emotions seem problematic for the students to explore values to the full extent. In art education, for example, a teacher can provide the techniques for "batik" painting, and students can learn these "facts" and produce respectable handicraft. Would we consider this accomplishment enough to qualify as a good art lesson?

Narrative and imagination

This most recent approach explores the power of narrative to communicate cultural meaning, to lead to self-understanding, to join with reason and imagination to shape practical wisdom, and to transform our experience into texts (in my case, artwork). Through both written and oral narrative we can feel profoundly with others, imagining a larger world than the one we inhabit. The goal here is to sketch the broad outlines of a narrative approach to moral development and moral education — an approach that offers an alternative to the models and methods currently inn use (see Chazan, 1985; Hersh,

Miller, & Fielding, 1980).

According to Witherell (1991):

> Narrative can also serve as an interpretative lens for reflecting the storied nature of human lives, for understanding the moral complexities of the human condition, and for enabling classrooms to expand their borders as interpretative communities. A good story engages and enlarges the moral imagination, illuminating possibilities for human thought, feeling, and action in ways that can bridge the gulf between different times, places, cultures, and beliefs. (Witherell, 1991, p. 40)

This approach promises a measure of freedom from the arbitrary imposition of culturally bound values and conventional stereotypes, as it seeks to encourage students to authorize their own choice and moral perspectives. The main weakness of this model is in the way of conveying the story. The impact of a story lies in the components of the story telling itself; that is, the storyteller (the ability of the storyteller to make the story interesting), the content (how interesting is the story), the environment, the audience (the mood of the audience and the size of the audience), and the situation. The lack any of these elements would probably affect the whole agenda.

OVERVIEW OF VALUES EDUCATION APPROACHES

Approach	Similarities	Differences
Inculcation	• Develop moral values • Intends to produce better individuals	• To instill or internalize certain moral values in students • To change the values of students so that they reflect certain desired values

Values clarification	• Develops moral values • Intends to produce better individuals • Stands against traditional curriculum • Procedure dominates over content • Problem-solving over the understanding of facts and events • Methods of gathering information over the acquisition of knowledge	• To help students become aware of and identify their own values and those of others • To help students communicate openly and honestly with others about values • To help students use both rational thinking and emotional awareness to examine their personal feelings, values, and behaviour patterns
Action learning	• Develop moral values • Intend to produce better individuals • Stands against traditional curriculum • Procedure predominates over content • Problem-solving over the understanding of facts and events • Methods of gathering information over the acquisition of knowledge	• Those purposes listed for analysis and values clarification • To provide students with opportunities for personal and social action based on their values • To encourage students to view themselves as personal-social interactive beings, not fully autonomous, but members of a community or social system
Moral development	• Develops moral values • Intend to produce better individuals • Stands against traditional curriculum • Procedure predominates over content • Problem-solving over the understanding of facts and events • Methods of gathering information over the acquisition of knowledge	• To help students develop more complex moral reasoning patterns based on a higher set of values • To urge students to discuss the reasons for their value choices and positions, not merely to share with others, but to foster change in the stages of reasoning of students

Analysis	• Develops moral values • Intends to produce better individuals • Stands against traditional curriculum • Procedure predominates over content • Problem-solving over the understanding of facts and events • Methods of gathering information over the acquisition of knowledge	• To help students use logical thinking and scientific investigation to decide value issues and questions • To help students use rational, analytical processes in interrelating and conceptualizing their values
Narrative and imagination	• Encourages students to follow their own choices and moral perspectives • Intends to produce better individuals • Stands against traditional curriculum	• Provides students with opportunities for personal and social actions based on their values • Encourages students to view themselves as personal-social interactive beings • Encourages students to discuss the reasons for their value choices and positions, share with others

I chose these six models because they offer a broader alternative than what we have in Malaysia. In comparison with their Malaysian counterparts, these models seem adaptable and would certainly accommodate the dilemma which will be discussed later in this thesis. From my perspective as an art educator, I would prefer the action learning model over the others presented above. This model places more emphasis on action-taking inside and outside the classroom than is reflected in the moral development, analysis, and values clarification processes. The "narrative" model would lend itself well to inter-disciplinary (cross-curricular) work.

Which values?

Not all people do not value the same things. Furthermore, an individual may be torn between two or more conflicting desires or pressures to act in certain ways. Value conflicts may not only be interpersonal (between individuals) but also intrapersonal (within an individual).

In terms of interpersonal, values cannot easily be judged across cultures. With some basis for comparison we can judge the behavior of people in our culture; but we may lack the essential experiential commonalities that would give us adequate perspective in order to judge the behavior of people in other cultures. Nonetheless, the international community does judge the actions of states around the world. For example, the world censures murder and slavery in its various forms. The position of neutrality towards another culture's values and the following distaste for imposing a dominant morality upon others has become a political rallying point for postmodern intellectuals (Tappan & Brown, 1996, pp. 101-102).

Intrapersonal values are inextricably interconnected with interpersonal ones, for it is only through sensitivity to other people (the interpersonal) that one can come to know oneself; and it is only through sensitivity to one's self (the intrapersonal) that one can come to relate deeply to other people. Intrapersonal values are bound up with the symbol systems supplied by one's culture — "including rituals, religious codes, mythic and totemic systems" (and surely the arts as well) — which provide a way to make sense of the experience of self and others. Gardner (1983) states that, "without a community to provide the relevant categories, individuals ... would never discover that they are

'persons.' It is at the interface of society and the individual, of the interpersonal and the intrapersonal, that one's sense of self is formed" (Gardner, 1983, p. 251). In relation to values, intrapersonal conflicts arise when one is in a dilemma of having to choose among conflicting or just different values. For example, let us imagine a fictional dilemma regarding a fire in the Louvre. What should you do if the Louvre is on fire and you can save either the *Mona Lisa* or the injured guard who had been standing next to it — but not both?

So, how do we decide which approaches and values are to be used? Are some values more important than others? We do agree to the use of values that are common to more than one culture (Brown, 1991), and values that apply to interaction and "agreement" between different cultures (Bhabha & Rutherfold, 1990). For example, in Malaysia, to achieve national unity in a multi-ethnic society, the leaders of all nationalities have agreed upon the usage of the Malay language as the medium of instruction at all levels of the educational system except in the primary Chinese and Tamil schools.

Another source of disagreement is the relevance of a certain principle to a specific action. The main underlying question is how to identify these values, but the answer is not as easy as the question because it is not easy to do so. Even if we can identify the values, the results may be debatable and will have to be the subject of much negotiation. Once these values have been agreed upon, we can then move on to the next step of finding methods through which these values can be promoted.

Basically, there are a few questions that lead us to the dilemma such as: How shall we secure the diversity of interests, without paying the price of isolation? How shall art

and values education reinforce each other? How can the interests of life and the studies that support them enrich the common experience of human beings instead of dividing them from one another? The dilemma I point to is that the questions require extensive time and very specific focus. The study of that which interests us individually is ultimately morals issues. This is surely the mandate of moral educators. Art educators have, as their first responsibility, the topic of art. One cannot be a full time moral educator and simultaneously an art educator. In the concluding chapters we shall be concerned with the questions of reorganization thus suggested.

Values education in Malaysia

Malaysia, like Canada, has a wonderful blend of different ethnic groups. In Malaysia, we are comprised of three main groups—Malays, Chinese and Tamils. In the formation of socioeconomic policies, with the multiethnic and multicultural diversities in mind, national unity is an overriding goal. To encourage unity, the national ideology "Rukunegara" (Pillars of the nation) was formulated in 1971 as a basis for the consolidation of a national identity. The ideology was derived from a critical evaluation of past policies and approaches. Since its formulation, Rukunegara has provided the direction for all political, economic, social and cultural policies.

In Malaysia, the task of identifying and selecting "universal moral values" was given to the Ministry of Education. The Ministry of Education Malaysia, through the Curriculum Development Center (CDC) then appointed a Moral Education Committee comprising Ministry of Education officials, representatives of various religious and

voluntary groups, colleges of education, universities and heads of schools. From this large committee, a smaller eight-member syllabus committee was drawn up to produce a draft syllabus for discussion. The findings of this committee were periodically submitted to the main committee for discussion and amendment, consensus being the major working principle. In 1980, Malaysia became involved in a series of workshops on moral education in Asian countries sponsored by UNESCO and organized by the National Institute of Educational Research (NIER) in Tokyo. One of the objectives of these workshops was the attempt to identify "universal values" that participants might want to adopt and use as part of the core content of moral education programs in their respective countries. The notion of the core values as an integral part of the Malaysian moral education syllabus was induced by this exercise.

The primary content of the syllabus centers on sixteen values that are introduced into the various levels over the total eleven-year period of schooling. How were these values identified and selected? As mentioned earlier, the list of values emerging from the UNESCO-NIER workshops were used as the starting point. This list was dispatched by the CDC to the thirteen states in Malaysia and circulated among a wide spectrum of people. Respondents represented voluntary welfare and youth groups, religious bodies, school heads and teachers, parent-teacher groups and teacher-training colleges. They were asked to identify those values they considered cherished by Malaysians and to add to the list values they perceived as relevant in Malaysian and universal terms but which had not been included. CDC committees studied these listings, pondered meanings and overlaps, and finally agreed on the following sixteen core values:

Cleanliness of body and mind	Courage
Humility/modesty	Self-reliance
Honesty	Diligence
Justice	Respect
Compassion	Love
Rationality	Moderation

Handbooks are prepared for all teachers at every class level that attempt to indicate the related concepts these values are intended to encapsulate by breaking them down into specific objectives accompanied by suggested content and activities for the class. In principle, these various sets of objectives are expected to be seen as intermeshing and not exclusive. Intermeshing of concepts is seen not only in *vertical* but also in *lateral* thinking. Vertical means selective thinking, analytical, sequential, that follows the most likely paths--from simple to complex. Lateral here means generative, provocative, probabilistic, and experimentally exploratory. For example, in terms of vertical, activities planned for the unit on cooperation will have meaning for the unit on public-spiritedness at the same class level. In terms of lateral development of the curriculum, cooperation and public-spiritedness may be seen in the context of the immediate family and neighborhood at the lower primary level. Then it expands to include country and its immediate neighbors at the upper primary level, and moving out to embrace consideration of the world in terms of humankind in general.

We recognize that the complexity of modern life confronts each of us with many value choices. Some attempts to teach values to students through inculcation have not been

successful, in large part because no agreement exists about what the "appropriate" values are. Students sometimes are confused about values as they are exposed to conflicting value positions given by parents, teachers, clergy, media, and peers. These dilemmas require the question that philosopher William Frankena (1963) refers to as "basic principles, criteria, or standards by which we are to determine what we morally ought to do, what is morally right or wrong, and what our moral rights are." A failure to think critically may leave one with the impression that all values are relative and equal. This conclusion avoids or reduces the complexity of moral education and often results in the use of arbitrary authority by the teacher to resolve value conflicts that are situational.

Thus the method of approach becomes as important as the actual content of values development. Any didactic or authoritarian approach would breed, at best, resentment, or a mindless acceptance of the dogma, and at worst, complete rejection. Unless, of course, the teacher were wrong. In this case the rejection would not be the worst scenario but the best. The exploration of any moral concern obviously involves a body of knowledge. However it is far better found by self-learning rather than by imposed teaching, by induction from real or fabricated experience rather than by deduction. Related to this matter, N.J. Bull (1969) writes:

> The ideal method is, therefore, full and free and frank discussion — the application of reason to moral issues. The authoritarian's denigration of discussion as a 'waste of time' simply rationalizes his true purpose, however unconscious, which is to impose his own values. But values cannot be imposed; they can only be accepted. Moreover, a code that cannot face up to reasoning is gravely defective, and is better exposed. Discussion also puts into practice the

> basic principle of respect for personality, since each has the right to contribute, and each viewpoint is to be respected. (Bull, 1969, p. 168)

The method of discussion therefore should be systematic. Discussion must be planned. In particular, it must be based upon extensive knowledge, and evidence; and this will involve preparation beforehand, whether for the purpose of introducing discussion or of leading a specific topic.

Problems pertaining to the implementation of this curriculum

There are at least three problems that I can see pertaining to the implementation of this curriculum. First, we must address the notion that art education should not be used as a vehicle to teach moral and ethical values. Second, we must address the worry that values awareness would not be properly implemented due to lack of knowledge and necessary skills of the art teachers. Third, there is the argument that there exist cultural and ethnic diversities that would not allow the school to take one position on values since it might adversely affect a particular group.

In regard to the first problem, some Malaysian teachers claim that the moral education curriculum is sufficient to teach ethics and morality. They dismiss the potentiality of other subjects to be associated with the teaching of moral values. These teachers do not want other subjects to be "value laden". However, I have stressed the point earlier that all activities are value-laden. No teaching is ever value-free; and art education, properly taught, addresses values issues directly. Furthermore, curriculum development and implementation in North America, Malaysia, and, I expect, elsewhere too, currently emphasizes cross-curricular collaboration and reinforcement whenever

possible. An example exists in which there are specialists, but they do not work in isolation from the rest of the staff. An abuse of this (inter-disciplinary) model is also possible, of course. The example, where fundamentalist Islamics control all aspects of the curriculum (as in Saudi Arabia) there is little room for the intellectual exploration of ideas.

There are also some teachers and policy makers who argue that unless Moral Education is visible in the curriculum, the teaching and learning of values is not going to be taken seriously. For example, in Malaysia generally, we can say that the main purpose of art education is to produce children who are able to produce good artwork and at the same time to demonstrate a degree of values awareness according to the sixteen values that have been agreed upon. The inclusion of values education in the art program corresponds to the current tendency to integrate learning across the curriculum. Information from CDC reveals that initially this was the organizational approach selected when Moral Education was first mooted. Thus, some educators are afraid that if art or other subjects are to include the teaching of values, it might disrupt the subject.

The attempt also might not please many art teachers because from their point of view, it may detour the actual purposes of art education, to promote social, cultural, personal, perceptual and conceptual development through various interactions with art and to help students understand and appreciate feelings, ideas, and values expressed through the major art forms; and the development of similar feelings in the children. An emphasis on moral values would restrict the freedom to express personal and social values, thus making the art world rigid and stagnant. This is due to the nature of moral values itself that often represent *ideal* behavior, while art is of a highly personal nature. Gaitskell and

Hurwitz (1975) mention that "to be in control of their work artists must enjoy a high degree of freedom in the choice of both subject matter and manner of expression." (p. 27). It should be noted here that freedom in the art program does not mean unlimited license. Teachers, in attempting to move children beyond a plateau of development must constantly make certain decisions regarding their instructions. In so doing, however, they are always guided by the needs for options—choices to be made by the individual child during the course of art activity. It is this recognition of the value of personal decision-making that separates the art class from most others (Gaitskell & Hurwitz, 1975, p. 28).

Battin, et.al., also mention their concern about this matter:

> It would be politically wonderful if we could assert and demonstrate that education in the arts makes us more moral. But it would also be an aesthetic disaster because we would then revert to prescribing specific content — moral content — in the arts. (Gaitskell & Hurwitz, 1975, p. 106)

Their concern calls for a clarification of my aims in regard to values education within the realm of art education. I would say here that it is not moral values that are going to be illuminated more than the art. It is the "concept" of values, as I have described above, that should be explicitly incorporated in the art with a clear understanding that art is the main subject.

In the second problem, the understanding of values education itself is important. As I have noted, art education has many emphases; but one thing that unites these differences is that the differing foci can still be classified as a representation of a particular set of values. The thought that values awareness would not be properly implemented due to lack of knowledge about values education on the part of the art teachers is reasonable. Some

teachers have the tendency to inculcate values. Teachers in this mode "give" students the "appropriate" values and moral answers, through telling students what they ought to believe. This method, often viewed as preaching or moralizing, has been criticized as a form of indoctrination and contrary to the kind of education needed for democratic citizenship.

In Malaysia, diversity receives greater emphasis than unity. Different programs of value education are devised for Malays and non-Malays, the former studying Islam and the latter, moral education. The problem arises when the orientations of the syllabus and teaching strategies are generally highly authoritarian or inappropriately implemented.

Kohlberg points out that in the absence of a clear understanding of moral principles, people in positions of authority, including teachers, all too often resort to the capricious and expedient use of their authority as the means of resolving moral conflicts. This problem is also due to the fact that art teachers are usually geared to teach art and specialize in their field and also due to the fact that the art of clarifying values is not properly understood. In other words, my second point represents a problem to be overcome.

The third problem reflects an implied stance on the impossibility of universality, i.e., if one cannot discuss a value with one group without offending another, there is no universal meeting point. One school of thought seeks merely to help pupils clarify their current values (Purpel & Ryan, 1976). This approach assumes that the values pupils possess rather than being questioned and possibly altered, should be accepted and used as a basis for clarifying the range of applications. In opposition is the view that values should be taught to pupils. This approach assumes that pupils may not have been exposed to the

best influences, although these might differ according to one's model, and hence need to be taught appropriate values. This approach, commonly practiced in Malaysia, accommodates these "differences" by holding to the sixteen core values that were agreed upon, regardless of the subject taught by the teachers. In this context, all subjects are equivalent.

Taiwan provides a useful exemplification of these differing positions. There, the problem is not so prevalent because like most Chinese, they do not regard Confucianism as a religion but as a system of moral, social and political philosophy. It is seen neither as contravening the principle of separation of religion and state, nor as interfering with anyone's freedom of religion (Meyer, 1988, p. 112)

In relation to art education, what might once have been expressed by an understanding of 'ethics' or 'morals' is now apparently more appropriately conveyed as 'values.' Current values education that focuses on individual freedom and action, and the technical progress which makes it possible for us to extend our "good moral offices to others as well as bring the life of reason within grasp of more individuals, are [among the] unmitigated blessings of modernity" (Emberley, 1995, p. 97). Values in this context correlate with ideas, feelings, imagination, and knowledge—elements that strongly exist in art, thus making art education the substantial subject in realizing more deliberate values.

CHAPTER THREE

Study Procedure

For a period of seven weeks, I observed a classroom in an English public elementary school situated in a working class district in Montreal. The class was a combined Grade Five and Six. The neighborhood is ethnically diverse, and the classroom I observed reflected this diversity. There were 25 children in the class (10 boys and 15 girls, between the ages of 10 to 12 years). My observations began on October 22, 1996 and ended on December 3, 1996, taking place every Tuesday for a one hour period between 1:00 and 2:00 p.m. Since I was a relative stranger to Canadian classrooms and the Quebec curriculum, I believe my unfamiliarity enabled me to avoid assumptions, at least to some extent.

Format of the study

In this study the names of all the children are identified with an initial and the teacher is identified as Mrs. A. Excerpts that are direct quotes from field notes and interviews are bracketed and indented. The abbreviation "FN" is used to indicate field notes and "IN" to indicate teacher interview. Other information included in the heading of each excerpt is the particular class the excerpt is taken from, the date of the excerpt, and the page it is taken from in the transcribed field notes, or the particular teacher interview. Any interpretive additions that are part of the field note excerpts are identified

by parentheses. Information that refers to the content of the field notes or the interviews in a general way is identified and included in the body of the text.

Relevant background: The teacher, setting, students, and program

The teacher. Mrs. A, the art teacher, is not an art specialist but trying her very best to teach art. All teachers in the English sector of elementary education in Quebec are expected to teach art as part of their weekly responsibilities. She is an experienced teacher, with twelve years of teaching experience. When she teaches, she does so with a stern and serious face. She seldom smiles and she has a 'strong' and commanding voice. Mrs. A enjoys great freedom in scheduling activities. For every lesson she will refer to books for supplementary ideas, materials, and directions. She will start the class by showing a few examples of art works pertaining to the lesson.

Mrs. A teaches according to her beliefs. The school administration supports her and has empowered Mrs. A to work independently. This relates to Routman's (1988) claims that "What we say to children, what we expect from them, and how we teach and conduct ourselves, reflects our beliefs" (p. 25).

In an interview with Mrs. A about the curriculum, she reveals:

(IN. October 29, 1996)

There is no problem...It's because they realize that whatever I do is in the best interest of the children.

The Classroom Setting. The classroom is located on the first floor of an elementary school run by the Protestant School Board of Greater Montreal. The

classroom has 27 desks (25 for the pupils, one for the overhead projector and one for multipurpose) and one teacher's table. Mrs. A's table is located near the blackboard and used more as a meeting point for collecting materials and checking schedules.

All materials, books, art works, and writing materials are neatly organized and stored in cupboards. Bins, trays, bookcases, and containers are strategically placed so that children can gain access to them without seeking assistance from the teacher (except the cupboard to store the art materials, which is higher and beyond the children's reach). This setting gives them a sense of ownership because they are expected to share in the responsibility for making the classroom run smoothly and in an orderly fashion. This sense of ownership is evident in the field note below:

> [FN-Grade 5. November 26, 1996.]
>
> As usual, Mrs. A asked the class to stop working on their artwork and clean up their classroom. C. took a broom that was placed in the front-left corner of the room. P. took a piece of cloth near the sink, dampened it and cleaned the black board. M. took a waste bin and put all the small unwanted pieces of colored papers into the bin. Other students were busy putting up their chairs on the desks. I noticed all the students knew their roles and responsibilities.

Each time I walked into the classroom, I was conscious of how warm and inviting the atmosphere was. The children looked cheerful, affable and were courteous. The classroom was very tidy and the setting was very pleasing.

The physical arrangement of the classroom, equipment, materials, and the quantity of children's artworks displayed on the walls contributed to this feeling. This type of

classroom setting was important because it enabled Mrs. A to teach the way she wants to. This structure also contributed to the students' ability to direct their own learning by providing them with opportunities for making decisions and taking responsibility (See Appendix E for a floor plan of the classroom).

Who are the students? These children come mainly from the area of Park Extension. The children are from all socioeconomic groups and reflect the multicultural diversity that is part of this district in Montreal. There are eight different nationalities represented other than English and French. For example, there were children from Vietnam, China, Greece, India, Bangladesh, Pakistan, Malaysia, and Kenya. These non-English or French children could be said to be a privileged group. Like my children, others may be temporary visitors. Often they have better budgets than the average recent-immigrant family. Their style of dress does not differ from that of the "typically Canadian" child.

The Program. According to Mrs. A, there is no specific curriculum that she has to follow (There is, actually, a detailed curriculum guide for art education at the elementary level but few generalists seem aware of it). The art activities that she has carried out for the past several years are focused mainly on major celebrations such as Christmas Eve, Halloween, Mother's Day, Independence Day, Thanksgiving Day, Valentine's Day, etc. For the rest of the year, she will modify the lesson to fit the needs of a particular situation, or do it her way. Mrs. A tried to provide a balance between group activities and individual activities. (Mrs. A mentioned these activities in an informal interview on Nov. 12, 1996). A large part of this curriculum revolves around

making utilitarian artwork that can be used for certain occasions, for example, a Halloween mask, greeting card, mug, or personalized plate. An example of this is illustrated in appendix F.

Assumptions underlying the study

When I first went into the school to begin my observation in the Grade Five/Six art classroom, I asked the question: *What role does art education play in the development of values awareness?* A second question that helped to focus my observations was: *What role does the teacher play in nurturing and facilitating this awareness?* For this second question, I have been drawn more and more into the first of those questions--of how children propel themselves toward their values awareness through art lessons. Some of these students have been amiable and articulate informants (usually outside the classroom), to the extent that I was able to interpret their stories in terms of value content. Others graciously accepted my joining them at their tables when they did their art works and many generously shared their work such as drawing and crafts with me.

Method of data analysis

My methods of data collection included note taking, audiotapes, videotapes, and formal and informal interviews. My principal means of data collection was note taking. William Corsaro (1983) identified four categories for his notes from the field—*field notes*,[1] *methodological notes*,[2] *theoretical notes*,[3] and *personal notes* .[4] I applied three of

[1] Field notes [FN] are direct observations of what you are seeing in the classroom or research site.

the four methods in Corsaro's field-note coding system, i.e. field notes, theoretical notes and personal notes. I excluded methodological notes for I felt that it was not quite relevant to my study. To back up my field notes, I audio taped the students during the art lesson for six weeks, one hour each. I decided not to tape the seventh week because I wanted to see if there was any difference in the students' reactions. I also videotaped them for about fifteen minutes during the art activities. My notes and any children's pictorial work produced throughout the sessions supplemented the recorded data. Audio data were subsequently transcribed and analyzed along with the video material, which was viewed in fifteen-minute segments. The purpose of the analysis was to identify and label different types of interactions accompanying the children's explorations that exemplified their value awareness. A worksheet containing individual observed behaviours based on the audio/videotape transcripts and field notes was prepared and led to the identification of broad categories of interactive behaviours relative to art explorations. Each of the identified domains was closely examined in order to highlight specific sub-categories of value awareness.

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[2] Methodological Notes are observations involving the research methods used. Any notes that involve changing the research method should be labeled MN. These notes may include changes in where or how one is taking notes, the technology being used in the research, or how one works with co-researchers.

[3] Theoretical Notes [TN] are notations involving theories about what is happening in the field. These theories can be personal hunches about what is happening, or they can include references from research literature that support what one is seeing.

[4] Personal Notes [PN] are references involving events in one's life or in the lives of the students that may affect what the researcher is seeing. When a set of notes doesn't make sense or the mood seems off, there are often personal reasons for the discrepancies or problems. Brief personal note can help one remember those influences well after the events.

The tapes reinforced my field notes because they captured the same sequences. The videotapes have given me a better insight into inter-relationships of people and activities in the classroom. I had a few informal interviews (spontaneous questions asked based on occasions) and two formal interviews (a specific appointment with a set of prepared questions) with the art teacher. It was important for me to obtain her perspective and beliefs on development of value awareness through art activities. The interviews were also essential because they formed a source of confirmation and validation for my research findings. As Weber (1986) maintains, "... the interview [is] a mode of learning. Through dialogue, we get to think things through, glancing at the mirror the others hold up to us, discovering not only the others, but ourselves." (p. 66)

The first interview took place on October 29, 1996. It lasted about 30 minutes. I structured my questions around four broad areas related to my topic. These included the teacher's views on the importance of values awareness, the importance of art education, the role of the teacher during art activities, and the idea of integrating moral values into the art education curriculum. I recorded the interviews in order to capture all her reflections and comments (*see* Appendix C).

During my observations in the classroom I consciously tried to be the 'invisible observer', that is taking the stance of neither encouraging nor initiating any conversation/interaction with the children. I felt this was essential because I did not want to influence their act or change the dynamics of the classroom. At the same time I was aware that just being there, sitting at one of the tables, did constitute a situation that was new to the children. I was not able to be invisible. For the most part, the children ignored

me, and carried on as though I was not there. During my earlier observations some of the children kept on glancing at me and to a certain point, showing their artworks to me.

I would change my method of data collection and analysis if I were to do it again. For example, I would not use videotape anymore because it distracted the students. The notes included in this thesis, however, reflect what took place.

Integrating data and narrowing focus

The next phase was to transcribe all my field notes, that is, to write the raw data from my notebook onto the computer and integrate this with the audiotape transcripts and the videotapes to see what patterns emerged. My main data are the notes. My notes include anecdotal records as part of the database, as well as a journal. In my notebook, I divided the page into two sections, ⅔ of the space is on my observations (field notes); and ⅓ of the space is on my comments (theory). I used many of my records without any revision (*see* Appendix D). When I was learning how to do research, becoming skilled as a note taker seemed an almost mystical undertaking. I often had no idea if I was recording the right details in the right way. However, my note-taking skills began to develop when I learned to "cook" (*Cooking notes* is the process of reflecting upon what you are seeing shortly after you first write your notes.) my notes a bit as I collected them. After I wrote down my initial raw notes, I took some time to reflect upon what I was seeing and made up notes on the right-hand side of the page.

As I began to see patterns emerging I requested a formal interview with the teacher to clarify issues and to verify why patterns were developing in particular ways.

This interview was instrumental in that it sparked new insight in the teacher and also served to help confirm and authenticate my sense of value awareness in this context. All four modes of data collection (note-taking, audiotape, videotape, and interviews) were essential to help me present a picture of children developing their values.

For the purpose of this study I did not distinguish between Grade 5 and Grade 6 students, in terms of the children's art work development, because my primary focus was to determine if there was value awareness amongst the children. However, a comparison of the complexity of the values exhibited between the two groups could be the focus of another study.

Data analysis and structure of the final product

The final stage of this process was to work with all the data. It consisted of re-examining and reworking the data collected and regrouping it to identify the factors that allowed values awareness to be developed. In scrutinizing the data, I began to get a picture of the ways values awareness can be heightened during the art activities. It can be used as a medium for intellectual growth and development and at the same time for experiential fulfilment and pleasure. The values that were shown by the teacher emerged in my data. She was hardworking, patient, honest, cooperative, and courteous. For example:

(FN: Grade 5, November 12, 1996)

J. showed his artwork to Mrs. A. "Thank you very much...It's very nice!" praised the teacher. "Miss, can I throw all the small pieces (rubbish) in the recycling box?" asked J. [Helpful, considerate, and responsible] "Sure. Thank you," answered Mrs. A. [thankful, appreciative]

(FN: Grade 5, December 3, 1996)

Mrs. A wanted to distribute handouts (circulars from the principal regarding school funds) to the children. J put up his hand volunteering to distribute the handouts. [Helpful, and cooperation] "Don't talk while distributing the handouts..." Mrs. A reminded J.

It was at this point that I felt I was ready for more observations and to analyze the implications these observations might have for teachers and young children, specifically in regard to value awareness. I grouped the students' behaviour into two categories, i.e. verbal, and non-verbal. The verbal actions include everything spoken by the students and the non-verbal actions include individual body language as well as general activities. The social interactions in the class that contribute to the *aesthetic experience* were recorded, using audio tape and videotape, and the artworks were analyzed. Aesthetic experience in this sense has various contributing factors and I will discuss this matter after the following topic.

Social interactions

Several researchers have raised the issue of peer interactions relevant to the artistic process that indicate the significance of social context in art explorations (e.g. Dyson, 1987, 1988; Kindler & Darras, 1994; Kindler & Thompson, 1994; Korzenik, 1976; Thompson & Bales, 1991). This peer interaction and creative process play an important role in initiating aesthetic experiences; these, in turn, will enhance students' worldviews. Although aesthetic experience is most often associated with responses to art, it can be found in responses to nature and to life's mundane activities.

Aesthetic experience

In the past century various authors have argued about the nature of aesthetic experience — whether it is active, passive, hedonistic or socially responsible, intellectual, sensual, or emotional (White, 1993). Broudy (1977) in defining aesthetic experience claims that

> ...aesthetic experience is basic because it is a primary form of experience on which all cognition, judgment, and action depend. It is the fundamental and distinctive power of image making by the imagination. It furnishes the raw material for concepts and ideals, for creating a world of possibilities (Broudy, 1977, pp. 63-64).

Broudy stresses that the source of meaning and its exfoliation into ideas, theories, values, visions, plans and invention is the imagination. It is the matrix and motivator of all that is characteristically human (p. 64). In accord with that position, White (1993) states:

> The initial experience in looking at an artwork is one of sensuous impact, followed almost immediately by a decision to continue the perception, to intensify the act of percipience. This latter term, "percipience", is used to emphasize the fact that aesthetic experience is not limited to the sensual act of perception. It involves a consciousness of that which is connected with the experience but existing outside the range of senses. (White, 1993, p. 102)

Art is specifically designed to provide aesthetic experiences. Students' worldviews are reflected in their own artworks insofar as the worldview is combined with self-awareness, that is, a values-stance in relation to the worldview, as part of the aesthetic experience.

Thus aesthetic experience is not just any perception. It is an intentional act 'par excellence' because it is deliberate, with a heightened attentiveness, that is, a greater degree of self-awareness than occurs in everyday perception (White, 1993, p. 110). "Intentional" here means "an awareness of the influence of one's own horizon [consist of social, cultural, historical milieu as well as personal history] upon oneself and the inter-subjectivity possibilities inherent in that horizon, not a form of narcissism" (White, 1993, p. 110). Therefore, the act of perception becomes in some measure an act of discrimination in favor of a particular pattern. Furthermore, the brain which receives the reflection of the object is a brain that has, during the whole of its conscious existence, received many such reflections, and these reflections have left their impressions which are capable of being revived and re-experienced (Read, p. 36). Therefore, in aesthetics experience the exposé of personal values—the self and one's values — is very dominant and this is what makes art unique and explorable.

The artwork

Taking my cue from Broudy (1977) I also examined the artwork produced by the children to see whether, the assignments encouraged use of imagination and if so, to what educational end. When looking at students' samples, I use separate pieces of papers that can be attached to the works, i.e. Post-its to record categories. It is helpful to group the samples according to the categories that have emerged from my other sources of data, then store copies of these samples in folders marked by category. My analysis of the children's artwork shows that they are able to use their own experiences and show personal style. For example,

(FN- Grade 5. October 22, 1996.)

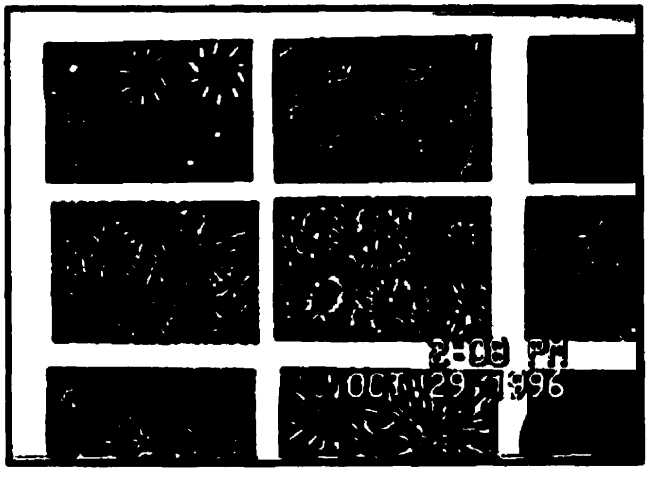
In today's art activity, Mrs. A told the class that the art activity is to use waste materials that can be found around us. G. was drawing a scene on a paper plate. She depicted many types of animals like zebra, deer, and dogs using coloured pencil. D. was drawing a scene. She drew a series of mountains with a lake in the middle, using pastels. R. was doing a collage on a paper plate with a seaside scene. Intermittently I saw a few students wandering about to their friends' seats asking for colors and some of them glancing at their friends' work. (Probably the children wanted to gain some ideas from their friends).

The children show ability to use line, mass and space, light and shade, colour, and texture. Some children's work shows development over the seven weeks. Mrs. A has created a congeniald classroom environment where children are invited to bring their

prior knowledge and live experiences into the classroom to help them make sense of their world.

From the above fieldnote, I can see that Mrs. A tries to make the children aware that in art, even the waste material can be used to effect. It can be used as a source of decoration or something useful. The children understand Mrs. A very well. They are able to express their feelings. Personal values are clearly seen in their artwork. None of the children have identical subject matter. They draw whatever they are good at—scenery, animals, objects, nature, and humans. In the art process, the children work freely, without any interference from Mrs. A. Some of the children gain ideas from their friends and then begin to produce their own "masterpieces".

The potential that these children can develop values awareness in themselves is exhibited in their artworks. Personal and social values can be seen as a part of their revelation. Examples of personal values can be seen in the artifacts below:



In these artworks, the children were given the theme of fireworks, using chalk as the medium. Here we can see an awareness of pattern and the advantages of a limited selection of colours. In this activity, Mrs. A planned the medium to be used and the limitation of colours was due to the nature of the chalk. The variety of patterns and colours exhibited their personal "touch" and in most cases, the drawing was planned (some of them had the ideas in their minds already, others tried sketching to get ideas). Their works showed unity and variety of design. Individuality was clearly seen. However, discussion about pattern did not really take place. I mention pattern because it is obvious (from the children's works) that they were aware of pattern. Other compositional considerations that might be appropriate to this age level, as an educational focus, were obviously not addressed either.

The children's personal and social values were also seen during the process of art making. They were able to use tools appropriate to the task with dexterity, and show respect for the material as well as for the function of the object. This suggests that within aesthetics encounters there is a particular relationship between child and object (or event). Each encounter involves a reciprocal inter-action between a particular object or event and the viewer. For example, when the children were asked to look at the samples of 'silhouette', one of the children said, "Miss, I like the one on the left!" As a result of such distinction making, one may develop an awareness of the self, or define oneself, insofar as the experiential limits of the object permit if the teacher encourages reflective discussion as to why the child likes, for example, "the one on the left," that is, without some follow-up to the statement, it is unlikely that much group learning will take place

with regard to the comment. Even the individual child must be challenged to consider her/his statement and what it signifies.

This process of discovery, of defining both one's unique and one's common perceptions, characterizes the act of self-expression for the child--to provide avenues for self-expression that will make the child more conscious of the full range and nature of his or her experiences. As well as enhancing our visual experience itself, artwork can make us more conscious of aspects of the world of our experience other than visual.

Exit Site

My last visit was on December 4, 1996, with the understanding that I could go back for subsequent observations and interviews if necessary. I took the opportunity to thank the teacher and discuss informally her responses to my observations.

Preamble to analyzing the data

Before analyzing the data on how the Grade Five and Six children become aware of their values, I feel it is essential that I expand on some of the conditions that allow the children to develop their values. My data indicates that there is much more involved than just providing a time and place for art activities. The interconnections between *environment, rules, routines, expectations* and *beliefs* have a direct influence on students behaviors and the kinds of art works produced in this classroom. These five elements set the foundation for the quality of values enhancement and art education and how those values develop. For example, Mrs. A. states:

> I guess setting up rules and routines for them should form a good basis for the children. They'll learn to respect those and we'll have to set it up at the beginning of the year. They learn fast because they are very young and they have sort of "values" with them.

In this interview, I can paraphrase the term "values" that Mrs. A mentions as knowledge in regard to the act of good behaviour. This is a value that Mrs. A obviously holds, i.e. obedience. Given the example on November 26, 1996 of the assisting teacher, it is not so evident that the children choose obedience. The value tends to be imposed to the children. On the other hand, children might enjoy (value) set routines because these give the children a sense of security.

Factors that contribute to values development during art activities

The classroom environment. The importance of the classroom social environment is emphasized by Firth (1993). He suggests that social structure, that is, the inter-personal elements that allow for a particular course of action to unfold, provide the foundation on which the formal educational activities can be built. In this classroom, the physical environment contributes to the social one and includes the arrangement of furniture, the utilization of space, and the displaying of artwork. Edelsky, Altwerger, and Flores (1991) caution that there is no one correct way to structure a student-centered learning environment. They insist that teachers must take the time to plan carefully and organize efficiently, so that the physical environment is an inviting and relaxing place where students and teachers want to come together to share, grow and learn. Mrs. A talks about the way she sets up her class:

(IN. October 29, 1996)

I set them up at the beginning of the year with the children. I always have the arrangement in a few different ways. The physical arrangement of the classroom, for example the tables and chairs were arranged according to the lesson. If it needs a group activity, then we'll arrange the tables into groups of four, facing each other. If it's an individual work, then I'll arrange it in a different manner so as to make them work with ease and to avoid boredom. Their artworks will be displayed on the wall...wherever appropriate, depending on the works. Usually all the four walls will be decorated with the children's artworks.

The number of choices regarding the room settings and the choices of artworks to be displayed and the spot to hold the display keeps the learning environment visually stimulating. The variety this environment offers children takes into consideration both their social and cognitive development as exemplified below:

(FN - Grade 5. November 5, 1996)

Most of the children were at their seats while a few of them were busy admiring the artworks displayed on the board. Previously there were a few students wandering about looking at the notice board...with the artworks stapled on it.

The children could choose their own media and were free to draw any compositions they like. The children appeared comfortable while doing their art activities. A certain social values awareness was implicit in their activity. Hard work, obedience, patience, co-operation, respect, and courtesy were among the values that the children's behaviour exemplified. However, a child for example, may demonstrate patience without realizing

that relative to others, the teacher is a patient person, i.e., there is a difference between exemplifying a value and value awareness.

The following example demonstrates politeness:

(FN: Grade 5, November 12, 1996)

J. showed his artwork to Mrs. A. "Thank you very much...It's very nice!" praised the teacher. "Miss, can I throw all the small pieces (rubbish) in the recycling box?" asked J. [Helpful, considerate, and responsible] "Sure. Thank you," answered Mrs. A [thankful and polite].

We can say that the teacher models that particular value (politeness) implicitly. Aware that Mrs. A gave priority to certain standards of behaviour, some of the children responded in the same manner. However, there did not seem to be any discussion of the work, no criticism to inform the child of the teacher's standards for "nice" that is, no encouragement or critical thinking. This also sent a message to the child, that politeness is more important than critical thinking, that there appear to be no assessment standards. Mrs. A's behavior does not tell the child about, for example, the importance of art in comparison to mathematics.

In short, rules for behavior are clearly evident here, while rules for learning about art do not seem to be. This would seem to imply that social behaviour is more important than academic knowledge. Here we have an example of a "hidden curriculum."

We need to be cognizant of some of the factors that make this environment operate efficiently so the children can demonstrate their dispositions. This is where rules, routines and expectations play a crucial role. Mrs. A says she spends a lot of time at the

beginning of the year explaining the rules and her expectations of the children. These include the rules for behavior and courtesy and procedural rules during the art activities. Knowing the rules and the teacher's expectations empowers the children to organize themselves. The teacher and children all have their roles to play in this classroom. The teacher's main role is that of the classroom leader who sets up the environment to make learning possible. The children's roles are as active participants in the learning situation.

In this classroom the physical environment, furniture, space, materials, programs, rules, and expectations all work to help students take part in their own learning. It is an environment that allows them the opportunity to make choices and to follow through on their choices. These young children are very familiar with their learning environment and demonstrated confidence in expressing themselves. This was an important consideration for me when it came to analyzing and interpreting the data.

Rules, routines and expectations. As discussed above, rules, routines and expectations play an integral role in making the art activities run efficiently. This echoes Firth's (1993) theory, "...[W]hat really gives society its form, and allows its members to carry out their activities is their expectations....Its members must have some idea of what to expect" (p. 30). It is the element of social organization that makes this environment predictable and secure. These are shared by both teacher and children and also contribute to the sense of seamlessness that is evident in this learning environment. For example:

[FN: Grade 5. December 3, 1996]

Mrs. A planned a group activity and she wanted all the students to form their own groups. All the students spontaneously formed their own groups without many problems showing that they were able to accept one another.

The rules help children to settle a lot of their conflict by themselves. This allows Mrs. A to spend more time on the lesson, rather than on settling disputes and/or logistic dilemmas. The importance of clearly established rules and routines became clear when I analyzed the data. For example, on November 26, 1996 the class had a substitute teacher and it became evident that this art session was different from all the other art sessions. The teacher did not establish any rules and routines at the beginning of the class and the children assumed that there were no particular rules. So the children became a little 'wild' as exemplified below:

[FN-Grade 5. November 26, 1996.]

Mrs. R started the class without any introductions. Some of the children were listening to the teacher's instructions regarding the process of making a mobile sculpture while some of them were talking to each other. (This was not seen in Mrs. A class and so the difference in behavior raises the question about whether or not the children value obedience, respect, courtesy, or whether they value the opportunity for aberrant behaviour more. Certainly they were aware of the difference in their behavior). As usual, after the explanations the children were given some materials. The class was noisy. Some of the children were fooling around. "Nobody takes my scissors!" exclaimed J. while showing his fist to F. In

another situation, A. was making a paper airplane at another student's seat (which was not relevant to the activity) and talked loudly to J. J shouted back to A. Mrs. R approached A., holding his shoulder and asked him to return to his seat. A. obliged. In another corner of the classroom, J and F were fooling around, kicking each other while the teacher was busy moving around from one student to the other helping them on their work. Suddenly JN shouted, "You're nuts!" to his friend. "Okay!" Mrs. R shouted. "Sorry Miss... " Said J. (But after a few moments, the class became noisy again. There was a lot of confusion and erratic situation happening in the class at that moment. The class seemed uncontrollable.)

As Mrs. A stressed throughout the interview on October 29, 1996, it is the "rules and routines" and knowing "what is expected of them" that provides the "conditions for them to be responsible for their own work". In this interview, she stressed that:

[IN. October 29, 1996]

I establish the rules right from the beginning. They know what I expect of them and they know what things I really do not allow...At the beginning (of the year) you have to keep reminding them...and if something is not right, tell them about it right away and then other children begin to reinforce the rules."

The predictable routine that these children are accustomed to was shattered and resulted in this art activity being confusing and uneventful. Even though the environment was almost the same, the lack of familiar rules and routines precipitated the breakdown of the whole process, and renderd it impotent. In other words, the children had not yet

adopted the rules as their own and the rules were not very high on their hierarchy of values.

The explicit stating of rules and expectations allowed children to be *responsible* for their own decisions how to do their art works and how to work during the lesson. It might also be argued that the decisions had been made for them. However, in this classroom, I could see that the children were guided in a proper manner with an appropriate approach. For example, in the "silhouette" project Mrs. A showed the children two samples of silhouettes and asked them to depict either one of the samples, thus limiting the freedom of choice and expression of personal values. Even though the teacher has made the decision, the process of making the "silhouette" and the satisfaction the children gained upon the completion of their work are something that we can look into, i.e. the children have faith in their teacher that she will teach them something interesting. If the children are satisfied with the end result, then the work takes on personal values.

Explicit rules and expectations play an integral part in settling confusions, arguments and disputes. It permits the process to operate smoothly without a lot of confusion and uncertainty. However, sometimes the routine does not quite work and therefore needs reinforcement:

(FN: Grade 5, November 26, 1996)

J was running about in the class, talking loudly and singing. "Could someone make for me an 's'?" J shouted to his friend. At the same time, JN and F were

fooling around pretending they were fighting. "You're making too much noise. Sit down! Shhhhhhh!" exclaimed Mrs. A. She looked quite angry. "Shhhhhhh...stop talking...stop talking...STOP TALKING!" Mrs. A shouted. All the students kept quiet. "I don't mind you talking but...make sure you keep your voice down!" Mrs. A advised the students [From this point, the class seemed more subdued].

Children knew that Mrs. A appeared angry and therefore they behaved themselves. In this situation, Mrs. A tried to control the class before it got worse. At the same time, she wanted to remind the children who was in charge. Here, a different value was demonstrated. It was not an example of democracy in the classroom that the teacher often claims. However, I felt that it was pertinent for the teacher to act in this manner especially when the children were interrupting the teaching and learning process. Pure democracy cannot be upheld here especially when some of the children were just playing around and not doing their art work. Democracy requires responsibility that the children were not ready for yet. Children were expected to follow the requirements set by the teacher. It did take some time for the routines to take on meaning for the children, but the structure is there from the beginning. Predictable routines included doing class chores, keeping their work neat and in a presentable fashion, and being considerate and respectful of one another. This was evident at the end of each art lesson, where the routine was always predictable for the children:

[FN- Grade 5, October 22, 1996]

Mrs. A announced to the children, "All right, finish up your work. Clean up the class. Put your things away. Small papers in the recycle box. Make sure there isn't any paper on the floor, clean the board..."

This kind of predictability provided a constant, secure environment where children knew what was expected of them. Rules and clear expectations empower children by providing them with an atmosphere of openness that enable them to act in purposeful and meaningful ways. However, the teacher's belief was the fulcrum that allowed Mrs. A to create a classroom environment that is conducive to learning and growing. The following section examines some of Mrs. A's beliefs about art education.

Teacher's Beliefs. Mrs. A believes that children should be in control of their own work with a little guidance from the teacher. She believes that children have a tremendous sense of imagination and are meaning makers:

(IN. October 29, 1996)

Art is important. It helps the children to relax themselves and express their feelings and imaginations. I believe that children have a great sense of imagination. I only tell them the process and show them a few samples. The rest is up to them...and I think it should be their choice of what they want to create. I know they learn a lot from their friends too.

This example says a lot about Mrs. A's understanding of art education. She stated that art "relaxes" the children. Would she expect the same for her math class? Does this establish a hierarchy of "seriousness" across the curriculum? Similarly, while it might be

argued that primary-aged children have few writing skills and therefore use art for self-expression, this stance is less defensible in grade five, i.e., ten years old children can express themselves quite well verbally and in writing. Thus it seems reasonable to expect something more than self-expression from them.

The making of artwork begins with the development of art ideas, based on a wide range of experience and the consideration of materials. In this Grade Five/Six class, it is usually the teacher who selects the art idea. The teacher seemed to believe that in doing so the children understood the lesson clearly and began actual manipulation of the materials efficiently. As a result, when the teacher started the class, only the teacher knew what would take place during the class. The teacher unloaded a continuous string of surprises on the children for which they were not necessarily prepared.

However Mrs. A may proclaim a belief in individualism in art, as exemplified below:

(FN: Grade 5, December 3, 1996)

"Are you ready for art? I don't want to see anything on the desk...please! Yesterday I asked you to bring buttons. If you have it with you, put it on your desk... I'll leave it up to you to create your own creation. It's up to your own imagination..." said Mrs. A.

In some occasions I could see that the children were not afraid to create new ideas in art. Mrs. A seemed very interested in their ideas and opinions, and she validated and acknowledged them in front of the class. This validation strengthened students' belief

that they were active participants in the meaning-making process and were valued members of this classroom community:

(FN: Grade 5. November 19, 1996)

C. handed in her artwork. "Oh! It's beautiful...Thank you." Mrs. A praised C's work with a big smile. Mrs. A seemed satisfied with C's work and so did C.

The videotape clearly demonstrated how actively involved Mrs. A is in her class. Mrs. A often stopped by the children to give a word of encouragement, praised their creativity and behaviour, intervened in a dispute, and reminded the children to behave properly. At the same time, there did not appear to be specific attention paid to a systematic, incremental learning of artistic concepts, that is, there did not seem to be a particular art agenda, except for an observance of holidays and the like. This reinforces art as a social activity but did little to reinforce a serious attitude toward art itself, i.e., there were unstated values issues demonstrated here that did not reinforce the status of art in the classroom.

CHAPTER FOUR

Discussions of findings and recommendations

Discussions of findings

My observations were almost exclusively about social interactions and I tried to tie these interactions to moral development. My observations suggest that it is essential that teachers plan and create learning environments that will allow for the myriad learning possibilities that children are capable of generating during art lessons. First of all, children need to know what the general theme and sub-theme (specific topic) is, and the teacher should be clear in her own mind as to what it is that she wants to teach. Second, the teacher needs to draw the children's attention to the feelings they have in relation to the topic. The children's feelings are closely related to their values. The connections between values and feelings, as described in chapter two, could arise naturally in the course of making, enjoying, and discussing art. The teacher could develop an awareness of the values underlying the feelings, prompted by the art activities.

The children also need to have a clear understanding of the rules and expectations that operate in the classroom so that they can use the environment to its full potential. My data also suggests that Mrs. A models a behavior that she hopes and expects the children

to adopt. This is in accordance to Lickona's (1983) statements that, hopefully with understanding,

> one of the surest ways to help our children turn their moral reasoning into positive moral behavior is to teach by example. Teaching kids respect by respecting them is certainly one way to teach by example. But teaching by example goes beyond how we treat our children. It has to do with how we treat and talk about others outside the family — relatives, friends, strangers. It has to do with how we lead our lives. (Likona, 1983, p. 20)

I continue to be astounded at children's negotiating skills, their ability to listen, their acceptance of one another, their flexibility and their ability to change. An extract of my field notes on the above-mentioned abilities justifies my claims:

> [FN: Grade 5. December 3, 1996]
>
> "A. you can work over here so we can work together," said J. to A. A then took all his art materials and went to J.'s group.
>
> "J! Can I have some of your buttons for S.? M. requested from J.
>
> "What happened to hers?" asked J.
>
> "It was broken" explained M.
>
> "Take it!" J handed some of his buttons to M.

Their ability to listen can be seen in the field note below:

> [FN: Grade 5. November 12, 1996]
>
> "All right, do you know what animals I like? Mrs. A asked the students. Nobody answered but waited for Mrs. A to continue.
>
> "I like [the] elephant a lot. I do like it. And you see, to have a favorite animal it doesn't mean that they have to be a domestic animal like you have them at home.

It can be a wild animal and you do like it. I also like monkeys very much. But today you're going to be creating a completely new animal. What you're going to do is take a pic [picture] from an animal. For example, if I want to create a new animal, I'm going to take the ears of a rabbit, the mouth of a lion, or the teeth of a cheetah and I'm going to put it together and create a new animal. Do you understand?" The students nodded their heads.

In this extract I notice the teacher tried to relate to the children that they had to be compassionate to all kinds of animals. She intended to make the children understand that all animals have the right to be loved. Implicitly, value is highlighted here. At the same time, Mrs. A tried to inform the children that they had to be creative in developing their artistic potentials. There is no absolute way to produce an artwork in terms of creativity. I guess this is what the children learned from this lesson. However, I do not see clearly the point of the lesson. Mrs. A could have made the objectives clear. For example, Mrs. A could have specified that one of the objectives could be the understanding of "symmetry" and its relation with values in the real world. Perhaps she could have started by introducing the meaning of symmetry and then asking the children how they felt about a normal dog and a dog with an amputated leg. The feelings of the children, such as discomfort and a sense of imbalance could trigger a better understanding of symmetry and at the same time develop a more specific values awareness, one that could be shared and debated by the children.

Recommendations

In this section, I will discuss what students should be learning about art specifically. What is it that knowledge of an art world provides that does not appear elsewhere in the curriculum? I would argue that where the rest of the curriculum emphasizes a knowledge of "the world out there", and by implication, a reliance on group interaction (cultural and societal codes of behavior) in order to cope with that world, art relies on subjective response for a realization of its significance. The meaning derived takes the world into account, to ensure that others cannot accuse art education of being obsessed with the self because that isolates art, making it look self-indulgent and narcissistic. It defines the self in relation to the world and our commitment to the external world, as a part of the world. This commitment is strengthened through an awareness of our personal attitude toward the world, as depicted in the art. This assumes, of course, that the art activity is genuinely intellectually challenging and bears some relation to the world, as the child knows it. This is why a carefully considered art curriculum is essential — to foster the incremental development of personal meaning-making (personal values) for, in turn, the development of a heightened understanding of the world in which children find themselves.

In this thesis, I have tried to suggest that the curriculum for art teacher preparation programs and existing art education programs should provide a unit on values, focusing on children's personal or social values, directly or indirectly. It should be considered as a part of any art program. If this idea is acceptable, then achieving "aesthetic wholeness", a concept I introduced at the beginning of this study, is not

impossible. Describing wholeness challenges us to juxtapose ideas in such a way that they are able to approximate their subject, pointing to something far greater than the words themselves can designate. Nadaner (1998) emphasizes art's potential for cognitive development that is not word-dependent, although language is said to be a form in which thought occurs. (p. 168) If any components of the "wholeness" (theoretical, practical or values aspects) are lacking, then I would say that an element of "incompleteness" in art education ensues.

During the course of the lessons, time has to be found to help children prepare for art making by responding to their experience of the environment, and thinking about art ideas, and possible value relationships. At the age level of the children in this study, teachers should be enlarging the child's store of knowledge, relating art to the world, putting that which is perceived into context with the child's previous experiences of the world and clarifying the values experienced, that is, building background art knowledge and putting it to use in ongoing investigation into the world (including one's place in that world). A sample of a lesson plan that shows clearly how attention to values can be made explicit in the lesson is shown in Appendix G. In this lesson plan, feelings and values are among the essential components in art education. (The lesson plan format is one developed by Dr. Boyd White for his own art methodology course at McGill University.) Following is a brief explanation of each part:

Theme/Sub-theme:

Every art lesson should center its activity on a basic theme; for example, a topic on celebration. It can be broken down into sub-themes. Children can depict any occasion categorized under celebration. Once the children know the general theme, sub-theme, and the aim, the teacher should draw the children's attention to the feelings they have in relation to the topic.

Aims — Immediate and long term:

Immediate aims are tied closely to the development of an art vocabulary; for example, I want my students to experience color blends and apply them to other art activities such as "batik". These considerations are usually quantifiable. For example, at the beginning of the lesson I can list the requirements of the studio activity on the board, in point form. At the end of the lesson I can assess readily whether or not a child has experienced color blends, and can discuss or write about, with appropriate use of vocabulary. Additionally, and from the standpoint of Malaysian education's emphasis on values education, it is important that the children be able to articulate the personal and social values with the theme.

Feelings and values

Art activities are tools that can be used to manifest children's feelings and values. This is in line with arguments that art works are symbols of feelings and ideas. Since there is never as much time as we would like for exploring feelings and values, lessons

must be designed to motivate children to use their creativity — to prepare for art making by seeing, thinking, and responding as an artist does. Mrs. A devises lesson plans as an efficient means of presenting information to a large group of students. Obviously, a lesson devised for a mass audience has its shortcomings. It assumes that all students have the same values, feelings, interests, capabilities, and needs and respond with the same enthusiasm to the same experiences. She offers the same presentation to everyone, whether interested or not.

Another important aspect of art education program is that it should be related to students' experience. "Experience" in the sense used here goes beyond situations that involve the child in the external world; it refers also to the "inner" world of emotional conflicts, dreams, speculation, and fantasy. The teacher should create situations that call on the child's imagination, vision, and memory, any of which may function in an experiential sense. Discussions of topics should relate to opinions that the children really hold or are tempted by. This implies that teachers should understand how their students think about art and about the topics introduced in art classes and should listen carefully to what they say.

Elements of design and principles of organization:

It is not advisable to teach all of the elements or principles of art in one lesson, any more than the teacher would expect someone to grasp all of the features of a second language in one lesson. So the teacher must choose those that he or she feels are most appropriate to the learning level of their students and to the chosen topic.

Vocabulary

Despite the fact that art education is concerned with a visual world there is no getting around the fact that the development and clarification of meanings in relation to that visual world is done largely through the use of words. The best way to develop children's art vocabulary is to talk with them in a deliberate and preplanned way. This means choosing an important idea or a provocative work, introducing it to the children and persistently asking them questions that are designed to clarify their ideas about it using a certain art vocabulary. The questions should be about the meanings of what children say and their reasons for believing it. Attention to artistic themes and vocabulary can lead to a greater awareness of personal values. In other subject areas, attention is paid to the exact meaning of words. This has not always been the case in art education. Partly because the vocabulary of art in general has had the tendency to be unclear at times, and partly because teachers have not always attempted to build for them a precise vocabulary of art terms. The teacher has to make sure that, if not at first, then eventually the terms are used with understanding and precision. For example, the teacher might at first compliment a child on the rhythmic flow of lines in a composition by saying that the quality of line was like the "blowing of the wind," but later the teacher would use the word "rhythm". In this incidental but natural manner the vocabulary may be developed. It is easy to assume that if we teach children a particular vocabulary, we are teaching them ideas. A good teacher will be constantly aware of the difference. This sense of awareness can be acquired by listening to students carefully and trying to understand what they have in mind. For example, in dealing with basic elements, Mrs. A would best be able to relate

"harmony" to a child's individual feelings, understand how familiar children in an average Grade 5 class are with pattern, this with a knowledge of what it all means to them. These considerations were not seen in Mrs. A's classroom.

Specific materials:

The teacher has to list all the materials that they will need in order to teach an art lesson. With careful attention to this as well as the activity described in the next section, they should not have any unpleasant surprises in the middle of the lesson due to having forgotten some critical material or equipment.

Specific "production" activity:

The teacher needs to clarify and itemize the specific steps of any art activities. The teacher will already have introduced the lesson with some motivational activities that get the children involved in thinking about the theme and sub-theme — and perhaps even a particular art-making technique. Planning for future art lessons also has to be shared with children, if they are to work independently. If children are to prepare for lessons, they have to know about them in advance. When the lesson itself is regarded as a work of art that the teacher is preparing, the children can participate in the planning process from another point of view. To discuss ideas for future lessons with students gives the teacher a great opportunity to talk about how one gets art ideas and develops plans based on them.

In terms of demonstrating certain techniques, although the teacher will have to demonstrate certain techniques, it should be used with restraint. Although demonstration

is a necessary and effective practice, wrongly used it will be very inhibiting to the children. Since children do have the ability to develop suitable methods of their own, it seems a pity to cut short their struggle for mastery of the medium, all for the sake of arriving at a quick result.

Reflection/Review/Closure:

The Reflection/Review/Closure in this lesson plan is quite crucial. Planning the ending of the lesson is as important as planning the beginning. Too often teachers think they have finished the lesson once they have cleaned up the materials. The ending of the lesson should be a time for reflecting on the artworks completed during the lesson or on the lesson experience itself. This was not seen in Mrs. A's class. Perhaps Mrs. A could have focused on her final statement, or on independent evaluations by individual children, or on group activities. Students must be given the opportunity to end their works for themselves. They must have the chance to access their works, to deal with the elation, confusion, or disappointment of a particular ending and to go on from there. They must be allowed to ask questions about their works, so that they begin to understand both the work they have completed and the art-making process itself, and the relation of the art to the values inherent in the lesson. Students must learn to see ideas exhibited by a completed work and to build on these ideas, making the work a basis for new ones.

Other subject links:

For too long many teachers have thought of art as somehow separate from the rest of the curriculum. It is probably fair to say that this is the result of a lack of understanding of the subject. Our teaching endeavour will be more successful, too, if each activity reinforces and inter-connects with all others.

Conclusion

It seems to me that social values were reasonably well covered in the class I observed, but the personal values could be covered much more. An art lesson should provide children with the opportunity to observe and react to a variety of experiences. Children should feel that there are possibilities beyond what is conveyed to them by the lesson. Children must learn how and where to find ideas, how to formulate and preserve them and how to gather the resources that will best express them. They must learn to do all this on their own, not only in class on a given day or week, but out of class too, if possible on every day of the week. Children must not be too dependent on the teacher because when this happens, they are not committed to their work, and initiative is lost.

My classroom observations have shown the need for a more explicit statement about the aims of an art education program. The teacher I observed did not seem to have a very clear agenda. She assumed that values were being taught and learned; and no doubt they were, but not in any clear and orderly fashion that might be useful in the context of the Malaysian concern for values education. In short, in Mrs. A's class what mattered the most was the final product of children's artwork, but there was no clear

indication of how it was evaluated. Exploration of children's feelings and values were almost totally neglected. In art, the essence of all artistic activity consists of attention, reflection, judgment and action, constituting a continuing comparison between the world and one's growing representation of it. The integrated approach mentioned above is based on the idea that knowledge and skills are synergistic; more is gained when inter-relationships are promoted than when lessons are kept isolated. When art is considered comprehensively, including not only its formal qualities, but also its interconnectedness with cognition and its multifaceted roles in society including its abilities to draw attention to values, the opportunity for learning is enhanced. Advocacy for values enhancement enlivens the study of art by reaching out to history, literature, and other arts and sciences for background and comparative material to find thematic connections in values and concepts.

I hope this research will stimulate other researchers to study the possibilities of using art as a means to develop an awareness of ethical, moral, personal and social values among students. It would be interesting to do a comparative study between the approach to value awareness in Canada's educational systems and policies and the Malaysian integrated approach in enhancing values awareness. It might also be of value to do a comprehensive study on the strength of art education in evaluating and assessing the "whole" child. As for principals, administrators, and all art teachers, they need to understand the importance of value awareness in the art curriculum so that they can be advocates for values enhancement.

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APPENDIX "A"

Fieldnotes Sample

Grade 5

Session 6 October 29, 1996 12:00-1:00pm

A Substitute teacher today: Mrs. R

12:59 I knocked on the door and a student opened it. I entered the classroom and I saw a different teacher instead of Mrs. A. I assumed she was a substitute teacher and I was right. We shook hands and I introduced myself to her and told her of my intention. Obviously she was aware of it and told me that she was substituting Mrs. A for a day. Mrs. R welcomed me and as usual, I went to sit at the back of the classroom and started to observe.

1:02 The students had already started their works. I was not sure of their project. They were busy moving around and blabbering.
"Nobody takes my scissors!" J shouted and punched F.
F. retaliated.

1:05 Mrs. R was busy helping a group of students with their artworks. Perhaps she wanted to give some ideas on how to do the work.

1:06 A. was making a paper jet plane and seemed to be in his own world and he was talking very loudly. Mrs. R went to him, held his shoulder and asked him to keep quiet and do his work.
Suddenly J. shouted very loudly. J. and F. were kicking each other, playing around. Mrs. R was busy watching other students at work.

1:15 Mrs. R asked all the students to be seated. A few students got seated while the rest ignored their teacher.

1:16 A few students were busy talking to each other and not doing their work at all.
A. took a few pieces of coloured papers and showed it to F. and J. F. said to A., "Did you watch movie yesterday?"
A. answered, "No, I went last Sunday".

1:17 Mrs. R was busy cutting colored papers for a student. Suddenly she shouted, "Okay!!!!
"Sorry miss", said J. knowing that he was the one that talked so loud.

1:20	P. went to Mrs. R and with his hands at the back politely asked something from the teacher. Mrs. R responded well.
1:24	E. stepped on A.'s chair that was on the floor. "I need your pencil," shouted E. to A. A. ignored E.'s request.
1:30	Mrs. R was helping other students on their works and did not care much about the commotion in her class.
1:31	J shouted, "Could someone make for me an 's'? " "You're making too much noise, sit down!" Mrs. R said. "Shhhhh!!!!!" again Mrs. R asked the students to keep quiet. J said to Mrs. R, "Miss I need two more letters, someone took mine!" "Miss I need two blues!" added J. Mrs. R did not pay much attention to J's request. "Where's my scissors?" shouted J and he was trying to get some attention from the teacher and other students.
1:37	"Shhhhh!!! Stop talking! Stop Talking! Stop Talking!" Suddenly the class became subdued.
1:38	"I don't mind you talking but please control yourselves! Don't talk too loud" Mrs. R told the students.
1:39	Mrs. R took out some art materials from her bags. She took out a few hangers, 2 rolls of wax papers, iron, newspapers and a roll of strings. "All right, has anyone finished?" Mrs. R asked the students. "Those who have finished can come to me and I'll show you what to do".
1:40	Many students went to Mrs. R and took along their artworks. "Miss, I've finished", said S. to Mrs. R. Mrs. R took S's artwork and showed the students the process. She took a hanger and put it in between a folded wax paper. She then put the artwork in between the wax paper and ironed on the wax paper. "Now it's ready. You can hang your work anywhere you like!" explained Mrs. R.
1:45	"Who else?" asked Mrs. R. Many students came to Mrs. R and asked her to help them. Mrs. R helped all the students. Some students thanked her while some didn't.
1:50	"All right, stop all your works and time to clean-up!" Said Mrs. R to the students. A few students that were on-duty went to do their jobs diligently. They picked up pieces of papers on the floor, swept the floor, put the rubbish into the thrash bin, cleaned the blackboard and arranged the tables and chairs. While some students were doing their job, others were playing around and making a lot of noise. Mrs. A did nothing about it until the bell rang at 2:00p.m.
2:00	Class dismissed.

October 29, 1996

Observations:

The class looked very disorganized. It was a very different class. The classroom environment became so vibrant. There were a lot of movement and the students wandered about blabbered most of the time. They were having a jolly good time. They broke the rules, routines, and expectations set by Mrs. A. Some of them seemed to be more comfortable with the new situation. They enjoyed themselves as much as they could by making unnecessary noise and statements.

The well-behaved students looked upset because of the chaotic situation. Some of the students did not care much of the happenings in the classroom.

Mrs. R seemed too engrossed helping out some students with their artworks thus neglecting the needs of other students and unable to concentrate on her role as a teacher.

However, I can see that some of the rules, routines, and expectations set by Mrs. A were still upheld by the students. For example the students on duty did their job satisfactorily. This kind of predictability provides a constant environment where students knew what is expected of them.

Despite of a few students that often breaks the classroom rules and making extraneous remarks and behaviour, I can see that the artworks done by the students were fascinating and Mrs. R had achieved in her task.

APPENDIX "B"

Interview Questions

Questions Regarding the Development of Values Awareness through Art Education

1. The classroom setting and diagram of the classroom. (Why the setting is set in such a way & the classroom plan if you can provide it)

2. **The students**

   2.1 What are the ages of the children, the number of children in the class and the gender breakdown?

   2.2 Where do they come from?

   2.3 Could you clarify the economic mix of the classroom?

   2.4 How many different nationalities are represented? What are they?

3. **The Program**

   3.1 Do you have any specific lesson plans for the art program?

   3.2 Could you explain about the kind of program you run?

   3.3 How long is the art program?

   3.4 How do you manage to run the program?

4. **Views on the Values Awareness in the Art Curriculum**

   4.1 Could you discuss your view of value awareness in the art curriculum and its role in the grade 5 classroom?

4.2 Do you feel that art activities have the potential to promote values awareness?

4.3 Do you consider values awareness as values education?

4.4 Should art education neglect the ideas of integrating these values awareness consideration?

4.5 Do you regard value awareness as a part of the art curriculum?

4.6 Is there any conflict between your views on values and that of the administration here or with the school policy?

4.7 What kind of values do you intend to illuminate?

5. Views on the student's potential

5.1 What are your opinions on children as directors of their own imagination, feelings and creativity?

5.2 What conditions would allow them to be responsible for their own behaviour during art lesson and what conditions would prevent them?

6. Views on the Role of Teacher During the Art Lesson

6.1 How do you intend to develop the value awareness?

6.2 How do you view your role as the teacher in children's art activities?

6.3 Could you comment on your beliefs on teacher intervention in children's learning process?

6.4 What kind of intervention do you consider appropriate?

6.5 How do you go about intervening in art activities?

6.6 How do you intend to develop the value awareness among the students?

7. Views on the Role of Assessment in Children's Activities

7.1 Do you assess art activities of the children in the same way as you assess other activities and use it for reporting to parents? Why?

7.2 Do you assess the children's values?

7.3 If you assess the children's values, how?

7.4 How good is their art?

8. Views on the Art Education and the Values Awareness by Others

8.1 Do you feel that art education is highly regarded by educators, parents, teachers and teaching institutions?

8.2 What do you feel of their perception and acceptance on making art as a vehicle to enhance values awareness?

APPENDIX "C"

Transcript of Teacher Interviews

Questions Regarding the Development of Values Awareness through Art Education

1. The classroom setting and diagram of the classroom. (Why the setting is set in such a way & the classroom plan if you can provide it)

   Refer to Appendix "E"

2. **The students**

   2.1 What are the ages of the children, the number of children in the class and the gender breakdown?

   The children's ages are from 10 to 12 years old. There are 25 children—14 girls and 11 boys.

   2.2 Where do they come from?

   They come mainly from Parc-Extension, Ville Mont Royal, and Cremazie area.

   2.3 Could you clarify the economic mix of the classroom?

   They consist of a number of economic groups like businessmen, teachers, laborers, government officers, etc.

   2.4 How many different nationalities are represented? What are they?

   There are Indians, Pakistanis, Bangladeshis, Vietnamese, Malaysian, Greeks, French and English Canadian. (8 different nationalities)

   2.5 How good is their art?

   They are a very talented bunch of children.

3. The Program

3.1 Do you have any specific lesson plans for the art program?

Yes.

3.2 Could you explain about the kind of program you run?

I planned my own art program. I usually set the lesson plan in accordance to a specific occasion or celebration. For example, in celebrating a Halloween, I will plan a lesson that suits to the celebration like creating a mask from a paper bag. For a Mother's Day, they'll be creating a special card for their mother.

3.3 How long is the art program?

One hour per week from 12:00-1:00 p.m. every Tuesday.

3.4 How do you manage to run the program?

I've been teaching for about 17 years and have 5 years experience in teaching art. I have a great deal of knowledge and experience throughout the years.

4. Views on the Values Awareness in the Art Curriculum

4.1 Could you discuss your view of value awareness in the art curriculum and its role in the grade 5 classroom?

I guess it's important for everyone to be aware of his or her own values so as to build a spiritually strong and respected nation. Art curriculum should be able to serve that purpose especially to the grade 5 students who are still very young.

4.2 Do you feel that art activities have the potential to promote values awareness?

Sure. Provided that we really know and understand what we are doing.

4.3 Do you consider values awareness as values education?

Yeah...about the same, but not exactly.

4.4 Should art education neglect the ideas of integrating these values awareness consideration?

No. This is a good idea.

4.5 Do you regard value awareness as a part of the art curriculum?

Not at this moment and I think it should be. Anyway, I'm integrating it as one of the purposes of education.

4.6 Is there any conflict between your views on values and that of the administration here or with the school policy?

No. There is no problem. It's because they realize that whatever I do is in the best interest of the children.

4.7 What kind of values do you intend to illuminate?

I don't quite think about this matter but that basically I intend to make the children be more responsible.

5. Views on the student's potential

5.1 What are your opinions on children as directors of their own imagination, feelings and creativity?

I believe that children have a great sense of imagination. I only tell them the process and show them a few samples. The rest is on them...and I think it should be their choice of what they want to create. I know they learn a lot from their friends too.

5.2 What conditions would allow them to be responsible for their own behavior during art lesson and what conditions would prevent them?

I guess setting up rules and routines for them should form a good basis for the children. They'll learn to respect those and we'll have to set it up at the beginning of the year. They learn fast because they are very young and they have sort of "values" with them.

6. Views on the Role of Teacher during the Art Lesson

6.1 How do you intend to develop the value awareness?

I'll do it gradually...and it varies from one child to the other. It's not going to be easy because every child has its own values.

6.2 How do you view your role as the teacher in children's art activities?

I think giving them the opportunity to work, having adequate and appropriate materials and letting them to be free enough to do what they want, not to interfere all the time.

6.3 Could you comment on your beliefs on teacher intervention in children's learning process?

Teacher's intervention is important at certain levels...especially when it comes to discipline. And when you see that the children are not behaving themselves and not doing the right thing especially in the process of making art.

6.4 What kind of intervention do you consider appropriate?

I guess the lesser the intervention the better. Interfering all the time will make the children uncomfortable....or they will become to dependable.

6.5 How do you go about intervening in art activities?

Depending on the situation. But basically I'll praise them first and later correct their mistakes.

7. Views on the Role of Assessment in Children's Activities

7.1 Do you assess art activities of the children in the same way as you assess other activities and use it for reporting to parents? Why?

Yes. It's required in the free flow record.

7.2 Do you assess the children's values?

No.

7.3 If you assess the children's values, how?

(Not Applicable)

8. Views on the Art Education and the Values Awareness by Others

8.1 Do you feel that art education is highly regarded by educators, parents, teachers and teaching institutions?

I'm not very sure about others but to me I think art should be highly regarded as any other subjects. However, generally I feel art is acceptable to everyone.

8.2 What do you feel of their perception and acceptance on making art as a vehicle to enhance values awareness?

I guess they sure would like to give it a go.

APPENDIX "D"

Transcribed Field Notes Sample

Session 4: November 12, 1996 Time: 12.00-1.00p.m Grade 5

12.00 Mrs. A started the class by asking a few questions to the students.

"All right, I'm going to ask you and I want you to tell me what's your favourite animal and why do you like it."

12.02 "G, what is your favourite animal?"

"I like dogs", answered G.

"Why do you like dogs?"

"I just like it."

"All right, so you just like dogs."

"A. what's your favorite animal?

"A cheetah", answered A.

"Why do you like the cheetah?"

"Because it's tough."

"All right, he has the reason for liking the cheetah"

"All right, M.?

"Cats."

"Why do you like cats?"

"I like the fur."

Mrs. A continued to ask a few more students the same questions.

12.04 "You know what animal I like? I like [the] elephants a lot. I do like it. And you see, to have a favorite animal it doesn't mean that they have to be a

domestic animal like you have them at home. It can be a wild animal, and you still like it very much. I also like monkeys very much. I like my daughter's favourite animal and I like elephants a lot."

12.06 "But today you're going to be creating completely new animal. All right, you're going to be the creator of this special animal. So what you're going to do is, I've cylinders here for you, this is going to be the face of the animal...and what you're going to do is you're going to take a feature from an animal. For example, if I want to create a new animal, I'm going to take the ear of a rabbit, the mouth of a lion or I'm going to take the teeth of a cheetah, let say, and I'm going to put it together, I'm going to create a new animal. Do you understand?"

The children nodded.

12.08 "A., what features are you going to pick and join and combine to create your new animal? What would you do?"

"I'll take ears of a cheetah, the mouth of a tiger and a body of a lion...."

"No, we don't want the body, we just want the face."

12.08 "Yes J."

"The nose of an elephant, the ears of a rabbit and the....."

"No. We don't say the nose of an elephant. What do we say?"

"The trunk of an elephant", answered S.

12.09 "We can also give a name to our creation. You can have a few letters from each word (animal), put it together and then you'll have a creative new animal. Do you understand?"

12.10 "All right, you can get the coloured papers, the glue, the scissors from me. Who doesn't have scissors?"

A few students put up their hands and rushed to Mrs. A.

12.11 "N. sit down. I'm not finish yet. Will you sit down please. I'm going around and give you the cylinders. Do you have any questions before I start giving out the cylinders and the papers."

G put up her hand to ask a question.

"All right, G.?"

"Can we use any colours we like?

"You may choose any colours you like."

12.12 "I don't want... (cannot be heard)...I want cutting and pasting. All right this is the lesson. You cut different colours and you paste. Do you have glue? If you don't have glue, I'll give it to you. I've three pairs of scissors and you can *share* with each other.

The children went to the front to take the materials (noisily).

12.13 "I think you can do this quietly. M., G., A., did you get your coloured papers? M., G., and A. spontaneously went to the teacher to take the materials.

12.14 M. put up her hand and asked, "Can I use sticker?"

"You can't use stickers, otherwise others will be using stickers too."

12.15 The students started doing their work.

12.18 M.P. threw an eraser to B from far. (Instead of handing it properly)

12.35 P dropped his cylinder. (Nobody bothers to pick the cylinder.)

12.36 A. returned his extra coloured paper.

12.42 E. using his glue noisily. Mrs. A. went to him and asked E. to do it slowly.

12.43 "Why are you copying? You should do it using your imagination," said Mrs. A to C.

12.45 A. threw some papers into the thrash bin. So was G. G. went to the front desk to get another coloured paper.

The children were so quiet and some of them were whispering. None of them was shouting.

12.46 A. started to play around. He was punching R for a few times. R. did not respond.

12.48 J. handed in his work to Mrs. A.

"Thank you very much. It's really nice", praised Mrs. A.

"Can I put the papers in the recycling box?" asked J.

"Yes."

12.49 "J., tell me about your animal" asked Mrs. A.

"It's a nose of a bird, and eyes of an owl."

12.50 "What name is it?"

"Bah No Boo"

"How did you get the name?"

"It's the combination of the sound made by the animals"

"E., I want you to sit down!"

"Who wants to talk about their animals?"

Nobody responded.

12.55 "All right, now I want you all to finish your animals today because once we have finished doing it, we're going to write a story about your animals. Who else is going to talk about his or her animal? R.? C.?"

Again nobody responded.

"Have you'll finished?

12.55 "J., R., *please* make sure the papers are in the recycling box. I don't want to see anything on the floor."

The children cooperatively cleaned the class. (They upkeep the class and the students have their duty roster and they did the job accordingly.)

12:59 "All right, will you please put the chairs on the desks"

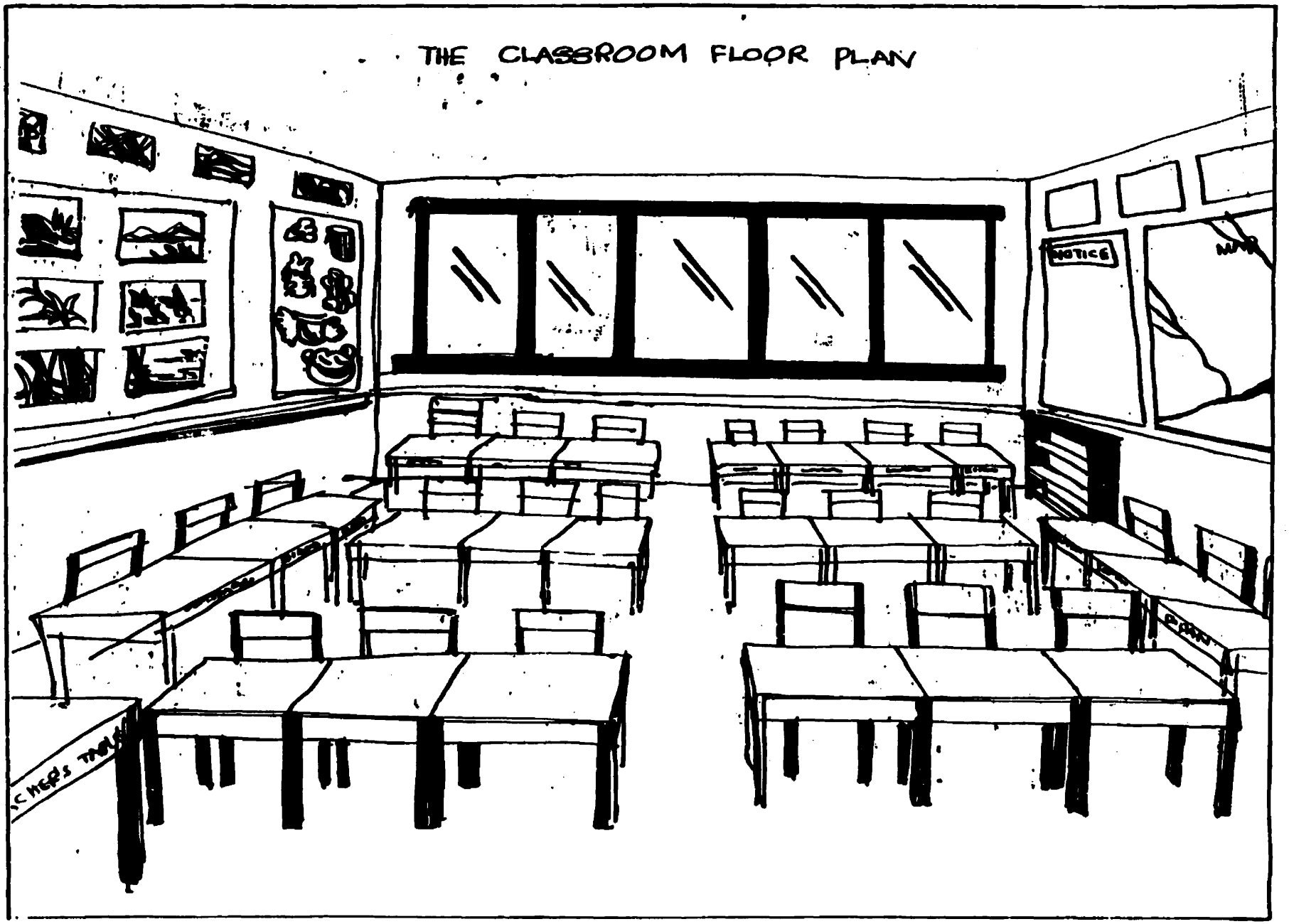
The children followed the instruction.

1:00 Class dismissed.

APPENDIX "E"

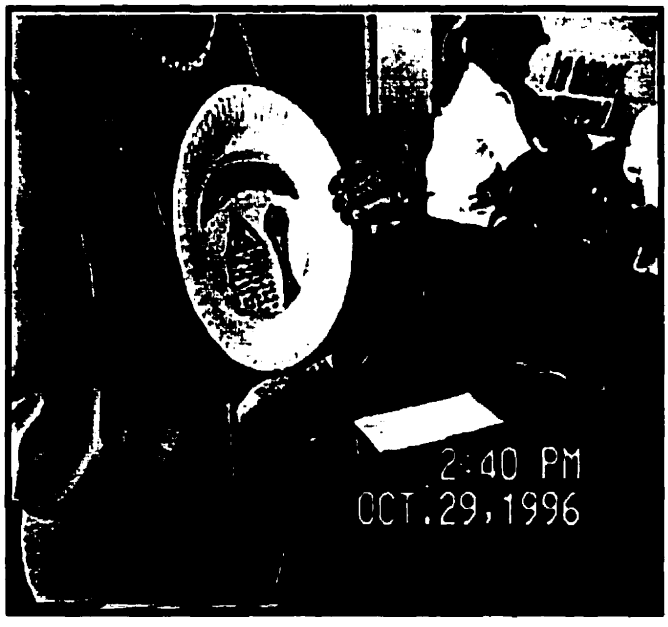
Classroom Floor Plan

[SEE FOLLOWING PAGE]


THE CLASSROOM FLOOR PLAN
NOTICE

APPENDIX "F"

Artifact

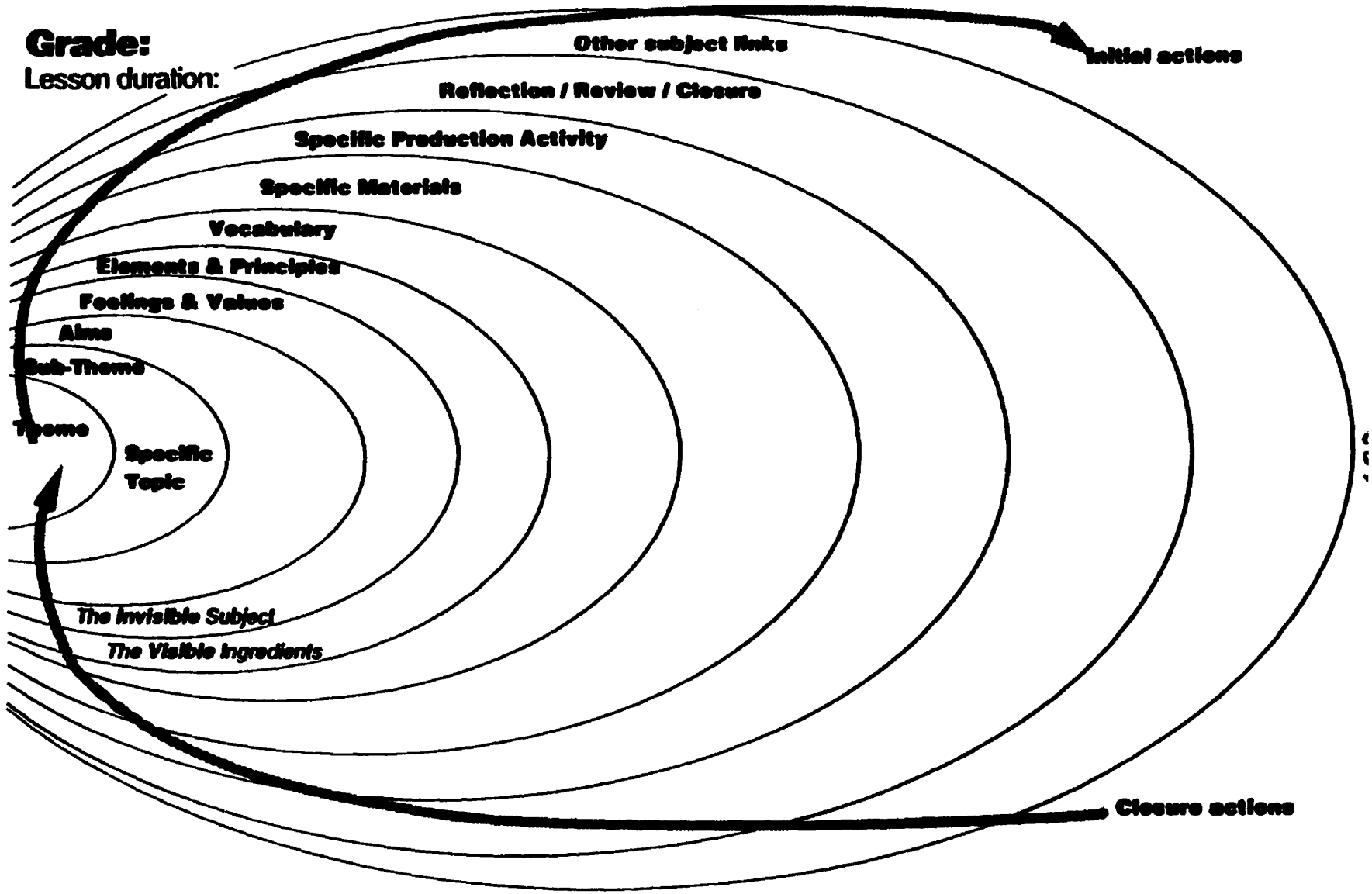


Artifact: Grade 5. Activity: Paper Plate. Oct. 29, 1997

APPENDIX "G"

(A Lesson Plan)

[SEE FOLLOWING PAGE]


Grade:
Lesson duration:
Other subject links
Initial actions
Reflection / Review / Closure
Specific Production Activity
Specific Materials
Vocabulary
Elements & Principles
Feelings & Values
Aims
Sub-Theme
Theme
Specific
Topic
The Invisible Subject
The Visible Ingredients
Closure actions