



Identification of Current Art Education Approaches in Iran's Middle School Period Art Education

PhD Stud. Reza Saberi
Ferdowsi University of Mashhad-Iran
r_saberir@yahoo.com

Assist.Prof.Dr.Hossain Jafari Sani
Ferdowsi University of Mashhad-Iran
hsani@um.ac.ir

Assist.Prof.Dr.Javad Ghandili
Ferdowsi University of Mashhad-Iran
ghndili@um.ac.ir

Assist.Prof.Dr.Hossain Kareshki
Ferdowsi University of Mashhad-Iran
kareshki@um.ac.ir

Abstract

As one of multiple forms of literacy, art can cause human to achieve knowledge and insight. The main question is why The curricula and The objectives of the course of art education in Iran's Middle school have not changed since 1990 and when 647th meeting of Iran High Council for Education was held. This subject can be studied as to various visions or approaches to art education. The main purpose is what approaches can be considered so important and valuable in Iran's Middle school art education. Another problem in art education is the lack of correct understanding of art education approaches involved in middle school art education. This study was analytic (theoretical), synthetic and content analysis. All middle school art text-books in the academic year of 2010-2011 were studied by using content analysis. In this content analysis and integration study, traditional, thinking disposition, integration, DBAE, creative problem solving, preparing for the world of work, and promoting academic performance approaches were studied and explored in the current approved objectives for art education, the curriculum and syllabuses of art teacher training programs, the content of middle school art textbooks, and the NC in Iran's case. The results showed that the dominant approach in the current approved objectives is visual culture vision and in both the curriculum and syllabuses of art teacher training programs, and the content of middle school art textbooks is art production approach. In the NC, thinking disposition, aesthetic, and DBAE approaches have been considered. Knowledge-domains in the current approved objectives for art education more relates to knowing that, and knowing how is more obvious in both the curriculum and syllabuses of art teacher training, and the content of middle school art textbooks, while The NC contains several knowledge kinds. It is expected that the content and curriculum of Iran's middle school art education improve with applying the NC in the next future.

Key words: Art education, Content, Curriculum, Art product, Teacher training, Iran

INTRODUCTION

Curricula are of importance and key elements in education systems. The main question is how a curriculum can be considered so important and valuable. The possible answers are regarded from several aspects.





One aspect relates to the main question Spenser that which knowledge is more valuable (Tanner & Tanner, 1995) and what the placement of art is in relation to other subject matters (Cunliffe, 2010). The placement and role of art can also be studied as to various visions or approaches to art education. These approaches include among others Greer's discipline-based art education (Greer, 1984), Broudy's perception of expressiveness (Broudy, 1987; Bresler, 2002), Gardner's art product (Gardner, 1990), aesthetic (Reimer, 1992), Perkins' thinking disposition (Perkins, 1994), Vygotsky's art and language (Zakin, 2005), and others such as traditional (creative self-expression), integrative, visual culture, preparation for the world of work, promotion of academic performance, and creative problem solving (Eisner, 2004). As he notes, "A way of seeing is also a way of not seeing" (Ibid: 25). Some of these approaches (e.g. aesthetic one) consider the inner and intrinsic features of art (Smith, 2001) and others (e.g. preparation for the world of work, and promotion of academic performance) indicate the instrumental features of art (Paige, 2004; Seely, 2008). In one end of the range, there are approaches such as traditional one which are affected by the dictatorial space of World War II and conceive art as a means for creative self-expression and have not any concern on curriculum design (Eisner, 2004). In the other end of the range, there are some new approaches such as Barkan and Greer DBAE based on Bruner's theory which concentrate on society's knowledge base changes, learners and all who involve in art teaching-learning process (Stankiewicz, 2000). Art criticism separates the latter approach from others. However, its art dimensions are conceptually corresponding to those of Rimer's aesthetic approach. That is, "knowing" within is achieved by art criticism, "knowing how" emerges from art production, "knowing that" embeds in cultural-historical contexts, and "knowing why" provides a value structure by which other "knowings" are meaningful and art aesthetic is achieved. It is notable that the discipline of making art is grounded in procedural knowledge, while forms of declarative knowledge give feedback to the practice of procedural knowledge when making art (Cunliffe, 2010).

The identification of dominant approaches and knowledge-domains in Iran's middle school art education has not been regarded seriously in the related literature, but an overview on the history of art education in Middle schools of Iran, Art textbooks for guide-school grades 1, 2 and 3 were designed in 1971, 1972 and 1973, respectively and included painting, calligraphy and handiwork. In 1982, matters such as singing, story telling, cinema and theater were added to the content. But, despite the increase in the content, previous two-hours per week class session decreased in one-hour per week ones. The content has been limited to calligraphy, painting and handiwork since 1984 and new designed textbooks in 1989 have incorporated these three subject matters without any notable changes despite of great development in knowledge during recent years (Hoseyniroholamini, 2001). The objectives of the course have not changed since 2000 when 647th meeting of Iran High Council for Education was held (Joozi, 2008). From inter-subject matters, of about 933 hours yearly dedicated to 10 various courses in middle school 3 grades, only 37 hours are for art education. This mean rate is the least among the courses. From intra-subject matters, fields such as music, drama, and visual arts, and religious-national arts such as puppet show and narrowing have been ignored





in current situation(Saberi & Mahram, 2011), despite the importance of arts such as music, drama, dance and visual art in worldwide art education(Consortium of National Arts Education Association, 1994, State of Florida, Department of state, 1996).

As domestic studies show, no attempt to identify the current approach in art education and knowledge domain orientations are of gaps in conducted studies (Mirzabeygi, 1991; Harati, 1992; Mohamadi&Kochakzade, 1995; Ghorchiani, 1995; Kazemi, 1996; Amini, 2001; Mehmohamadi, 2002). By the identification of such approaches and orientations, other curriculum elements would be considered and determined. Although, existing problems and defects are going to be solved in the National Curriculum (NC), at the current study tends to investigate the existing approach(s) in art education and knowledge-domain orientations related to various components involved in Iran's middle school art education.

Research questions: How are the distributions of regarding the approaches to art education in current approved art education objectives, the curricula of art teacher training programs, and the National Curriculum (NC)? What approach(s) do the contents of middle school art education textbooks follow? What are knowledge-domains in current approved art education objectives, the curricula of art teacher training programs, the contents of middle school art education textbooks, and the National Curriculum (NC)?

METHOD

This study was analytic (theoretical), synthetic and content analysis. All middle school art text-books in the academic year of 2010-2011 were studied by using content analysis. Content (paragraph), illustration and assignment in the art textbooks were considered as recording units in the study. Based on deductive coding, categories provided for studying art education approaches.

Based on the related literature (Broudy,1987; Greer, 1984; Perkins, 1994; Gardner, 1990; Reimer, 1992; Bresler, 2002; Eisner, 2004; Zakin, 2005) the encoding categories included traditional, integrative, and creative problem solving approach, DBAE approach involving art production, aesthetic, art criticism and art history, the approach of thinking disposition, preparation for the world of the work, and promoting academic performance.The reliability of content analysis was investigated by encoding about 10 percentages of the categories by a second encoder. The agreement coefficient between the two encoders was about 86%.

Categories relating to knowledge-domains including knowing that, knowing how, knowing why and knowing within were provided by reviewing related literature (Reimer, 1992; Cunliffe, 2005 & 2010). Current approved art education objectives, and the curricula of art teacher training programs, and the NC were studied theoretically and analytically. Using integrative inquiry, conceptual coordination between both knowledge domains and art education approaches were matched with current approved





art education objectives, middle school art textbook contents, the curricula of art teacher training programs, and the NC.

FINDINGS

In response to the first research question which regards how the distributions of regarding the approaches to art education are in current approved art education objectives, the curricula of art teacher training programs, and the NC, it can be said that out of eight objectives identified in the 647th meeting of the High Council of Education, three relate to visual art vision, two relate to thinking disposition, and one relates to art production and two are ambiguous and general (Table1).

Table-1: The degree of agreement of the current approved cultural-art objectives with art education approaches and knowledge domains

| Goals | Agreement | Domain-Knowledge |
|---|---|--------------------|
| Aware of his/her talents and tries to improve them | no match with any approaches | Knowing that |
| Describes aesthetic dimensions in God creatures | ambiguous statement and no match with any approaches | Knowing that & how |
| Enjoys observing and exploring art work | close to thinking disposition and aesthetic | Knowing within |
| Uses others' art products without blind imitation | relatively close to art production approach | Knowing how |
| Is familiar with some Iranian-Islamic arts | close to art history approach | Knowing that |
| Reads cultural and literature | close to synthetic approach and visual culture vision | Knowing that |
| Knows the society's culture, traditions and customs and commits to them | close to visual culture vision | Knowing that |
| Reflects on cultural and art work based on their effects on human development | close to thinking disposition | Knowing within |

Reviewing art courses in the curricula of teacher training programs shows that they focus on a limited part of art, i.e. visual art (art product) one which is a part of known arts in the world. Then future art teachers would possess limited competencies in art teaching.

From all 39 credits dedicated to visual art training, many courses involve designing, painting and calligraphy with art production approach. Their objective is to train art teachers who would train middle school students in art skills. Professional credits are not match with the course title, visual arts, which include arts other than designing, painting and calligraphy. In art history course and meeting art centers, some





visual culture vision and relatively thinking disposition can be traced but thinking disposition approach in at least.

As noted in the objectives of visual art education in the approved art teacher training programs, the aim is to train teachers who have theoretical knowledge, practical skills, and necessary attitudes toward art education activities in middle school career and improve students' art and visual abilities. These objectives manifest teacher training focus only on painting, designing and calligraphy which comprise most content of current middle school art textbooks.

Table-2: The agreement of the curricula with approaches and knowledge domains

| Lessons | Units | Domain-knowledge | Approach |
|---|--------------|-------------------------|-----------------|
| Designing workshop | 4 | Knowing how | Art production |
| Calligraphy workshop | 8 | Knowing how | Art production |
| Visual communication | 4 | Knowing how | Art production |
| Human, natural & designing | 2 | Knowing how | Art production |
| Visiting art centers and museums | 2 | Knowing that | Visual cultural |
| Workshop of painting 1&2 | 4 | Knowing how | Art production |
| Workshop of handicraft | 2 | Knowing how | Art production |
| Introduction to art history | 2 | Knowing that | Visual cultural |
| Designing workshop of traditional Iranian painting workshop | 1 | Knowing how | Art production |
| Handiwork workshop | 2 | Knowing how | Art production |
| Teaching methods for calligraphy and painting | 4 | Knowing how | Art production |
| Introduction to art disciplines | 2 | Knowing that | Visual culture |
| total | 39 | | |

In the NC which is based on the National Vision Document, the share of art and culture is 6% of all subject matters and its class hours increase to 21 hours per year more than current situation. This shows that more attention has been given to this subject. However, distribution of various credit courses and dividing learning fields show discipline-based

In the NC which is based on the National Vision Document, the share of art and culture is 6% of all subject matters and its class hours increase to 21 hours per year more than current situation. This shows that more attention has been given to this subject. However, distribution of various credit courses and dividing learning fields show discipline-based approach and delimitation of learning fields. The trace of visual





culture approach can be seen in general approaches to art education in the Program (the NC Secretariat, Version 4, 2011).

Content organization in culture and art field in first secondary school (current middle school) is art education and in second middle-school (current high-school) is subject (discipline) oriented. Referring to the concepts such as aesthetic and appreciating creatures as manifestations of God beauty and determining culture and art fields in practical and theoretical (art production and criticism respectively) and cultural heritage (art history) indicate disciplinary-based art education. In the NC, perception and meaning approach is revealed as art production (encoding), and meaning detection (decoding). The Program also has a integrative approach to art education in considering the notion of meta-curriculum indicating that "culture and art is the dominant soul of total education system and requires the use of all educational capacities involved in other learning fields (Table 3), especially those of humanities, social studies, and language and literature" (the NC Secretariat, Version 4, 2011). Then, the Program involves visual culture, integrative, disciplinary, and perception of expressiveness and meaning approaches.

Table-3: Yearly mean distribution of education formal time in first middle school grade in the NC

| scope of learning | Time (60 minutes) in current situation | Total of time | | Minimum time in the new situation | | | Total time |
|-----------------------------|--|---------------|----|-----------------------------------|----------------|-----------------------------------|---|
| | | Hours | % | In-class time | Out-class time | 10 % time for State/Region/school | |
| thinking | - | 30 | 30 | 26 | 4 | | Related to each grades of first middle school |
| Quran& Islamic knowledge | 168 | 158 | 16 | 150 | 8 | | |
| Persian literature | 140 | 148 | 15 | 140 | 8 | 110 | |
| Culture & art | 37 | 58 | 6 | 52 | 6 | | |
| Health & physical education | 56 | 89 | 9 | 15 | 74 | | |
| Working & technology | 84 | 60 | 6 | 50 | 10 | | |
| Humanities & social science | 84 | 90 | 9 | 78 | 12 | | |
| mathematics | 122 | 118 | 12 | 114 | 4 | | |
| Natural science | 112 | 90 | 9 | 80 | 10 | | |
| English language | 93 | 119 | 12 | 115 | 4 | | |
| Skills of living | 37 | 30 | 3 | 16 | 14 | | |





Research question 2 tended to explore the approach(s) that the contents of middle school art education textbooks follow. As table 4 shows, in grade 1, from 314 observed frequencies, art production approach with 210 (66/87%) and that of world related visual culture (non-Iranian-Islamic) vision with .32% (lower than 1%) had the highest and least frequencies, respectively. The first two highest frequencies in art production approach belong to painting and designing with 136 (64.76%) and calligraphy with 74 (35.24%), respectively. In grade 2, from 257 observed frequencies, art production approach with 151 (85.75%) and that of world related visual culture (non-Iranian-Islamic) vision with 1 (.39%) had the highest and least frequencies, respectively. In art production approach, the frequencies of painting and designing, and calligraphy were with 106 (70/19%) and 45 (29/80%), respectively. In grade 3, from 312 observed frequencies, art production approach with 180 (57.69%) and that of world related visual culture (non-Iranian-Islamic) vision with 1 (.32%) had the highest and least frequencies, respectively. In art production approach, the frequencies of painting and designing, and calligraphy were with 147 (81.6%) and 33 (18.33%), respectively. In total, art production approach with 883 (61/26%) observed frequencies and world related culture vision (non-Iranian-Islamic) with 3 (.33%) observed frequencies had the highest and the least ranks.

Out of 883, illustrations with 521 (59%) and content and theme with 173 (19/59) frequencies have the highest and the least ranks, respectively. integrative approach in grade 2 had not any frequency. In grade 1, observed frequencies belonged to painting and calligraphy. The integrative approach is manifested in graphics that includes painting, designing and calligraphy.

Creative problem solving, preparation for the world of work, promotion for academic performance approaches which are regarded as instrumental approaches had not any obvious frequencies in the analysis units.

DBAE with 4 dimensions including art production, aesthetic, art criticism, and art history with 79/47% has the highest frequency in the content of middle school art textbooks. As the approach is comprehensive and does not focus on an especial learning field in arts, it contains the approaches such as aesthetic approach concerning the issues of art nature, appreciating art aesthetic and criteria of art evaluation. As art criticism in DBAE approach is not considered in Iran's art education, it could not conceive DBAE.

The research question 3 tended to determine knowledge-domains in current approved cultural-art objectives, the curricula of art teacher training programs, the contents of middle school art education textbooks, and the NC. In the objectives approved in 647th meeting of High Council of Education (Jozi, 2008) five objectives relate to knowledge that, two relate to knowledge how, and two relate to knowledge within. In other words, in approved cultural-art approaches, dominant approach is acquaintance with art, and culture and visual art vision. Knowledge why (aesthetic) is ignored in these objectives.





In the curricula of art teacher training, 33 and 6 credits relate to knowledge how and knowledge that, respectively and without any attention to knowledge why and knowledge within.

From 39 professional credits in the content of middle school art textbooks, knowledge how has the greatest part with knowledge that and knowledge within take next ranks. Knowledge why and within are ignored in these textbooks' content.

Table-4: Description of art education approaches in the content of Iran's middle school art textbooks

| grade | Parts of book | Analyses unit | APPROACHES | | | | | | | | | | | | |
|---------|-------------------------|---------------|-----------------|-----------------|----------------|-----------------|-----------------------------|-----------------|------------------|------------------|-------------------|--------------------|--------------------|-------|------------|
| | | | CE ¹ | TD ² | I ³ | AM ⁴ | A _s ⁵ | AC ⁶ | AHW ⁷ | AHJ ⁸ | CP S ⁹ | PW W ¹⁰ | PA P ¹¹ | Total | Percentage |
| 6 | designing | theme | 4 | 15 | 1 | 17 | | 4 | | | | | 12 | | |
| | | illustration | 3 | 9 | 1 | 94 | | | | | | | 21 | | |
| | | assignment | 5 | 1 | 1 | 25 | | 2 | 1 | | | | 1 | | |
| | | total | 12 | 25 | 3 | 139 | | 6 | 1 | | | | 34 | | |
| | percentage | 92.5 | 75.8 | 100 | 64.7 | | 66.6 | 100 | | | | 75.6 | | | |
| | calligraphy | theme | 1 | 4 | | 8 | | | | | | | 6 | | |
| | | illustration | | 4 | | 29 | | | | | | | 4 | | |
| | | assignment | | | | 37 | | 3 | | | | | 1 | | |
| | | total | 1 | 8 | | 74 | | 3 | | | | | 11 | | |
| | | percentage | 7.7 | 24.2 | | 35.2 | | 33.3 | | | | | 24.4 | | |
| total | | 13 | 33 | 3 | 210 | | 9 | 1 | | | | 45 | 314 | | |
| 7 | designing | percentage | 4.1 | 105 | .95 | 66.9 | | 2.8 | .32 | | | 15.3 | 35. | | |
| | | theme | | 14 | | 9 | | 2 | | | | | 12 | | |
| | | illustration | | 13 | | 78 | | 2 | 1 | | | | 27 | | |
| | | assignment | 5 | 4 | | 19 | | 2 | | | | | 1 | | |
| | calligraphy | total | 5 | 31 | | 106 | | 6 | 1 | | | | 40 | | |
| | | percentage | 100 | 75.6 | | 70.2 | | 85.7 | 100 | | | | 76.9 | | |
| | | theme | | 5 | | 12 | | 1 | | | | | 4 | | |
| | | illustration | | 5 | | 11 | | | | | | | 7 | | |
| | | assignment | | | | 22 | | | | | | | 1 | | |
| | | total | | 10 | | 45 | | 1 | | | | | 12 | | |
| 8 | designing | percentage | | 24.4 | | 29.8 | | 14.3 | | | | 23.1 | | | |
| | | total | 5 | 41 | | 151 | | 7 | 1 | | | | 52 | 257 | |
| | | percentage | 1.9 | 16 | | 58.7 | | 2.7 | .39 | | | | 20.2 | 29. | |
| | | theme | | 16 | 2 | 4 | | 1 | 1 | | | | 3 | | |
| | calligraphy | illustration | | 19 | 273 | 115 | | | | | | | 36 | | |
| | | assignment | 3 | 5 | | 32 | | 1 | | | | | 28 | | |
| | | total | 3 | 40 | 100 | 147 | | 2 | 1 | | | | 39 | | |
| | | percentage | 100 | 78.4 | | 81.7 | | 50 | 100 | | | | 95.1 | | |
| | | theme | | 6 | | 9 | | 1 | | | | | | | |
| | | illustration | | 5 | | 7 | | | | | | | 2 | | |
| 6.7 & 8 | Designing & Calligraphy | assignment | | | | 17 | | 1 | | | | | | | |
| | | Total | | 11 | | 33 | | 2 | | | | | 2 | | |
| | | percentage | | 21.6 | | 18.33 | | 50 | | | | | 4.9 | | |
| | | total | 3 | 51 | 32 | 180 | | 4 | 1 | | | | 41 | 312 | |
| | Designing & Calligraphy | percentage | .96 | 16.4 | 10.3 | 57.7 | | 1.3 | .32 | | | | 13.1 | 35. | |
| | | theme | 5 | 60 | 3 | 51 | | 9 | | | | | 37 | 173 | 19.6 |
| | | illustration | 3 | 55 | 28 | 334 | | 2 | 2 | | | | 97 | 521 | 59 |
| | | assignment | 13 | 10 | 4 | 148 | | 9 | 1 | | | | 4 | 189 | 21.4 |
| | | total | 21 | 125 | 35 | 541 | | 20 | 3 | | | | 138 | 883 | |

¹Creative self- expression (Traditional)
²Thinking disposition
³Integration
⁴Art product
⁵Aesthetic
⁶Art criticism
⁷Art history of world
⁸ Art history of Iran- Islam
⁹ Creative problem solving
¹⁰Preparation for the world of work
¹¹Promotion of academic performance

In the NC, knowledge how (art production), knowledge that (art history), knowledge within (art criticism) and knowledge why (esthetic) are considered in the





section of learning fields and domains. However, the rate of this consideration is not clear in the NC. In the NC, art education for the first school years (first middle school) is provided indirectly as a meta-curriculum, while it is provided semi-professionally in second middle school. The main performance of the art and culture is conceived as cultural literacy rather than art literacy and art education as a means for achieving art insight. Then it regards art as an instrument (the NC Secretariat, 2011).

Totally, out of 750 observed frequencies relating to approved objectives, the curricula of teacher training, and the content of Middle school art textbooks, 576 (76.8%) relate to knowledge how, 152 (20.26%) to knowledge that, and 22 (2.93%) to knowledge within. Knowledge why tends to recognize art, its nature, and appropriate indicators for its evaluation was really ignored.

Table-5: Frequency distributions of curriculum elements as to knowledge domains

| Domain knowledge factors | Knowing how | Knowing that | Knowing within | Knowing why | total |
|-------------------------------|-------------|--------------|----------------|-------------|-------|
| Approved objectives | 2 | 5 | 2 | - | 9 |
| Content of art textbooks | 541 | 141 | 20 | - | 702 |
| curricula of teacher training | 33(unit) | 6(unit) | - | - | 39 |
| NC | * | * | * | * | * |
| total | 576 | 152 | 22 | | 750 |

DISCUSSION AND RECOMMENDATIONS

There is some evidence that shows that art curriculum in Iran and throughout the world, despite their differences in details, focus on knowledge how for art production (Field, 1970; Eisner, 1972; Leonder, 1977; Taylor, 1986; Best, 1992; Perkins, 1994; Efland, 1996; Cunliffe, 2005 & 2010). Research in public art education by Taggart and Karen (2004) in 21 countries illustrated that 11 countries emphasize on art subject matters and their main theme is art product from 21 countries, all of them, focus on one special art filed. Also, results is supported by the 2008 National Assessment of Educational Progress (USA) in the art products, focusing on music and visual arts (Dwyer, 2011). This kind of knowledge is embedded in the physics rather than mind Knowledge that is located in the mind. This dualism has historical origins and is manifested in paired terms such as extremity and manners, individual and society, child and curriculum, and physics and mind (Mehrmohamadi, 2005). Plural idea which is deconstructing finds its way in art. The notion that art doesn't require declarative knowledge and that knowledge how is independent from knowledge that must be reconstructed conceptually.





Then, despite some other internal things for thinking, thinking originates from objective, expression, and societal situation (Smith, 1988; Toulmine, 1999) and meaning construction can't be made without visual, audio and sense conceptions (Broudy, 1987). Gardner (1990) argues that in school years such as middle school ones when students begin to develop their abstract thinking, it can be possible to reduce art production approach and focus on cultural approach as art history. He believes that art perception is increasing when students have more growth (as cited in Kollias, 1997). Dewey (1934), Langer (1953), Goodman (1976) Bruner (1979) and Scheffler (1991) are five examples of scholars who see the arts as ways of knowing, understanding, thinking, and interpreting the world. The arts involve not only emotion and art product but also complex thinking and imagination (Greene, 2001; Eisner, 2004). In this way focusing not just on the product, but the process, with the idea that maybe the student will be able to do this in relation to the art works they and other peoples (in art history) created.

Also, there is a significant disagreement between the content of the art education textbooks and the approved objectives. Concepts, such as art nature, art importance and appreciation, and its evaluating criteria should be considered in art cultural-historical context, but was not considered in the context of art education textbooks. However, it can be seen somewhat in approved objectives. Results showed one relates to art production from eight cases, while there is most of the frequency in art production of art education textbooks (Table 1, 2). In addition, these objectives concentrate on knowledge that while the content of art textbooks focus on knowledge how (art production), which in turn reflects curriculum designers' unawareness of art education approaches and knowledge domains. In the NC, ambiguous statements such as acquaintance and recognition were used and art field was incorporated in that of culture. The NC conceives art as an instrument for reaching art insight and a means for achieving cultural and moral identity (the NC Secretariat, Version 4, 2011). Although, regarding art education and cultural identity as a meta-curriculum and conceiving them as dominant factors in whole education system is a desired orientation, some researchers (e.g., Eisner, 1986) argues that it may go to the margin and its importance may be decrease due to its inappropriate conception and application.

Aesthetic, perception of expressiveness and meaning, and DBAE approaches can be seen in the NC. While DBAE is a new and dominant approach in current art education landscape, with the demise of the Getty Education Institute disciplinary perspectives on art education have lost both a champion and a catalyst (Stankiewicz, 2000). As the approach attitudes toward art segmentation, post-modernists attack it. Different forms of knowledge are separated from each other by cultural differences of various societies (Gaudelius & Speirs, 2005). This deconstructs the inherent and integrative construction DBAE advocates.

According to these problem and other limits such as, lack of clarity, suitable curriculum, specialist manpower and suitable attitude, some recommendations were developed as follow:

- Investigation the art education curriculum model in Iran's Middle schools





- Identification of suitable approaches in curriculum development. we need to answer the question of what reasons we consider for selecting a certain approach and not selecting others
- Attention to subject matters and integration approach in art education
- Explaining curriculum element such as goals, content, method, evaluation and ...
- Considering the national and regional characteristics art education curriculum development
- Participation of all impact factors in a complex network of art education incorporating context, content, learner and teacher (why, what, how and who) in art education curriculum development

References

- Amini, M.(2001). Designing an appropriate art education pattern for primary school.A doctoral dissertation.Tarbiyat-e-Modarres University.
- Appel, M.P.(2006,November/December).Arts integration across the curriculum. Leadership,19-47.
- Barry, N. H. (2008). The Role of integrated curriculum in music teacher education. Music Teacher Education, 18(1), 27-38.
- Barry, N. H., Dell, C., Raiber, M. A., & Gunzenhaser. M .G.(2005). Oklahoma at school research report year three(2004-2005). university of central oklama.
- Best, D.(1992).Reason and feeling in the arts. London, Falmer.
- Bresler, L.(2002).Harry Broudy on the cognitive merits of music. education: Implications for research and practice of arts curriculum. Art Education Policy Review,110(3), 27-34.
- Bresler, L., & Thompson, c .M.(2002).The Children's live: Context, culture and curriculum. Kluwer academic publisher, New York, Boston, dordrecht, Londen, Moscow.
- Broudy, H.S.(1987).The Role of imagery in learning. The Getty education institute for the arts, Occasional paper.
- Bruner, J. (1979). On knowing: Essays for the left hand. Cambridge: The Belknap Press of Harvard University Press.
- Catterall, M. R., & Wadorf, L. (1999). Chicago arts partnership in education summery evaluation.Washington,DC,The President's Committee on the arts and Humanities.
- choi, H ., & Piro ,J. M. (2009). Expanding arts education in a digital Age. Arts education Policy review, 110(3), 27-34.
- Clar, G.A., Day, M. D., & Grreer, W.D. (1987). Discipline-based art education: Becoming students of art. Aesthetic Education, 21(2), 129-193.
- Consortium of National Arts Education Association. (1994). Dance. Music, Theatre, visual arts: what every young American should know and be able to do in the arts national standards for arts education Reston, music educators National conference.
- Cunliffe, L. (2005). The Problematic relationship between knowing how and knowing that in secondary art education. Oxford review of education,31(4), 547-556.
- Cunliffe, L.(2010).Representing and practicing meaningful differences in a well-structured but comply art curriculum. Curriculum Studies,42(6), 727-750.
- Currie, G. (1992). Art, the mind and the brain: Validating a measure of aesthetic development for museums and schools, ILV Review, 2(2), 74-89.
- Dewey, J. (1934). Art as experience. New York: Penguin Putnam Inc.
- Dobbos, S.M. (1998). Learning in and through art: A guide to discipline – Based Art education. LosAngeles, Getty education institute for the Arts.
- Duke, L. L. (1999). Looking back, Looking forward. Art Education Policy Review, 101(1), 3-7.
- Dwyer, M. C. (2011). Reinventing in arts education: Winning America's future through creative schools. Washington, DC Press.





- Efland, A. D. (1984). Curriculum concepts of the penn state seminar: An evaluation in retrospect. *Studies in Art Education*, 25(4), 205-211.
- Efland, A. D., Freedman, K., & Stuhr, P. (1996). *Postmodern art education: an Approach to curriculum*. Reston, Virginia, NAEA.
- Eisner, E. (1972). *Educating artistic vision*. New York, Macmillan.
- Eisner, E. (1986). *The Role of discipline-based art education in America's schools*. The Getty institute for education in the arts, Occasional paper.
- Eisner, E. (2004). *The arts and the creation of mind*. New Haven: Yale University Press.
- Eisner, E. (2005). *Reimagining schools: The selected works of Elliot Eisner*. Selected Articles. Rutledge.
- Field, D. (1972). *Change in art education*. London, Rutledge & Keegan.
- Gardner, H. (1990). *Art education and human development*. The Getty education institute for art. Occasional paper.
- Gaudelius, Y., & Speirs, P. (2005). *Contemporary issues in art education*. Upper saddle river, NJ: Pearson education, Inc.
- Ghorchiani, M. (1995). *The Situation of art education at The middle school*. MD dissertation. Tarbiatmodares university.
- Goodman, N. (1976). *Languages of art*. Indianapolis: Hackett.
- Green, L. (2001). *How popular musicians learn*. Burlington, VT: Ashgate.
- Greer, W. D. (1984). *Discipline-based art education: Approaching art as a subject of study*. *Studies in art education*, 25(4), 212-218.
- Harati, M.M. (1987). *Art education for teachers*. Tehran, Text-book Design and Composition Group in Education Ministry.
- Hosainierohoamini, J. (2001). *The evolution of primary school curricula*. Secretariat of High Council of Education, forth edition.
- Joozi, H. (2008). *Art education methods and techniques*. Tehran, Madrasedh, first edition.
- Kazemi, A. (1996). *The Placement of art instruction at the middle school from teachers and students' viewpoints*. Tehran, Institute of Education Studies.
- Kollias, A. (1997). *Aesthetic perception in educational context: the meditational role of teacher- students' interactions*: Retrieved May 2, 2009, from [http://: www. Clab. edc. Uocgr](http://www.Clab.edc.Uocgr).
- Koochakzade, R. (2005). *The reflection of natural elements in imitation and performing Ta'ziye*. The proceeding of the first conference on Art and Natural Elements, Art Academy Publication.
- Krug, D., & Cohen, E. N. (2000). *Curriculum integration positions and practices in art education*. *studies in Art Education*, 41 (3), 258-275.
- Langer, S. (1953). *Feeling and form: A theory of art developed from 'Philosophy in a New Key'*. New York: Scribner.
- Leondar, B., & Perkins, D. (1977). *The Art and cognition*. John Hopkins university press.
- Mehrmohamadi, M. (2004). *Art education as general education: What, Why, How*. Tehran, Madrese.
- Mirzabeygi, H. (1991). *The Role of art in children education and mental health*. Tehran, Madreseh
- Paige, R. (2004). *Key policy letters signed by the education secretary or deputy secretary*. Washington D.C, Department of education.
- Pamela, P. J. (2000). *Culture of curriculum*. Mahwa, NJ: Lawrence Erlbaum Association.
- Perkins, H.S. (1994). *The Eye: Learning to think by looking at art*. The Getty education institute for the art. Occasional paper No 4.
- Reimer, B. (1992). *What Knowledge is of most worth in the arts?* In Reimer, B & Smith, R.A (eds). *Education and aesthetic knowing*, NSSE qist Yearbook, Chicago.
- National Curriculum Secretariat. (2001). *National Curriculum*. Tehran, Ministry of Education press.
- Saberi, R., & Mahram, B. (2011). *The Place of Artistic Facets & Structure of Meaning in Art Teaching Text-books at the middle School Period Education*, 45(3), 45-63.
- Scheffler, I. (1991). *In praise of the cognitive emotions and other essays in the philosophy of education*. New York: Routledge.
- Seely-Brown, J. (2008). *How to connect technology and Passion in The service of Learning*. *Chronicle of Higher Education*, 55(8), 55-67.
- Shaeikh, M. (1978). *Research in Ibn-Khaldon works*. Tehran, National university press.
- Smith, B. (1988). *Knowing how vs. Knowing that: Practical knowledge: Out lines of a theory of traditions and skills*. London, Croom Helm.





- Smith, R. A. (2001). A View from aesthetic education. *Research Studies in Music Education*,1(17), 60-69.
- Smithrim, K., & Uptis, R. (2005). Learning through the art: Lessons of engagement. *Canadian Journal of Education*,28(1&2),109-127.
- State of Florida, Department of state. (1996). Florida curriculum framework the arts: pre-k-12 sunshine state standards and in Situational Practices. the State of Florida, Department of state.
- Stankiewicz, M.A. (2000). Discipline and the future of art education. *Studies in Art Education*,41(4), 301-315.
- Taggart, G. W; Karen, S. C. (2004). International review of curriculum and assessment frameworks . National Foundation for Educational Research(NFER).
- Tanner & Tanner. (1995). *Curriculum Development: Theory into Practice*. (3rd ed.). Columbus: Prentice Hall U.S. Department of Education, NationalCenter for Education Statistics. (2005). *The Condition of Education 2000*. (NCES 2005-094).
- Tapajos, R. (2003). HIV/ Aids in the visual arts: Applying discipline – based art education (DBAE) to medical education. *Medical Education* , 37(4) , 563-570.
- Taylor, R. (1986). *Education for art*. Harlow, Longman.
- Tolumin, S. (1999). *Knowledge as shared procedures: perspectives on activity theory*. Cambridge university press.
- Wheat, B. M. (2005). *Creating and teaching the Arts- in fused curriculum: A Case study of art, music, and drama in and exemplary elementary Classroom*. For the Degree of philosophy in university of texas, Copyright by proquest.
- Winner, E., &Hetland, L. (2000). The Arts and academic improvement: What the evidence shows[special issue]. *Aesthetic Education*, 34(3/4).
- Zakin, A.(2005). *A Vygotskian approach to art education: Cognitive functioning in the artistic process*. Dissertation for the degree of doctor of philosophy in education, New York university.





İran' da Ortaokul Sanat Eğitiminin Güncel Sanat Eğitimi Yaklaşımları Açısından Değerlendirilmesi

Dok.Öğr. Reza Saberi
Ferdowsi Üniversitesi-Iran
r_saberir@yahoo.com

Yrd.Doç.Dr.Hossain Jaferi Sani
Ferdowsi Üniversitesi-Iran
hsani@um.ac.ir

Yrd.Doç.Dr.Javad Ghandili
Ferdowsi Üniversitesi-Iran
ghndili@um.ac.ir

Yrd.Doç.Dr.Hossain Kareshki
Ferdowsi Üniversitesi-Iran
kareshki@um.ac.ir

Genişletilmiş Özet

Problem: Sanat sadece duyguları değil karmaşık düşünce ve hayal gücünü de kapsar. Okur- yazarlığın çeşitlerinden biri olan sanat, insanoğlunun ilim ve irfana ulaşmasını sağlar. 1990 yılında 647. si düzenlenen yüksek eğitim şurasından beri İran ortaokullarında sanat eğitimi dersinin müfredatının ve hedeflerinin değişmemiş olması süregelen bir sorundur. Bu sorun, sanat eğitimine çeşitli bakış açıları ve yaklaşımları bağlamında değerlendirilebilir. Bu çalışmanın ana amacı İran ortaokullarındaki sanat eğitiminde hangi yaklaşımların önemli ve değerli olarak görüldüğünü tespit etmektir.

Yöntem: Bu çalışmada içerik analizi yapıldı. 2010-2011 akademik yılındaki tüm ortaokul sanat kitapları içerik analizleri yapılarak çalışıldı. Analiz ve bütünleştirmeye dayanan bu çalışma boyunca sanat eğitimi hedefleri, sanat öğretmeni eğitiminin müfredatı, ortaokul sanat kitapları içeriği ve İran şartlarında Ulusal Programın en son desteklenen halleri ışığında, geleneksel, düşünce bazlı, bütünleşmiş, DBAE yaklaşımı, yaratıcı problem çözme yöntemi, iş hayatına hazırlayıcı ve akademik başarıyı destekleyici yaklaşımlar çalışıldı ve araştırıldı. İnteraktif araştırma kullanılarak, uzmanlık alanları ile sanat eğitimi yaklaşımları arasındaki kavramsal koordinasyon ve desteklenen sanat eğitimi akımı ile ortaokul sanat kitabı içerikleri, sanat öğretmeni yetiştirme programları müfredatı ve Ulusal Program eşleştirmesi yapıldı.

Sonuçlar: Bulgular gösteriyor ki en son desteklenen hedeflerden en baskın olan yaklaşım görsel kültürdür ki bunun üçü görsel sanat vizyonu, ikisi düşünce bazlı, biri sanat üretimi ve ikisi de soyut ve geneldir. Öğretmen yetiştirme programlarının müfredatındaki sanat dersleri incelendiğinde sanatın sınırlı bir bölümüne odaklandığı görülmektedir. Dünyada bilinen sanatların sadece bir bölümü olan görsel sanat (sanat ürünü) bu duruma örnek gösterilebilir. Düşünce bazlı, estetik ve DBAE yaklaşımlar düşünüldüğünde, Ulusal Program'da program içerisindeki sanat eğitimine genel yaklaşımda görsel kültürün etkileri görülmektedir. Toplamda sanat üretimi yaklaşımı 883 (61/26%) gözlenebilen frekansla ve kültür vizyonu olan dünya (İran İslamcısı olmayan) 3 (.33%) gözlenebilen frekansla ortaokul sanat kitaplarındaki en yüksek ve en





düşük derecelere sahiptirler. Sanat üretimi, estetik, sanat eleştirisi, sanat tarihi olmak üzere dört ayrı bölümü kapsayan DBAE yaklaşımı, 79/ 47% ile ortaokul sanat kitaplarının içeriğindeki en yüksek frekansa sahiptir. Sanat eğitiminde desteklenen akımın içindeki Uzmanlık alanları daha çok bilmek ile bağlantılıdır. Nasıl olduğunu *bilmek* ise hem sanat öğretmeni eğitimi müfredatında hem de ortaokul sanat kitaplarında daha belirgindir. Bunun yanında Ulusal Program birçok bilgi çeşidi içerdiğinden nasıl bilgisi (sanat üretimi), bilgi (sanat tarihi) , ne ile bilgisi (sanat eleştirisi) ve niçin bilgisi (estetik) öğrenme alanları, kısmı net değildir.

Öneriler: Bulgulara göre, bazı öneriler geliştirilmiştir. Bu öneriler şunlardır: İran ortaokullarındaki sanat eğitimi müfredatı araştırmaları yapılmalı ve müfredat gelişimi doğrultusunda uygun yaklaşımlara yer verilmelidir. Sanat eğitiminde bütünleştirici yaklaşım ve ana fikre dikkat edilmelidir Diğer yandan, amaçlar, içerik, yöntem, değerlendirme gibi müfredat öğeleri açıklanmalıdır. Sanat eğitimi müfredatı geliştirilmesinde ulusal ve bölgesel özelliklerin göz önünde bulundurulması gerekmektedir. Sanat eğitiminin karmaşık ağındaki tüm etki etmenlerinin, sanat eğitimi müfredatı geliştirilmesi dâhilindeki konu, içerik, öğrenen ve öğretmen (neden, ne, nasıl ve kim) gibi unsurlarla birleştirilerek ele alınması daha sağlıklı sonuçlar doğurabilir.

Anahtar Kelimeler: Sanat eğitimi, içerik, müfredat, sanat ürünü, öğretmen eğitimi, İran

