

In what ways does cultural identity emerge, after a pedagogical intervention using Islamic arts, in Year 11 visual arts students in an Islamic school?

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Abstract

Schools have an important role in developing young minds and building relationships between individuals of different backgrounds, and the arts play a significant role in this process. Magdalena Abakanowicz (cited in Smith, 2009, p. 1) says that 'art does not solve problems, but makes us aware of their existence'. However, years of research shows that arts education can assist in solving problems and 'is closely linked to almost everything that we as a nation say we want for our children and demand from our schools: academic achievement, literacy, social and emotional development, civic engagement, and equitable opportunity' (Smith, 2009, p. 1). The arts can improve learning and support the development of students' cultural identity (Deasy & Stevenson, 2002). Moreover, Lave and Wenger (1991) wrote about the importance of art education and how the inseparable nature of art learning can develop students' cultural identity. Gee (2001) stated that learning contributes to cultural identity as it is a process of thinking that lies between the individual and the social. In this research, I used art education (visual arts) as a tool to assist students in deepening their learning about their cultural identity. The research goal was not only to record and interpret students' artworks and reflections but to change and improve educational practice and opportunity.

This doctoral project engages a design-based research framework and practitioner-based method, which accommodate the various cultural identity factors and links between Islamic arts and contemporary art practice in different school settings. This method was chosen because it can bridge the gap within the practical and theoretical components in an education setting. Further, this research addresses a gap in the field of cultural awareness and cultural knowledge through the visual arts, allowing for Muslim students (and myself as researcher) to analyse their artwork. In this research, the educators assisted students in their learning (Ayers, 2001), helping them identify where there were gaps in cultural knowledge that served to avoid the disconnect students can experience from learning when they do not understand how they fit within their school community and society generally (Ladson-Billings, 2001).

This design-based qualitative research involved data collection over a 12-month period and included pre- and post-questionnaires, interviewing, observing, taking field notes and photos, analysis of students' work and content analysis. It was founded on implementing a new Year 11 visual arts program, called the Art and Identity program, in three Islamic schools: the Australian International Academy of Sydney, Melbourne and Abu Dhabi schools (three sister schools). The program stresses the need for collaboration and open dialogue between practitioners—myself at the Sydney school and art teachers in the Abu Dhabi and Melbourne schools—in an arrangement to optimise cross-cultural communication, knowledge and discovery. The Art and Identity program was taught to Year 11 at the Sydney school using NSW Education Standard Authority objectives and outcomes, and adapted to suit the International Baccalaureate Diploma Programme program objectives in the Abu Dhabi and Melbourne schools. The Art and Identity program engaged students in creating artworks focused on an exploration of cultural identity, and the research explored the intersection of contemporary art, identity and Islamic arts. Each of the three schools looked at the same content but in different contexts.

A second focus was on the cross-cultural conceptualisation of pedagogical knowledge and culturally responsive pedagogy. There is a need for more focused research on intercultural understanding and how it can be taught at school (Asia Education Foundation, 2015). Access to specific, relevant cultural knowledge and understanding about students' cultural backgrounds has the potential to greatly impact students' education, family and the school community. At an individual level, cultural identity also affects students' future thinking and can assist in developing an appreciation of their own and other cultures (Ward & Fischer, 2013). This thesis holds up to scrutiny and concurs with Ward and Fisher's (2013) statement, as culture not only surrounds an individual but also impacts who they become. However, another example similar to the teacher-researcher's approach and connected to this study is that cultural identity is a key factor impacting how individuals adapt interculturally (Moore & Barker, 2011). Casmir (1984) defines 'cultural identity as the image of the self and the culture intertwined in the individual's total conception of reality' (p. 2). The theoretical framework also focused on developing cultural knowledge from a semiotic perspective. Cultural knowledge, such as cultural and religious experiences, affects the development of cultural identity. Therefore, three different theoretical concepts frame this study's

exploration of how learning about Islamic art may impact students. They are cultural identity (Brubaker, 2006), cultural semiotics (Ferreira, 2007) and creativity (Velikovsky, 2015).

Findings showed that through engagement in the Art and Identity program, the students learned they could use the message system of semiotics, sometimes unconsciously, and choose signs and symbols so the people viewing their art would understand the intended meaning. They specifically wanted other people to look at their culture and see the attractions in their living contexts and countries of origin. They wanted them to see the aesthetic in the architecture of mosques and hear the diverse languages. Another finding highlighted the lived experience of the students who began to explore new possibilities for connecting their knowledge and understandings to their artwork. However, it went beyond the realm of memories to include new hybrid ideas of identity and cultural understandings from family members and communities. It drew upon the research of artists and history to assist the students in knowing more about their culture.

The findings were clearly expressed in three themes—faces, places and traces—and these key features were either individually or collectively evident in the students' works. The findings also showed that the students developed an understanding and appreciation for the influences of historical Islamic art tradition and combined this with contemporary art practices, rendering the themes of faces, places and traces as historical, hybrid and modern, and part of their cultural identity. The selections of students' artworks encompass various ways of showing how place has vital meaning to them and how hybrid culture can be a source of inspiration to represent their cultural identity. Students also used metaphors to challenge their audience with signs and symbols when making faces and traces artworks. These works conveyed an idea by referring to something else in a non-literal way.

The research showed that students connected to culture, identifying areas such as the emergence of culture, self, belonging and language. Students in the three schools thought carefully about themselves: their discoveries about cultural identity and their own personalities influenced their opinions of who they are. Students also respected each other and worked together in a harmony that allowed them to see, understand and become curious about previously unknown cultural issues. They made a commitment to understand

more about their own cultural identity through investigation and a long process of art and meaning making.

In conclusion, communities, teachers and students all connected during the students' identity journeys. The use of signs and symbols was a powerful way for students to express their feelings about their individuality and culture. The student participants looked deeply at everything around them—their traditions, language, heritage, religion, beliefs, belonging and community. Cultural identity was conveyed through cultural expression in an artwork; the intention of each artwork was investigated, and each artwork told a story about the identity of each student artist.

Statement of Authentication

The work presented in this thesis is, to the best of my knowledge and belief, original except as acknowledged in the text. I hereby declare that I have not submitted this material, either in full or in part, for a degree at this or any other institution.

.....  (Signature)

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Abbreviations and Acronyms

DBR	Design-based research
IBDP	International Baccalaureate Diploma Programme
NESA	NSW Education Standard Authority
NSW	New South Wales
QTM	Quality teaching model
VAPD	Visual arts process diary
ZPD	Zone of proximal development

Chapter 1: Introduction

1.1. Introduction

Understanding others makes possible a better knowledge of oneself: any form of identity is complex, for individuals are defined in relation to other people—both individually and collectively—and the various groups to which they owe allegiance, in a constantly shifting pattern (UNESCO, 1996, p. 1).

Art is a way of communicating to express feelings. Art can convey a story without words and let viewers experience it. Visual arts in a school incorporates the concept of creativity and contributes to developing personal and cultural identities. It helps students to communicate, be innovative and learn effectively (Lim, 2002). Every school incorporates different ethnic, racial, linguistic, social, religious and socioeconomic backgrounds and has a responsibility in building trust through promoting knowledge of multiple cultures. Acknowledgment of culturally responsive pedagogy and teachers' cultural responsiveness is vital at school to ensure students' cultural references and understanding are integrated into all aspects of learning. Students explore their culture and identity in unique ways and simultaneously explore and learn about other cultures around the world (Villegas & Lucas, 2002). This chapter provides an introduction to the parameters of the thesis. It gives a brief overview of the research lenses, significance, focus and research problem that highlighted the need for this research and thesis outline. Due to the nature of the research, I refer to myself in first person in the introductory and concluding chapters of this thesis but adopt the term 'teacher-researcher' for the remainder (Chapters 2–8).

1.2. Research Lenses

Students learn many things through visual arts: 'with the arts, children learn to see. We want our children to have basic skills. But they also will need sophisticated cognition, and they can learn that through the visual arts' (Eisner, 2002, as cited in NAEA, 2009, p. 5). In art class, students learn new techniques, forms and different subject matter. They learn to value and appreciate different cultures; they also learn skills through viewing, imaging, inventing and evaluating (Hetland et al., 2007). In the Qur'an, Allah (Allah means God in

English) is referred to a number of times as providing an inspiration for art and culture for humankind: 'He (Allah) who has made everything which he has created most good' (The Qur'an, 32:7).

The value of visual arts for future learning lies in students discovering their talents and developing them to make their own contributions through personal expression (Eisner, 2002). The arts are a unique and expressive form that facilitates and enables students to become creative thinkers; develop new ideas and discover the world around them; become critically aware, responsible, caring, creative young people; and understand different beliefs and cultural practices. Within the arts, creativity, semiotics and iconography are as important as any subject knowledge as they assist others to value, think about and understand what art is in a creative way (Esiener, 2002).

This qualitative doctoral research project is grounded in my practice as a visual arts teacher in an Islamic school, where I deliver the middle year program guided by the New South Wales (NSW) Education Standards Authority (NESA) and the International Baccalaureate Diploma Programme (IBDP). I am motivated by my work with Islamic students of different backgrounds, including Egyptian, Iraqi, Indonesian, Somali, Pakistani and Lebanese. My role as a visual arts teacher is to encourage students to develop their artistic skills, learn more about art history, understand cultural experiences and explore innovative ways to discover their own personal expression in different forms. Engaging in art experiences may enable students to become more creative and expand their contribution to society (Appel, 2006).

I completed a Bachelor of Interior Architecture in Egypt and a Bachelor of Teaching and Education (Honours) in Sydney. My honours research explored Year 7 students and parents' understanding of the role of visual arts in an Islamic school. My doctoral project builds on this research. Working through a new Year 11 visual art program that I developed—the Art and Identity program—this research explores the outcomes of engaging in teacher-student collaborative practice, investigation and critique of Islamic art to support students' developing cultural identity in three different settings: the Australian International Academy of Sydney, Australian International Academy of Melbourne and Australian International Academy of Abu Dhabi schools (three sister schools). The Art and

Identity program was designed to meet the requirements of the NSW NESA and IBDP curriculum. The Year 11 program was conducted in the three schools, and its effectiveness in terms of cultural understanding and cultural identity was partly the study's subject within the parameters of design-based research (DBR). Working in the International Academies of Sydney, Melbourne and Abu Dhabi allowed me to engage in ongoing formal and informal conversations about pedagogy, undertake professional dialogue, and evaluate and modify teaching strategies and programs.

The research utilises an ontologically interpretative, qualitative paradigm. Case study practitioner-based research methods informed the research project, and the DBR methodology incorporated qualitative data collection and analysis tools. The qualitative research paradigm and multiple data collection methods called for comprehensive analysis, providing deep insights into participants' lived experience and points of view in relation to the central research question (Denzin & Lincoln, 2011; Silverman, 2011). The study's qualitative data gathering tools incorporated written and verbal materials, such as pre- and post-questionnaires, interview transcripts, student art journals and researcher field notes and participant comments during focus groups. They also included researcher notes and reflections of class-time discussions with students about their thoughts, feelings, images, sensations and memories. The students' reflective art work was examined through personal, practical and social viewpoints and students' own life experiences, looking at their artmaking practice in terms of cultural background and their developing identity. The DBR for this study was applied using the design process cycle as outlined by McKenney and Reeves (2012) and included analysis, exploration, design, construction, evaluation and reflection in real life in the three settings. Different theories informed this research, allowing me to focus on a range of related questions, such as what is culture? What is the influence of the sociocultural realm? What is the impact of culturally responsive pedagogy? What are hybrid cultures and how do they affect identity development in high school students? What is Islamic art and its connection to other eras in the arts?

1.3. Research Problem

Investigation into and the increased use of the internet and social media among adolescents (Mib, 2014) can be overwhelming sometimes. These modes of interaction are often portrayed as the easiest way of communication in our everyday lives both for young people and adults (Lenhart, 2015). Although the internet and social media can have a positive impact for study, and provide opportunities for many other social interactions, it can also negatively affect students' identity development (Lenhart, 2015; Mib, 2014). Part of the negative consequences is that adolescents can easily become addicted to social media use, which can lead to anxiety, sleeping problems and confusion about how they really feel about themselves. As several studies mentioned by Bouchey and Furman (2013) imply, 'one of the most significant difficulties experienced by adolescents is a conflict of values linked to their continuous search for identity and belonging' (p. 319). This identity development is intrinsically linked to cultural identity, and understanding cultural experience and cultural identity is important so young people have a clearer understanding of the influences that shape them and the ways they respond to them (Delmonico & Carnes, 1999). Thus, as Bakkar (2010) mentions, identity formation for adolescents needs guidance and follow-up from family and school. This is the age that adolescents develop a sense of social identity. Adolescents also need to re-evaluate all the factors that surround them (values) and see whether it is appropriate; to think about who they are and their role in society. This process will enable students to understand their own unity (Bakkar,2010).

Teachers have a vital role in bridging the cultural gap within the classroom. This gap first needs to be recognised by educators (Ayers, 2001) so they can assist students in their learning about themselves and about others. This culture gap between the students can disconnect them from learning because they do not understand each other (Ayers, 2001). Ellsworth (1989) identifies the need for teachers/teacher-educators to 'criticize and transform her or his own understanding in response to the understandings of students' (p. 300), while Hook (1994) explains how students need to be engaged with the curriculum through lived experienced in the classroom. Therefore, the classroom is a good opportunity for students to understand different cultural experiences and communities. This thesis seeks to address the gap between cultural understanding and identity using a visual art

program—the Art and Identity program—which focuses on Islamic arts with Muslim students. To implement this program, the teachers needed to know their students and provide them with strategies to assist them in their learning and culture and identity. The program engaged the students in using technology to develop a deeper sense of who they were, to investigate semiotic and iconographic features of their culture, both past and present. And the artmaking enabled them to talk about their culture using traditional and technologically assisted artmaking processes.

1.4. Significance of the Study

The focus of this study is to look at the ways cultural identity emerges for adolescents in Islamic schools through the Art and Identity program. My main goal in this research is to develop a deeper understanding of culture, cultural identity, cultural awareness and how secondary school visual art classes can be used to assist the students in understanding their cultural identity.

This research articulates the gap in cultural knowledge and cultural awareness for students in the three settings. The study provided significant opportunities to expand both the teacher's and students' in-depth knowledge about the essence of Islamic art, cultural hybridity, understanding culturally responsive pedagogy, quality teaching and the importance of collaboration to improve learning. It also provided opportunities to see connections between cultural frames and the affordances for investigating students' cultural identity during the artmaking process. The research addressed the specific learning outcomes from the two relevant syllabuses. The IBDP program requires students to 'make artwork that is influenced by personal and cultural contexts' (Berry, 2002; Brubaker, 2006; Dervin, 2008; International Baccalaureate, 2014; Spencer-Oatey, 2012). Meanwhile, Stage 6 of the Board of Studies Teaching and Educational Standards (2009) states that 'in artmaking, students can explore cultural values and social meanings. In art criticism and art history, students can consider how notions of cultural identity can inform the production of artworks'. Both syllabuses talk about understanding cultural knowledge and cultural awareness. I was prompted to develop the Art and Identity program to support students to

have enough knowledge about their culture to begin making artworks that reflected them and investigate how they responded to the program and respective syllabuses.

Quality arts programs can serve a range of purposes simultaneously because the learning experiences are rich for all learners, engaging them on many levels and helping them learn and grow in various ways (Gibson & Ewing, 2011). At every level, 21st-century educators are endeavouring to meet the challenge to be responsive to their students' educational needs, now and in the future. This research aims to explore the impact of a targeted intervention for Islamic students with social and cultural competence in mind. It also provides opportunities for students in art-related activities that are embedded within their cultures.

1.5. Research Questions

The central research question for this study is:

In what ways does cultural identity emerge after a pedagogical intervention using Islamic arts in Year 11 visual arts students in an Islamic school?

Four sub-questions further guided the research:

Sub-question 1: How does the teacher recognise the development of cultural identity?

Sub-question 2: How do Year 11 visual arts students, through their artwork, demonstrate awareness of their cultural identity?

Sub-question 3: What is the impact of an art program focused on cultural exploration and development of cultural identity?

Sub-question 4: How does cultural identity emerge differently in different contexts?

1.6. Thesis Outline

This thesis comprises 10 chapters. Following this introductory chapter, Chapter 2 focuses on reviewing the relevant literature. As Ridley (2008) states, a literature review allows the researcher to link their research with previous research in the field and extend upon it. The

literature review is concerned with research about culturally responsive pedagogy in school settings and identity development in youth. It also examines Islamic art and its meanings, calligraphy, and the contemporary art these cultural sources have influenced. It explores the relationship of faces, places and traces to Islamic art and its spirituality, how Islamic art inspires other artists. The literature also includes a focus on contemporary artists influenced by Islamic ideas of space and decoration, and demonstrates the extent to which Islamic art is rich with geometric patterns, representing the spiritual essence (Mack et al., 2004).

Chapter 3 focuses on the theoretical framework of the research, including the development of cultural knowledge from a semiotic perspective, cultural knowledge as sociocultural understandings and religious experiences, and how they combine to affect the development of cultural identity. Three different theoretical frames are used to explore how learning about Islamic art may impact students: cultural identity (Brubaker, 2006), cultural semiotics (Ferreira, 2007) and creativity (Velikovsky, 2015). To this end, I created a program to develop students' imagination, creativity, critical thinking, problem-solving and collaborative potential. The Art and Identity program was used as a vehicle to develop creativity in the three school settings and encourage individuals to be creative and aware of their cultural identity through the use of significant cultural symbols.

Chapter 4 details the study's methodology. A qualitative approach using DBR and case study practitioner-based research methods informed the research project. Qualitative methods enabled the researcher to examine different participants' backgrounds through cultural, environmental and social points of view in their real-world roles and see how they deal with everyday challenges (Yin, 2016). The chapter outlines the four phases of the research. In Phase 1, the design preparation phase, I created an email contact to facilitate collaboration between teachers across all school sites. In Phase 2, I designed the Art and Identity program with specific knowledge and activities to promote understandings related to cultural identity. In the program implementation in Phase 3, I undertook the roles of program implementation/intervention, teacher and researcher. In Phase 4, evaluation and reflection were employed to examine and understand the effect of the Art and Identity

program on developing students' cultural identity. Finally, case studies were used in this research to analyse the students' experiences in each of the three schools.

Chapter 5 details the themes that were identified through analysis of the students' work and the key markers of cultural identity that emerged: faces, places and traces. It details methods used to identify the different themes (places and traces) from students' pre-questionnaire responses and the students' visual arts process diaries (VAPDs) and artworks in the three schools. A third theme (faces) emerged from the VAPDs, artworks and post-questionnaire responses from students at the Sydney and Melbourne schools. It provides evidence of the three case studies from the three sister schools and explains who participated in this project in each group.

The following three chapters each focus on one of the themes. Chapter 6 examines the use of the face in the Melbourne and Sydney schools. It focuses on how the students wanted to show a connection to culture and the language of cultural identity through the use of faces. They explored their own understanding of their cultural needs and used their portrayals as part of their intention to incorporate the symbols and motifs of their culture. Chapter 7 explores 'places' and focuses on the work of five students who used landscapes, both with natural features such as ferns and built features such as mosques, to show the blend of cultures. Chapter 8 considers 'traces'. This chapter looks at the traces students placed in their works so the trail of their cultural identity could be discovered. It focuses on the work of two students from Sydney: one of whom drew upon geometric lines, as found in Arabic patterns, and the other on a unique way to claim identity—the fingerprint.

Chapter 9 discusses the implications of the study and focuses on analysing the findings of the three themes (faces, places and traces). It also analyses the findings from the students' completed pre-questionnaires, post-questionnaires and their artworks, and the teachers completed post-questionnaires. The research sub-questions were used to unpack the elements in the main question and provided a preliminary thematic parameter for the main question. This allowed me to identify elements of students' cultural identities within the different contexts of the three schools.

Lastly, Chapter 10 concludes the thesis by reviewing the implications of the varying contexts and highlights potential areas for future research. It summarises the research project journey, including the intention of the research, its validity and limitations.

Chapter 2: Literature Review

2.1. Introduction

The literature reviewed in this chapter includes two sections. The first section defines culture, examines sociocultural theory and advocates the need for culturally responsive pedagogy in school settings with quality teaching and assessment. The second section examines hybrid culture and identity development in youth (high school students). In the following chapter, a third section explores the relationship of faces, places and traces to Islamic art and its spirituality, and how Islamic art inspires other artists and their surroundings. Thus, this literature review links to and extends the current research in the field. Literature searches did not reveal studies about culturally responsive pedagogy with Muslim students; specifically, using Islamic arts. The literature discussed and reflected upon as part of the research offers potential for curricular program modernisations that may improve teaching and learning in educational settings.

2.2. Review of the Literature

Globalisation allows people to collaborate internationally with others on many levels socially and culturally (Ashcroft et al., 2002; Sahoo, 2006). Combined with the impacts and growth of technology, globalisation may work to change traditions in societies and communities and diminish their cultural identity (Mib, 2014). Berry (2005) asserts that understanding cultural identity and cultural experience allows students to see the world around them in a different way. Schools play a significant role in developing young minds, building relationships between individuals of different backgrounds. Cultural identity (Berry, 2002; Brubaker, 2006) grows from experiences and is described as shared values, traditions and beliefs. Many scholars find it challenging to delineate cultural identity (Apte 2001; Spencer-Oatey, 2012), as different scholars define cultures in different ways. Bourdieu's (1973) concept of cultural capital differentiates those who have or do not have the shared values and beliefs of the dominant culture in society. Sullivan (2001) posits that cultural knowledge may influence identity and may be transmitted within the home and

faith-based backgrounds and is closer to the idea of cultural identity (Thomas, 2010). Thus, to avoid confusion with Bourdieu's concept, this research uses the term 'cultural knowledge'. Certainly, aspects of identity are adopted from various resources at different times in our life (Compton-Lilly, 2013). Lemke (2000) stresses how people grasp different lived experiences in different times and make sense of the experiences in their individual lives. Moll et al. (2013) explain how funds of knowledge are reformed when people change their social lifestyle and living conditions, such as changes in places, digital spaces and how children use technology (Esteban-Guitart, & Moll, 2014). Gonzalez (2006) also emphasises how resources in education settings can be measured by what each culture and family member knows about their culture; how each individual from families and students have developed their knowledge and lived experiences over time. Students gain different lived experiences and develop their knowledge resources by interacting with students from other cultures in a school setting (Esteban-Guitart, & Moll, 2014). Teachers can also encourage students to share stories from their cultures while teaching their subjects through reading and writing. Through such integrated curricular and social aspects, students can understand each other's cultures (González et al., 2005; Moll et al., 1992).

2.3. What is Culture?

Culture is recognised as the knowledge and experience of a group within its surrounding that includes language, religion, social habits and arts (Zimmermann, 2017). Each culture has its own values and ways of thinking that are acknowledged and recognised by individuals to give a sense of belonging. Every culture has its own historical places, memories, beliefs, and cultural understanding and awareness that creates and sustains its particular culture. MacLachlan and Osborne (2009) purport that culture is an intricate thought that affects everything in our lives, both consciously and subconsciously. Culture influences the way we talk to each other, the traditions, beliefs, values and worldviews we celebrate together, and the way we share everything together, which combines to give a sense of identity or belonging.

Cultural awareness underpins our facility with communication and becoming aware of our cultural values, beliefs and perceptions enhance it. Cultural awareness becomes central

when we have to interact with people from other cultures. People see, interpret and judge things in different ways. The theory of cultural awareness indicates how people use different forms of communication to create their cultural group identity and how cultural identity becomes more obvious through social comparison (Apte, 1994). The social interactions that are part of every cultural group allow for discussion of culture through the lens of sociocultural theory (Vygotsky, 1978).

Sociocultural study is an evolving theory in psychology that informs significant societal inputs to improve individual and collective life outcomes. Sociocultural research emphasises how the interaction between individuals and the place they live in improves individuals' acquisition of social skills. This interaction assists individuals to learn quickly through parents and teachers (Cherry, 2018). Lev Vygotsky (1934/1978) became famous for his cognitive development theory that focused on social development theory. Vygotsky's theories emphasised the essential role of social communication in the development of cognition, the process of accruing knowledge and understanding through thought and experiences. Vygotsky (1978) also argued that community plays an important role in creating a culture. He asserted, 'learning is a necessary and universal aspect of the process of developing culturally organized, specifically human psychological function' (Vygotsky, 1978, p. 90). He also stated that students are constructors of their own learning when they share ideas, beliefs and values of their culture with their peers. Vygotsky described learning as a social interaction and how we as individuals engage within our society or culture. Moreover, social interaction between individuals is vital to the development of thought, ideas and actions. Students learn from each other through collaboration—they share ideas and thoughts together and develop skills and strategies to improve learning (Vygotsky, 1978). He also suggested that learning (in the social field) leads to development and teachers should use collaborative learning activities to support students to improve their skills:

Every function in the child's cultural development appears twice: first, on the social level, and later, on the individual level; first, between people (interpsychological) and then inside the child (intrapsychological). This applies equally to voluntary attention, to logical memory, and to the formation of concepts. All the higher functions originate as actual relationships between individuals. (Vygotsky, 1978, p. 57)

Another aspect of Vygotsky's theory is the notion of the potential for cognitive development being enhanced by a 'zone of proximal development' (ZPD) as mentioned in Figure 2.1.



Figure 2.1: Zone of proximal development (ZPD)

He contended that this 'zone' is the discovery when the student is aware and ready for learning but still needs assistance from teachers or more capable peers with whom they communicate to improve their learning (Briner, 1999). A teacher or peers can provide extra support to students with different strategies to support their learning and provide them with suitable skills to develop knowledge and assist students in improving their skills to support their learning (Vygotsky, 1978).

Eun (2010) notes that when teachers become participant-observers in the creation of knowledge, they are able to co-construct knowledge with students rather than taking on the position of the dispenser of knowledge. Culturally relevant teachers also make use of students' cultural knowledge as a vehicle for learning (Ladson-Billings, 1995). Students use knowledge about themselves from their own personal, cultural experiences and histories, which they use to construct self-confidence and enthusiasm. Cultural knowledge is considered the channel through which learning is constructed and facilitated. This type of learning allows both teachers and students to become critically aware participants in the classroom and in society. Teachers invite learners to assess and evaluate evidence that relates to their culture and cultural expression to be able to understand their identity (Rourke & Snepvangers, 2016).

2.4. Identity Development in Youth

The development of a healthy individual identity is a main task of adolescence.

Zimmermann (2017) observes that identity is a lifelong process that usually develops during the adolescent years. Erikson (1968) commented on how adolescents can build their identity from their surrounding environment with families, peers, culture and many factors that affect adolescent characters and personalities. Development of identity comes when they ask questions from early development until that age, such as schooling, future education, professions and understanding who they are and their social identity (Szvitman et al., 2019).

Van Doeselaar et al. (2018, 2019) affirm various approaches from different researchers that inform adolescents' identity formation, such as narrative and dual cycle approaches. The narrative method emphasises the creation of a clear and actual life story (McAdams, 2001). The dual cycle approach, as Luyckx et al. show (2006, 2008), focuses on the formation and evaluation of identity commitments over time. Identity formation is the process of committing and discovering the self, choices and thoughts across different times from childhood to adolescence. Van Doeselaar et al. (2018) also assert that adolescents need to understand more about their social, cultural and self-identities to develop more confidence in understanding who they are. Recognising self-concept and self-esteem within each adolescent is important in developing their identity and assisting them in being loyal and committed to the idea of identity. The second cycle is being able to evaluate or reflect on their self-identity, choices, experiences and any commitment made through the early stage of development until adolescence. These factors need to be retrieved and evidence of integrating this new commitment must be shown at a mature level. This step allows them to understand who they are in terms of who they belong to in their social world (Van Doeselaar et al., 2020).

Erikson (1968) also wrote on identity, focusing on adolescence. He indicated that adolescents form and develop their identity throughout the age of adolescence. Adolescence is a period between childhood and adulthood. Erikson (1959) stated, the 'individual and society are intricately woven, dynamically related in continual change' (p.

114). As individuals grow, they start to take some features from their parents, which Erikson called the process of identification. Marcia (1993) also observes that in the age of maturity, children like to form their personalities in new and unique ways. The individual experience can shape the adolescents' experience to form their personality. Identity formation comes from the skills gained in youth, beliefs, traditions and anything from the past that directs them to the future. Bronfenbrenner (2005) and other researchers in the field also acknowledge that identity development happens through the continuous collaboration between others within an individual's social and cultural contexts. For Arnett (2000, 2006), adolescence is the age of exploration when people start to recognise who they are and how they fit into society.

Phinney (1990) states that ethnic identity development is a vital theme in adolescent life. Looking at earlier researchers in the field (Erikson, 1968; Marcia, 1980), Phinney (2006) identifies how commitment and exploration assist in emerging ethnic identity. The concept of self-knowledge expand an individual's identity development from early adolescence to emerging adulthood, including school transition during the adolescent period (French et al., 2006; Pahl & Way, 2006; Rourke & Snepvangers, 2016; Syed & Azmitia, 2008). Phinney (1989, 1993) also refers to the exploration and commitment with which adolescents communicate with each other as they gain different experiences, and how this develops their ethnic identity.

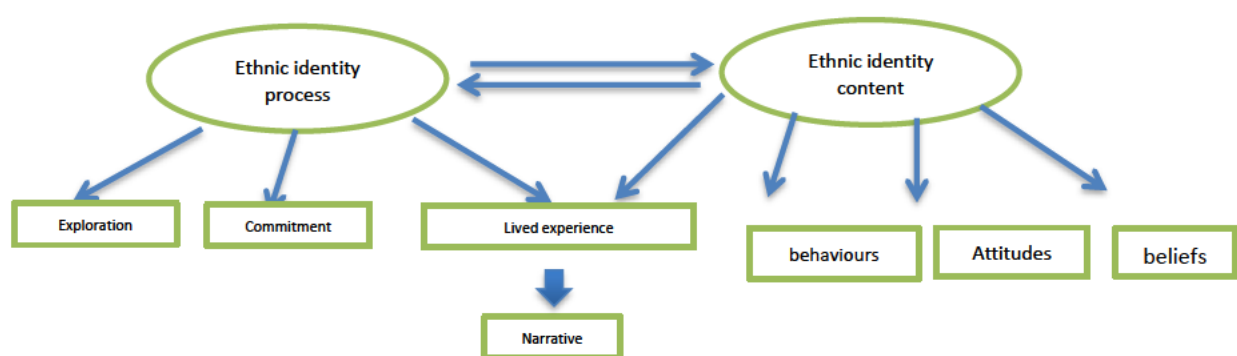


Figure 2.2: Model of ethnic identity process and content (Syed & Azmitia, 2010)

Syed and Azmitia (2008) suggest that content is examined to incorporate individuals' lived experiences to develop ethnic identity (see Figure 2.2). Lived experience is a concept that involves any specific behaviours, attitudes, activities or acts that make sense to individuals

in their everyday lives. Examining lived experiences also offers a lively explanation of ethnic identity content, as memories of earlier experiences are often recreated over time based on subsequent experiences. Syed and Azmitia (2008) use a narrative approach as one solution for forming this theoretical approach. Although other approaches may also be appropriate, the narrative life-story approach may be particularly beneficial for understanding the developmental processes of ethnic identity (Sarbin, 1986). McAdams (2001) agrees that a life-story approach is beneficial in helping individuals build their identities through telling life stories.

This life-story approach is based on Erikson's (1968) notion that 'individuals are driven to achieve a sense of consistency among their past endeavors, current concerns, and future prospects' (as cited in Syed & Azmitia, 2010, p.209). Individuals may regularly inform their life story in light of new experiences and views (McAdams, 2001; McLean & Thorne, 2003; Schachter, 2004; Thorne, 2000).

2.5. Teaching for Cultural Diversity: Pedagogical Approach

Australia is a multicultural country. This cultural diversity is one of the greatest strengths in Australia. Australian society is varied and diverse and has been built by migration from all around the world to different extents, from permanent settlement and international students to family reunion, skilled migrants and/or diaspora who no longer reside in their home country due to fear of persecution (Robertson & Runganaikaloo, 2014). Griffiths (2010) reports that Australia is the second most multicultural country in the world. For example, Chamas and Shelton (2021) found that Muslim communities in Australia come from all around the world, with many different ethnicities, cultures, languages and beliefs. Colonisation also impacted the Indigenous community and culture. They were subjected to a range of injustices and displaced from their traditional way of life, culture and language (Haebich, 2015).

Gollnick and Chinn (2002) asserted that the increasing numbers of students from different backgrounds in the 21st century have become obvious in the classroom, and there is a clear need for a culturally responsive approach to assist students in their learning. Teachers

teach students from different backgrounds, languages and capabilities. Thus, they implement and adapt their pedagogy to produce a culturally responsive pedagogy to suit their students' needs (Richards et al., 2007). Culturally responsive classrooms and pedagogy are essential to face the challenge in Australian education, where the common goal is to engage and assist students in being active citizens and life-long learners (Burrige et al., 2009). In this study, the culturally responsive program emerged with art criticism, art history and artmaking components, all tasks related to culture. The teacher-researcher addresses cultural differences to accommodate a range of different cultures, languages and religions between students and school communities and allows students to reach their potential and understand more about their culture.

2.5.1. Culturally responsive pedagogy

Lynch (2012) argues that a student-centred method is one in which teachers identify and acknowledge students' cultural strengths and cultural place in the world to support students' performance in the classroom and promote their wellbeing. Gay (2010) also defines culturally responsive pedagogy as being premised on 'close interactions among ethnic identity, cultural background, and student achievement' (as cited in Sleeter, 2012, p. 563).

For teachers to be culturally responsive, they need to be involved in self-reflection to assess their actions, attitude, behaviours, values and other cultures. They also need to explore their personal histories and knowledge and have a developed appreciation of diversity and early experiences to empathise and understand themselves and others (Villegas & Lucas, 2002). This exploration is particularly important when a teaching program and its activities conflict with or diminish the students' cultural experiences. Culturally responsive pedagogy acknowledges and develops the students' cultures and language in instruction, and appreciates students' personal characteristics and those of their community. All of these areas are part of delivering effective, culturally responsive pedagogy (Irvine, 1992).

Several small-scale studies connect culturally responsive pedagogy with student engagement, reasonably suggesting that academic learning follows engagement

(Copenhaver, 2001; Hill, 2009; Nykiel-Herbert, 2010; Rodriguez et al., 2004; Thomas & Williams, 2008). Studies on culturally responsive pedagogy have focused on Latino-American students (Garza, 2009), African American students (Howard, 2001) and indigenous Māori students (Savage et al., 2011). Ladson-Billings (1992a, 2009 in Chenowith, 2014) discusses the wider social impacts of culturally responsive pedagogy when it was introduced in American schools to empower marginalised populations—intellectually, socially, emotionally and politically. The social impact allowed students to progress in their learning and become involved in problem-solving decisions in their learning process (Delpit & Dowdy, 2003; Ladson-Billings, 2003).

Rasool and Curtis (2000), Gollnick and Chinn (2008) and Bates (2000) imply that although many researchers approach culturally responsive pedagogy in different research and ways, they were still lacking in visual art education at global and local levels. There is still a need to look at a culturally responsive pedagogy approach in the art field to accommodate various different cultures in the classroom. Maaruf et al. (2014) use the culturally responsive pedagogy model (CRPM) in the visual arts curriculum to encourage knowledge and awareness of the diversity of different cultures, and improve students' interest and academic achievements. This pedagogical model (CRPM) in Malaysia allows students to be aware of different cultures through the visual art education curriculum. The CRPM created the opportunity for students to share knowledge and become more sensitive to the practices of the culture of the society around them.

They state that 'art education should be multicultural in nature encompassing all segments of society' (Maaruf et al., 2014, p. 77). Art education should assist in a way that allows all to recognise, discover, grasp and, consequently, value the culture belonging to the whole Malaysian society and the global community generally in accordance with how multicultural art is defined (Maaruf et al., 2014).

Coffey and Farinde-Wu (2016) and Banks and Banks (1995) indicate that the culturally responsive methodology art teachers use in the classroom encourages multicultural education, especially in a diverse society. Arts teachers in urban schools assist students by providing them with lessons and images from their daily life and cultural backgrounds to

analyse, empowering students to challenge different social and political issues around them. As Conrad et al. (2004) mention, this requires a culturally relevant program that stresses student-centred teaching strategies. Students can easily develop their literacy, understand more about their own and other cultural heritages and also improve their mother tongue's cultural background through this culturally responsive art pedagogy.

Rosa Hernández Sheets (1995) gives an example to imply that the adopted art program content would highlight students' cultural background and history and the implementation of learning strategies that suit students' learning styles. When teachers understand and recognise different students' values, ethnic backgrounds and beliefs (Banks & Banks, 1995; Sheets, 1995), this assists students in understanding their role in the community, nation and the world. Teachers can also build on students' personal and cultural strengths to understand the curriculum from a different perspective.

Raymond and Ginsberg (1995) claim that research proves there is no specific approach to engage students in their learning, but teaching content should be related to their cultural background. Recognising students' cultural background and the world around them promotes student engagement in the classroom. Olneck (1995) also asserts that holistic learning and culturally responsive pedagogy allows students to be involved and engaged in the classroom. Teachers need to look at different ways to engage learners so students do not resist instructions. This holistic approach should be cohesive and related to students' cultural learning. It also accommodates the dynamic mix of race, ethnicity, class, religion and family that supports every student's cultural identity (Raymond & Ginsberg, 1995).

Lightbown and Spada (2006) contend that effective culturally responsive pedagogy and teaching includes students' cultural knowledge and language in all aspects of learning; such an approach helps students improve their academic performance in the classroom. Garcia and Tyler (2010) note the necessity to differentiate tasks to suit students' needs, to give them the opportunities to know about their culture and other cultures. Reyes and Vallone (2008) define an effective program as when students engage to support each other; one can explore and look at their own culture, language and experience while the other listens and is aware of the other's linguistic and cultural heritage.

Gay (2002) asserts that teaching will be most successful when students share their personal identities, backgrounds, stories and experiences as part of learning experiences. This will assist students to understand themselves, respect other cultures and gain knowledge about other cultures while engaging with educational learning processes and content (Ladson-Billings, 1992). Learning will become more effective if the teacher knows more about the beliefs and norms for each student in their classroom. Gay (2000) also contends that the difference in these norms between students' cultural backgrounds could affect students' learning and their level of motivation to learn. The challenge is to be responsive to the educational needs of the current and future students and, more importantly, understand their culturally diverse background in the classroom (Ladson-Billings, 1994, 1999, 2001).

Reflecting this, Ogbu (1995) indicates that a holistic learning approach is necessary and required for continual engagement among multicultural students in the classroom. Engagement comes from motivation, and our emotions influence our motivation. Kusrkar (2012) states that intrinsic motivation usually occurs when someone engages in a task in a confident way for its own sake; it is a type of motivation that allows students to challenge themselves to improve learning and wellbeing. Further, there are three relevant psychological aspects: autonomy, competence and relatedness. Autonomy is when the students select the task; competence is when students feel able to achieve the task and select the materials they like; and relatedness is when they feel connected to others, such as teachers, and fit in with communities. Therefore, motivationally effective teaching can also be culturally responsive teaching. The theory of intrinsic motivation informs us how to accommodate bilingual education (Cummins, 1986) and cultural differences (Csikszentmihalyi & Csikszentmihalyi, 1988).

Educational models such as constructivism and multiple intelligence theories are grounded in intrinsic motivation (Raymond & Ginsberg, 1995). Kelly (2020) shows how Gardner (1983) defined the ability of looking and thinking to understand ourselves and others and the world around us by framing them respectively as intra and interpersonal intelligences. Gardner also believed teachers could encourage students to ask big questions and give them the time to answer them together. Brualdi (1996) shows how all cultures and

societies hold different kinds of intelligences. As a result, every individual's intelligence will differ depending on the environment they live in and the skills they learn to develop. Gardner (2013) declares that educators should not follow one particular theory or educational method when planning instruction activities but instead create goals and values suitable to teaching, subject matter and student learning needs. Addressing the multiple intelligences can assist teachers in explaining their way of teaching and methods of assessment to improve student learning and skills. Gardner's (1999) theory of multiple intelligences allows us to understand how students think and learn in the classroom and purports that each student has their own area of strength.

Adey and Shayer (1994) explain the theory of constructivism, identifying that students gain more knowledge when applying their prior knowledge to construct and build new meaning and understand new knowledge through their social and cultural background. Teachers can adapt learning and categorise the individual's differences according to their academic, cultural, linguistic and socioeconomic diversity. According to Santamaria (2009), this creation of quality pedagogies is critical in addressing a future of an increasingly diverse national and global community. Gatt and Vella (2003) explain how educators use the constructivist approach and the belief in the necessity for every individual to put together opinions and thoughts that are personal to themselves in making sense of their experience or own context

It is the intention of this thesis to provide the students with knowledge about Islamic arts that leads them to build on that knowledge and create a new understanding of Islamic arts through creating Islamic art.

2.5.2. Quality teaching

Mackay (2012) states that quality teaching plays an important role in improving students' performance. Faull (2008) notes that NSW chose the Quality Teaching Model (QTM, 2003) as a standard for teaching and learning for teachers to reflect on their knowledge and practice as mentioned in (Figure 2.3). 'Grounded in the principles of Productive Pedagogy, the QTM was concerned with the challenging issues of intellectual quality and equitable student outcomes. Based firmly on the philosophy that "it is the quality of pedagogy that

most directly and most powerfully affects the quality of learning” (NSW Department of Education and Training [DET], 2003, p.4)’, the QTM focuses on intellectual quality, quality learning environment and significance (Faull, 2008, p. 43).

	Intellectual quality	Quality learning environment	Significance
Elements	Deep knowledge	Explicit quality criteria	Background knowledge
	Deep understanding	Engagement	Cultural knowledge
	Problematic knowledge	High expectations	Knowledge integration
	Higher-order thinking	Social support	Inclusivity
	Metalanguage	Students' self-regulation	Connectedness
	Substantive communication	Student direction	Narrative

Figure 2.3: Quality teaching model

In terms of intellectual quality, the teacher chose and arranged the necessary information and skills from the syllabus for the students (NSW DET, 2003, p. 11). The quality learning environment refers to the teacher’s establishing programs and assessments; the need for support and encouragement for the learners to succeed (NSW DET, 2003, p. 13). The teacher expressed and encouraged ‘the connections between and among the student as an individual and social being, the nature of the work at hand, and the contexts in which such work matters’ (NSW DET, 2003, p. 14). In addition, teachers design specific assessment to not only measure the students’ abilities but also to improve their pedagogy (Maki, 2002).

2.5.3. Assessment

Assessment is an approach to teaching and learning and provides opportunities for students to self-monitor, rehearse, practise and receive feedback. It also affects what and how much a student will learn. In the work of the Year 11 students, assessment is not only about these students’ understanding of history, but it is also about assessing the creative response to history; therefore, the two kinds of assessment are linked together by what the student is saying about what is creating and the creative work itself. Quality assessment task design (2003) has an important role in education, as it informs students about what they can achieve. Quality assessment design stimulates lifelong learning practices by assisting students to gain a deep understanding of their subjects and develop

their capacity to judge their own and others' work. Criterion-referenced standards-based assessment allows students to judge the quality of their work against predetermined benchmarks. Judgement is untainted by prior performance and is independent of how other students perform in the same task. Each grade is allocated as a way to see the students' achievement of the subject and course outcomes (Sadler, 2005).

Formative assessment is a way to monitor student learning to provide ongoing feedback that can be used by teachers to improve their teaching, and by students to improve their learning. Informal assessment allows students and teachers to be involved in authentic knowledge-sharing and scaffolding together, before the summative tasks (Bloom et al., 1971).

Teachers use summative tasks to rank, support student learning at a given point in time and evaluate the efficiency of curriculum, while formative assessment is a way to improve the process of curriculum creation, teaching and learning. Brookhart (2005) and Sadler (1983, 1989) traced the development of the formative task, which has generated huge changes in the classroom and highlighted the instructional method design to achieve a much more intricate interpretation of assessment criteria. Doing so involves thoughtful understanding of the standard of work needed, and then 'a shift to an understanding of the student as more actively a subject as well as an object of formative assessment' (Brookhart, 2005 as cited in Pryor & Crossouard, 2008, p. 2).

Since the 1980s, more research has been undertaken to support formative assessment. Researchers such as Black and William (2006) explore sociocultural learning theories (Engeström, 1987). As Vygotsky describes sociocultural theory as a social process, the connection between teachers and students is vital in the classroom to form social interaction and improve students' learning. James (2006) acknowledges that little work has been done to conceive assessment from a sociocultural perspective, which researchers have always recommended. However, Lave and Wenger (1991) and Holland et al. (1998) argue that formative assessment establishes a healthy atmosphere among students, promoting authentic and valid learning.

2.6. Hybrid Culture, Hybridity and Globalisation

The term hybridity has been used and debated in postcolonial theory across various scopes of cultural research, theory and criticism. It is only in the last 25 years that hybridity has gained visibility in international media and communication studies (Kraidy, 2002). Several studies have used the word hybridity to describe mixed ethnicities and identities (Kolar-Panov, 1996; Tufte, 1995), thus placing hybridity at the heart of the communication theory field. The word hybridity needs to be carefully considered for greater recognition of its transcultural relation. Hybridity involves more than viewing, labelling and observing multicultural mixes to ensure the differences that frequently characterise these amalgams are not glossed over (Ashcroft et al., 1998).

Hybridity also recognises the concept of globalisation as a large-scale yet fragmented process (Appadurai, 1996; García-Canclini, 1989; Hannerz, 1987; Martín-Barbero, 1993; Pieterse, 1994, 2001). Globalisation has an impact on hybridity as it affects everyone's life to varying extents in marriage, work, ethical ideals, language, knowledge and education (Kraidy, 2002). Despite globalisation, people still retain some of their own cultural identity (Jensen et al., 2011). However, globalisation significantly affects adulthood and adolescence because of the use of media such as television, movies, music and the internet, which allow rapid cultural identity formation (Dasen, 2000; Schlegel, 2001). Some research with immigrants in the United States indicated that due to globalisation, adolescents alter their attitudes, morals and identities more than adults (Nguyen & Williams, 1989; Phinney et al., 2000). Crystal (2003) highlights that scholars also noticed linguistic changes with some people due to globalisation. Language plays an important part in forming cultural identity, and losing one's first language may affect adolescents' cultural identity formation. Moreover, adolescents can easily lose their language if it is not learned from their parents or local community; as younger generations move from place to place, they also may lose their language completely (Schlegel & Barry, 1991).

Morgan et al. (2002) suggest that cultural adaptation leads to a hybrid culture, which can exist as a subset of hybrid organisational culture (e.g., Griffith & Myers, 2005). Figure 2.4 depicts this process.

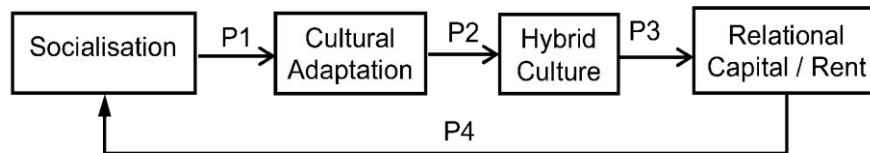


Figure 2.4: An integrated conceptual model of hybrid culture

Fink et al. (2006) state that studies in cross-cultural communication emphasise how people’s differences affect the way they talk to each other, and sometimes talking to people from another culture can be challenging. Understanding more about other cultures allows for the management of individual cross-cultural knowledge and ideas, and people who regularly engage with other cultures may be more able to change and communicate with others. Jia et al. (2016) examine several case studies and interviews that have been conducted, with data used to look at culturally influenced behavioural adaptation in the socialisation process.

The integrated conceptual model of hybrid culture (see Figure 2.4) focuses on hybrid culture, hybridity and cultural adaptation and globalisation. Hybridity refers to multiple cultures that the students experience when they move from one culture to another (Pieterse, 2001). In this case, the teacher-researcher's students and their parents come from different cultures. Further, the students in this study also move from one culture to another, so their identity is a hybrid identity. Hybrid culture assists people to appreciate and value of other cultures. Students use the term ‘hybrid culture’ as a source to prove who they are—hybrid culture was a source of inspiration for them. Students in this study come from different cultures, so culture and language and socialisation play an important role in developing their cultural identity (Pieterse, 2001). The researcher looked at something that is relevant to the discussion. They identified two fundamental concepts of hybrid culture and cultural adaptation come from socialisation and relational capital (mutual respect, trust and close interaction between partner firms) in a cross-cultural

setting (Jia et al., 2016). Utilising the two theoretical points of view of socialisation and cultural adaptation reveals that informal and formal socialisation allows knowledge transition between the two parties and improves the relationship between them, as both learn from each other's cultures as they share knowledge and experiences (Cousins et al., 2006, 2008; Squire et al., 2009). Lin (2004) introduces a useful process model of cultural adaptation that focuses on the three valuable concepts of understanding, adjusting and learning. Every culture needs to understand each other, adjust for a smooth transition, and learn and adapt from each other.

Cultural identity is drawn from many models the teacher-researcher used in this thesis. Cultural awareness and the development of cultural competence require more understanding of whatever surrounds us with other cultures, such as knowledge and the beliefs of those with whom we share the world. Cultures allow us to understand and acknowledge everything around us; it allows us to understand who we are and to what we belong. Self-awareness and self-reflection allow us to evaluate how our culture has influenced our identity and worldview (Studios, 2020). Other scholars who employ topics such as identity development, cultural knowledge and cultural awareness include Deasy and Stevenson (2002), Gee (2001), Brubaker (2006), Sullivan (2001), Berry (2005), Apte (1994), Spencer-Oatey (2008), Sussman (2000), Moll et al. (1992), Korte (2007), Byrne-Armstrong et al. (2001), and Graue and Walsh (1998).

Teachers use different models to teach students to create tasks, programs, differentiated activities and collaborative learning that suit the student's needs. This thesis used evidence from educational models such as constructivism and multiple intelligence theories grounded in intrinsic motivation, and quality teaching models (Raymond & Ginsberg, 1995).

2.6.1. Hybrid identities

Mishra and Shirazi (2010) report on a survey conducted by the Pew Center (2007) about how younger US Muslims are more likely to express 'a strong sense of Muslim identity' than older Muslim Americans. They assert that 'younger diaspora Muslims want to explain what Islam means to them thus contributing to a heightened awareness of their Muslim identities and symbolic communicators such as the *hijab* (Muslim woman's veil)' (Mishra &

Shirazi, 2010, p. 191). The study provides a clear picture of the intricate identities of some American Muslim women through their daily life. Based on other interviews of young Muslims with immigrant backgrounds in three Western countries (Denmark, Sweden and the US), Schmidt (2004a) contends that Muslim youth often highlight that their religious identity is a result of individual choice and balanced thought, facilitated by research and understanding of Islamic texts, following directions and discussions with professionals, and reading information downloaded from the internet.

Looking at Muslim youth in Canadian schools, Zine (2001) found that Muslim students use different ways to challenge integration within each other, such as keeping good relationships with fellow Muslims and engaging in Islamic religious practices and lifestyles. Schmidt's (2004b) study of Muslim Student Association members on university campuses in Chicago also reports that wearing modest clothing, adhering to Islamic lifestyles and using Islamic terminology helped foster a sense of community among Muslim students (Mishra & Shirazi, 2010).

2.6.2. Hybrid cultural identities in diasporic spaces

Several theorists discussed the unsteady type of diasporic identities (Bhabha, 2004; Brah, 2001; Gilroy, 2004; Hall, 2003). Stuart Hall (2003) argues that identity is 'a production which is never complete, and it is continuously in process'. Brah (2001) suggests that diasporic identities are usually formed when people are dealing with each other in everyday life. Papastergiadis (2005) observes that postcolonial theorists have embraced hybridity for expressing the new critical and cultural practices that have appeared in diasporic life. Papastergiadis (2005) posits that hybridity is usually linked to the effects of cultural diversity or could happen with the process of cultural mixing, as this creates a critical form of consciousness. These levels of hybridity are connected with each other. This study shows how students connect signs and symbols in their artwork to represent their cultural identity. The study's findings are connected using the literature to support and show how cultural hybridity functions to transform identities (Papastergiadis, 2005).

2.6.3. Hybridity in contemporary artistic practice

Artists during the pre-modern period tried to include issues of hybridity and develop it in a new way in their artworks (collage and montage). In the past, there have been intense efforts to understand the expression of both mobility and attachment in art through the production of the artworks and within the artist's identity. Artists work in an innovative way with symbols and signs they encounter in everyday life, and try to adapt the traditional and the contemporary style in a new way to keep cultural ideas in a contemporary context. Many exhibitions now tackle the topic of cultural identity to evaluate the legacies of modernism and the form of global cultural exchange (Papastergiadis, 2005). Jungen's sculptures, *Prototypes for New Understanding* (1998–2005), exemplify hybridity in the ways the artist both evaluates the structures for informing about the past and sustains the creative practice of cultural translation. They are hybrid in how they assess the intricate reactions to political structures and the diverse layers that surround historical signs and codes.

Consequently, hybridity confronts the dual cultures and the founding of a structure for making meaning within culture by suggesting that both art and culture are in a reflexive process that is co-constitutive. As Papastergiadis (2005) contends, 'if culture can be seen as a translation machine, then art is like a compass where every act of representation double as a tool for navigation'.

2.7. Relationship of Patterns to Spirituality in Islamic Art

In the 19th century, Islamic art became known for its different forms of ceramics, textiles, metal works and calligraphy, and its famous geometric and vegetal patterns (Lewis, 2014). As Ahmed (2014) defines:

Islamic art is art which adheres to Muslim aesthetics, regardless of the various geographical and national influences that have bearing on it. What unites different Islamic works of art is their respect for an aesthetic directly tied to the Muslim attitude and conception of the world brought about by the tenets of the religion of Islam. (p. 2)

2.7.1. Traces in Islamic arts

Every culture describes the word spirituality differently, with its meanings, ideas and beliefs (Gray, 2006) and the culture that leaves its marks. Anderson (2010) asserts that ‘traces are marks, residues, or remnants left in places by cultural life’ (p. 5). Knowing and understanding more about culture and its traces adds more value for individuals (Lancaster, 2011). Islamic arts and patterns have been developed throughout history from the seventh century until now. Geometric abstract patterns are the most essential shapes in Islamic art as they are used to decorate the surfaces of Islamic architecture, walls, ceilings, grilles, doors and openings, dome and minarets. In Islamic art, artists used geometric design in architecture with or without Arabic calligraphy, vegetal design and non-figural design. Geometric designs have reached their peak in the Islamic world. Although the shapes and patterns originated among the Greeks, Romans and Sasanians in Iran, Islamic artists recontextualise and look at the important element of the classical tradition, and develop a new design that stresses the importance of unity and order. Islamic artists, with the assistance of Islamic mathematicians, astronomers and scientists, have contextualised these patterns, resulting in the creation of artworks with a distinctive form. The circle, square and geometric forms of art have been used to compile specific designs (Department of Islamic Art, 2000). Islamic art is rich with geometric patterns that include various pointed starry designs and others that are very intricate with the outer points combined together and linked in an efficient way (see Figure 2.5). Others are also based on an organism of floral forms that evokes the feminine nature of life giving (Ahmed, 2014). In Islamic art, depictions of the human form or animals are not permitted. The design should represent the spiritual essence more than the physical form (Mack et al., 2004). Islamic artists express their thought about Islamic designs aesthetically and symbolically, both secularly and religiously through art and science. Each pattern has its own meaning; for example, the symbols of the square is representational of the equally significant components of nature: earth, air, fire and water (Ahmed, 2014).

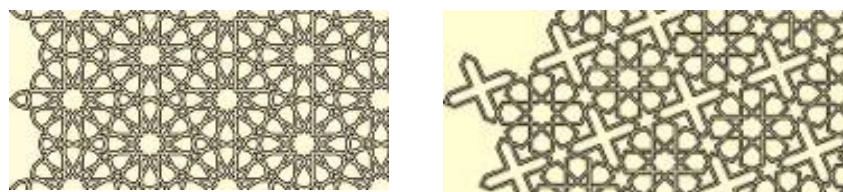


Figure 2.5: Circular and square patterns derived from angles of lines

Different interpretations exist about how the Islamic artisans use the circle in their design. The circle could be used as a visual representation of the unity in Islam, a symbol to represent a religion that highlights one god, or a symbol representing the centre of Islam and of how all Muslims face Mecca in prayer. As Ahmed (2014) notes, the circle is the midpoint at which all Islamic patterns start.

Figures 2.6 and 2.7 are examples of how artists use the different shapes to create these patterns and show how the shapes are connected.

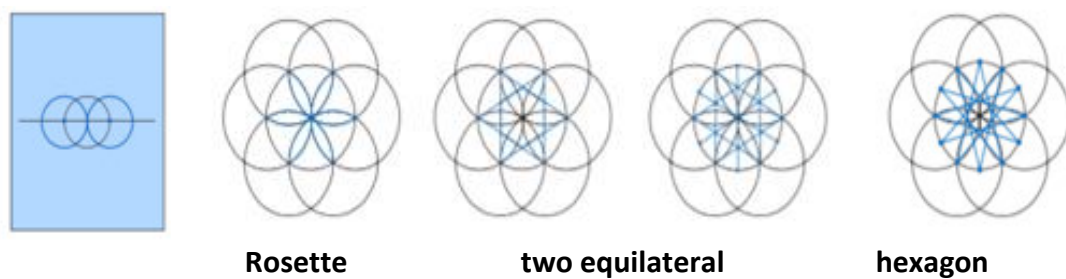


Figure 2.6: Seven overlapping circles

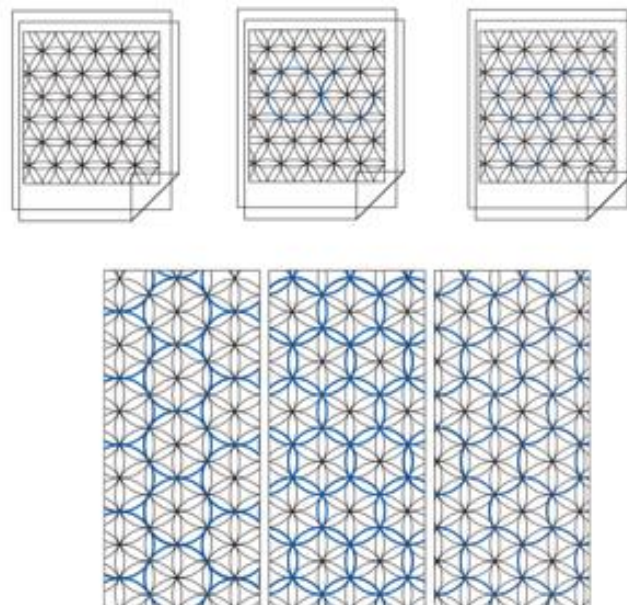


Figure 2.7: Discovering patterns within the seven overlapping circles grid

Geometric patterns also represent the idea of negative and positive space and mean that for every negative, there is a positive. They 'seem to inspire a sense of cosmic harmony— whether they are quietly monochromatic or richly polychrome. The relentless rhythms of the Arab world's interlaced starbursts, repeated ad infinitum seem perfectly suited to those patterns' (Ahmed, 2014, p. 4). Further, the magnificent abstract arabesque design without commencement or conclusion could also be ascribed to God's infinity. It is an expressive way of representing the united Islamic beliefs and faith. Arabesque art also portrays and presents evidence of traditional Islamic cultures. The five-point geometric patterns also represent the five pillars of Islamic faith or Muslims' five daily prayers (Ahmed, 2014).

Calligraphy is considered a major form in Islamic arts and is widely used as decoration on religious buildings. Artists use words from the Qur'an aesthetically in this particular art form (Ahmed, 2014). As Ahmed (2014) explains:

There is a special Chapter (*Surah*) entitled 'Al- Qalam' (The Pen) which opens with an Arabic letter *nun* followed by the Verses: '*Nun! By the Pen and what they write down*' [*Al-Qur'an 68:1*].(p. 6)

Some scholars like Kamal al-Din Husayn Kashifi, R. Guenon etc are on favor that the letter *nun* in Arabic resembles an 'ink pot' which contains the ink with which the Divine pen had written the archetypes of all beings or things upon the Guarded Tablet (*al-Lawh al-Mahfuz*) ... Imam Ali ibn Abi Talib says, 'The beauty of writing is the tongue of the hand and the elegance of thought'. Similarly, Abu Hayyan al Tawhidi remarks: 'Handwriting is jewelry fashioned by the hand from the pure gold of the intellect'. (p. 6).

The role of the Arabic script has changed due to the revelation of Islam to the Prophet Muhammad in the early 7th century AD. Arabic calligraphy has developed and progressed through history into numerous scripts with its different styles such as Kufi, Naskh, Nasta'alik, Riq'a, Thulth and the Diwani (Abdel Baki, 2016), as seen in Figure 2.8.

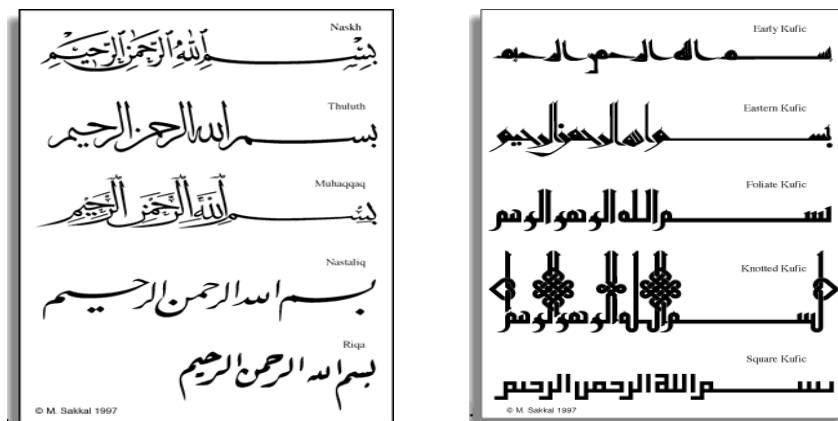


Figure 2.8: Classic Arabic scripts Naskh, Nasta'alik, Riq'a, Thulth and the Diwani (left) and Kufic script (right)

Arabic calligraphy is found in different religious and secular places in Islamic culture. Arabic script 'has evolved into a modern calligraphy art that incorporates the traditional style and moves to new forms that can shift to abstract pseudo-calligraphy' (Blair, 2006, p. 591). Contemporary artists have explored Arabic calligraphy through their personal and cultural expression. An example of this is the work of the Lebanese master calligrapher Samir Sayegh who has changed the Arabic letter Lam Alef in a new and innovative way (see Figure 2.9). He transcends the Arabic letter 'to its highest sphere as an art to read what cannot be read, and hear what cannot be heard and see what cannot be seen' (Sayegh, 2009, as cited in Abdel Baki, 2016, p. 6).

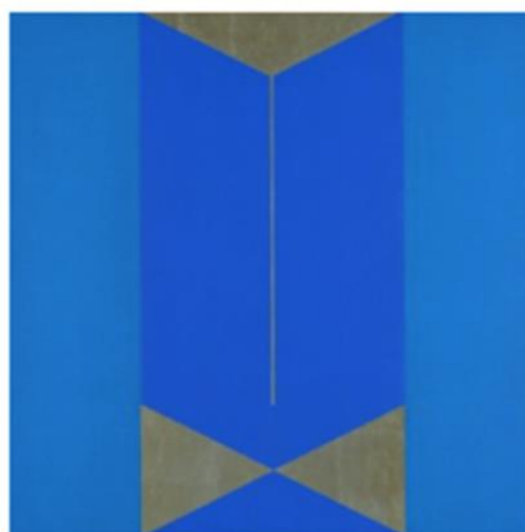


Figure 2.9: Lam Alef—Samir Sayegh, 2009

2.7.2. Artists' traces of cultures—Inspiration from Islamic arts

Caroline Durre's work focuses on abstraction, the use of imaginary space, decorative details, geometric and symmetrical patterns (see Figure 2.10). Her ideas come from the 17th century, the Baroque formal garden and its vegetative arabesques. Her technique is to transform old traditional artwork into multidimensional objects. Her polyhedral shapes are concealed in tight arabesque designs resembling a hedge maze (Wenninger, 1989).

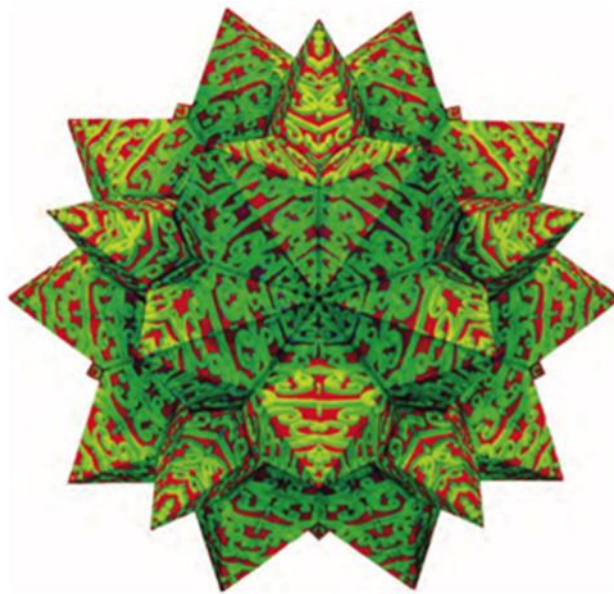


Figure 2.10: Armed with Ornament—Caroline Durre, 2012
Fluro acrylic on wall 2.7 m x 3 m

Her intention in making her artwork is to 'create a zone of optical seduction and psychological entrapment, using geometry to generate complexity, and symmetry to create visual vibrations. The resulting "anxious space" is both lyrical and confronting' (Osborne et al., 2012, p. 16). The use of symmetry, repetition and anamorphic perspective creates more exploration towards the centre of the artwork, allowing the audience to investigate how the artist made this artwork. Caroline Durre (2016) tries to use optical and decorative effects to create a sense of an enticing space to attract and fascinate the audience.

Kerrie Poliness is an Australian artist from Melbourne. She has completed several artworks based on cultural identity and the environment with other artists such as Gary Wilson and Marco Fusinato, and has worked with other collaborative projects on science in

Melbourne's Living Museum. Inspired by her instruction-based artworks (see Figure 2.11), these artists have:

Created amazing objects similar to her approach. Her use of shapes and patterns in Islamic arts helped her to create a wall drawing inspired by sounds, motions, wave dynamics and



time. This form of art proposes a different way to use shapes to present the ideas of spontaneous form art such as gestural waves. Geometric form is intricately connected with the instinctive world. Her aims are to question symmetrical form and the cultural and aesthetic values that are key and related concepts of aesthetics and accomplishment (Osborne et al., 2012).

Figure 2.11: Blue Poliness. Ball Wall Drawing, under construction
Image courtesy Anna Schwartz Gallery

Lubna Agha (1949–2012) is a realistic American artist born in Quetta, Pakistan. Her innovative skills are widely recognised in figurative and non-figurative forms in the Islamic arts movement. In her early career, she was inspired by abstract and modern artists, while later influences came from creative Muslim artisans who strongly influenced her in generating significant impact with her new repetitive brushstrokes approach. She brings modernity to her painting by adding unusually bright, contrasting and sometimes calming colours to allow the audience to feel a sense of spirituality. In 1971, 22-year-old Agha had her first exhibition at the Arts Council of Pakistan in Karachi. She then continued to paint in the United States and Pakistan with several further exhibitions in Pakistan, Washington DC and California. Her work transfers traditional Islamic art into new pieces of modern Islamic art (see Figure 2.12).

Lubna Agha integrates the world of cultural, social and religious traditions in an aesthetic way. She described the tradition of Islamic art and its artefacts as ‘not only irreplaceable beauty, but also an important historical discourse on the issues of identity and culture’ (Abdullah, 2014, p. 2).



Lubna Agha / 2 Bowls, 19x34.5 in / Courtesy of Yusuf

Figure 2.12: Example of Lubna Agha’s work, which represents her cultural, social identity

2.7.3. Modern artists—Inspiration from the use of pattern in Islamic art

Gelgi (2010) states:

Like many Islamic artists, Escher believed that repetitive patterns indicated a higher source of knowledge that existed before mankind. He considered order, regularity, cyclical repetitions, and renewals to be the ‘laws of the phenomena’ around us; accordingly, the structure of his designs was a simple reflection of these laws from his own perspective. (p. 3)

Escher experienced inspiration from Islamic arts after he visited Spain. He was influenced by the religious meaning and implications of the tile work at the Alhambra Palace, which later impacted his work (see Figure 2.13). His tessellations attract the viewer as they illustrate images that are realistic and amazing (Gelgi, 2010).



Figure 2.13: Circle Limit with Butterflies—M.C. Escher, 1950

Henri Matisse was interested in Islamic art, especially the use of pattern. But he also sought to understand the pattern that are found in tapestries, embroideries, silks, striped awnings, curlicues, mottles, dots and spots, and the bright clutter of over-furnished rooms within his paintings (Hughes, 2009), as seen in Figure 2.14.



Figure 2.14: The Moorish Screen—Henri Matisse, 1951
Courtesy Philadelphia Museum of Art/Art Resource, NY

Hughes (2009) asserts that Islamic patterns suggest an illusion of the entire full world, 'where everything from far to near is pressed with equal urgency against the eye. Matisse admired that, and wanted to transpose it into terms of pure colour' (p. 1). Younger contemporary artists respond to the world around them through technical innovations and skills as a way of communication to represent their artwork in a unique way (Frost, 2013). Osborne et al. (2012) believe contemporary artists seek 'the pattern and shape at the root of things, the pure philosophies of pattern and complexity' (p. 3). For example, Sam Songailo's artwork is based in painting and involves large-scale installations and video (see Figure 2.15). Changes in techniques allowed artists to be very creative and innovative (Osborne et al., 2012).



Figure 2.15: Opening—Sam Songailo, 2012
Acrylic and screen-print on board, 5.12 m x 2.28 m x 2.85 m

2.8. Islamic Art and Representation of the Face

In the 17th century, the Islamic religion came from the Arabian Peninsula; however, the figurative artistic traditions of the newly conquered lands intensely induced the expansion of Islamic arts' innovation. As a result, artists started to add more figurative illustration from different sources into some designs in Islamic arts. Although Islam rejected the inclusion of figural representations in its designs in art and architecture, some other cultures added these designs to their architecture. The reason for rejecting figurative

representation in designs is that Muslims believe the creation of living forms belongs to God. This topic was challenging for scholars and artists in Islam:

The strongest statements on the subject of figural depiction are made in the Hadith (Traditions of the Prophet), where painters are challenged to 'breathe life' into their creations and threatened with punishment on the Day of Judgment. The Qur'an is less specific but condemns idolatry and uses the Arabic term *musawwir* ('maker of forms', or artist) as an epithet for God. (Department of Islamic Art, 2001)

Due to this rejection, figures in painting were regularly formalised and sometimes demolished. Hence, artists started to adapt basic plant forms to give artists new opportunities to design in Islamic arts, which are found in architecture, textiles and rarely in sculptural form. The decorative images in Islamic arts are purposely linked to the narrative painting tradition whereby text illustrations afford foundations for ornamental ideas and designs (Department of Islamic Art, 2001). However, the non-figurative motif of religious decoration has stayed a vital belief during the history of Islam. Muslim artists did not include images in the interiors of mosques, nor have they tried to depict God; the Qur'an has never been illustrated or depicted any image of Prophet Muhammad. Instead, Muslim artists use abstract forms of expression and demonstrate more knowledge about traditional Islamic art, vegetal ornamentation, geometric patterns and Arabic calligraphy (Von Folsach & Meyer, 2014). The use of geometric and vegetable designs has continued in Islamic arts.

The Qur'an covers innovative thoughts with a whole structure for our life, allowing individuals to live in accordance with Islamic fundamentals. Several studies deal with the topic of creativity from an Islamic point of view, such as Wahida Yousif's (1999) 'Creativity in Islamic Thought: A Comparative Analysis', which interrogates Islamic and Western perspectives of creativity. Yousif (1999) examines Islamic thought on creativity in detail. She justifies the key features of Islamic thought of creativity in many ways and deals with tangible issues and problem-solving (Yousif, 1999).

In their book *Mabadi' Al-Ibda' [Principles of Creativity]*, Sweidan and Adlouni (2002) studied creativity in the Qur'an concisely. The creativity that we see around us is originated from Allah (God) as The Qur'anic verse stated, 'Allah is the wonderful Originator of everything in this world' (Sweidan & Adlouni, 2002, p. 15). Their methodology centred on

Western literature, with a fresh approach towards the concept of creativity. Eisawi (1990) examined particular aspects of the Qur'anic verses to comprehend the Qur'anic approach of enriching creativity in the Muslim world. Following the same methodology, Al-Safi (1997) also explored the concept of creativity from a Qur'anic perspective. Mohamed (2020) states that creative artists base their work on a state of unity and harmony with the faith and glorifying the Creator. Hussain (2009) also asserts that integrating everyday objects is a common practice in Islamic arts, and makes it beautiful. Thus, in Islamic culture, it is acceptable to draw faces, but the drawing can only be used for education, research, or some good lawful purpose as this aligns with the Hadith:

Umar (رضي الله تعالى عنه) narrated, I heard Allah's Apostle (صلى الله عليه وسلم) saying, 'The reward of deeds depends upon the intentions and every person will get the reward according to what he has intended'. (Bukhari, Book 1, Volume 1 in Correct Islamic Faith [CIF], 2015)

Whatever is created should be morally suitable. Creative people should show Islamic moral behaviours, such as discretion and modesty, and good role models to others when presenting their works. They should be careful about the intention when making their work, and do so to increase their knowledge and connection with Allah (Al-Karasneh & Saleh, 2010).

The face was the key focus and emerged as one of the three themes in this study. However, figurative illustrations are rejected in Islamic arts, and Muslims believe the creation of a living thing is unique and only related to God (Department of Islamic Art, 2001). The teacher-researcher was aware this was an issue that the students may find challenging, as this topic is not only connected to culture but to their religion. The teacher-researcher also was aware of the tension between Islamic arts' figurative representation and how young people may look at their identities. To deal with this, the topic was addressed through an approach that would allow them to search not only by investigating the hadith and Quran but to see how other Islamic artists approach such a topic. My intended approach is to provide the students with knowledge about artists such as Abdul Abdullah, Shirin Nishat and many more who use the face as representation to create artworks and present their ideas. Both contemporary artists explore such topics of cultural issues and use the face as a representation of cultural identity. Shirin explores the

relationship between women and the religious and cultural values in Islam (Neshat, 2021), while Abdul Abdullah draws from the complexities in his own identity to address the tension between the perception of identity and the reality of lived experience (Abdulah, 2018). It is my intention to approach this in a manner like contemporary artists and how they use the face in their artwork. In this case, the students can look at these artists or others to inspire them to create their artworks. The use of the face could be a way of representing or investigating the developing student's identity, but at the same time, the teacher-researcher ensures the students have the freedom to do whatever they like and assist them with themes of cultural identity on a symbolic and deeper level. So, the research can discuss hope and exploration, and their images encompass dream and fantasy or any other deep and conceptual meaning that could also relate to their own experiences.

Robertson (2020) states that contemporary artists usually use a variety of materials, subject matter, processes and art forms, specifically the use of technology such as the internet and photo media. Artists combine different mediums in a creative manner to suit their purposes and concepts. Abdul Abdullah is an artist from Perth. He likes to look at other artists' artworks to get inspiration for his own artwork. Abdullah is interested in seeing a variety of young Muslims' thoughts in the contemporary multicultural Australian context and joining imaginative communities through the Asia Pacific.



Figure 2.16: You can call me troublesome—Abdul Abdullah, 2019
Manual embroidery 150 × 120 cm

Technology plays a significant role in Abdul Abdullah's artmaking practice. He combines natural and artificial elements (emoji) with faces to create surreal digital worlds on social media and the internet to represent different expressions and feelings. He likes to connect the old with the new and use the face in different ways through play and interaction on the internet. His 'post-internet' work is concerned with the impact on art and culture. He also likes to see how other people analyse and accomplish tasks online, as it enlightens how he creates future experiences.

He has been able to work with lots of mediums such as embroideries and paintings of other people, embroideries with added smiley faces over the top, which have ended up being these irreverent, funny images due to the layering over quite often serious faces (Abdullah, 2018).

The artwork in Figure 2.16 includes a young woman behind a smiley-face emoji. Abdullah writes: 'In making the work I was concerned about the accusations directed at younger generations that they are not living up to the former generation's expectations. The conflicting emoji and the figure hiding behind it imply a façade of pleasure, taking the audience into a deeper meaning (Islamic Museum of Australia, 2019).

2.8.1. How techniques changed in arts

Gambino (2011) affirms that techniques also change. Modern art is about personal expression with a range of different subject matter from still life and landscape to portrait. Modernism put new emphasis on the value of being original and doing something innovative. For example, in the early 1900s the Cubists used space and shape in a way that changed the traditional symbolic composition. Postmodern artwork became intentionally impersonal. Warhol, for example, used silkscreen to represent the idea of mass production, Jackson Pollock had his dripping and throwing paint, and Willem de Kooning used variable strokes. The technologies of video and computers have created an enormous wealth of imagery of places and events. Artists have altered traditional processes (Gambino, 2011).

Today, artists use ideas based on technology, scanning and digitally transferring patterns (Naughton et al., 2017). Dartnell (2008) emphasises the use of technology, particularly computers and digital media, and how it has influenced many aspects of our lives, especially in art, mathematics and science. Our way of thinking has been changed by the use of computers. Whereas art was once limited to the use of the traditional methods such as painting, drawing, sculpturing and photography, now the use of computers in visual arts moves beyond materials previously used. Today, digital art not only focuses on the appearance or details of the final product, but on how the artists manipulated the components of the image (Dartnell, 2008; Naughton et al., 2017). Wisneski and Palomar College (2008) highlight artists' use of Photoshop as a way to alter their photographs, with different techniques (such as cut and paste) and filters added to create their works. More creative and innovative tools continue to be installed on computers to enhance artists' capabilities to be more creative to create, draw, paint and add images.

Mitchell (2012) suggests that students need dense, constructive instruction when being taught Photoshop with independent exploration following a short explanation of techniques. He refers to Laurillard's framework for teaching and learning, which explains how students follow instruction and become increasingly attentive with each session through collaboration. Teachers can take professional development to learn new software packages from online video tutorials to improve their skills before implementing lessons in the classroom in a constructive way. Graphic designers use such programs to create their work. Mitchell (2012) also indicates that an engaging learning environment comes about when students share skills and knowledge to get inspiration from each other. However, it is important that teachers inform students about the legal and ethical issues and the meaning of copyright and appropriation before using the software (Mitchell, 2012).

2.9. Aesthetic Quality in Places of Islamic Art

Every individual has their own experiences and memories. These features, which belong to each individual, shape and inform who they are and the place from which they come. Thus, the place we live in can inform our identity. The connections between place and identity can impact social development, cultural aspects and political action (Mitchell, 2004). Places allow people to bond and create different memories in intricate ways (Hayden, 1995).

In early Islamic developments, Arabic artisans used the old traditions of religious and civic architecture and started to develop new thoughts and plans to vary designs. In the 9th century, Islamic arts flourished and became more popular in other art forms, such as Arabic calligraphy, which was developed and reached its peak between the 13th and 17th centuries (Ahmed, 2014). Islamic architecture also developed and has become a major form of Islamic art; its unique style is found in mosques and Muslim houses and gardens. Islamic architecture is highly decorative with rich, colourful designs and patterns adorning the inside, and decorative features at the entrance and on the dome seen from outside the building (Kavuri-Bauer, 2012). Islamic architects and artists imitated the main features of traditional art to create an innovative design that must also have meaning from a spiritual perspective. Artists used this spiritual perspective to show more understanding of the relationship between God's eternal existence and the transient existence of the world at

large. Islamic architecture must initially hold and focus on the Qur'an and Hadith (Sunnah) as its main basic rules (Ahmed, 2014)

In addition, Turner (1997) notes that substantial developments in science and technology in the Middle East, Iran and Central Asia with geometric patterns in Islamic arts and architecture during the 8th and 9th centuries led to the great advancement of geometry. Original Muslim contributions to science developed significantly by the 9th century, so the application of these patterns in a scientific context developed these patterns in a unique way. It was also discovered that in the early 9th century, the earliest written document on geometry in the Islamic history of science was authored by Khwarizmi (Mohamed, 2000). Therefore, the historical knowledge of geometric Islamic motifs spans nearly three centuries from the beginning of Islam in the early 7th century to the late 9th century, when the original example of geometrical ornamentations can be traced from the existing buildings of the Muslim world (Saeed, 2015).

Some examples are found in the Mosque of Ibn-Tulun¹ and the Abbasid Palace in Baghdad² (see Figure 2.17), with simple six- and eight-point geometric designs and patterns. Sophisticated abstract patterns are found in the Tomb Towers of Kharaqan³ (see Figure 2.18), built from 1067 to 1093 CE in the Qazvin province of Iran, and the Friday Mosque of Isfahan⁴ (see Figure 2.19), which was famous for its structure and brickwork filled with decorative patterns (Grube & Michell, 1995).

¹ Mosque of Ibn-Tulun: The Mosque of Ahmad Ibn Ṭūlūn is located in Cairo, Egypt. It is arguably the oldest mosque in the city surviving in its original form, and is the largest mosque in Cairo in terms of land area.

² Abbasid period: The Abbasid Caliphate was the third of the Islamic caliphates to succeed the Islamic prophet Muhammad. A caliphate is a person considered a religious successor to the Islamic prophet, Muhammad, and a leader of the entire Muslim community.

³ The Tomb Towers of Kharaqan: The Kharraqa towers are masusoleums, built in 1067 and 1093, located on the plains in northern Iran, near Qazvin. A mausoleum is an external free-standing building constructed as a monument enclosing the interment space or burial chamber of a deceased person or people.

⁴ The Friday Mosque of Isfahan: The Jāmeḥ Mosque of Isfahān or Jāme' Mosque of Isfahān is the grand, congregational mosque (Jameh) of Isfahan city, within Isfahan Province, Iran. The mosque is the result of continual construction, reconstruction, additions and renovations on the site from around 771 to the end of the 20th century.

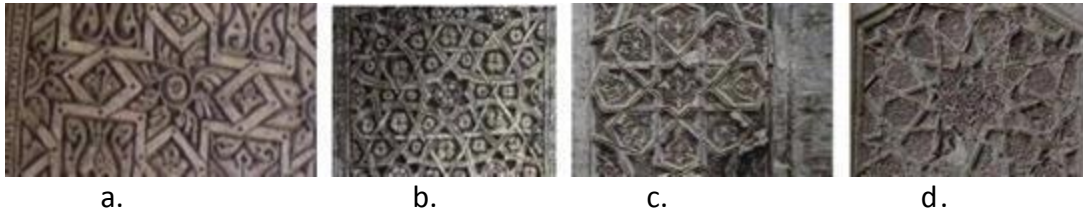


Figure 2.17: Designs found in Ibn-Tulun Mosque in Egypt (a. & b.) and Abbasid Palace in Baghdad (c. & d.)



Figure 2.18: 12-point, 6-point, abstract 6-point, and 8-point geometrical patterns from Tower of Kharaqan in Qazvin

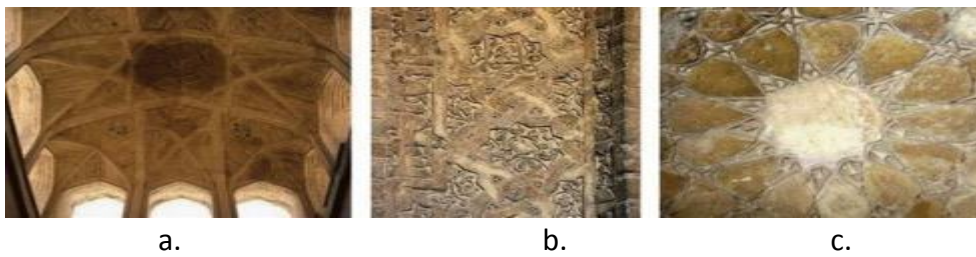


Figure 2.19: Great Mosque of Isfahan in Iran (a.) and Barsian Friday Mosque,⁵ 9- and 13-point patterns (b. & c.)

Mamluk architecture (1250–1517 CE)⁶ became the second artistic movement and showed huge development in design. Examples are seen at Al Nasir Mohamed (1318–1334 CE) with its famous 10 point geometric pattern (Abdullahi & Embi, 2012). Ottoman architecture (1290–1923 CE)⁷ also reflects great advancements in design. Examples can be found in the

⁵ Barsian Friday Mosque: The Barsian mosque and minaret are historical structures in the Isfahan province. Barsian, which was originally *Parsian*, is a village located 42 km east of Isfahan.

⁶ Mamluk period: Mamluk, meaning ‘property’ or ‘owned slave’ of the king; also an Arabic designation for slaves.

⁷ The Ottoman Empire also known as the Turkish Empire, Ottoman Turkey, or simply Turkey, was an empire founded in 1299 by Oghuz Turks under Osman I in north western Anatolia.

Yesil Mosque of Iznik (1378–1392 CE)⁸ in Bursa (see Figure 2.20). These buildings' features and decorative patterns are famous (Abdullahi & Embi, 2012).

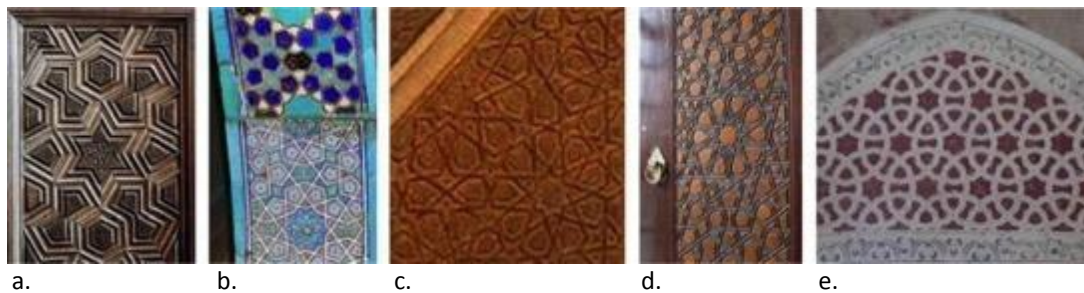


Figure 2.20 : Yesil Mosque in Bursa (a. & b.), Minbar of Bayezid Complex (c.), wooden doors of Shezade Complex (d.) and window crown of Selimiye Complex (e.).

Thus, the buildings and architecture during the Mughal Empire (1526–1737 CE)⁹ were adorned paintings and tiles of floral motifs. Examples are found in the Mausoleum of Humayun in Delhi (1566 CE)¹⁰ and Red Fort of Agra (1580 CE), with six- and eight-point patterns on the marble flooring, window grilles and balcony railings. Towards the end of 16th century, architects use 10-, 12- and 14-point patterns, as seen in the Friday Mosque of Fateh pur-Sikri (1596 CE),¹¹ the Tomb of Akbar the Great (1612 CE) and the Etimad-ud-Daulah Tomb (1628 CE) in Agra¹² (see Figure 2.21).

Added to that are the significant enduring buildings of Spain's Muslims, which include the Great Mosque of Cordoba (785–987 CE), Aljaferia Palace in Zaragoza (mid-11th century) and Great Mosque of Seville (1182 CE) (Goodwin, 1991). All surfaces were decorated with refined floral and geometric patterns, but sometimes such seven-, nine- and 14-point patterns are missing in their design (see Figure 2.22).

⁸ Green Mosque, also known as Mosque of Mehmed I, is a part of the larger complex located on the east side of Bursa, Turkey.

⁹ The Mughal Empire or Mogul Empire was an empire based in the Indian subcontinent, established and ruled by a Muslim Persianate dynasty of Chagatai Turco-Mongol origin that extended over large parts of the Indian subcontinent and Afghanistan.

¹⁰ Humayun's tomb is the tomb of the Mughal Emperor Humayun in Delhi, India. The tomb was commissioned by Humayun's son, Akbar, in 1569-70, and designed by Mirak Mirza Ghiyas, a Persian architect chosen by Bega Begum.

¹¹ The Tomb of Akbar the Great is an important Mughal architectural masterpiece, built 1605–1613, set in 48 ha (119 acres) of grounds in Sikandra, a suburb of Agra, Uttar Pradesh, India.

¹² Tomb of I'timād-ud-Daulah is a Mughal mausoleum in the city of Agra in the Indian state of Uttar Pradesh.



Figure 2.21: (From left) Humayun Tomb in Delhi, Red Fort in Agra, Friday Mosque of Fatehpur-Sikri, Etimad-ud-Daulah Tomb and Lahore Fort in Pakistan



Figure 2.22: Six-, eight-, 12- and 16-point geometrical patterns in Alhambra Palace, Spain

Further examples of the form and aesthetics of the interior and exterior of mosques from different places are presented in Figures 2.23–2.28.



Figure 2.23: The Dome of the Rock(Qubbat al-Sakhrs), Umayyad Stone masonry, wooden roof, decorated with glazed ceramics and gilt aluminium and bronze dome

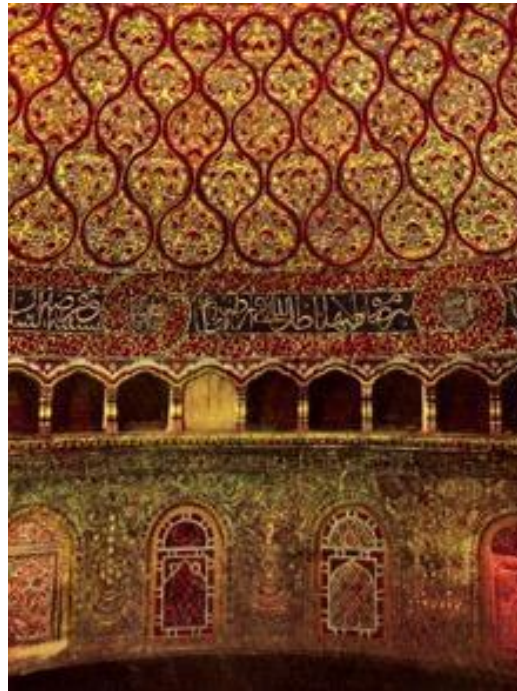


Figure 2.24: Interior of the base of the dome, Dome of the Rock



Figure 2.25: View of the north façade of the mosque from porticoed courtyard, Mimar Sinan, Mosque of Selim II, Edirne, Turkey



Figure 2.26: Interior of Mimar Sinan, Mosque of Selim II, Edirne, Turkey



Figure 2.27: Iznik tiles in the Selimiye Mosque, Edirne

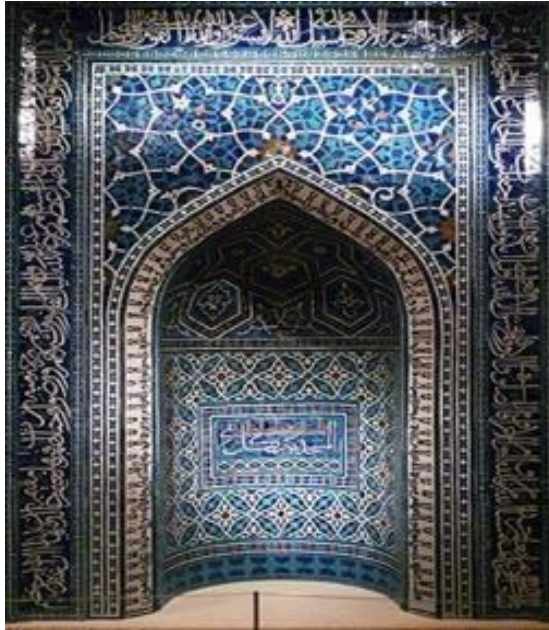


Figure 2.28: Mihrab, Madrasa Imami, Isfahan, Iran

Polychrome glazed tiles, 343.1 x 288.7 cm, image courtesy of the Metropolitan Museum of Art

2.10. Famous Painting (Places): Inspiration from Islamic Art



Figure 2.29: Hammamet with Its Mosque—Paul Kee, 1914 (left) and Strasse in Tunis—Wassily Kandinsky, 1905 (right)

2.11. Conclusion

This chapter has defined the concepts of hybridity, cultural identity (Brubaker, 2006) and how globalisation affects everyone, and focused on understanding more about cultural knowledge through these concepts. Research and existing theories prove how this could affect students' learning and assist them in appreciating cultural identity (Sullivan, 2001). Education and schools have an important role in developing students' minds and recognising everyone's individual needs (Berry, 2005). The use of culturally responsive pedagogy and grasp of cultural awareness at the heart of existing theories is another focus of this research, as it assists teachers and other professionals in the field to know more about cultural knowledge (Islamic arts) and help students learn the benefits of cultural identity insights.

Another focus of this research is showing the importance of the faces, places and traces and the spirituality in Islamic arts. This thesis addresses the gap between cultural awareness and cultural knowledge using visual art subject resources in Islamic arts with Muslim students. Specifically, it analyses students' artworks within these themes.

In visual arts, students study the lives, cultures, values and beliefs of people within and beyond their familiar world, coming to recognise their similarities with other people and better understand their differences. As they investigate the interconnection between diverse people and places and the meaning and significance places hold, they come to appreciate how various cultural identities, including their own, are shaped (ACARA, 2011). The topics examined in this literature review allowed me to develop a greater understanding of the theoretical aspects of my research. In the next chapter, I provide further detail of the study's theoretical framework.

The insider-practitioner knowledge informs this thesis. This thesis is a reflective piece honed through many years of experience and high-level engagement with students and the visual arts subject. The focus on knowledge of art history is a key driver of making art.

The historical knowledge is referenced in the literature review in Sections 2.7 (relationship of patterns to spirituality in Islamic arts), 2.7.1 (traces in Islamic arts), 2.8 (Islamic art and

representation of the face) and 2.9 (aesthetic quality in places of Islamic art). Patterns in Islamic arts (Ahmed, 2014; Mack et al., 2004) and Arabic calligraphy (Abdel Baki, 2016) in Chapters 6, 7 and 8 show examples of students' work as evidence of knowledge and understanding of culture. Further, inspiration is provided by different artists—such as modern artists (Hughes, 2009), contemporary artists (Frost, 2013; Osborne et al., 2012) and Australian artists (Abdullah, 2014, 2018; Gelgi, 2010; Hughes, 2009; Osborne et al., 2012; Robertson, 2020; Wenninger, 1989)—developments in design and architecture in the different eras in Islamic history (Abdullahi & Embi, 2012; Grube & Michell, 1995; Saeed, 2015) and artists who use the face as a representation of their cultural identity (Abdullah, 2018; Neshat, 2021). The teacher-researcher used the Quran and Hadith to support the research due to the use of Islamic art, to connect everything to students' background and to open new ways of showing the meaning of the word 'culture'.

Historical knowledge is also referenced in the art program and its activities (see Appendices 8 and 9). As mentioned in NESA and the International Baccalaureate syllabus, intercultural understanding is an important component of the study of history. Students acquire an understanding of the perceptions, different viewpoints and values of people, past and present, and the importance of understanding their own history and the histories of other groups in Australian society, Indigenous and non-Indigenous. To do so, students need to look at different artists from different backgrounds who can inspire them to make art (Board of Studies Teaching and Educational Standards, 2009; International Baccalaureate, 2014).

As a result of this historical knowledge, students learn in class from different resources, such as the traditions and values of Islamic arts and the beauty in architectural design that accompanied their research from the Quran and Hadith. In this study, the students discussed hope and exploration, and their images encompassed dreams and fantasy as well as their own experiences. They used the body to focus on what we have on the inside rather than external appearance. The knowledge was new to them, and students were curious about how other modern, contemporary and even Australian artists were inspired by Islamic arts. Students also were surprised about the amount of Arabic calligraphy (Abdel Baki, 2016) they learned, as they only knew only one Arabic calligraphy before at school.

They mentioned that they saw the new Arabic calligraphy in mosques and in the Holy Quran.

Chapter 3: Theoretical Framework

3.1. Introduction

The various research methods used in combination in this study are seen through a cultural lens or theoretical framework. Ennis (1999) affirms that the theoretical framework carries and contains the thoughtful theory in which the research takes place. It formulates the link between the theoretical and practical aspects of a particular problem that is developed through specific knowledge, highlighting each step in the research process. According to Maxwell (2005), 'the point is not to *summarize* what has already been done in the field. Instead, it is to ground your proposed study in the relevant previous work, and to give the reader a clear sense of your theoretical approach to the phenomena that you propose to study' (p. 123). Thus, thoughts, ideas and theoretical frameworks allow the researcher to refine their method and offer a strong rationale for the significance and contribution of their study (Smith, 2009).

3.2. Overall Theoretical Frame for this Research

The theoretical framework for this research draws on the development of cultural knowledge from a semiotic perspective. Cultural knowledge, such as cultural and religious experiences, affects the development of cultural identity. Three different theoretical concepts frame this study's exploration of how learning about Islamic art may impact students. They are cultural identity (Brubaker, 2006), cultural semiotics (Ferreira, 2007) and creativity (Velikovsky, 2015).

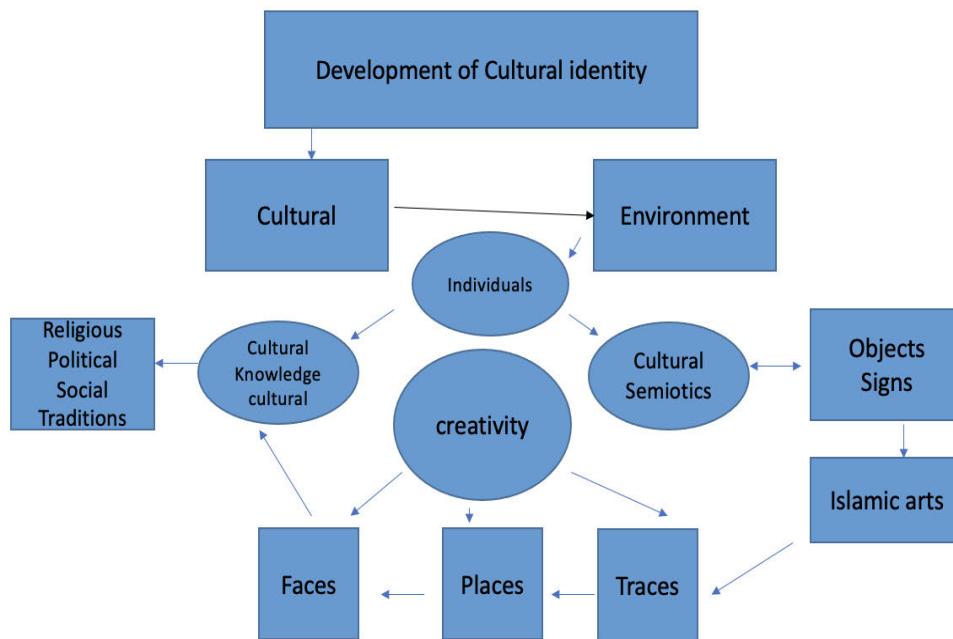


Figure 3.1: Development of cultural identity

3.2.1. Cultural Identity

This study will engage in teacher-student collaborative critique and practice in Islamic art and contemporary art practice to support students in developing their cultural identity(see Figure 3.10. Robinson (1999) defines identity as ‘both visible and invisible domains of the self that influence self-construction. These domains include, but are not limited to skin colour, gender, sexual orientation, nationality, and physical and intellectual ability’ (p. 85). Cultural identity grows from experiences and is described as shared values, traditions and beliefs (Berry, 2002; Brubaker, 2006). As noted in Section 2.2, many scholars find it challenging to describe the meaning of cultural identity (Apte, 1994; Spencer-Oatey, 2008). Bourdieu’s concept of cultural capital (1973) differentiates those who have the shared values and beliefs of the dominant culture in society from those who do not. However, cultural knowledge (Sullivan, 2001) may be transmitted within the home and faith-based backgrounds and is closer to the idea of cultural identity. To avoid confusion with Bourdieu’s concept, this research will use the term ‘cultural knowledge’.

Cultural knowledge refers to what we know about a particular individual's culture—from its traditions, festivals, rituals, beliefs, habits, customs, language and identity—and explains how people perform in a particular way (Hernandez-Pozas, 2017). Esteban-Guitart and Moll (2014) explain that by knowing the meaning of the word 'identity', we can see how people communicate through their funds of knowledge, attitudes, experiences and thoughts within each culture. Leary and Tangney (2005) also assert that the word 'identity' is perplexing, but it can be understood as cultural practice or traditions, as something private or societal, depending on the theoretical context used. They also indicate that like the word 'culture', the word 'identity' has become part of people's everyday language. However, identity is generally used to show or identify something or groups, such as 'black identity', 'sexual identity', 'Catholic identity' and 'Muslim identity'. Hofstede (1991) highlights that while we can easily identify certain aspects of everyone's culture, sometimes it is hard to identify the cultural meaning behind it, and everyone can interpret it differently. Spencer-Oatey (2012) concludes that people usually learn about culture from the environment they live in, and it is not inherited.

Vygotsky's theories and Moll's funds of knowledge provide further ideas about what constitutes identity. Certainly, cultural psychology and sociocultural research have carried their point of view on self and/or identity (Bruner, 2003; Christopher & Bickhard, 2007; Coll & Falsafi, 2010; Esteban-Guitart & Ratner, 2011; Gee, 2000; Hermans & Gieser, 2011; Holland & Lachicotte, 2007; Lave & Wenger, 1991; Penuel & Wertsch, 1995; Valsiner, 2002). However, this thesis will look at identity through a Vygotskian lens (discussed below) to position the subject of identity throughout the research.

Bozhovich (2009) indicates that Vygotsky—in connection with the 'social situation of development'—used the concept *perezhivanie*, which is usually translated as 'emotional experience', 'lived experience', or simply 'experience'. It is certain that the development of a child's background comes through experience and how the environment impacts them. Van der Veer and Valsiner (1994) posit that lived experience includes the ways people communicate and deal with each other according to each individual's status. Lived experience impacts and mediates each individual's personality and behaviour more than their cultural practice. Previous experience and external experience (social and cultural

situation) can contribute to identity and personality, but it depends on the lived experience and how others feel and understand it. People can be influenced by cultural factors such as inspiration, awareness, memory and lived experiences when integrating with other people. Coll and Falsafi (2010) and Lave and Wenger (1991) argue that within sociocultural practices, people integrate with others easily. They become members of social and cultural communities and want to experience these aspects within these cultures. Lived experiences are culturally structured because people adopt and personify them. Holland and Lachicotte (2007) also define identities as symbolic, reflexive and a source of motivation. Identities can also be used to define oneself or as a collective of narrative and storytelling (Hammack, 2011; Sfard & Prusak, 2005).

Cultural identity is a vital issue that assists individuals to adapt interculturally. Casmir (1984) defines cultural identity as 'the image of the self and the culture intertwined in the individual's total conception of reality' (p. 2). Sussman (2000) states that cultural identity usually becomes clear when cultural alteration begins. Every culture has its own values and way of thinking that are acknowledged and recognised by individuals to give a sense of belonging. Every culture has its own historical places, memories, beliefs and cultural understanding and awareness that create it. Cultural identity theory explains how people use different forms of communication to create their culture's group identity, and how cultural identity becomes more obvious through social comparison (Collier & Thomas, 2015). Moll and colleagues (1992) identify the funds of knowledge 'to refer to the historically accumulated and culturally developed bodies of knowledge and skills essential for household or individual functioning and well-being' (p. 133).

Knowing and understanding students' cultural background and knowledge will allow teachers to prepare lessons based on students' prior knowledge of their rich culture and cultural resources. The cultural materials that teachers gain from students are called the students' funds of knowledge. Moll and colleagues' (1992) research found that parents usually share these funds of knowledge and valuable experiences with each other through networks. Students learn these funds of knowledge through their parents and provide it to teachers in their learning. Moll and colleagues (1992) aimed for students to be inquiring and attentive learners rather than learn isolated facts and rules. They argued that teachers

need to build their own social networks to assist and understand each other through community resources. The current study will explore cultural identity focusing on cultural semiotics and how cultural stories and symbols impact individual identity.

3.2.2. Cultural Semiotics

Cultural identity is a vital concept in sociology, politics, religions, cultural studies and public psychology (Korte, 2007). Another part of this study's theoretical framework is cultural semiotics, which examines the signs and symbols used by individuals to suggest meaning, feelings, opinions, thoughts, systems and resources (Ferreira, 2007). Straten (1994) defines iconography as the study of symbols portrayed in an artwork. Liszka (1996) and Savan (1988) both highlight the needs to consider the interpretations of symbols so they can be easily understood. Lotman also refers to the main idea of cultural semiotics by understanding the meaning behind each symbol (Andrews, 1999). Semiotic analysis includes a wide range of disciplines such as art, literature, anthropology and sociology. It is a way of expressing facts and experiences and a way of analysing them (Ryder, 2004). As Withalm and Wallmannsberger (2004) note, 'the term "cultural semiotics" has been used since Ernst Cassirer (1923) claimed that the symbolic forms of a society constitute its culture' (p. 1).

Artists work in a symbolic way that challenges viewers to read their artworks (Ferreira, 2007). As communication can guide us in the physical world, conceptual meaning and technical resolution in art can inspire and stimulate other people's minds with meanings that may or may not be the artist's intention (Ferreira, 2007).

Semiotics provides students with a way of understanding art objects and symbols from different cultures in both postmodern and Islamic arts (Addison, 2006). Artists use different symbols and codes to present and engage the audience with their artworks. The audiences translate the symbols found in the artworks to comprehend and appreciate the conceptual meaning behind each piece. Some cultures use symbols from their own personal and environmental qualities depending on its characterised use. For example, Vincent Van Gogh's *Starry Night* (1889) is acknowledged for the artistic practice and how the artist's use of symbols allows his work to call for a deeper interpretation (Supensky, 2012). Thus,

Islamic arts communicate cultural beliefs and also have different symbolic meanings, shown in arabesques, the shapes of architectural buildings, Arabic calligraphy and combined and structural geometric designs. The artists use geometry and patterns to represent the language of the universe, the environment and objects according to their spiritual qualities, not their physical and material qualities (Hussain, 2009).

Cultural signs, symbols and stories are generally related to the development of cultural identity. All of these cultural signs and symbols are vibrant and lively, and they express and communicate deep meaning about each culture. It has a great impact on each individual's cultural identity and informs others about who we are and from where we come. It distinguishes cultures from each other and allows others to know more about each culture. However, in our modern-day communication within different cultures, this may lead to changes in individuals' cultural identity (Korte, 2007). Therefore, it is important that students are more aware of their culture, as this will allow them to search and further explore more signs and symbols within their culture in a creative way. Throughout our daily life, we are constantly sending messages and interpreting the messages others send us. Semiotics provides more cultured and refined ways to understand these messages and sending them. Thus, cultural semiotics is a system for analysing signs and symbols within each culture creatively.

3.2.3. Creativity

The third concept in the theoretical framework is creativity, and this is the means by which people express themselves. Creativity is relevant to this research because the students in all three research sites will be creating artworks. To understand the notion of creativity, it is essential to study the creative person (student), the creative method (techniques and medium), creative work (in this case, artwork), creative place (culture of the community) and creative persuasion (influences) (Velikovskiy, 2015, p. 2).

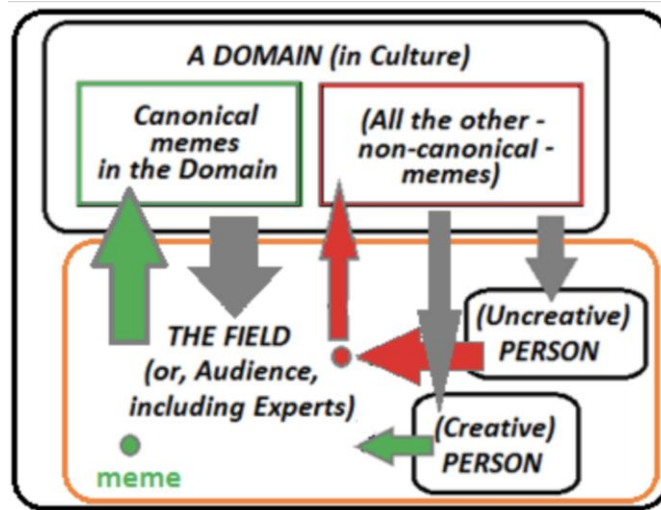


Figure 3.2: The systems model of creativity (Velikovsky, 2015)

The model of creativity depicted in Figure 3.2 shows that individuals in the field choose certain ideas (meme or procedures) in the domain (of knowledge and value), in conjunction with other thoughts (e.g., via Koestler's [1967] 'bisociation' or Boden's [2004] 'combinatorial creativity'). Then, the new meme is presented to the field to be judged, and if the field judge accepts the idea, it becomes creative and enters the canon of the domain; if not, it becomes archive.

Several researchers have explicitly identified the meaning of creativity and devised special models to encourage creativity in different fields. Psychologist Mihaly Csikszentmihalyi created and developed a theory of creativity over many years (1988–2014), stating that creativity is an original idea that has been valued and implemented (see Figure 3.3). In the current study, the teacher-researcher intends that students look at culturally specific/ relevant artwork and make their own using similar concepts and ideas that relate to them and their identity.

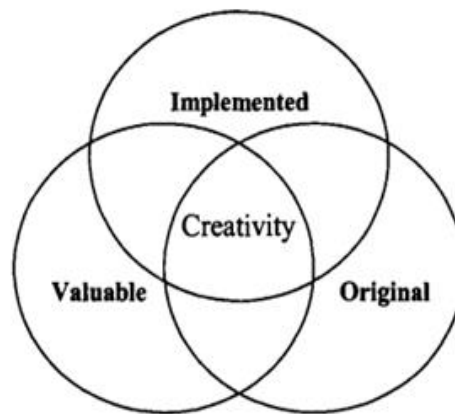


Figure 3.3: Csikszentmihalyi & Wolfe (2000)

Figure 3.3 shows that creativity lies at the intersection of an idea that is original, has value and has been implemented. Creativity is seen as intellectual, as it is an individual's vision and understanding that enables the conception of doing something in a new way. Mihaly Csikszentmihalyi developed and implemented a theory of creativity (1988, 1990, 1997, 1999, 2000, 2006, 2014). Through that, Csikszentmihalyi (1996) states:

Creativity occurs when a person using the symbols of a given domain such as music, engineering, business or mathematics has a new idea or sees a new pattern, and when this novelty is selected by the appropriate field for inclusion into the relevant domain (p. 28).

Velikovsky (2012) combined the theories of Bourdieu and Csikszentmihalyi to demonstrate a theory of creative practice (see Figure 3.4). By looking at the two concepts of Csikszentmihalyi's creativity and Bourdieu's theory of social capital, we can see that such cultural, economic or social influences can affect and inspire certain individuals to be creative practitioners (Velikovsky, 2012).

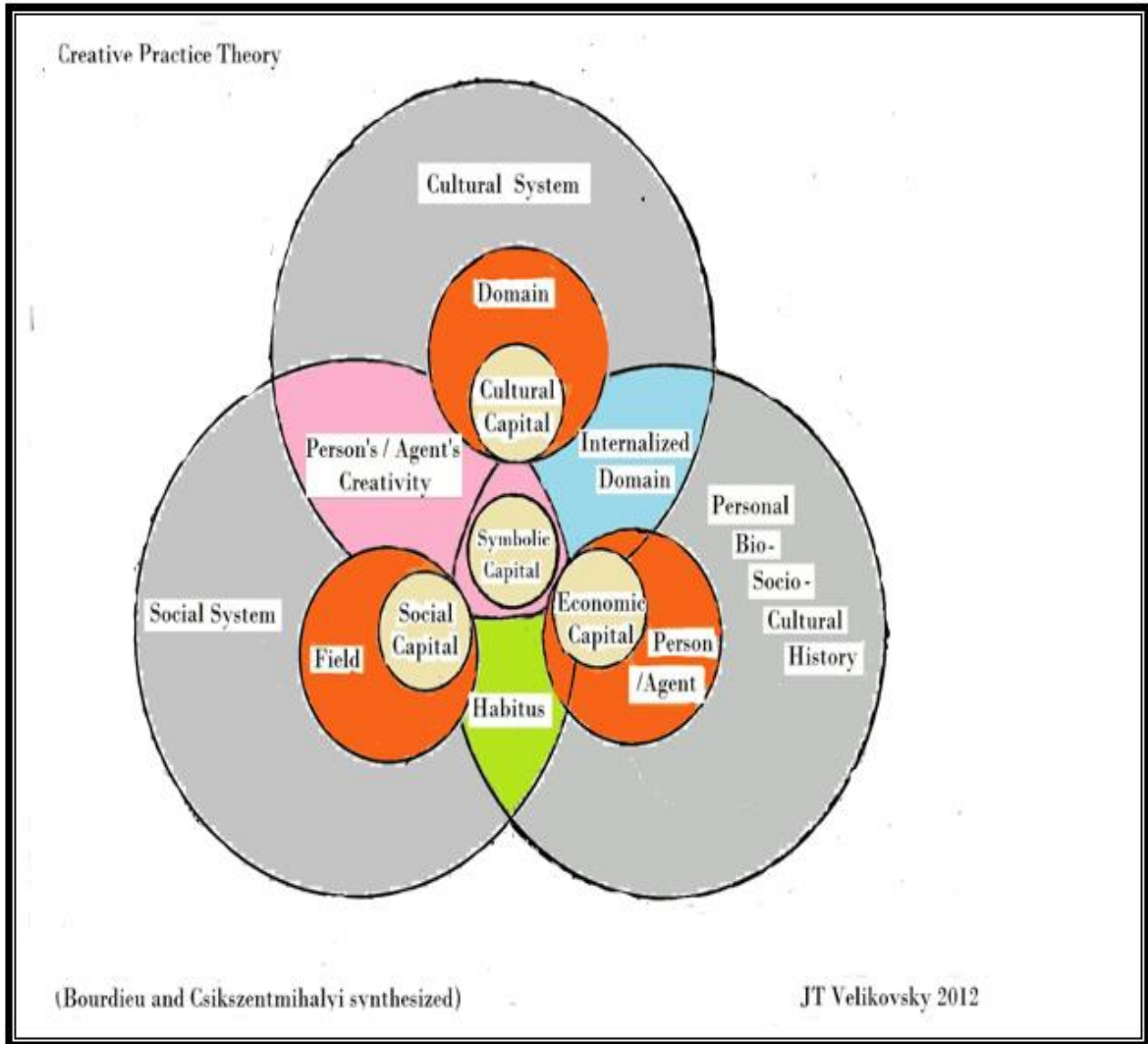


Figure 3.4: Creative practice theory model (Velikovsky, 2014)

Csikszentmihalyi's systems model of creativity contains certain concepts, such as the individual, the field and the domain (knowledge and culture), internalising the domain (rules and procedures) and the creativity. Bourdieu also developed vital concepts in his practice theory, such as four kinds of capital (economic, social, cultural and symbolic); habitus, which is gained through experience; agents (individual in any field); the field, including the arts, law, politics, economy, education and culture; and the field of works (the knowledge). The model also shows how other cultural, social, environmental and many more factors can affect each individual's creativity from pre-existing knowledge since birth, childhood through to adolescence and adulthood. This study also allows students to be inspired by cultural, environmental or other issues to assist them to create their artwork.

The general model of creativity and Velikovsky's model inspired the teacher-researcher to create her own model of creativity, depicted in Figure 3.5. This model shows the concepts that surround an individual and affect personality, habits and ideas. The individual's personality or characteristics are defined by the place in which they live, the community, and the knowledge and experience they gain from birth to adulthood. As Csikszentmihalyi (1996) notes, creativity often occurs when disciplines join/intersect. The more ambiguous and separate knowledge becomes, the fewer chances that creativity can show itself.

Martinez (2000) stated that "work that is new and culturally significant will be embedded in creative intelligence and will contest criteria that are bound by test driven performance" (Cutcher, 2013, p. 4). Students need to learn how to be open-minded, think critically and creatively and be able to communicate and connect with others before going into the world so they are able to contribute as citizens and show awareness of technological developments in the 21st century (Choi & Piro, 2009; Churchill et al., 2013).

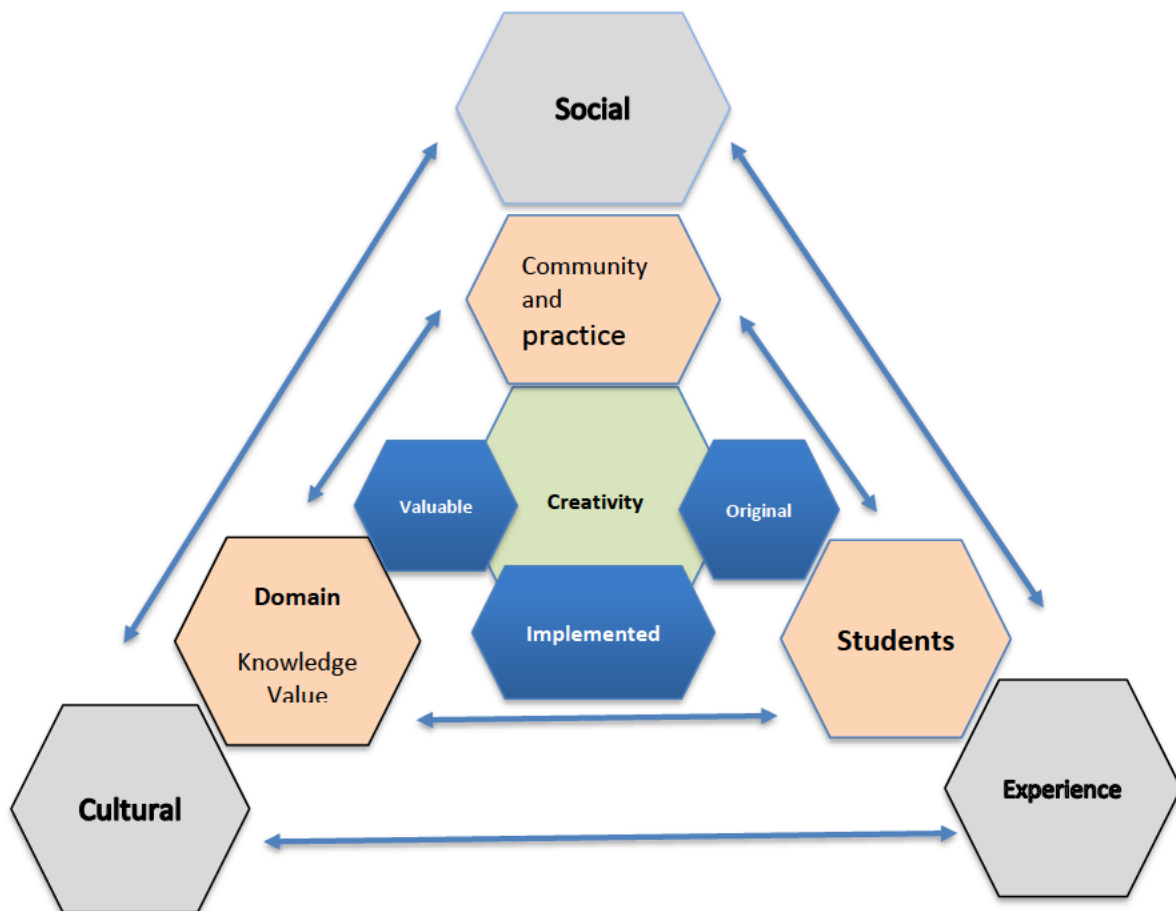


Figure 3.5: Model of creativity, inspired by Figures 3.3–3.4

In NSW schools, specialist high school art teachers assist students in understanding the meaning of different cultures through the visual arts. Art and culture challenge our way of thinking and help us build new capabilities, create new ways of thinking and appreciate other cultures (Gibson & Ewing, 2011). The students learn to effectively interpret different codes in artworks, investigate more about their world, look at the meaning of artworks and transfer this knowledge into different settings (BOS, 2000). Quality education in visual art produces improved academic outcomes for students in other subject areas (Tayler, 2013). The Art and Identity program the teacher-researcher have developed aims to develop students' imagination, creativity, critical thinking, problem-solving, collaborative potential, understanding of their own identity and advance their cultural knowledge.

3.3. Conclusion

Through the conceptual framework of cultural identity theory, semiotics and creativity, the students' created artwork will demonstrate their learning about culture, and how their engagement in the Art and Identity program has affected their sense of cultural identity. The teacher-researcher developed her own model of creativity (see Figure 3.5), which was inspired by Figures 3.3 and 3.4's creative practice theory model (Velikovsky, 2014; Csikszentmihalyi & Wolfe, 2000). The Art and Identity program will be used as a vehicle to develop creativity in the three different school settings and encourage individuals to be more creative and aware of their cultural identity through the use of significant cultural knowledge and awareness. The program the teacher-researcher designed used cultural knowledge to assist the students in understanding their cultural identity and the visual arts program used in the three different contexts. This chapter has detailed the theoretical framework for this research. The subsequent choice and development of the study's DBR methodology are examined in the next chapter.

Chapter 4: Research Methodology

4.1. Introduction

This chapter discusses the research methodology and methods undertaken to support this study. It focuses on descriptive and interpretive case studies using a qualitative method. The Australian International Academy sister schools in Sydney, Melbourne and Abu Dhabi participated in this study, and two art practitioners working in the Melbourne and Abu Dhabi schools. As highlighted in the previous chapter, the conceptual framework of cultural identity (Brubaker, 2006), cultural semiotics (Ferreira, 2007) and creativity (Velikovskiy, 2015) cultural identity theory are examined to underpin and support the methodology in this study (Viswambharan & Priya, 2016). Students used theoretical knowledge to assist them in knowing more about their culture rather than seeing facts without understanding; and how their engagement in the Art and Identity program has affected their sense of cultural identity.

The chapter explains the ontological and epistemological stances of the research methodology. It precisely defines the interpretive research methodology (Bhattacharya, 2008) and methods and examines the interpretative paradigm as a structure underpinning this study (Cohen et al., 2007; Crotty, 2003; Grix, 2010; Guba & Lincoln, 1994). This thesis adopted a qualitative approach (Liebow, 1993) and narrative inquiry (Connelly & Clandinin, 1987) to explore and examine different topics; collect and interpret data, such as the students' lived experiences through their own personal, practical and social perspectives; and gain more information on students' feeling and ideas about cultural identity (Atkinson et al., 2001). Further, it used DBR (McKenney & Reeves, 2012) and case study practitioner-based research methods (Wang & Hannafin, 2005) to overcome the gap in the practical and theoretical components in an education setting and the need to create art resources to improve practice in education settings.

The DBR for this study, applied through the design process cycle outlined by McKenney and Reeves (2012), includes analysis, exploration, design, construction, evaluation and

reflection in the three school settings (Australian International Academy Sydney, Melbourne and Abu Dhabi schools). Using Reeves' (2006) depiction of the four phases of DBR, each phase had guidelines and considerations between teachers and students in the three contexts. In Phase 1, preparation identified the theory and how to support collaboration between schools. Phase 2 included the preparation of the program, the tasks, the first part of the dual cycle, and the evaluation and reflection between practitioners and the teacher-researcher. Phase 3 included collecting artworks, visual arts diaries and documentation from each school and analysing data collection and analysis. Phase 4 was evaluation and reflection, part of the dual cycle approach, shown in students' and teachers' post questions and students' visual diaries.

This chapter also informs on the recruitment and participants (teachers and students) from the three different schools and how they participated in the study. Specifically, it outlines the qualitative data gathering tools utilised in the study that included and incorporated a questionnaire and interview transcripts, field notes, data sources, case studies, observation methods during focus groups and in classroom settings, visual arts diaries and artworks. These artworks drew on theoretical and historical components of Islamic art. A descriptive and narrative method was used to analyse the students' responses to understanding their cultural knowledge before and after completing the research and how the data analysis tools were discussed in terms of the themes that emerged from these data. It showed how the students' reflective works were examined through personal, practical and social perspectives mediated by students' own life experiences. Further, it looked at their artmaking practice in terms of cultural background and their developing identity. The findings from the data collected at the three Islamic school sites can provide useful insights for visual arts teachers in other Islamic schools and the broader teaching profession.

This chapter also highlights the role of the teacher-researcher and other participants (the students and two teachers) from the chosen schools. Other methods used, such as sampling and implementing the art program, document how students responded to the researcher's program. Ethical considerations and participants' consents and confidentiality are also included in this chapter. All information from participants was anonymised as the participants self-selected pseudonyms. The chapter concludes with a discussion on the

study's benefits, credibility, transferability, confidentiality and dependability to ensure the approach's effectiveness in response to the research questions.

The central research question for this study is:

In what ways does cultural identity emerge, after a pedagogical intervention using Islamic arts, in Year 11 visual arts students in an Islamic school?

Four sub-questions further guided the research:

Sub-question 1: How does the teacher recognise the development of cultural identity?

Sub-question 2: How do Year 11 visual arts students, through their art work, demonstrate awareness of their cultural identity?

Sub-question 3: What is the impact of an art program focused on cultural exploration and development of cultural identity?

Sub-question 4: How does cultural identity emerge differently in different contexts?

Research is a way of gathering, analysing and reading data to identify the phenomenon. Researchers use the research process to define, manage the data, and connect the results that happen in established structures (see Figure 4.1).

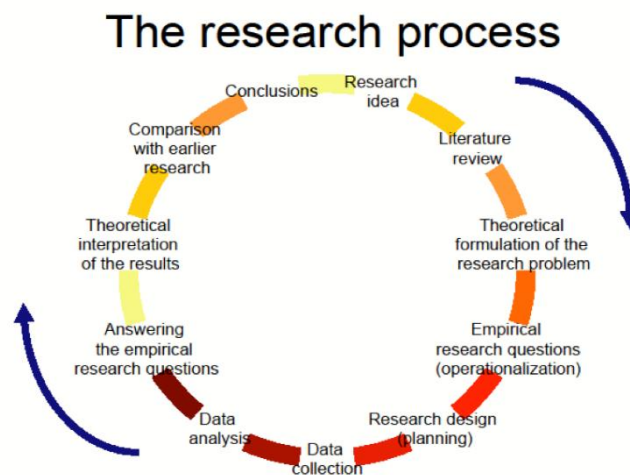


Figure 4.1: The research process

https://www.researchgate.net/post/what_is_a_research_question

The structures and steps of the research process offer researchers an indication of what to do to implement the research and what kinds of implications or consequences are possible

from the data gathered. Research questions assist the researcher to focus their thoughts and ideas, allowing them to select a suitable methodology and focus on which research process to use and follow (Leedy & Ormrod, 2001).

4.2. Research Paradigm

The ontological and epistemological perspectives underpinning this research are discussed below. Richards (2003) highlights the importance of the theoretical perspective of research. It should have an aim, use an appropriate method for data collection and analysis, and include evidence about credibility, transferability, confidentiality and dependability to ensure the effectiveness of the study's approach.

Interpretivists need to understand their social reality to be able to analyse their theme, which is the approach the teacher-researcher used to interpret this study. Bhattacharya (2008) asserts that interpretive research is based on analysis and understanding of the study or themes. The interpretive paradigm bases theory on understanding people's points of view, interpreting their implications and inferring the meanings behind it (Bryman, 2008; Grix, 2010). The crucial purpose of interpretive research is to 'illuminate the general through the particular' (Ernest, 1994, p. 26).

Ontological assumptions comprise the initial set of assumptions about the social phenomena (Cohen et al., 2007). Interpretivism manifests through relativist ontology. Interpretive researchers believe the existence of the things around us depends on the way individuals look at things, their points of views (Cohen et al., 2007; Ernest, 1994). Matusov et al. (2013) argue that when learners engage actively, 'their whole personality exists in their learning while this ontological learning penetrates the whole existence of the students' here and now' (p. 42). Interpretive researchers state that reality is intricate and has a meaningful nature. Consequently, they see themselves as a tool to complete and discuss their study (Cohen et al., 2007; Crotty, 2003; Grix, 2010; Guba & Lincoln, 1994).

Ernest (1994) asserts that epistemology consists of two main components: the theory of knowledge and the theory of learning. Epistemological assumptions constitute the second

set of assumptions and concern 'the very base of knowledge—its nature and forms, how it can be acquired and how it can be communicated to human beings' (Cohen et al., 2007, p. 7). In the theory of knowledge, an epistemology of engaged doing rather than distanced reflection is more about understanding what the meaning of *knowing how* is rather than *knowing that*, as *knowing how* allows for more interpretation and more understanding of how something happens. Thus, knowing that only concerns the fact of what we know. The teacher-researcher's argument here is to allow the students to understand, explore and see their culture in-depth rather than see facts without understanding. The theory of knowledge is important for the interpretive researcher as they believe knowledge is subjective and distinctive to each individual. The interpretivist researcher's role is to observe each individual and their knowledge and how they can interpret these knowledges. Thus, the teacher-researcher approaches the search for truth in people's lived experiences by understanding the participant point of view and developing their comprehension of the meaning of cultural identity (Byrne-Armstrong et al., 2001; Graue & Walsh, 1998).

4.3. Research Methodology and Method

Every research has its own way of seeing the most meaningful result. Qualitative research is generally inductive, and researchers look at meaning, perception and understanding a certain situation (Levitt et al., 2017; Strauss & Corbin, 2008). Crotty (2003) considers methodology as the philosophy that underpins the measures and ideologies in a specific area of study. It informs us about the overall ideologies that underline the research and how to examine the social world for it. Further, it informs other researchers of the extent to which the knowledge is valid or not. Researchers also include the ontological and epistemological conventions that inform others about the best ways of gaining access to reality. The three methodologies researchers use, depending on their research question, are quantitative, qualitative and mixed methods. In addition, Schwandt (1994) explains that the purpose of interpretive inquiry is to carefully add more details, intricacy and identify the meaning of individuals' everyday life or social phenomena (Schwandt, 1994).

4.3.1. Qualitative research

Qualitative research provides a comprehensive process that allows researchers to study a broad collection of topics and to examine different peoples' backgrounds through cultural, environmental and social perspectives in their real world. It also interprets how people deal with each other in everyday challenges (Liebow, 1993). Punch (2013) states that qualitative research is a sort of social science research that deals with non-numerical data, which the researcher interprets in their study. In this qualitative inquiry, the researcher explores different topics and collects data, such as the students' lived experiences. Zohrabi (2013) posits that qualitative research is a type of social action that stresses how people interpret their experiences, feelings and individualities. Researchers use several instruments—such as interviews, diaries, journals, classroom observations and open-ended questionnaires—to acquire, examine and interpret the data content of visual and textual materials and oral histories. The qualitative inquiry examines the 'how' and 'why' of a specific social phenomenon or program in a certain context. It aims to offer a different kind of understanding of human behaviour, emotion, attitudes and experiences (Polkinghorne, 2005). 'The purpose of qualitative research is to describe and interpret issues or phenomena systematically from the point of view of the individual or population being studied, and to generate new concepts and theories' (Haradhan, 2018, P 2). Atkinson et al. (2001) also mention that it is a way to discover people's behaviour, perspectives, feelings, experiences and what has happened in their lives. In the current study, the teacher-researcher uses qualitative inquiry to gain more information on students' feeling and ideas about cultural identity. Dudwick et al. (2006) and Gopaldas (2016) affirm that qualitative research contains a variety of data collection and analysis techniques, including sampling and semi-structured, open-ended interviews.

Creswell (2009) contends that during the process of qualitative research, the researcher becomes engaged with knowledge, data and themes. In the current study, the teacher-researcher used the Sydney school to test the program and knowledge. Further, the teacher-researcher utilised semi-structured, open-ended questions (see Appendix 4) with student participants in Sydney (face-to-face) and in Melbourne and Abu Dhabi (via Google Drive) to gain more pre-knowledge of what they knew about their culture, and post-

questionnaires (see Appendix 5) with student participants in Sydney and Melbourne (face-to-face) and in Abu Dhabi (via Google Drive) to understand the impact of the Art and Identity program on student learning. The teacher-researcher employed open-ended questions (see Appendix 5) with the teacher in Melbourne and sent the post-questionnaire to Abu Dhabi school to elicit information about the effectiveness of the program, highlighting how it supported students to understand their cultural identity. The knowledge that comes the pre-questionnaire provided a clear understanding of what the students knew about their culture and the post-questionnaires provided different insights into participants' perspectives regarding the research question. This post-knowledge generally considered to build up the research project investigation rather than measure statistical outcomes (Denzin & Lincoln, 2011; Silverman, 2011). In addition, data collection included students' VAPDs, observation, questionnaires, field notes, analysing artworks with students and student artworks.

The choice of methodology and theoretical framework are directed by the questions the researcher raises (Viswambharan & Priya, 2016). The combined research methods used in this research are seen through a cultural lens or theoretical framework. The three different arms to the theoretical framework adopted in this research draw on the development of cultural knowledge from a semiotic perspective and connect with the choice of a qualitative methodology. Cultural knowledge, such as cultural and religious experiences (cultural knowledge, cultural semiotics and creativity), affects the development of cultural identity in this study.

4.3.2. Narrative inquiry

The portfolio journey section of the research uses qualitative narrative inquiry. This is a qualitative research method that embeds thoroughness to understand every individual's experience (Kitchen, 2006). It focuses on the individuals in the situation rather than the situation itself. The use of narrative inquiry in this project focuses on know the meaning of 'teaching and learning in classrooms as a progressive method reflecting the biographic histories of classroom members' (Connelly & Clandinin, 1987, p. 130). Narrative is a way to explain why things are happening in a particular way. It shows how others could understand and interpret this experience intuitively and logically. In this study, such

experiences are documented textually, with narrated photographs of artwork. The teacher-researcher's narrative inquiry research examined the student's life experiences through their own personal, practical and social perspectives. It looked at their artmaking practice, and the ways students approached their artworks in terms of cultural background and identity development. Students gained more knowledge about their cultural background and saw how other artists had been inspired by 7th-century art and symbols to create their artworks.

As Paley (1997) identifies, getting ideas narratively about students' experiences underlines the shifting, changing, personal and social nature of the phenomenon under study. That is:

Framing a research puzzle is part of the process of thinking narratively. Each narrative inquiry is composed around a particular wonder and, rather than thinking about framing a research question with a precise definition or expectation of an answer, narrative inquirers frame a research puzzle that carries with it 'a sense of a search, a "re-search," a search again', 'a sense of continual reformulation'. (Clandinin & Connelly, 2000, p. 124)

Eisner (1997) and Greene (1980) observe that through narrative methodology, researchers become interested in individuals' human experience that grasps the artistic, imaginative potential features that draw mainly from the arts and humanities. Narrative researchers can investigate speculative and thoughtful interpretations of how people live and think. Moreover, when a story is well expressed, the listener or reader may feel a sense of connection with the teller (Bamberg, 2010). When narrative is raised as the primary method in the qualitative inquiry, it creates more investigation as a way to clarify and check its validity during the process of making the story (Bamberg, 2010). Narrative inquiry is a thoughtful, analytical approach between researcher and participants over time, in a place or sequence of places, and in social interaction within their environment (Clandinin & Connelly, 2000).

4.4. Research Design

4.4.1. Design-based research

DBR accommodates the various cultural identity factors and the link between Islamic arts and contemporary art practice in different school settings. DBR is pragmatic because it

addresses practical issues through being conducted in real-world contexts. Through close collaboration between researchers and practitioners, the research directly impacts practice (Wang & Hannafin, 2005). For design-based researchers, the value of theory depends on 'the extent to which principles and concepts of the theory inform and improve practice' (Wang & Hannafin, 2005, p. 8). DBR is grounded in theory, using existing literature to inform and contextualise new research. It is also grounded in real-world contexts. In contrast with traditional education research that tests theories in controlled contexts and then applies them to practice, DBR seeks to develop theory and design simultaneously within practical contexts.

The DBR for this study, which is applied through the design process cycle (McKenney & Reeves, 2012), includes analysis, exploration, design, construction, evaluation and reflection in the three school sites. This method was chosen because it is able to overcome the gap within the practical and theoretical components in an education setting. DBR is a way of addressing issues in education and creating the resources the teacher-researcher needs to improve practice in education settings (Plomp & Nieveen, 2007). Therefore, the teacher-researcher focused on building the theoretical and practical aspects in educational settings (Anderson & Shattuck, 2012). A key feature of DBR is that educational ideas for student or teacher learning are expressed or framed in the design (see Figure 4.2) but can be adapted during the engagement with these ideas (Bakker & Van Eerde, 2013). The teacher-researcher used the research-based method, practitioner-based method and three case studies within the three schools setting to discover differences in cultural knowledge and see the effectiveness of the Art and Identity program in different contexts. Further, the research addresses the gap in this field of cultural awareness and cultural knowledge through the visual arts subject and analysis of Muslim students' artwork.

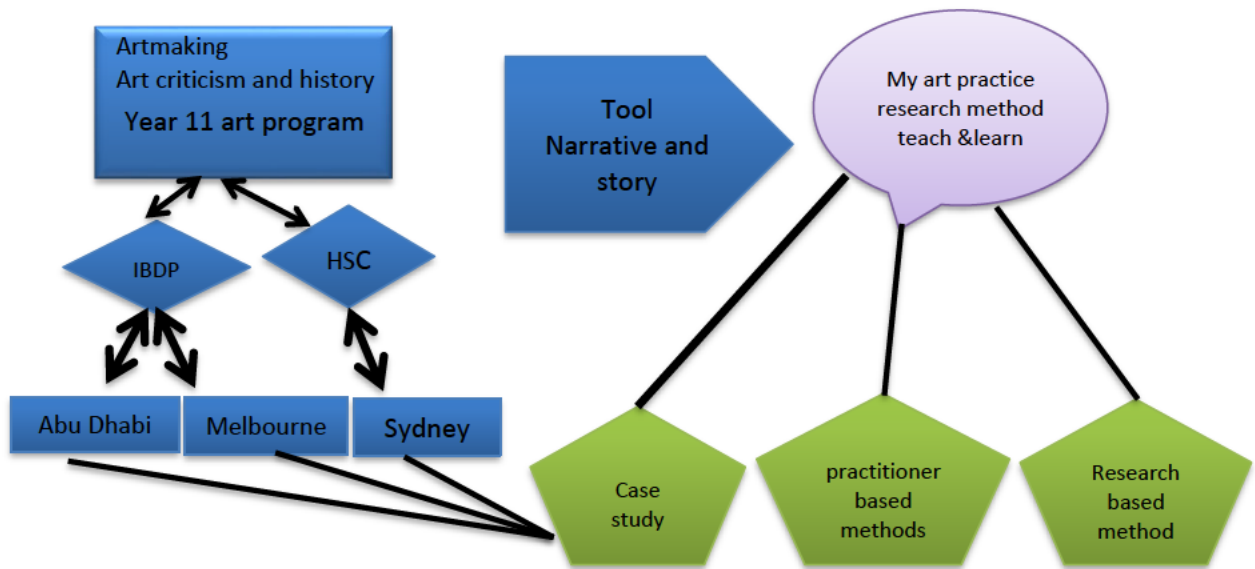


Figure 4.2: The research method

Barab and Squire (2004) describe DBR as a sequence of stages that focus on developing innovative theories, artefacts and practices that influence learning and teaching in realistic contexts. This is consistent with the repeated cycle of DBR, which includes analysis, design, evaluation and revision activities that are repeated until a suitable stability between the ideals ('the intended') and realisation has been reached (Plomp, 2013, as cited in Pool & Laubscher, 2016).

Researchers have varying interpretations of the aspects of DBR (Hakkarainen, 2009; McKenney & Reeves, 2012; Plomp, 2013; Van den Akker, 2007), but all concur that this research method (DBR) has several stages (Pool & Laubscher, 2016), as seen in Figure 4.3.

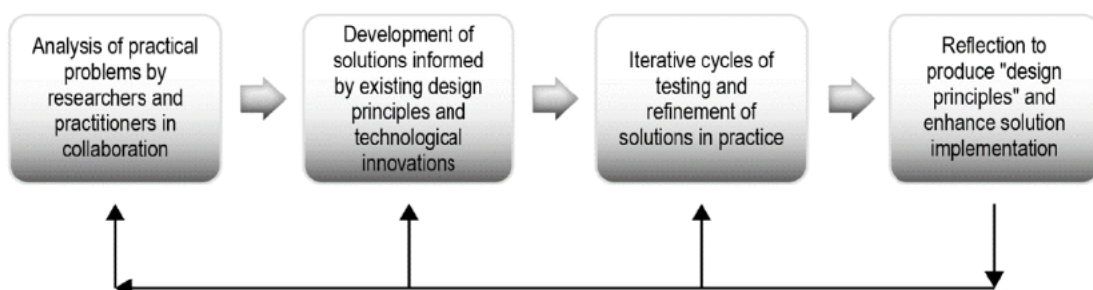


Figure 4.3: The design-based research approach (Reeves, 2006, p. 59)

In this study, the teacher-researcher carefully monitored her practice, looking at the problems facing teachers and learners in the educational context to identify a particular problem and possible solutions to it (Reeves, 2006). McKenney and Reeves (2012) outline the crucial features of a generic model for conducting DBR in education settings, as shown in Figure 4.4. They identify three core phases in a flexible, iterative structure that focus on theory and practice and indications of being use-inspired.

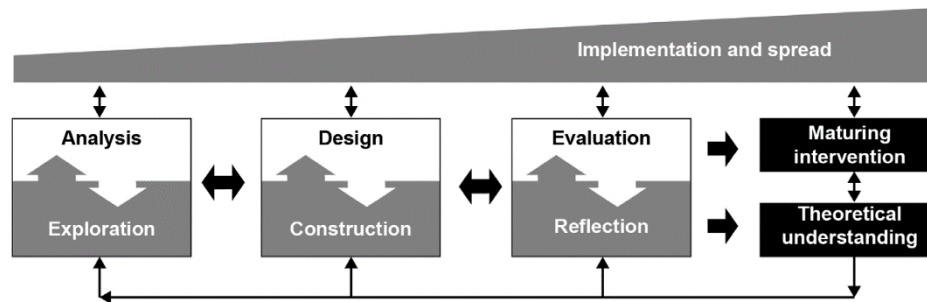


Figure 4.4. Generic model for conducting DBR in education (McKenney & Reeves, 2012)

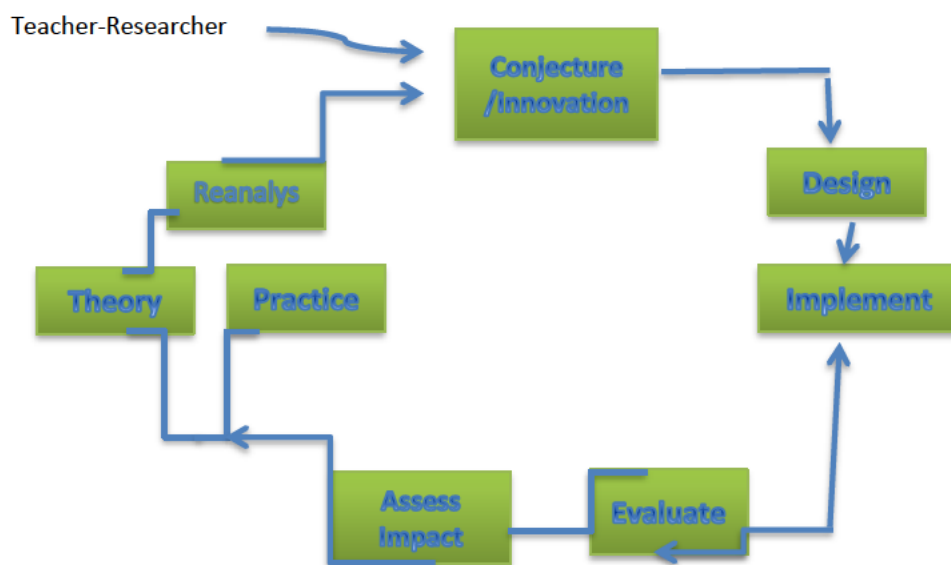
The squares symbolise the three main stages of this model (see Figure 4.4), which is a flexible, iterative structure as it includes investigation, design and evaluation. The dual emphasis on theory and practice is represented by the rectangles, which signify the scientific and practical outputs, correspondingly. Figure 4.4 shows a single integrated research and design process. The trapezium at the top indicates that the model is use-inspired, and interaction with practice exists from the start of this method and gradually increases with time (McKenney & Reeves, 2012).

This method of DBR involves iterative cycles that allow the teacher-researcher to gain more understanding of the topic and discover more issues for the investigation of critical variables and limitations (Amiel & Reeves, 2008). In this study, DBR was incorporated into a qualitative method design. Anderson and Shattuck (2012) state that there is a growing interest in DBR, especially in educational settings. Further, the design process of DBR is moving from theoretical understandings towards practice. Wang and Hannafin (2005) draw on the literature to:

Define design-based research as a systematic but flexible methodology aimed to improve educational practices through iterative (repeating) analysis, design, development, and implementation, based on collaboration among researchers and practitioners in real-world settings, and leading to contextually-sensitive design principles and theories (pp. 6–7).

They identify five main characteristics of DBR, stating it is pragmatic; grounded; interactive, iterative and flexible; integrative; and contextual (Wang & Hannafin, 2005).

The process of DBR is necessarily interactive due to the constant relations between researchers and practitioners. This interactive process is intended to have greater impacts on real-world contexts and practice. As seen in Figures 4.3 and 4.4, design process is iterative: 'cycles of development, implementation, and study allow the designer to gather information about how an intervention is or is not succeeding in ways that might lead to better design' (Design-Based Research Collective, 2003, p. 7). As such, the model facilitates much more flexibility than controlled variable experiments. This flexibility allows researchers to respond and adapt to real-world contexts and previous iterations of the design. Through the cycles of analysis, consultation, development, testing, refinement, reflection and evaluation, the principles and the solution implementation are revised and refined (see Figure 4.5).



The DBR CYCLE

Figure 4.5: Iterative process of the DBR cycle

<http://www.lancasterphd.org.uk/dbr/whatisdbr.html>

DBR is designed to assist researchers and other professionals in field to increase knowledge and monitor the impact of their educational research into their practice. It further allows

researchers to see what other theoretical components are needed to improve both research and educational settings. Anderson and Shattuck (2012) assert that this methodology gives a sense of legitimacy to the research in real education settings and show how the result can inform and improve practice in real or different educational contexts. It is the researcher's duty to lead the project and collaborate with other teachers from other schools to solve problems and create a specific model/intervention and rules to be followed. Notably, the DBR cycle should be repeated until the researcher determines it suits its intended purpose and meaning.

4.4.2. Effect of DBR on pedagogical knowledge

This doctoral study is based on implementing an educational intervention (a new Year 11 visual art program) that offers holistic learning in three Islamic sister schools: the Australian International Academy's Sydney, Melbourne and Abu Dhabi schools. The teacher-researcher used the visual arts subject as a tool to assist students in understanding their cultural identity. The teacher-researcher taught the Art and Identity program (intervention) to Year 11 at the Sydney school in April 2017, using the NESAs objectives and outcomes. The respective schools' art teachers used the IBDP to implement the program at the Melbourne school in April 2017 and Abu Dhabi in September 2018.

During the Art and Identity intervention implementation, the teacher-researcher was careful to record the time, commitment and reflections on the strategies and possibilities involved in devising the program. The teacher-researcher had also reviewed the Year 11 intervention art (NESAs) program (see Appendix 9) and adapted it to suit the Melbourne and Abu Dhabi sister schools in accordance with the IBDP objectives and requirements (see Appendix 8). The program for the IBDP schools (Melbourne and Abu Dhabi) used a formative task to assist students to develop ideas, practise techniques, study different artists and undertake in-depth research to develop their body of work in their IBDP visual arts journey. The program for the NESAs school in Sydney (see Appendix 9) used a summative task in which students examined different artists, considered the program's knowledge and chose an artist that assisted them to create their final artwork. Thus, each of the three schools looked at the same content but in different contexts. Different

guidelines were used to suit the syllabus requirements of the IBDP and the NESA/HSC. In each context, the themes from the data were explored and analysed.

4.5. The Four DBR Phases

4.5.1. Phase 1

4.5.1.1. Preparation (*analysis and exploration*)

The teacher-researcher reviewed existing theory related to the topic (cultural identity) in the literature review. DBR innovations express clear theoretical claims in teaching and learning to understand the relationships in educational theory and practice, and meet the problem's needs within the natural setting of the classroom. The teacher-researcher identified the problem in the education setting; saw a way to support collaboration between teachers in the sister schools; and understood the requirements, time constraints and limitations for implementing the research activities and what needed to be achieved (Anderson & Shattuck, 2012).

4.5.1.2. Recruitment

The teacher-researcher wrote to the sister schools (see Appendices 10–13) (Sydney, Melbourne and Abu Dhabi) and invited them to collaborate in this research by teaching the Year 11 art program and allow the teacher-researcher to collect work samples and show evidence of students' artmaking, history and criticism practices. The teacher-researcher chose the Sydney school for the first cohort of participants, and then recruited the other two schools to participate in the research. Recruitment of the Year 11 visual arts students (see Appendices 1–3) in the three participating schools occurred through sending letters/emails to the principals, art teachers and curriculum coordinator, informing students and their parents about the aim of the research and inviting their participation. The teacher-researcher also organised several meetings with the practitioners in the two sister schools (Melbourne and Abu Dhabi) through email and meetings. She discussed with the practitioners the art resources they needed to collaborate in teaching this program.

The Australian International Academy Sydney and Melbourne schools cater for students from kindergarten to Year 12. The Sydney and Melbourne schools are situated in a

multicultural environment. The students come to these schools from different ethnic and cultural backgrounds, with the majority born in Australia, including Arab, Turkish, Indian, Pakistani, Bangladeshi, Indonesian, Malaysian, Somali, European, South African and others. Overseas students are accepted, as well as local residents. The schools do not have Indigenous or Anglo students; rather, they include many students who have been part of a wave of immigration when their parents arrived and resettled in Australia. Abu Dhabi school is a co-education school that delivers the IBDP curriculum from kindergarten to Year 12. The primary medium of instruction at the school is English. French and advanced Arabic are offered as second-language electives. The multicultural learning environment school seeks to provide a multicultural environment where students learn to be compassionate and tolerant. It is situated in a more united environment where children and families in the school share a common background. The education module aims to build not just academic strengths but also intellectual, spiritual, social and physical abilities. The students also come from different backgrounds. Overseas students are accepted as well as local residents, as it is an international school.

There were three reasons for the choice of schools. First, they were Islamic schools, and every school has a different cultural group with unique strengths and perspectives that can benefit the larger community. Second, the teacher-researcher wanted to assist students in understanding cultural identity, as schools strongly influence students' developing cultural identity and knowledge (Berry ,2005). Third, the research could benefit the students and their communities with a wide range of ideas, customs and wisdom to solve problems and enrich community life.

4.5.1.3. Consultation with practitioners from other schools

The teacher-researcher needed to collaborate with practitioners from the other two schools to see if their students would participate in the research. The teacher-researcher travelled to meet the art teachers in Melbourne and Abu Dhabi and sent them several emails. The points discussed were about what needed to be adapted for the Art and Identity program to suit their students and school schedule; the difference between IBDP and NESA objectives and outcomes; teachers' schedule and hours; students' knowledge regarding cultural identity; individual needs and what activities needed to be modified; and

how and when the teacher-researcher could collect data such as pre-questionnaires, artworks, VAPDs and interviews with participating students and teachers.

The research question, sub-questions and literature review helped the teacher-researcher identify the problem, decide on the best pre-questionnaire questions to identify students' prior knowledge and see what data was needed to complete the research. During this stage, the teacher-researcher recognised the need for a pre-questionnaire for students (see Appendix 4) to establish their prior knowledge and develop baseline data of their cultural identity knowledge and post study questionnaire to assist in identifying changes in students' understandings of cultural identity.

In Sydney, the teacher-researcher administrated the pre-questionnaire (see Appendix 4) to the Year 11 students during their visual art class (face-to-face). In Melbourne and Abu Dhabi, teachers and students accessed the pre-questionnaire (Appendix 4) through Google Drive. The pre-questionnaire assessed the extent of students' knowledge of their culture in the three schools. This critical step accords with Van den Akker's (2006) recognition of DBR in the education setting as objective, thoughtful and collaborative. Specifically, 'the rigorous standards of DBR studies have to be accompanied by relevant societal contributions that are "(re)" tailored for the context and culture in which they will be implemented and also benefit educational practice' (McKenney et al., 2006, p. 77).

4.5.2. Phase 2

4.5.2.1. Design and construction—Initial intervention program

The teacher-researcher designed the Art and Identity intervention program with specific knowledge that contained cultural identity activities, and taught the program (see Appendix 9) at the Sydney school before giving it to the art teachers to implement in the Melbourne and Abu Dhabi schools. The teacher-researcher considered the time constraints and purpose and documented the time for each activity, commitment and possibilities involved in the arts program. During collaboration between practitioners, ideas about the program and activities were discussed, which refined the program to make it easier for the visual arts teacher in Melbourne and Abu Dhabi to teach the program.

The teacher-researcher undertook three roles during the design process of this study: designer of the IBDP and Year 11 HSC programs; teacher of the program in the Sydney school; and researcher, collaborating with the Abu Dhabi and Melbourne teachers and evaluating the process at each stage of the design cycle (see Figure 4.6).

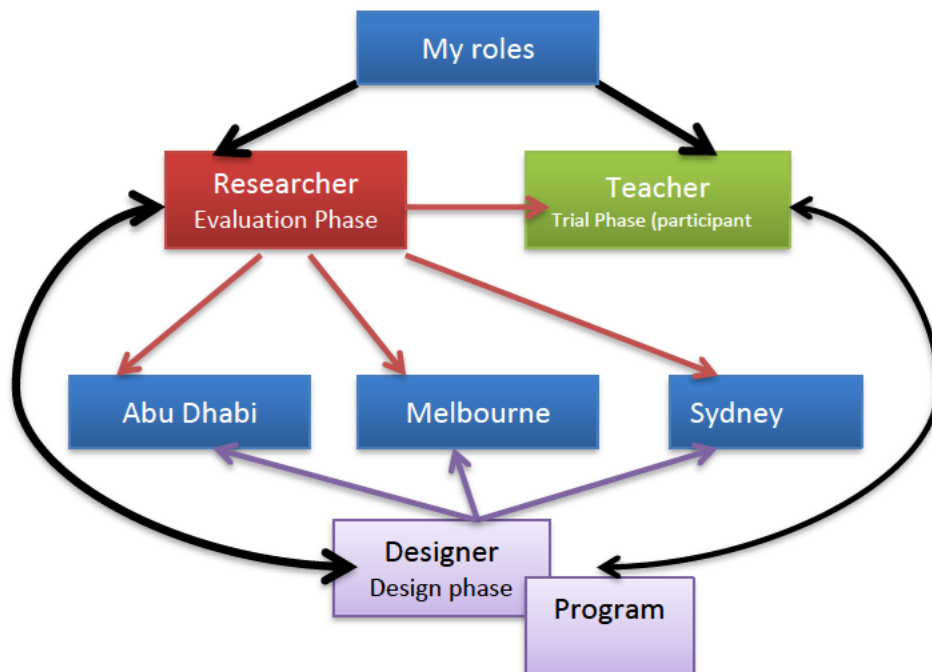
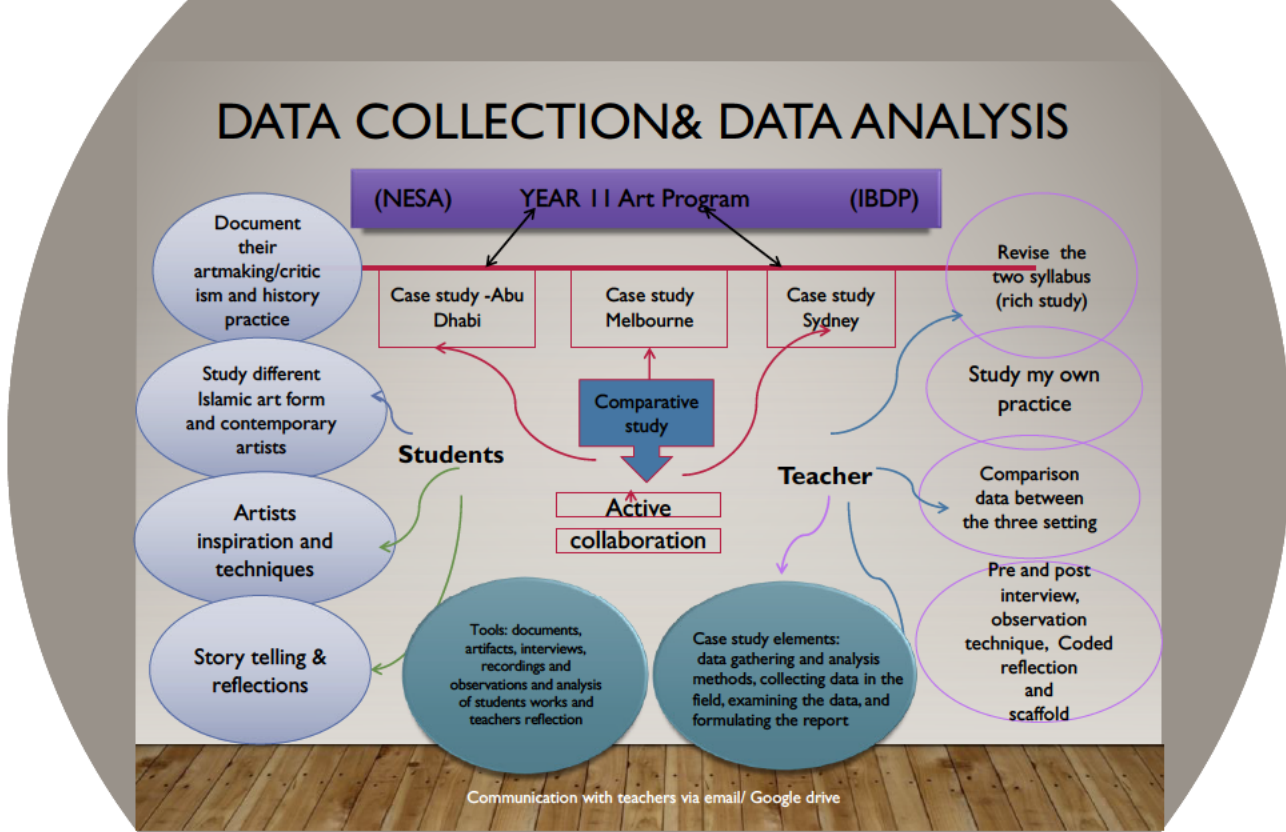


Figure 4.6: Evaluation phase, trial phase and design phase

Plomp (2013) argues that the design principle of the creative intervention underpinning research is central to DBR. McKenney and Reeves (2012) affirm that an educational intervention usually contains approaches, plans and structures to support students' learning. For Ann Brown (1992), the American researcher credited with first developing DBR, 'an effective intervention should be able to migrate from our experimental classroom to average classrooms operated by and for average students and teachers, supported by realistic technological and personal support' (as cited in Anderson & Shattuck, 2012, p. 16). The teacher-researcher considered how to prepare different artmaking and theoretical activities and worksheets for the other teachers in Melbourne and Abu Dhabi to use with their students. She also sourced good resources for teaching and learning, as instructional tools and contextual boundaries of program activities to support teachers in understanding students' traits and learning needs (Mingfong et al., 2010).

4.5.2.2. Effective intervention—Art program

Mingfong et al. (2010) reported that the following were the most effective interventions: ‘framing’ the program with clear learning objectives, instructional tools, domain knowledge, and a focus on the process of learning.



The educational intervention was designed as a series of lessons or sequences that support learning and understanding of Islamic art, modern and contemporary, and Australian art practice and artists inspired by Islamic arts. As a teacher-researcher, I was able to examine my own practice and its effect on my students by studying the connection between teaching and learning in their world of work. The program enabled students to draw inspiration from architects, calligraphers and artists working in the Arab world and provided them with opportunities to make connections between their knowledge and cultural experiences and specific content on Islamic arts in each lesson. Students learn and gain more knowledge, which they use when making their artworks or during research and independent learning. The program did not compromise NESA or IBDP content; rather, it met the requirements of both. It stressed the need for collaboration and open dialogue between practitioners and the teacher-researcher in an arrangement to

optimise cross-cultural communication, knowledge and cultural discovery. Students also learned to identify particular cultures through the patterns and designs in these cultural aspects, which allowed them to develop insights into the time the artist lived in and what they created by way of cultural icons and semiotics during that time. The program asks the students to use both imagination and Islamic arts to create art based on cultural identity (see Figure 4.7).

The creation of a program suitable for Year 11 visual arts students in an Islamic school enabled the teacher-researcher to study her own practice using practitioner-based methods such as RBD design and including other collaborating schools as specific concurrent case studies. This program provided the parameters of the case studies with the Year 11 students in the three settings as they document their artmaking process, art criticism and history. It was implemented concurrently (in an adapted form for IBDP) with sister Islamic schools at the Melbourne and Abu Dhabi campuses to investigate and compare data between educational settings.

A copy of the program was sent to the Melbourne and Abu Dhabi schools to see if it needed any modifications and to ensure it suited the IBDP program. As Anderson and Shattuck (2012) argue, collaboration with the other practitioners is very important in better understanding the program and what it needs to achieve. The programs were modified, and the other practitioners were asked to provide the researcher with feedback for further refinement if needed. Then, they were sent back to the other practitioners with all the necessary resources.

The design implementation process of the program was adaptable to suit learning needs, goals and target groups. The IBDP teachers from Melbourne and Abu Dhabi collaborated with the researcher and provided feedback on how to address the students' learning needs and refine the program to meet their requirements. With this in mind, it was important for the teacher-researcher and designer of this program to allocate time in the DBR process to understand and work in the unique context contingencies. Engaging in this process of refinement and adaptation also meant that the program would be more likely to be

appropriate as a resource for other arts professionals teaching this age group in the participating schools.

4.5.2.3. Evaluation and reflection

Most researchers concur with Maxcy's (2003) assertion that DBR interventions can be assessed using different methodologies (McKenny & Reeves, 2012). In the current study, the collaboration between teacher-researcher and practitioners in the three settings was through the intervention art program, Google Drive and emails. Thus, the partnership transferred the study from initially identifying the problem through the literature review to creating an intervention design and structure, implementation and assessment, to making and publishing theoretical and design principles. Reflection with the three schools took place after the design and construction phase (McKenney & Reeves, 2012). The empirical data collected during the visit to the Melbourne school, ongoing dialogue with Abu Dhabi and Melbourne schools, and data from the Sydney school allowed the teacher-researcher to adapt the program to suit each site's needs. For this stage, a pre-questionnaire (see Appendix 4) was given to Melbourne and Abu Dhabi students to ascertain how much they knew about the topic of cultural identity and their culture. The same questionnaire was used in Sydney school (face-to-face). It sought to gauge participants' understanding of culture and identity and determine which country students came from, their community, language, buildings, museums, food, events and celebration, arts and whether they felt included and excluded based on their culture. This led to a second empirical cycle, which involved a qualitative post-questionnaire with students and teachers (see Appendices 5 and 6) in Sydney and Melbourne (face-to-face) after implementing the program. Critical reflection during the visit and questions between the researcher and teachers contributed, and new ideas were added to refine the intervention program.

4.5.3. Phase 3

4.5.3.1. Implementation phase

This program engaged students in creating artworks that represent their cultural identity, and the research explored the intersection of contemporary art, identity and Islamic arts. In the artmaking component, students were asked to create a series of works using technology (photo media)/or photographs and/or painting and utilise the theoretical

element as inspiration to create their artworks. In the three school settings, students explored different mediums, materials and theoretical tasks that related to cultural identity over the period of a school term (10 weeks). Each activity had a goal and objectives to achieve so, in turn, the researcher could achieve her goal.

In the program, new knowledge and focused cultural discovery activities were divided into three components: theoretical, curatorial and practical for IB students; and critical, historical and practical for Year 11 HSC students. The theoretical and curatorial parts (or (critical and historical parts) were based on Arabic calligraphy, patterns, form and design in Islamic arts in different eras. The students looked at Muslim and non-Muslim artists from modern, contemporary and Australian art practice who were inspired by Islamic arts, analysed artists' works and recorded their reflections. The program's use of a theoretical component was designed to support cultural knowledge and cultural understanding and skill in the students across the three schools. It blended innovative learning experience that merged the old traditional Islamic arts with contemporary art practice, including cultural content, resources and tools, and allocated adequate time for learners and context analysis during informed exploration. The content of the intervention program was also designed to promote constructive attitudes when participating in the artmaking and theoretical activities.

As part of the lived experience, students looked at memory and narrative life stories from the past and linked them to their contemporary art practice to create their artworks. Thus, active exploration and commitment from the students in the three settings was needed to achieve the main goal of the research. The lived experiences lead to the development of cultural identity. Quality arts programs served a range of purposes because the learning experiences are rich for all learners, engaging them on many levels and helping them learn and grow in a variety of ways (Gibson & Ewing, 2011). Okogbaa (2017) posits that in the 21st century, educators at every level are endeavouring to meet the challenge to be responsive to their students' educational needs, current and future.

The program was used in the three schools, producing three case studies to facilitate research into the effect of this program on Year 11 students and the development of

students' cultural identity. The project allowed students to engage with and investigate cultural identity in the 21st century and explore positive attitudes towards other cultures and worldviews. This included implementation of the program in the three school settings, testing and refinement of the collection instruments. Methods included interviews, observation and questionnaires before and after implementing the program, and samples of students' work from VAPDs. The teachers used the programs after receiving ethics approvals. Their focus was on the culturally oriented contents and knowledge in the program and the development of this through the DBR process. The programs, their activities and outcomes allowed examination of its effectiveness.

The schools' reflections and evaluation were taken into consideration before, during and after implementing the program, as part of the DBR design. The teacher-researcher examined further literature, monitored the activities that the students were engaging in and the strategies the teachers were using to gain more understanding and ensure that the research questions were able to be answered effectively. Further refinement of the intervention art program was based on online communication with the Abu Dhabi and Melbourne teachers.

4.5.3.2. Participants

Participants in the three school settings were involved in the Art and Identity program, which focused on cultural identity. The study incorporated seven visual art students in the Melbourne Year 11 IBDP, two students in the Abu Dhabi Year 11 IBDP, and six students from the Sydney school attending an Islamic school where many of the students are from language backgrounds other than English. Researchers select participants that suit their needs, depending on their research, research question(s) and theoretical framework (Kuper et al., 2008). The students in these schools were invited to participate due to the cultural links between the schools, and as a result of the students being in the appropriate age range and year level. The program was used to assist students in exploring different meanings and ideas about cultural identity. The content was chosen by the teacher-researcher based on her curriculum knowledge and the respective school programming requirements. Both the IBDP and NESA/HSC currently require content supported by

culturally and socially relevant material for teaching to provide students with a cultural and contextual perspective that fits their particular needs as learners in this setting.

4.5.3.3. Data sources

All data was collected from the 15 students from the three school settings, two teachers from the Melbourne and Abu Dhabi schools, and the teacher-researcher. Data collection methods included: pre- and post-questionnaires from the three schools, administered before and after implementing the program (see Appendices 4–6); examples of students' artworks (photographs) and copies of students' VAPDs; the post-questionnaires with the teachers in the schools and all informal data was also collected through the teacher-researcher's field notes and observations.

4.5.3.4. Case studies

Case studies are used in this research to explore the students' experiences in each of the three schools. Yin (1984) defines the case study research method as an experimental analysis that 'investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not clearly evident; and in which multiple sources of evidence are used' (p. 23). Further, case study research challenges researchers and offers a more open opportunity to focus their skills and knowledge during the research process (Yin, 1994).

Herriot and Firestone (1983) identify the advantages and disadvantages of multiple case studies compared to a single case study. Within multiple designs, each case study should serve its purpose within the study as a whole. Yin (1994) notes that 'a major insight to considering multiple cases [is] as one would consider multiple experiments—that is, to follow a "replication logic"' (p. 45). Multiple cases studies increase external legitimacy. As a multiple case study approach is like creating several experiments, every case should be chosen so it could predict similar results or contrary results (Yin, 1984). The purpose of the case study is to test a theory, which includes data gathered through observation and interviewing.

Smith (1996) contends that researchers use case study methodology to recognise points of view from a small number of participants rather than a large sample. It gives the researcher a comprehensive analysis of the participants' points of view in relation to the research question. Thus, this inquiry is likely to be valued through gathering, amalgamating and organising data.

During this process of employing the case study method in the three participating schools, the teacher-researcher dealt with many documents, artefacts, interviews, recordings and observations. Case study elements included determining data gathering and analysis methods, planning to gather the data, collecting data in the field, examining the data and formulating the report (Soy, 1997). Modes of collection included taking photographs and photocopies of artworks and reflective diaries, and recording interviews with students and teachers. Communication with art teachers was through email or Skype before and during the implementation of the intervention program and for the interview at the end of the program.

The multiple case study approach required organisation within each site (Sydney, Melbourne and Abu Dubai) and actual data gathering from the sites. The main goal of the descriptive case study was to examine the case in-depth, based on an articulation of descriptive theory. Here, the researcher sought to discover and explore alternative ways of incorporating Islamic artistic symbols into artmaking practice. Each site used the designed program to check its effectiveness and outcomes on students' work. While this is not a limitation, the use of both IB DP and HSC syllabuses makes this project internationally relevant. Case studies do not set out to be generalisable, but the implication of the content applying to two different syllabuses makes for rich data in this research.

4.5.3.5. Data collection and analysis

Questionnaire

Questionnaire is a research method that assists researchers to collect information from participants effectively. Questionnaires can include closed or open-ended questions (Boynton, 2004; McLoad, 2018). Data can be collected through face-to-face, phone,

computer or post. Pre-questionnaires were used in the Sydney, Melbourne and Abu Dhabi schools and post-questionnaires were administered with students and teachers in the three schools. Different (closed and open) techniques were used in this research as the study provided a social collaboration between students and teachers (McLeod, 2014). A more qualitative approach was considered relevant here, so the students had the opportunity to articulate the particular nuances of working with the cultural materials and the teacher-researcher, the tools utilised to capture information about them (McLeod, 2014). Feedback from practitioners was collected through teachers' interviews (see Appendix 6), Skype meetings with teachers, and using Google Drive. This enabled the teacher-researcher to explore and understand the development of cultural identity in the Year 11 students.

As McLeod (2014) explains, the questionnaire can be thought of as a kind of written interview, unstructured and semi-structured, like a guided interview that consists of open-ended questions that can be added or missed at any point in the interview. The researcher recorded it and took notes. The teacher-researcher collected the responses through Google Drive, then transcribed, analysed and coded the data (see Figure 4.8). The teacher-researcher sought verbal consent (in addition to existing formal informed consent) at the beginning of the face-to-face meeting. The teacher-researcher also considered any issues related to gender, age, personal characteristics and ethnicity, and reassured the students and teachers that all information was confidential (McLeod, 2014).

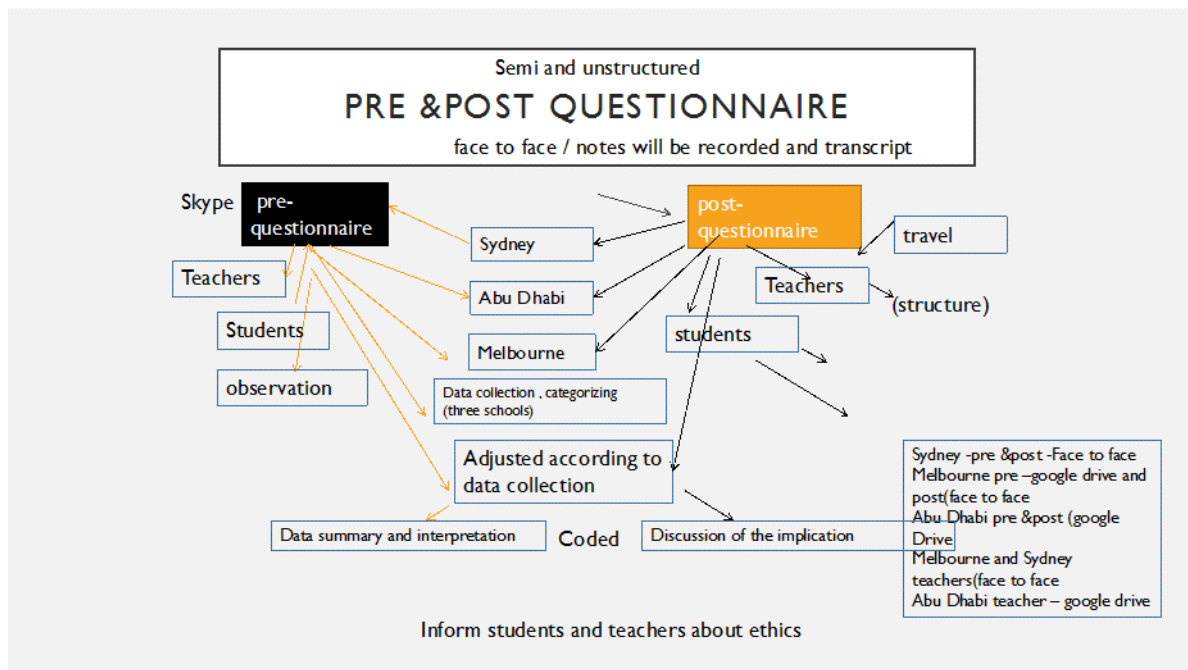


Figure 4.8: Data collection—pre- and post-questionnaire

Observation method

This method assisted the teacher-researcher to see what the students had done. Students completed their works, and the teacher-researcher looked at their reflection on each activity through a Google Drive connection between the teachers and teacher-researcher. The teacher-researcher informed the participants where and when the observation would occur and when the teacher-researcher could be part of the group and asked for permission to observe (McLeod, 2014). While teaching the program and visiting schools, the teacher-researcher observed the students doing their work, talked about the program and observed how the program enhanced students' knowledge and ability to talk about their culture. The teacher-researcher observed students' use of Arabic calligraphy in other artworks and reviewed work samples.

Role of the teacher-researcher in practitioner-based method

The teacher-researcher considered the time required to operationalise the various stages of the project and its associated DBR methodology. Practitioner-based research (Zeichner & Noffke, 2001) is a nuanced variant of action research. It enables teachers as researchers to improve in their curricular field by reflecting critically on issues or concerns that may arise in their professional practice and to support their own learning, and through this,

those of their students. Ultimately, such reflective practice knowledge will be valued and disseminated to other professionals to use in their practice (Campbell, 2007). Kemmis and McTaggart (2005) define practice-based research as connected to ‘the methodologies of the “family of action research” as including: participatory research; critical action research; classroom action research; action learning; and action science’ (as cited in Campbell, 2007, p. 3). Using this method, practitioners learn from the research conducted, which is applied to their practice or in collaboration with others to improve knowledge creation. The topic of cultural identity becomes more valid to both students and teachers as students connected their work to their own culture, which becomes part of their identity.

The research project assisted the teacher-researcher to be reflective of her own practice to enhance self-reflective inquiry used in schools to promote professional development and school improvement schemes. Further, it actively involved teachers as participants in their own education process and promoted more collaboration between the teachers. Through this process, the teacher-researcher was able to study her own practice in an effort to identify tensions or dissatisfactions. She was also able to support other practitioners in the field with assessments/development. Thus, the teacher-researcher’s role was to collect data, build reflection into practice, analyse findings and disseminate discoveries. The aim was to share the knowledge with her community and other professionals in the field.

4.5.4. Phase 4

4.5.4.1. Evaluation/reflection

Reflection plays an important role in every part of the research. The teacher-researcher was positioned to see the effect of the program and activities on developing cultural identity. She could see what the teachers in the participating schools were doing and how the students engaged with activities. Assessing and re-analysing the students’ works (practical and theoretical knowledge) and accessing students’ responses through pre- and post-questionnaires and teachers’ post-questionnaires allowed the teacher-researcher to see how cultural knowledge impacted developing students’ cultural identity. The engagement with this process facilitated a deep learning experience between the three settings. Practitioners in the other schools informed the teacher-researcher about the

success of the program and how the activities were showing evidence of developing cultural identity.

Barab and Squire (2004) claim that when the researcher is intimately involved in the design progress, implementation and examination of a pedagogical tactic, they can make reliable and trustworthy assertions about what they want to achieve and prove (McKenney et al., 2006). At this stage, the problem had been identified, existing theories and literature informed the study, and the theoretical framework and methodology have been articulated.

In this study, the DBR methodology allowed for cross-cultural collaboration and required discussion between practitioners and students in the three settings. Time, resources and efforts are typically required to bridge the gaps between the individual or group views on the research process and the program's designs and appropriate time frames were used to ensure adjustments in the design could be made to incorporate the participants' needs. Understanding their perspectives and opinions through the collaboration process was important to the research project's success.

4.5.4.2. Students' reflections on their work

Reflective thinking helps students develop higher-order thinking skills by inspiring them to develop new understandings that are based on prior knowledge. Students reflect differently in intellectual and theoretical ways, relate certain approaches into interesting narratives and appreciate their own thinking and learning (Taylor, 2007). Reflections on students' work were completed by teachers and students to capture and explore their activity across the school settings and record their experiences while making their artworks (see Figure 4.9). The data included transcripts of conversations, photographs and students' VAPDs (Clandinin & Connelly, 2000), which were analysed pre-, during and post-fieldwork. Students were provided with opportunities to be engaged and collect evidence of developing cultural ideas. Questions and activities prompted students' thinking to draw conclusions from the evidence they gathered and suggest solutions.

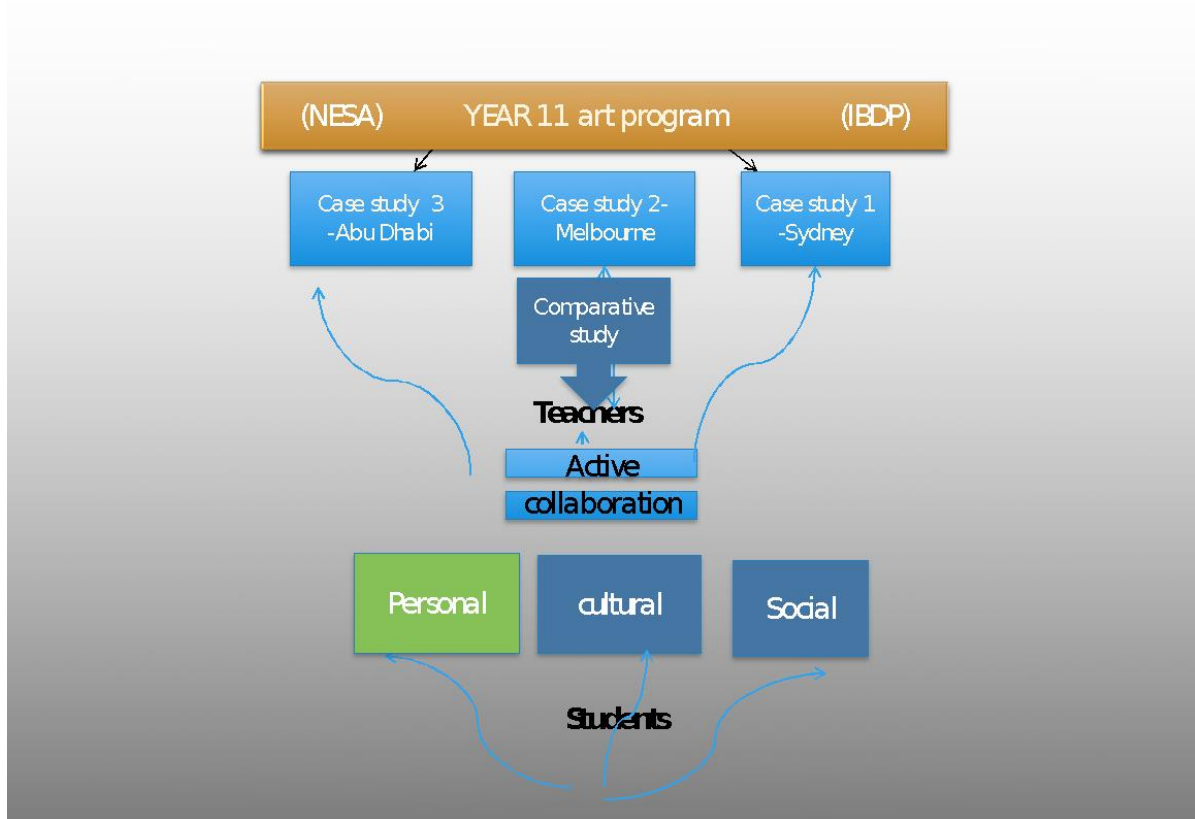


Figure 4.9: Reflections on students' artworks

4.6. Ethical Considerations

Ethics is a viewpoint the teacher-researcher needed to consider carefully to identify potential problems in the implementation of the research (Gajjar, 2013). An ethical process usually assists the research's aims and outcomes and supports the researcher's knowledge before the research commences. After the Western Sydney University Ethics Committee approved the study, the teacher-researcher sought permission from the three schools (see Appendix 14) about the research project. The school where the teacher-researcher works, and its sister schools, were interested in participating in the research project. The teacher-researcher respects students and they were fully informed about the project. Students had the right to decide whether they wanted to join the project. Additionally, the Participant Information Form and Consent Form (see Appendices 1 and 2) informed the students' parents about the research requirements, student obligations as participants and their rights. Students, parents and other participants could decline to participate at any time throughout the project. The teacher-researcher explained that the research and collected

data were only viewed by supervisors and the teacher-researcher. Students had the right to stop participating in the research at any time, and could withdraw their work from display at any time. There was no psychological or physical harm from the research.

In the new Australian Curriculum, intercultural understanding is a general capability to be achieved by all students by the time they leave school. The ability of young Australians to have a strong sense of identity while respecting the values of others promotes community cohesion. Therefore, the senior executive team of the participating school was interested in the outcomes of the research and may employ the program methods to advance motivation and engagement. The researcher met with the supervisor monthly to inform them about the progress of the work done so far regarding participants and projects within the three schools.

4.6.1. Participants and consent

Students were freely invited to participate in this project. The students and parents were fully informed about the aims of the project and asked if students would like to volunteer to participate in the pilot study. They were asked to indicate their willingness to participate by placing a reply form in a box labelled for the purpose in the administration office at the school. The teacher-researcher did not use her position to encourage participation in the project. The students could be anonymous through self-selected pseudonyms. Those students who accepted the invitation to participate were indicating that their focus group responses and art materials could be used for the purpose of this research. An information sheet was distributed to all students in the class, and consent forms were mailed to parents with both parent and student acceptance invited. All students in the class received the same activities, but only those who agreed to participate had their work utilised for this research (see Appendix 15)—an independent teacher identified the work by pseudonyms. The lessons on cultural identity were taught to all students. Only the students who freely participated were in the focus group and have art materials forming part of the research.

4.6.2. Confidentiality

The teacher-researcher protected the confidentiality of the participants in the research by inviting them to self-select pseudonyms. All information from participants was anonymised as the participants self-selected pseudonyms. Spoken responses during face-to-face meetings or notes sent through Google Drive (pre- and post-questionnaire) in the three school settings were audio-recorded, and notes collected from Google Drive, then transcribed, analysed and coded.

Structured post-questionnaires with the teachers in the Melbourne and Abu Dhabi schools were conducted to provide specific answers to the research questions. Unstructured and semi-structured questionnaires were conducted with the students in partner schools about the nuances of working with cultural materials (see Section 4.6.3.4). All data were recorded and the teacher-researcher took written notes. The questionnaire transcripts were later analysed alongside other data in relation to students' final artworks.

4.7. Benefit of the Study

This research recognises the vital and ongoing intercultural dialogue that exists between colleagues across the three school settings. While the primary focus was to support the development of cultural knowledge and focus more improved cultural competency, this research also aimed to assist school communities and the education system to gain more knowledge and understanding about Islamic culture. Working within the Australian International Academy Sydney and the sister schools in Melbourne and Abu Dhabi allowed the teacher-researcher to engage in ongoing formal and informal conversations about pedagogy, engage in professional dialogue and undertake, evaluate and modify teaching strategies and programs. This research allowed the teacher-researcher to understand how different Islamic schools could look at similar concepts using Islamic art to develop cultural identity for their students. Quality arts programs can serve a range of purposes simultaneously because the learning experiences are rich for all learners, engaging them on many levels and helping them learn and grow in a variety of ways. In the 21st century, educators at every level are endeavouring to meet the challenge of being responsive to the educational needs of their students, current and future. Making this research available to

other professionals in the field may also facilitate understanding of the cultural experiences of Islamic culture in their settings.

4.7.1. Credibility

The number of data collection methods and the points in time for data collection in this study create a comprehensive picture of the process the teacher-researcher and students engaged in throughout this DBR research. The triangulation of the data (Cresswell & Cresswell, 2014) provides many points of overlay that validate the findings in the respective analyses. Trochim (2020) affirms that qualitative research is credible when the results are shown to be trustworthy and authentic from the participants' perspective. Patton (1999) asserts that credibility also focuses on three inquiry elements: the use of data collection techniques and methods that focus on validity, reliability and triangulation; records of the researcher keeping track of every step of the research and evaluation; identification of the theoretical principles of the qualitative inquiry, methods, analysis and researchers' innovative approach to the research. Thus, it was important to explain the aim of the research to participants who can reasonably assess the reliability of the outcomes of the research.

4.7.2. Transferability

Transferability allows the researcher to understand how the research result can be related to other contexts (Rudolf et al., 2008). Trochim (2020) states that 'transferability refers to the degree to which the results of qualitative research can be generalized or transferred to other contexts or settings'. He explains that the qualitative researcher can increase the transferability of the research by describing the research context, expectations and conventions that were fundamental to the research. The teacher-researcher's responsibility is to provide evidence of the data and make a clear judgment about the research.

4.7.3. Dependability

Dependability refers to the constancy of the procedures used during the study. Further, it allows the researcher to check the data collected and its interpretation (Guba, 1981).

Trochim (2020) explains that dependability is based on whether similar results would be attained by repeating the research. As researchers cannot test the same thing, they need to find a different way to measure and test the research results. The teacher-researcher can identify if changes could occur when doing their research and how these might affect the results. Importantly, the teacher-researcher must explain any changing contexts for future research.

4.8. Conclusion

This chapter has highlighted the study's interpretive descriptive paradigm, the DBR embedded within this inquiry, the research methodology and qualitative data collection methods. This includes the ontology and epistemology underpinning the design, procedures, participant recruitment, data collection tools, analysis methods and beliefs that allowed the researcher to explore and better understand the complexity of the phenomenon. The findings from the data collected at the three Islamic school sites can provide useful insights for visual arts teachers in other Islamic schools and the broader teaching profession. These insights address a new approach to cultural understanding and the prospect of new theoretical conceptions for the creation of enhanced social, cultural and linguistic narratives. The following chapter is a transition from the discussion of methodology to the chapters that present the findings, evidenced in the artwork of the students. It outlines the three case studies, identifies the participants and introduces analysis of students' prior knowledge of cultural identity.

Chapter 5: Discovering Themes of Students' Expression of Identity

5.1. Introduction

Investigating students' expression of identity commenced a journey that showed how students from different schools (Sydney, Melbourne and Abu Dhabi) used knowledge of traditional and contemporary Islamic art forms and modern art styles to create artworks based on their cultural identity. The students' knowledge came from the visual arts program that was implemented in the three sister schools (Sydney, Melbourne and Abu Dhabi schools) and opened dialogue between practitioners in the different school settings and the teacher- researcher. The program resulted in three case studies researching the effect of this program on Year 11 students and the development of cultural identity. The data collection in this qualitative research involved interviewing, observing, taking field notes and photos, and analysing students' works and content analysis.

5.2. Pre-Questionnaire Analysis

This chapter explores the themes that emerged from analysing the pre-questionnaire, which prompted students to think about their knowledge of cultural identity prior to commencing the program. The chapter provides evidence of the three case studies from the three sister schools and explains who participated in this project in each group. It details how the teacher-researcher identified the different themes (places and traces) from students' pre-questionnaire and the students' VAPDs and artworks in the three campuses. A third theme (faces) emerged from the diaries, artworks and post-questionnaire of students at the Sydney and Melbourne schools. These three themes are examined in more detail in Chapters 6, 7 and 8. The three themes (faces, places and traces and how they represent cultural identity) are demonstrated clearly through the collection of artworks from all three schools. The data showed how students developed ideas, learned new techniques and took inspiration from their culture to create artworks based on their cultural identity. The students used the arts and their VAPDs to express their feeling, identity and culture, and to do their artworks.

The researcher sent a PowerPoint presentation (see Appendix 7), consent forms (see Appendices 1–3) and pre-questionnaires to the Melbourne and Abu Dhabi teachers for their students to complete. The questions were the same as those delivered in the Sydney school. The pre-questionnaire (see Appendix 4) examined students' prior knowledge and understanding of cultural identity. Knowing the students' prior knowledge before the start of the program allowed the teacher-researcher to integrate new information and activities that build on students' strengths and acknowledge and address their weaknesses.

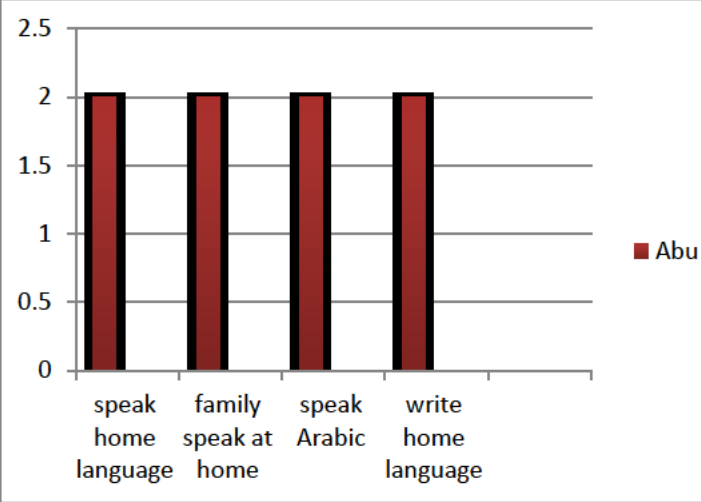
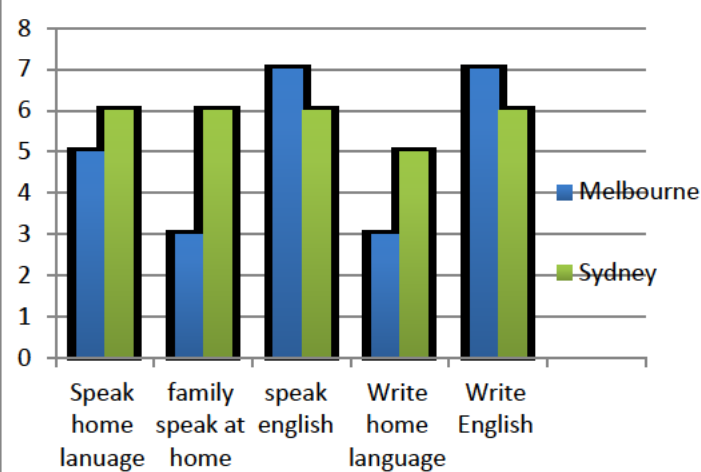
Interaction between the teachers in the three schools and students through emails and shared documents was designed from the early stages of the project and continued to the end of the research. This gave the teacher-researcher the chance to observe the students' development of cultural identity as they worked with the teachers. It allowed the teacher-researcher to access their art diaries and artworks and identify evidence of students engaging with cultural knowledge through art. The teacher-researcher visited the Melbourne school and interviewed students (post-questionnaire) to see the development of the program and how the students used cultural knowledge to create their artworks. This was an important step as it allowed observation of how the students responded, the connection with the art program and the students' use of cultural knowledge, the use of different calligraphy scripts to create their artwork and how students connected their artwork to the pattern of Islamic arts characteristics. Some of the artwork was presented in the classroom.

5.2.1. Pre-questionnaire analysis (Sydney/ Melbourne /Abu Dhabi) schools

The Year 11 students in Sydney , Melbourne and Abu Dhabi similarly showed a little pre-existing knowledge and beliefs about their culture that affect how they interpret and organise incoming information. Table 5.1 shows how much knowledge the students have about their culture and cultural knowledge. The 15 student participants comprise seven students from Melbourne, two students from Abu Dhabi, and six students from Sydney. Colour codes are used to examine the different themes within each question. Two themes have been identified as students focused on their places and traces within their culture in their answers. 'Places' is highlighted in red and 'traces' in green to differentiate between them.

Table 5.1: Analysis of pre-questionnaire across three campuses

Pre- questionnaire analysis																						
<p>1-What is your definition of “cultural identity? What things about your culture are important to you?</p>	<p><u>Melbourne/Sydney/ Abu Dhabi:</u> <u>Melbourne:</u> Students identified cultural identity as a representation of their own personal background, who they are and how they act within their <i>communities</i>. Cultural identity shares many things such as customs, values, tradition, dialect, background, cultural events, celebrations, ethnicity, how to respect everyone, understanding every individual belongs to a particular group or culture and recognition of its belonging and traditions. It is the identity or group in what someone associates themselves with by birth, or by choice. Culture taught them how to be selfless and respectful; being a Muslim fit and define their cultural identity <u>Sydney:</u> who you are and family from, where you born, family oriented, what shape you, what are you doing in your life and how you do it, background, family, people around you, tradition, dressing, cuisine, food, beliefs, values, language. <u>Abu Dhabi:</u> Cultural identity means of sense of belonging to particular group, individuals, nationality, beliefs, religions, social class, language, traditions, heritage, thought, belief, conceptions, social class, Arabic language, mother tongue, religion, generation, loyalty, thought, self - perceptions. These make me different from the rest, without it I lose huge part of identity and self.</p>	<p><u>Theme-places</u> <u>Traces:</u></p> <p>Most of the Melbourne students’ response are similar to each other</p> <p>Understand the meaning of cultural identity But how to belong to their community</p> <p>Many of the words has been repeated of what is culture between the three schools</p>																				
<p>2-What country are you from? How old when you left?</p>	<p><u>Melbourne:</u> students’ parents originally from Djibouti, Turkey, Lebanon, Australia, Indonesia, Bangladesh, only one student from two different backgrounds (Ukraine and Turkey) <u>Sydney:</u> students’ parents originally from Lebanon, Palestine, Malaysia and two students from two different backgrounds (Palestine and New Zealand; Dubai & Pakistan) <u>Abu Dubai:</u> both students from Abu Dhabi</p> <div data-bbox="403 1608 1114 2007"> <table border="1"> <caption>Bar Chart Data</caption> <thead> <tr> <th>Category</th> <th>Sydney</th> <th>Melbourne</th> <th>Abu Dhabi</th> </tr> </thead> <tbody> <tr> <td>Born in Australia</td> <td>3</td> <td>6</td> <td>0</td> </tr> <tr> <td>Migrated to Australia</td> <td>3</td> <td>1</td> <td>0</td> </tr> <tr> <td>Born in Abu Dhabi</td> <td>0</td> <td>0</td> <td>2</td> </tr> <tr> <td>migrated to Abu Dhabi</td> <td>0</td> <td>0</td> <td>0</td> </tr> </tbody> </table> </div>	Category	Sydney	Melbourne	Abu Dhabi	Born in Australia	3	6	0	Migrated to Australia	3	1	0	Born in Abu Dhabi	0	0	2	migrated to Abu Dhabi	0	0	0	<p><u>Theme-places</u> <u>Traces:</u></p> <p>M- All students born in Australia and one student migrated to Australia at the age of 4. Two students migrated to Australia aged two, and one student came to Australia from Malaysia. A-Two of the students born in UAE</p>
Category	Sydney	Melbourne	Abu Dhabi																			
Born in Australia	3	6	0																			
Migrated to Australia	3	1	0																			
Born in Abu Dhabi	0	0	2																			
migrated to Abu Dhabi	0	0	0																			

<p>6- Do you know how to write your home language? If not, why is that?</p>	<p>Some of the students (Melbourne/Dubai/ Sydney) can speak home language because they were taught at school and parents encourage them to talk at home their mother tongue language. Most of students prefer to speak in English, because they are born in Australia are not fluent in home language and cannot communicate with other people using the home language. Some students know how to write their home language but they prefer to write in English due to never practising at home.</p> <p>Abu Dhabi: speak and write Arabic fluently</p>  <table border="1"> <caption>Abu Dhabi Proficiency</caption> <thead> <tr> <th>Activity</th> <th>Count</th> </tr> </thead> <tbody> <tr> <td>speak home language</td> <td>2</td> </tr> <tr> <td>family speak at home</td> <td>2</td> </tr> <tr> <td>speak Arabic</td> <td>2</td> </tr> <tr> <td>write home language</td> <td>2</td> </tr> </tbody> </table>  <table border="1"> <caption>Melbourne and Sydney Proficiency</caption> <thead> <tr> <th>Activity</th> <th>Melbourne</th> <th>Sydney</th> </tr> </thead> <tbody> <tr> <td>Speak home language</td> <td>5</td> <td>6</td> </tr> <tr> <td>family speak at home</td> <td>3</td> <td>6</td> </tr> <tr> <td>speak english</td> <td>7</td> <td>6</td> </tr> <tr> <td>Write home language</td> <td>3</td> <td>5</td> </tr> <tr> <td>Write English</td> <td>7</td> <td>6</td> </tr> </tbody> </table>	Activity	Count	speak home language	2	family speak at home	2	speak Arabic	2	write home language	2	Activity	Melbourne	Sydney	Speak home language	5	6	family speak at home	3	6	speak english	7	6	Write home language	3	5	Write English	7	6	<p><i>places</i> <u>Traces:</u></p> <p>Students in Melbourne and Sydney prefer to write and speak in English as they find it easy with each other. Students in Abu Dhabi speak and write Arabic fluently and proud with their language heritage .</p>
Activity	Count																													
speak home language	2																													
family speak at home	2																													
speak Arabic	2																													
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Activity	Melbourne	Sydney																												
Speak home language	5	6																												
family speak at home	3	6																												
speak english	7	6																												
Write home language	3	5																												
Write English	7	6																												
<p>9-Islamic art uses symbols. What symbols do you think could present your identity visually?</p>	<p>Melbourne: Students also recognised Symbols which belong to their culture such as animals like camels; livestock are related to Djiboutian culture; others mentioned moon and star, Lebanon flag, calligraphy; and other symbols that related to Bengali culture.</p> <p>Abu Dhabi: Tessellation is the geometric design in Islamic arts pattern, Arabic calligraphy, gold colour in Arabic painting</p> <p>Sydney: Arabic language, Lebanon flag, calligraphy, Palestine flag, Islamic symbols the crescent moon, top of mosque, Dome, dress,</p>	<p><i>places</i> <u>Traces:</u></p> <p>Few symbols have been identified from their culture</p>																												

5.3. Themes

The first step in analysing the responses to these 11 questions was to identify the students' prior knowledge. Through reading the students' responses about their culture, two themes emerged (traces and places) from the pre-questionnaires, and the third theme emerged from the artwork and the post-questionnaire. Many questions led to the idea of traces of tradition that show the trail to be followed. Questions 2, 3, 7 and 8 focused on places.

The students at the three school sites looked at modern, contemporary, Australian and Muslim artists who get inspiration from Islamic arts. Students were surprised when they noticed that other artists were inspired by Islamic arts, as they previously thought only Muslim artists created Islamic art. They looked at how artists appreciate and value art and other cultures (Hetland et al., 2007). The idea behind studying these artists was for the students to gain more inspiration and look at new ideas, techniques and how artists use the elements and composition of Islamic arts to create their own work, as referred by Eisner (2002), for example.

As mentioned by Mack et al. (2004), geometric design in Islamic arts considers the idea of negative and positive space and the meaning behind the signs and symbols in Islamic arts. The essence and expression of the organised view of the world come from God (Allah) (Ahmed, 2014). Arabesque arts and Arabic calligraphy are connected to their culture and background, and students see it every day when they visit mosques, but they were not aware of this part of their culture (Ahmed, 2014). Historical knowledge and architecture in Islamic art at different times and places was new and interesting; the students came to know how architecture developed in the Islamic era in different places (Kavuri-Bauer, 2012).

Caroline Durre's work focuses on abstraction and the use of imaginary space, decorative details and symmetry in Islamic art (Wenninger, 1989, p. 28). Australian artist Kerrie Poliness bases her work on cultural identity, embracing quality and reaching people with art—presenting this work provides a lens on Islamic arts (Osborne et al., 2012). Also Lubna Agha's (American artist) figurative and non-figurative forms in Islamic arts (Abdullah, 2014). Other contemporary artists include Sam Songailo, who uses painting, installation

and video (Osborne et al., 2012). Contemporary artists also create two-dimensional paintings and three-dimensional sculptures or installations, which occupy space and can be made from any material since they all manifest the concepts of geometry, light and space (Wisneski & Palomar College, 2008).

Abdul Abdullah is interested in seeing a variety of young Muslims' thoughts in the contemporary multicultural Australian context and joining imaginative communities through the Asia Pacific. Students looked at how artists not only follow techniques but also look at the conceptual meaning behind the artwork (Abdullah, 2018). Dartnell and the use of technology, particularly computer and digital media (p. 37); Wisneski and Palomar College (2008) highlight artists' use of Photoshop and many more are mentioned in the program (see pp. 300–302). All of these artists influence the students to create their artwork using different techniques, ideas and meaning, signs and symbols (Robertson, 2020). However, although I provided the students with a variety of artists, some used other artists that inspired them to create their artwork.

5.3.1. Theme of 'faces'

There is no place in the table in Figure 5.2 to show where the theme of faces comes from; however, my observation of the artwork in Melbourne and Sydney was critical to identifying the theme of faces and highlighted its importance. Indeed, many students wanted to represent how they saw themselves and demonstrated this through their intentional self-depiction through a cultural lens. They wanted to be understood:

I feel lost as other young people don't understand my behaviour and personality...

Therefore, they often chose self-portraits as they depict the innermost thoughts of the student about their cultural identity in a manner that words cannot capture. They depicted their face, clothes, family, dress, hijab or even abstract colours as representations of cultural identity. Students opened up a space on canvas to present their identity. They started a dialogue between their thinking mind and culture that is beyond verbal meaning. They wanted to represent their culture by choosing certain icons and symbols at that moment in time and expressed it in a new hybrid way:

The way we are presenting our self ... respect

These artworks were a new way of expressing their narrative through family, self, motifs and country, which is reflected on canvas as evidence of meaning to present culture and identity. At the Melbourne campus, the uses of faces and metaphoric language were evident in the students' artworks, which utilised Arabic calligraphy or combined with places or traces with Islamic motifs. However, in Melbourne, the ideas included the face with Arabic calligraphy and used metaphoric and symbolic language, as well as the body. The second part of this chapter discusses the three case studies, showing the interests of each student.

5.3.2. Theme of 'places'

The choice of the theme 'places' comes from the words repeated in Questions 2, 3, 7 and 8:

... Djibouti, Turkey, Lebanon, Australia, Indonesia, Bangladesh, only one student from two different backgrounds (Ukraine and Turkey,...students' parents originally from Lebanon, Palestine, Malaysia and two students from two different backgrounds (Palestine and New Zealand; Dubai & Pakistan), both students from Abu Dhabi, Year 11 IBDP are part of their Somali, Turkish, Ukraine, Lebanese, Indonesian and Australian cultural communities, They like to engage with the Lebanese, Palestinian, Australian community, Arab and Muslim community, ... Independence day in Djibouti, ...Turkish festivals, ...UAE National day...

The semi-structured questions assisted the students to think about their identity and culture. They talked about different places: Somali, Turkish, Ukraine, Lebanese, Indonesian and Australian community and how they engaged with different festivals and celebrations:

My definition of culture is the language of the place..., is where you grow up... it comes from our family to the heritage of where are we from, the influences on our decision, language barrier, what we speak at home and what we speak at the public and makes up our identity... Culture is specific to a country or a nation. (Student from Melbourne school)

Students expressed and challenged their thoughts and ideas about their places and daily lives. The students shared and reflected their own experiences and communities through art, and were given the opportunity to gain deeper experiences through their cultures. The arts play an important role in civic and formal education. The Australian Curriculum for the Arts informs that children 'will start to understand that works of art, artists and designers have a place in their communities, and that specific works of art tell narratives about themselves and about their own and other cultures' (ACARA, 2011, p. 16). Through ideas development, the students searched and found more information about their cultural

traditions and backgrounds and started to value their culture. They admired their tourist attractions and unique things in their culture. They looked at fashion and different calligraphy and scripts in various countries, such as Malaysia, Djibouti, Turkey, Lebanon, Indonesia and Bangladesh. They started to speak their mother tongue and pronounce the different dialects within each language. They also looked at various modern, contemporary, Australian and Islamic artists who examined the same topics. They understood that culture is a way of life. Students came to understand that their cultural identity was also expressed both in their country of origin and the country in which they live.

5.3.3. Theme of 'traces'

The choice of the second theme (traces) came from the words repeated below, which connect with the past reverberating in the present, demonstrated in Questions 1, 3, 4, 7 and 8:

Tradition, it's from around the world ... fashion, cuisine, ... and what your religion is, your beliefs, ... what influences who you are as a person ... Belonging ... ethnicity...personal background and nationality ... my background ... The cultural events ... being a young Australian is also part of my cultural identity

These words and phrases appeared in the students' responses in the pre-questionnaire and their diaries. There was evidence in their VAPDs that students drew upon traces from their culture. The students' responses in Questions 1, 4 and 11 from the three schools were similar to each other. Some found the questions surprising, as they said they were simple questions but at the same time they took a while to answer:

Family oriented, what makes who you are right now ... Traditional clothing, hijab, the dress, Palestine abaya (dress) what makes you a person, ... the friends around you, your family, family relationship, individuals belong to a particular group, ... how you act, what you believe, girls wear mukhawar, which is a traditional dress. Also, boys wear Kandoora and dance (Yolla)

Other students asked what the questions meant, as some had not seen or visited their own culture for a while or came to Australia at a young age. They looked at different Arabic calligraphy such as Riqua, Nasikh, Kufic and Thulth, and noticed that that the Qur'an is written with the Arabic Kufic. They also recognised these different ways of writing as they were used to seeing it in mosque and understood there are various ways to write the

Arabic language. They were used to seeing them, but did not know that it was Arabic calligraphy. However, the use of lanterns (fanous) in artwork is from a familiar tradition in the Arab country, decorating streets and homes in the month of Ramadan. Students started to talk to each other about their traditions, ethnic backgrounds, social habits, heritage, language barriers and their sense of belonging. Other ideas of traces were from themselves, their fingerprints and their image pixelated behind the flag. Symbols gave the students ideas about how to include traces of their cultures in their artworks. They traced the past and combined it with their present to see the future. Every culture has certain traditions, and students need to try to see how they can include them aesthetically within their art. Students related their identity to family, community, tradition and their country.

5.4. Case Studies

Each case study has a different geographical location. The teacher is different in each school, although the program that stimulates the artwork is the same. In artmaking, students started to brainstorm about the meaning of the words 'culture' and 'identity'. They noticed that culture is integral to identity. Students also looked at different representations, such as Arabic calligraphy, Islamic art images, and motifs in different eras to develop their final ideas. They wrote about the artists who inspired them to create their artwork and an artist's statement to inform audiences about their intention and reasons for creating their artwork as a young Australian Muslim artist. Students were reluctant to make their artwork on canvas, as this was the first time, they had used a large canvas and mixed so many symbols into their work. Students practised techniques such as abstract painting, use of different thick paste (impasto), watercolour, fine liner and experimenting with Arabic calligraphy to create different textures, and learned how to use Photoshop. There were no limitations regarding the use of form and technique for students. The students experimented with ideas and chose the techniques that they liked and suited their ideas. There was encouragement to attempt new techniques if they did not want to draw or paint.

5.4.1. Case study 1—Sydney school: Student profiles

The teacher-researcher in Sydney and the teachers in Melbourne and Abu Dhabi introduced the unit of work, 'Art and Identity' to Year 11 visual arts students. During class time, the purpose of the research was explained to ensure the students had insight into the meaning of cultural understanding. In art criticism and history, students understood that they would look at different topics, such as art and language, art and culture, Islamic arts and Australian modern and contemporary artists inspired by Islamic art.

In August 2017, the researcher visited the Melbourne campus to see how the students were expressing their cultural identity. The Melbourne Year 11 visual arts IBDP students used signs and symbols in their artwork to express their cultural identity. Surprisingly, the Melbourne school students used the face as a source of inspiration to represent their cultural identity. Every student used the face in a unique way in their expression of personal meaning.

The profiles of students from the Melbourne/Sydney/Abu Dhabi schools are outlined below. The student names are pseudonyms.

The six Year 11 students in Sydney came from different backgrounds, such as Malaysia, Palestine, Lebanon, Pakistan and Dubai, and Palestine and New Zealand. The teacher-researcher noticed that only two students use the face as inspiration to represent their cultural identity (Malaysia/Pakistan and Dubai). The others showed evidence of using iconography and semiotic codes from their culture to create their artwork.

5.4.1.1. Student 1—Afifa

Afifa is from Malaysia. She arrived in Australia in 2016 and easily became part of the broader community. She learned from her school in Malaysia to be open-minded towards other people. Afifa likes to include everybody and make lots of friends from other cultures. She can read and write her home language and speaks Bahasa Malaya and English. The traditional clothes are the Baju Kurung and Baju Malaya. Afifa mentioned that satay is the most famous food in Malaysia and traditional foods include nasi lemak and laksa. Afifa also

thought about the signs and symbols that could be used to present her cultural identity, as the crescent moon and Arabic calligraphy.

5.4.1.2. Student 2—Akmal

Akmal is a Lebanese Australian student who left Lebanon when he was one year old. When he moved to Australia, he became part of the broader community. He has some knowledge about Lebanese traditions, such as food, songs and dance, and can read and write Arabic. Akmal was very excited when we started to talk about the varieties of culture in class, and everyone talked about their own culture, what they eat, and how they speak the Arabic language (accent) and the different dialects in different countries.

5.4.1.3. Student 3—Amjad

Amjad is a creative student who loves to use technology when creating his artwork. He defined cultural identity as how people from his culture and family could shape and influence him. For him, the term 'cultural identity' means the values gained from family, friends and everyone around him. He is also impressed by the uniqueness of each culture and the different ways they dress, their food and traditions. Amjad has never visited Palestine, but he knew the colours of the Palestinian flag are green, white, red and black. He lived and communicated with other communities and showed respect to them. He can speak very well in Arabic, and mentioned that the symbols representing his identity could be calligraphy and the Palestinian flag.

5.4.1.4. Student 4—Doha

Doha was born in Australia, but her father is from Pakistan and her mother is from Dubai. She knows some words in Urdu and Arabic and can speak Arabic and English. Her VAPD showed evidence of a concept map about culture and identity. She presented images from the two cultures of her parents (Dubai/Pakistan) and idea development for her artwork, including experimentation with different Arabic calligraphy and Photoshop techniques. Her research on different Arabic calligraphies covered Kufic, Thulth, Naskih, Taliq, Riquaa and Tughra (Ottoman). Her statement of intention included artists who inspired her to create the artwork.

5.4.1.5. Student 5—Maria

Maria is a very creative student who likes to experiment with different painting techniques to create her artwork. Her two cultural influences (New Zealand and Palestine) prompted her to explore and discover more about her identity. She was born in New Zealand and left when she was one year old to go to Sydney. She likes to join and collaborate with the Australian and Palestinian communities. She learned the Arabic language from her father and knows how to write Arabic but prefers to speak in English.

5.4.1.6. Student 6—Marina

Marina is another creative student with a Lebanese background. She has learned from her Lebanese culture how to be family- and food-oriented, as her Lebanese community has many gatherings and celebrations. She always engages with the Lebanese community. Marina knew little about her Lebanese culture as she came to Australia when she was two years old. She knew some Arabic songs and the Arabic language very well. Culture for her means belonging, traditions, beliefs, social habits, religion and values. Marina thought the Arabic language would play a significant role when making her artworks because she can write and speak Arabic very well.

5.4.2. Case study 2—Melbourne school: IB DP Student profiles

5.4.2.1. Student 1—Iman

Iman is an Australian Muslim with a Lebanese background. She is very family-oriented; her family usually speak and write Arabic at home but prefer to speak in English. She always celebrates different Islamic occasion, such as Eid Al Fitr,¹³ Ramadan¹⁴ and Eid al Adha,¹⁵ a festival of sacrifice. In discussion, she said she chose to focus on what is on the inside of a person rather than always focusing on how people look and act. She decided to focus on

¹³ **Eid al-Fitr** also called the "**Festival of Breaking the Fast**", is a religious holiday celebrated by Muslims worldwide that marks the end of the month-long dawn-to-sunset fasting of Ramadan

¹⁴ **Ramadan**, in Islam, the ninth month of the Muslims Calendar and the holy month of fasting. It begins and ends with the appearance of the crescent moon.

¹⁵ **Eid al-Adha** also called the "**Festival of the Sacrifice**", is the second of two Islamic holidays celebrated worldwide each year. It honours the willingness profit Ibrahim to sacrifice his son as an act of obedience to god's command. But, before Ibrahim could sacrifice his son, God provided a lamb to sacrifice instead. In commemoration of this intervention, an animal, usually a sheep, is sacrifice ritually and divided into three parts. One share is given to the poor and needy, another is kept for home, and the third is given to relatives.

thoughts and feelings because they were overlooked by many people, and a person is quickly judged on other factors. So, she decided to read to learn. She said when you read, you get to know how people think by trying to understand their feelings and emotions. Iman commented that the implemented program allowed her to recognise what is important in her own culture.

5.4.2.2. Student 2—Sarah

Sarah is a Year 11 (IBDP) student from Djibouti, a country in the horn of Africa. It is bordered by Somalia to the southeast, Eritrea and the Red Sea to the north and northeast, Ethiopia to the west and south, and the Gulf of Aden to the east (Schraeder & Cutbill, 2019). She is an Australian Muslim with a Djibouti background. She wanted to experiment with Arabic calligraphy using pencil and experimented with watercolour and acrylic to decide which medium she would use in her artwork. Sarah knew a small number of features about her culture: how they conduct weddings, celebrate important events, dance, cook and speak.

5.4.2.3. Student 3—Diana

Diana is an Australian Muslim student with Ukrainian and Turkish background. She likes to explore childhood and fantasy within her artwork, generally around the expectations that come with growing up. She feels that young people are expected to be mature and leave behind their fantasy world. Therefore, in her idea development, she drew different characters. Every character and colour meant something to her. She also tried experimenting with Arabic calligraphy so she could include it in her artwork. This calligraphy could be used to represent the link between Ukrainian and Turkish culture. Her culture is important to her because she feels it is important to learn about the past to understand the future.

5.4.2.4. Student 4—Morgan

Morgan is an Australian Muslim with a Lebanese background. In art, he likes to use Arabic calligraphy to paint and draw. He presents his artwork by using dreams that convey peace and the belief that people can live together harmoniously. He is happy that he is learning

Arabic calligraphy. Morgan used the Islamic flag and traditional patterns in his artwork. These patterns use very mathematical measurements, which appeals to him.

5.4.2.5. Student 5—Mustafa

Mustafa is an Australian Muslim whose parents come from Yemen, Egypt, and Indonesia. He was born and raised in Melbourne. He occasionally goes to events in the Indonesian and Arab communities. He speaks only English. The most celebrated event of his culture is Eid. He believes that culture includes the family religion, ethnicity and tradition. Mustafa admires contemporary Australian artists who draw inspiration from Islamic art, as he believed that this could create more diverse work. He likes to create different subject matter such as portraits, landscapes and nature. He chose to create the face as his subject matter and indicated that portraits are one of the best ways to portray someone's identity, stating the facial expression and the eyes that can tell a story – Mustafa's VAPD

5.4.2.6. Student 6—Ruba

Ruba is an Australian Muslim with a Turkish background. Her culture has taught her to be selfless, respectful and understand what is and is not acceptable. She has some prior knowledge of her culture and its famous mosques, such as the blue mosque and the most famous museum, the Topkapi Palace. She speaks the Turkish language at home but cannot write it. The most important event of her culture is Eid, or the marriage celebration. She mentioned that the symbols that could visually represent her cultural identity are the moon and calligraphy. She believed there are differences between children raised in Turkey and Turkish children raised in Australia. She felt excluded in the sense of not knowing what it is like to grow up in Turkey.

5.4.2.7. Student 7—Taylor

Taylor is an Australian Muslim with Bangladeshi background. She was born in the capital city of Dhaka, Bangladesh and moved to Australia with her parents at the age of four. Her extended family is quite large, and they form a community with other Bengali-Australians and the Australian community as a whole. The traditions and cultural events in Bangladesh are an integral part of her identity. She knew some of the important parts of her culture but not much due to not growing up there. She knew the most famous buildings, such as

the parliament house and the most famous foods, such as Biryani. The Australian and Bengali cultures are important to her as she is trying to create a balance between the two. Taylor always speaks to her parents in the Bengali language but cannot read or write Bengali as English is her first language. She is interested in knowing more about Arabic calligraphy. Her main concern is wanting people to know about her country and interact more with each other to get to know her country.

5.4.3. Case study 3—Abu Dhabi school: IBDP Student profiles

The Abu Dhabi school implemented the same program as the Melbourne school. The students responded to the program in an innovative and creative way.

5.4.3.1. Student 1—Wajiha

Wajiha is from Abu Dhabi. For her, cultural identity means the sense of belonging to a particular group or culture. The term ‘cultural identity’ allowed her to view everything differently due to the nationality, beliefs, religions, social class, generation, language, traditions and heritage that mould a person’s perspective of the world, thoughts, conceptions, religion and beliefs. Wajiha can speak and write Arabic because it is her mother tongue language. She celebrates different important UAE events such as 2 December, the UAE union of the seven Emirates in 1972.

5.4.3.2. Student 2—Dina

Dina is also from the UAE. She defined culture as the ideas, costume and behaviour of a particular group or society, and indicated that each culture has its own traditions and ideas. She portrayed her culture in her painting with the use of the lanterns that people like to use during the month of Ramadan as part of their tradition.

5.5. Conclusion

The students’ diaries, answers and prior knowledge allowed the teacher-researcher to recognise what could be added to the program. The pre-questionnaire was designed to collect data that provided the opportunity to reflect on the program. Three different themes emerged from the data and were identified as ‘faces’, ‘places’ and ‘traces’. Thus,

the next three chapters address each of the themes respectively and focus on how these features have become integral and iconic representations of cultural identity.

Chapter 6: Faces—Representations of Cultural Identity

6.1. Introduction

The use of the face was evident across the artworks at the Melbourne and Sydney schools, and in Abu Dhabi different images were used to represent the students' contemporary understanding of identity. It appeared the students wanted to show a kind of connection to culture and the language of cultural identity through the use of faces. The face gives us an indication of who we are and how we relate to each other, and it is central in the expression of emotion among humans. A person can understand another's emotion—whether happy or sad—by looking at their face and eyes. The face also gives a clear idea about race, sex and age (Fox et al., 2000).

Melbourne and Sydney school students included the face as a representation of themselves in different settings and backgrounds, but ultimately, they surrounded them with themes of cultural identity on a symbolic and deeper level. They explored the truth behind their cultural needs and used their portrayals as part of their intention to incorporate the symbols and motifs of their culture. The symbols helped show the many ideas and themes the students went through to complete their artworks. Students explored how people change their identity when they move to another country using their experience and language. In their VAPDs, students discussed hope and exploration, and their images encompassed dream and fantasy as well as their own experience. They used the body to focus on what we have on the inside rather than external appearance.

In Islamic culture, it is acceptable to draw faces, and the drawing can be used for education, research or some good lawful purpose and intention. This aligns with:

It is in Hadith-Umar (رضي الله تعالى عنه) narrated: I heard Allah's Apostle (صلى الله عليه وسلم) saying, 'The reward of deeds depend upon the intentions and every person will get the reward according to what he has intended'. (Bukhari, Book 1, Volume 1 in Correct Islamic Faith (CIF), 2015)

Students also described their intention and used different signs and symbols to create their artwork. It is the artist's task to think of an idea to express, the medium and a form to

portray and reflect their self-expression (Rice, 2018). Art is always about self-expression as artists inform us about what they want to do, the subject matter and form, and their intention in creating their art (Rice, 2018). As young artists, the students in this study considered a statement that would represent their cultural identity. It may be a simple statement, but the young Year 11 artists tried to communicate an idea, emotion or purpose for their work.

As can be seen in the examples from the students' VAPDs and artworks from the Melbourne and Sydney schools that follow, some students depicted the face to represent their cultural identity.

6.2. Examples from Students' Diaries and Final Artwork

6.2.1. Analysis of the diary and artworks

The students thought carefully about their artworks. Evidence was collected from the students' visual arts diaries, which is shown in Chapters 6, 7 and 8. It was clear that every student in the different school settings thought differently about the inspiration they drew from Islamic arts (Osborne et al., 2012). Accompanying each idea or artwork is a statement describing the artwork and the techniques students brought from the artist that inspired them to create their artwork (Csikszentmihalyi & Wolfe, 2000). The diaries also provide evidence of the development of each artwork from the beginning and how each student thought and developed their ideas and techniques like an artist. Students recognised how identity is a long-life process that is usually developed during the adolescent years and tried to identify what needed to be included in their ideas (Zimmermann, 2017). The cultural concepts that surrounded each student affected their creativity and made them think about their idea differently (Csikszentmihalyi, 1996). The responses and the artworks were strong evidence of students' developing cultural identities.

For example, Taylor (see Figure 6.9) depicts a girl lying down with her hands reaching up to the sky. Her intention is trying not to touch the sky but aim for it, and uses English calligraphy, Arabic calligraphy and the Qur'an verse as part of her cultural background. Sarah (see Figure 6.18) shows another example of a girl with a head scarf and uses colour,

Arabic calligraphy, signs and symbols as the scarf part of her culture. Ruba (see Figure 6.26) drew a mermaid girl in a galaxy with scales drawn on her body. She uses Arabic calligraphy 'Never lose hope' to suggest you should be yourself and should not change yourself based on other people's ideas, so never lose hope in yourself even if you are different. Another portrait from Diana (see Figure 6.29) in natural landscape uses the phrase 'time heals' to express that feelings of sadness and distress slowly go away as time passes.

Morgan (see Figure 6.32) uses a masculine figure with lots of symbols (flag, two different calligraphy) to show we are living in a multicultural society and offer evidence of connections between different cultures. Iman's mixed medium and use of the face with Arabic calligraphy (see Figure 6.35) reflects that inner thoughts are beautiful. The representation of the heart and the vines in colour show that other people feel sad when they leave their country or the people they love behind, and the vines also represent delicacy and fertility. Afifa uses signs and symbols to represent Malaysian culture and connects the two artworks in a creative way through the Malaysian flag (see Figure 6.51). The face was covered with hibiscus flowers to represent the cultural colour, the petals representing the five pillars of Islam and Islamic geometric patterns on the clothes to portray her religion. The use of the face behind the flag—herself behind the flag—shows the culture reflected through herself. Thus, in Islamic culture, it is acceptable to draw faces. The students came with three themes—faces, places and traces—and colour codes used to examine the different themes in the pre- and post-questionnaires, and see how much knowledge the students gained from the implemented program.

When analysing the diary and the artworks from each student, the teacher-researcher looked at the ideas from other artists. This aligns with the use of signs and symbols Addison (2006) refers to and how each student connected to their work, and what their intentions were when making the artwork. That is, what signs and symbols the students use to connect to their culture and signal the layer of identity to disguise the use of the face in a deliberate manner.

6.2.2. Australian International Academy Melbourne school

6.2.2.1. Taylor

Taylor's VAPD included reflection, research and ideas that signal her inquisitive nature. Her post-questionnaire (see Appendix 5) also indicated that she would like to further explore how people change identity when they move to another place, or even how they change from when they are children and teenagers through to becoming an adult. She wanted to examine identity and discover the versions of identity:

Sometimes religion can be [an] influence on culture. The landscape and the place of a country can influence culture; and the food you eat, what you wear can reflect culture.

She started her project by doing a brainstorm to explore the meaning of cultural perspective and wrote few words, such as 'assimilation', 'lifestyle', 'beliefs', 'traditions', 'society' and 'aesthetic values'. She also noted the different art forms she may use when making her artwork (see Figure 6.1).

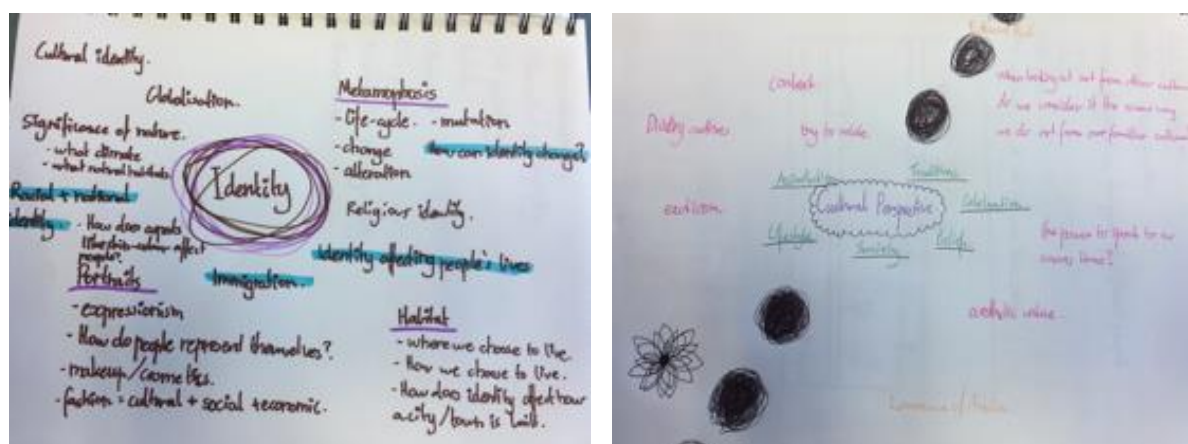


Figure 6.1: Sample of Taylor's VAPD—What is identity? What is culture?

Taylor had experimented with different Arabic writing script and drawing different shapes and patterns before making her artwork (see Figure 6.2):

*Taylor: I knew the Qur'an, calligraphy, the artists (calligrapher) like doing Qur'an verses in calligraphy, I didn't have an extensive amount of knowledge but I am interested on it.
Teacher-researcher: Do you know how to write now?*

Taylor: Yes, I can write.

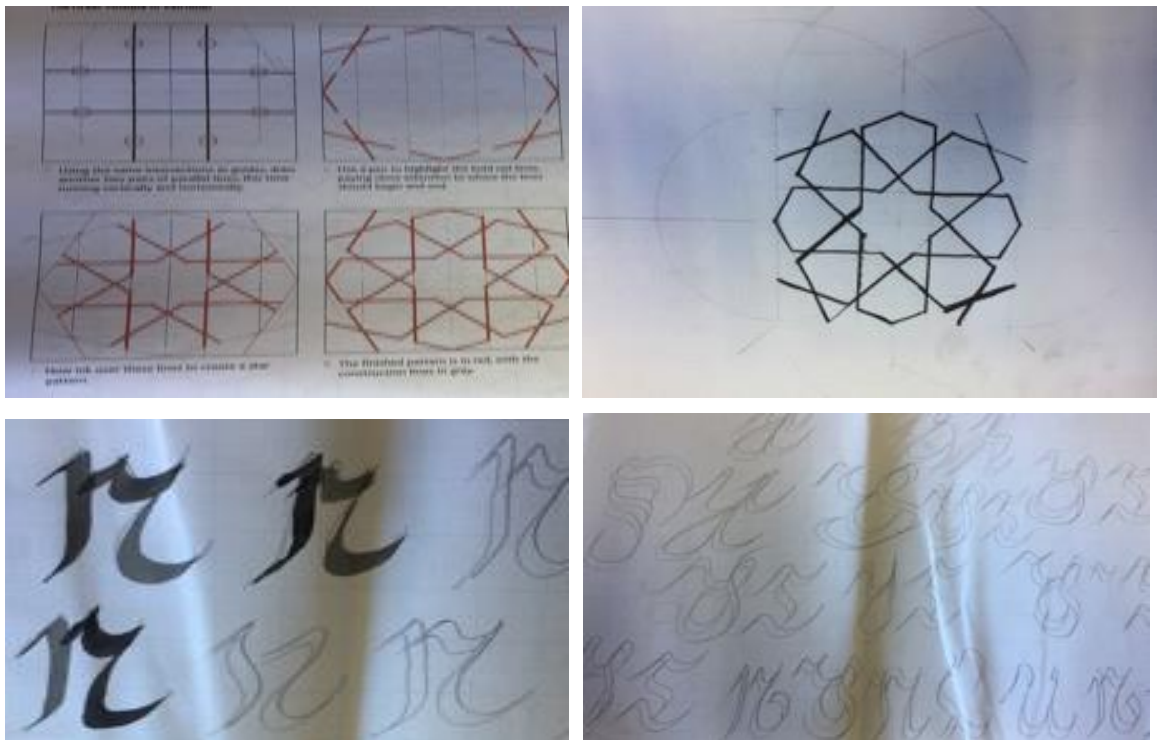


Figure 6.2: Sample of Taylor's VAPD—Geometric patterns and calligraphy

She also researched an artist who used the portrait as a subject matter, Boris Schmit (see Figure 6.3). The artist liked to use fine liner or marker when creating his artwork. The fine liner or marker is black, which contrasts with the white background.

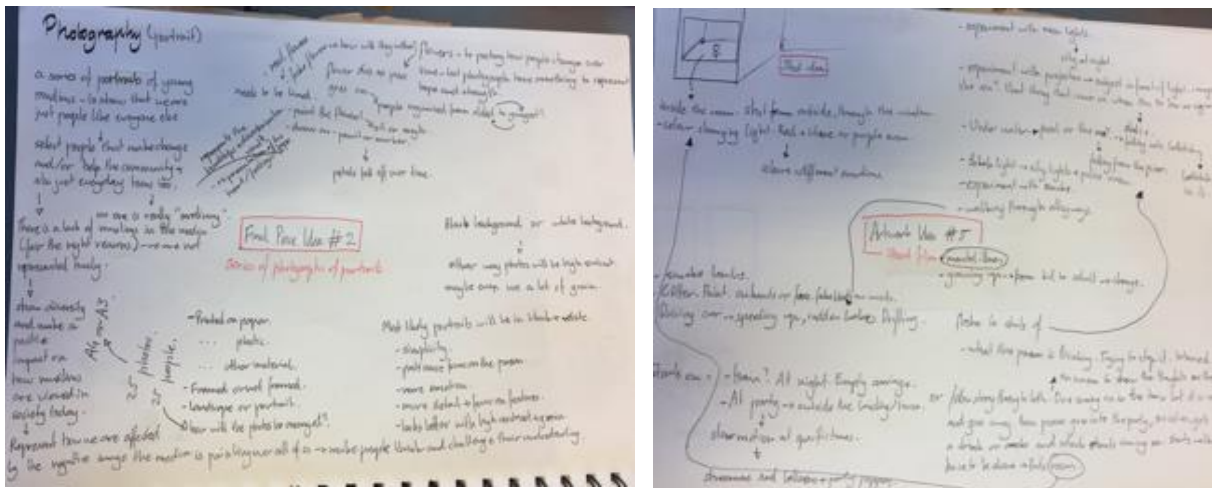
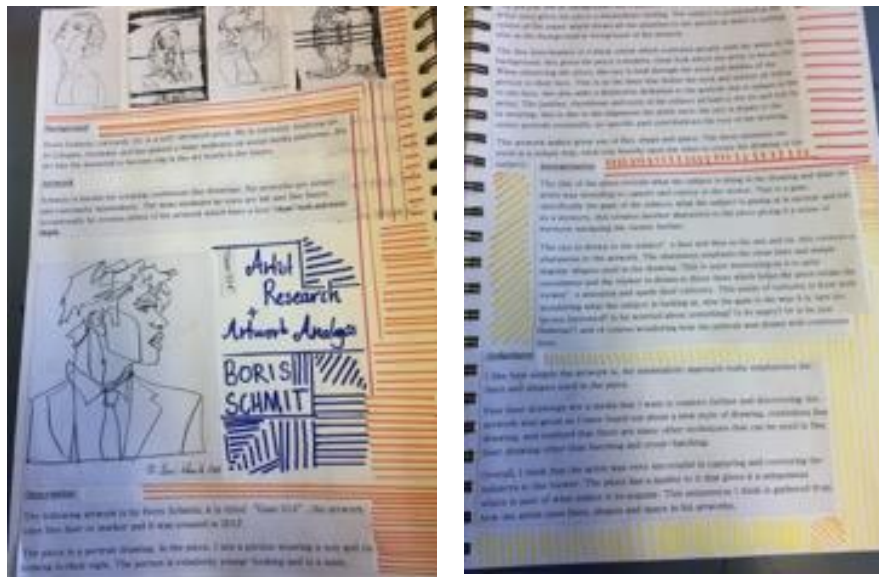


Figure 6.3: Sample of Taylor’s VAPD—Ideas brainstorm and research

In her VAPD, Taylor liked the simplicity of Schmit’s work and represented evidence of a minimalistic approach that emphasises the lines and shapes used in the face. Fine liner drawing is a media she wanted to explore further. She made the patterning around the neck using geometric designs (see Figure 6.4). Taylor found out more about continuous line drawing and realised there are other techniques that can be used in fine liner drawing besides hatching and cross-hatching. She also wanted to experiment with different photography techniques for her IBDP project, such as under water, experimenting with new light and the city at night.



Figure 6.4: Sample of Taylor's VAPD—Exploring different techniques

Taylor expressed in her VAPD that she likes the composition of the piece on the left in Figure 6.5, but commented that 'I will not be using this artwork as my final artwork as it's difficult to incorporate acrylic paint into this'. She used acrylic for the face details, but was unsure how to add more acrylic. She was very happy with the piece of artwork on the right in Figure 6.5. She was aiming to do a galaxy background but then decided to not put in stars because it may look messy. She stated, 'I think that I will most definitely use this as my final piece however I might change the place the Arabic calligraphy is in. I would also add a geometric shape on the girl's jumper'.



Figure 6.5: Sample of Taylor's VAPD—Drawing, experimenting with techniques

Taylor wrote in her diary:

(Left) This illustration uses fine liner and grey lead. This will be the basis of the final piece possibly. I will add calligraphy to the facial details to create structure and depth. I will use watercolour as a background or for the hair and add highlights with acrylic paint. The geometric shape will be in the background.

(Middle) In this illustration I used grey led and fine liner. I think that I will do the same in this last illustration if I choose this as the final piece, I will add less detail with the fine liner on the face, instead. I will leave this space blank for the calligraphy.

(Right) The colour combination for the watercolour is nice, I am not sure if I like the mood it gives as the warm colours aren't as mysterious as I would like my piece to be. This watercolour combination is most likely the one I will use in my final piece, the colour tones add more of a gloomy, dark mood. This is balanced out by the red, which is warm and adds a happier note to the piece.

Taylor also collected images from famous artists and wrote comments about each image to help inspire her in creating her artwork (see Figure 6.6). She stated, 'Lines are everywhere'. She chose these images because she found it interesting how artists used different lines—scribble, messy, straight, simple, geometric and other detailed lines—to create their portrait. Meanwhile, others used line to highlight certain features to show abstract and intricate aspects, and also to create form and depth.

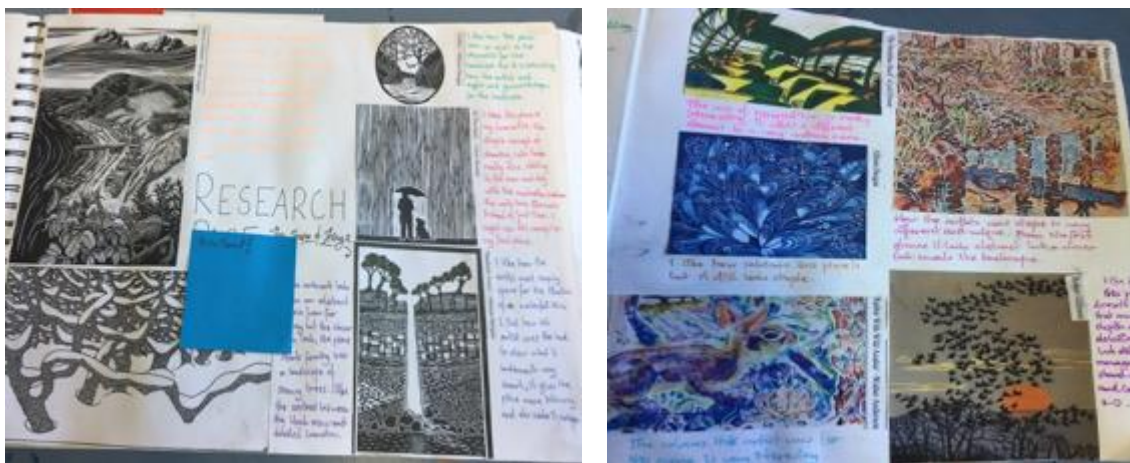


Figure 6.6: Sample of Taylor's VAPD—Research on images of portraits

As a result of her research, Taylor looked for portraits that used different mediums and techniques, especially those with pencil watercolour and ink drawing (see Figure 6.7). After experimenting with various styles, she noticed that lines give structure and depth; she also liked the artist's technique for the watercolour, as it produces a dream-like quality. She thought this technique would be interesting for drawing her portrait/subject with half of their face covered. She also experimented with different drawing techniques on different paper (cardboard) to see how it affected the drawing style.



Figure 6.7: Sample of Taylor's VAPD—Research on techniques

Taylor also liked the Arabic language and the Qur'an because Bangladesh is a Muslim country. She observed:

It was interesting to recognise that other Australian, contemporary, and modern artists get inspiration from Islamic arts as we always talk about the European artists and how Islamic signs and symbols hold lots of meaning in its sign and symbols.



Figure 6.8: Sample of Taylor's VAPD—Qur'an verse to use in artwork

Figure 6.8 means verily with every hardship come ease. Taylor stated that she:

Chose this verse from the Qur'an to be what I write in calligraphy saying. Also I think it is perfect in context of the message I am trying to get through this piece

Taylor's final artwork



Figure 6.9: Taylor's final artwork, 'Hope'

Taylor's artwork is in watercolour, with some acrylic and ink as well (see Figure 6.9). The sky is the background, and the girl is lying down with her hands reaching up to the sky. Taylor notes that she is trying not to touch the sky but aim for it, and she did not draw stars. The girl in the artwork is dreaming and thinking at the same time. Taylor used English calligraphy, Arabic calligraphy, and the Qur'an verse, that with hardship comes ease (see Figure 6.8). Taylor stated:

I really like this verse, so I decide to do it in old English calligraphy and Arabic calligraphy in her hand. She is trying to hold that feeling and showing all the hardship in her life. She is trying to ease them and the sky is very peaceful, so she is lying down and tries to reflect on everything.

I want her to be laying down, wavy hair, with a bit of movement, dream common to Bengali people, I didn't give her one skin tone, just all the primary colour different colour I didn't

want her to be defined with any nationalities I decided to add red yellow, blue so no one can tell where is she from, there is no tradition or style. To focus on her appearance and what she is thinking.

I guess it represent my identity because I was born in another country than Australia and coming from Bangladesh, then I moved at the age of four and couldn't speak any English language. I have to learn how to speak English. It was quite easy because I was only four. I went through that moving from one country to another and even I was really young but some people were young and some people were older. At that stage when moving a lot of thing can get jumbled up. I got really inspired by that when you move to another country.

6.2.2.2. Sarah

Sarah is a Year 11 IBDP art student from Djibouti attending the Melbourne school. The researcher collected some images and pages of her VAPD to see the progress of her ideas. Sarah wanted to experiment with Arabic calligraphy style using pencil, and also watercolour and acrylic to decide which medium she would use in her artwork (see Figures 6.10 and 6.11).



Figure 6.10: Sample of Sarah's VAPD—Experimentation with Arabic calligraphy



Figure 6.11: Sample of Sarah's VAPD—Experimentation with watercolour and acrylics

She also experimented with the form of printmaking using foam board and block ink. Figure 6.12 shows her first trial of print. She was not sure how hard to press with the pencil and was afraid of tearing the foam. So, she practised using the face as her subject matter until she became familiar with the medium.



Figure 6.12: Sample of Sarah's VAPD—Experimentation with printmaking on foam board

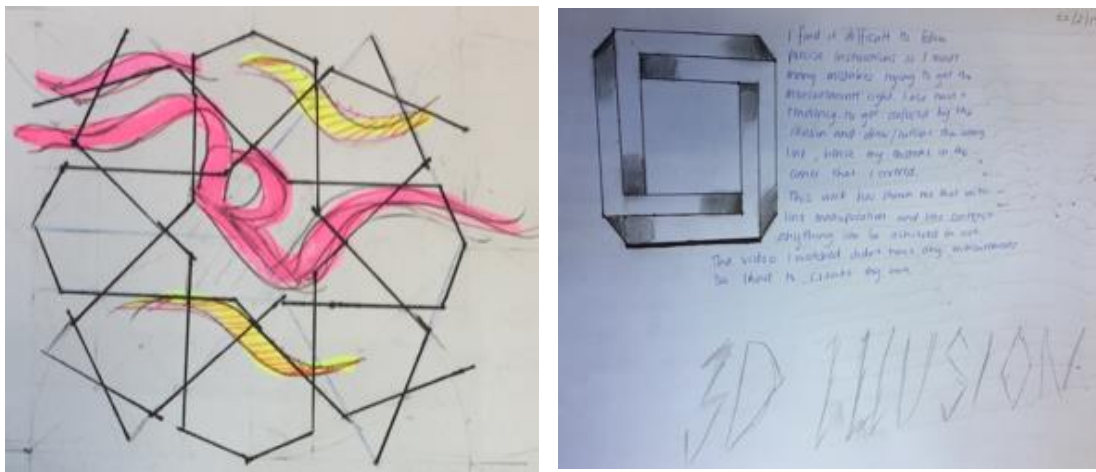


Figure 6.13: Sample of Sarah's VAPD—Experimentation with Islamic and Arabic motifs

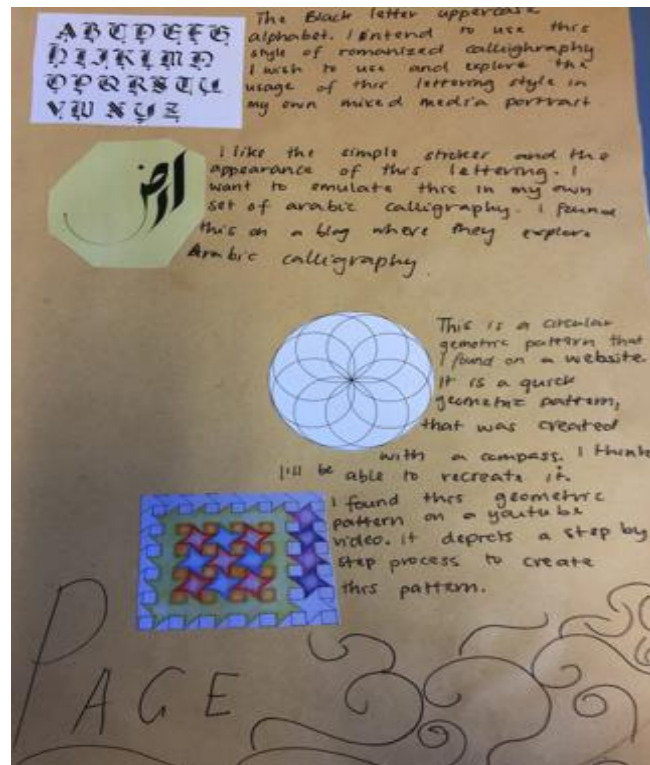


Figure 6.14: Sample of Sarah’s VAPD—Experimentation with Arabic calligraphy

In her VAPD, Sarah stated:

Culture for me is anything you grow up with, anything you have been taught, language, words, things of experience, everything that comes together to make you, who you are and the people around you, and the things they are identify with.

As seen in Figures 6.13 and 6.14, her experimentation also included different Islamic motifs and Arabic calligraphy. She found these images on the internet and tried to draw them using a pen. However, while drawing the motifs, she found it was difficult to get the measurements right; she got confused by the illusion and outlined the wrong one. She also researched different calligraphy that she wished to use and explored the usage of this lettering style with her mixed media portrait. Sarah liked the simple strokes and the appearance of this lettering (see Figure 6.14). She wanted to emulate this in her own set of Arabic calligraphy. She found this calligraphy on a blog that explores Arabic calligraphy, and some geometric patterns on YouTube that provided step-by-step instructions on creating these patterns. She explained:

I know the Arabic calligraphy, the one you most you see in mosque. Little bit.. I know how to write but not in calligraphy style, just normal writing. This is the first time to learn Arabic calligraphy.

Sarah looked at different portrait images using different mediums, such as watercolour, pen and painting and techniques (abstract, realist and cubist). She wrote and analysed the facial details in the first artwork in the top left of Figure 6.15, saying that they are not complex; the colour palette is very basic and limited to about three colours. She liked the technique and thought she may use it in her artwork.

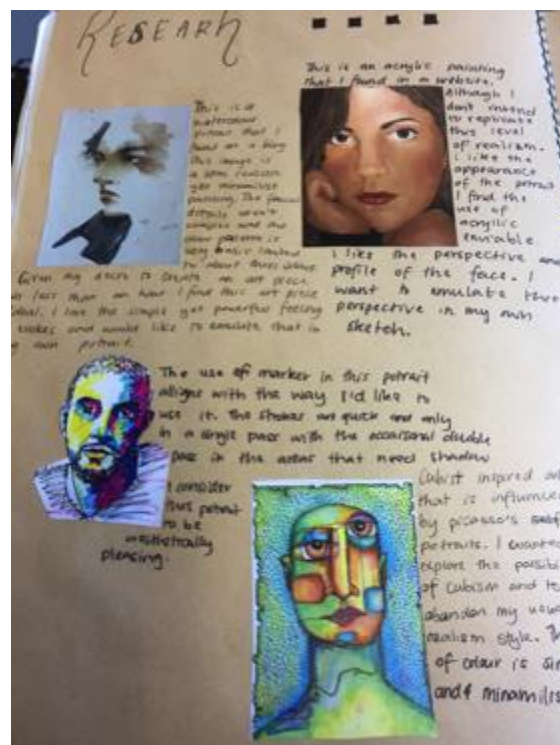


Figure 6.15: Sample of Sarah's VAPD—Research of different portrait techniques

Sarah like the appearance of another portrait painting using a realistic style, and found the use of acrylic enivale (see top right in Figure 6.15). The third portrait used a marker and aligned with how she would like to use the medium as she found this technique aesthetically pleasing. The last image is a cubist portrait influenced by Picasso (see bottom right in Figure 6.15). Sarah stated that she would like to explore the possibilities of cubism and abandon her usual realism style.

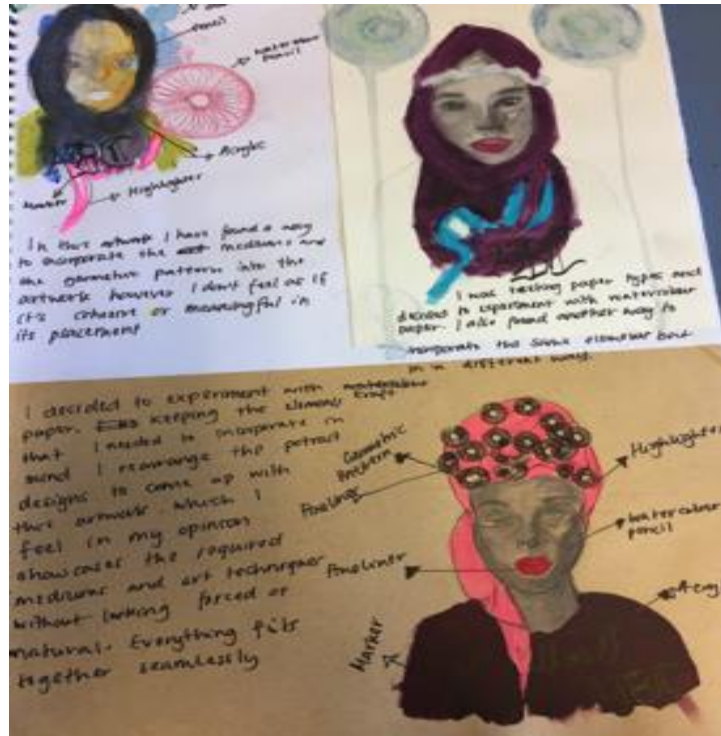


Figure 6.16: Sample of Sarah's VAPD—Idea for her artwork

Sarah took a picture of herself as a reference to start making her artwork. In the top left section of Figure 6.16, she experimented with different mediums such as watercolour and texta, and also tested different paper to create her artwork. She found a way to incorporate the medium and the geometric pattern into the artwork. In the bottom section, she experimented with brown craft paper. She rearranged the portrait designs to come up with this artwork and place the geometric pattern on the scarf (see Figure 6.17).



Figure 6.17: Sample of Sarah's VAPD—Experimentation with watercolour

Sarah found it hard to manage the watercolour pencil and sketch on a larger paper drawing. She chose this portrait to develop further on a larger scale. She made little changes in the initial sketch but decided to add more watercolour in the final artwork. Her main interest and subject matter were language, as she felt that knowing more language would enable her to express herself in different ways. She wants people to remember the language of Djibouti and mentioned that not many people in Australia know about Djibouti or her language. She wants others to know about her language, which will happen by talking and using the language, and commented that she was not encouraged to use her language/culture before. Being bilingual allowed her to explore more words for communicating with other people, and understanding the language allowed others to understand the signs and symbols from her culture through the arts.

Sarah's final artwork



Figure 6.18: Sarah's final artwork

Sarah's artwork means exploration; anything she sees and experiences has a meaning. She stated:

It's exploration, anything I see, I do because anything that I experienced is very important to me, everything has a meaning. It's my personal meaning. When I look at my art I see the meaning it has for me.

Her final artwork is of a girl who has a headscarf, but it is not a complete scarf; she is not ready to wear a full scarf. It is a mix of blue and red, cool and warm colours. The background is warm because she is wearing her scarf because it is part of her culture; the other side is a cold colour because she is not ready to embrace the scarf completely. Sarah's art showed words in Arabic because Arabic is the primary language of Islam. It also showed English, which is the language she would like to speak. During the process of making her artwork, she learned about Arabic calligraphy. She knew that every sign and symbol has meaning, so people can look at this layer of meaning in her work. The headscarf, beads, weaving things together and the Arabic calligraphy represent her cultural identity in the artwork. She liked the idea of other modern, contemporary and Australian artists also being inspired by Islamic arts, and how each sign and symbol has a different meaning. She said:

My culture, I am from Djibouti by the way its small country and recently become more independent so our language is not famous and more people may forget it and I don't want people to forget it. Language is important because it's my language and I want people to remember ... Culture defines who I am, it makes me feel safe because everyone is important to me from my culture and the first people I have ever met and I want people to know how warm inviting my culture is.

6.2.2.3. Ruba

Another IBDP student from the Melbourne school, Ruba, is an Australian Muslim with a Turkish background. She commented, 'Culture is the group in which you are. It could be by birth or by choice'. In the post-questionnaire, Ruba indicated that she had chosen a different subject matter based on a dream, myth or fantasy. She wants to be accepted no matter what she thinks:

I just become more confident in that sense. Where are you from? I am from Turkey but I was born here.

Ruba did not know that other artists, such as modern, Australian and contemporary artists, were also inspired by 7th-century Islamic arts. She reflected:

The Islamic motifs, I noticed that I recognised that lots of effort that put into arts and it's an intellectual kind of subject and by looking back to it, knowing that every single part that incorporate to their piece has a meaning and make you realise and feel art can be used as a way to express yourself in so many different ways.

She also did not know any Arabic calligraphy and only saw it around the mosques and in the Qur'an especially.

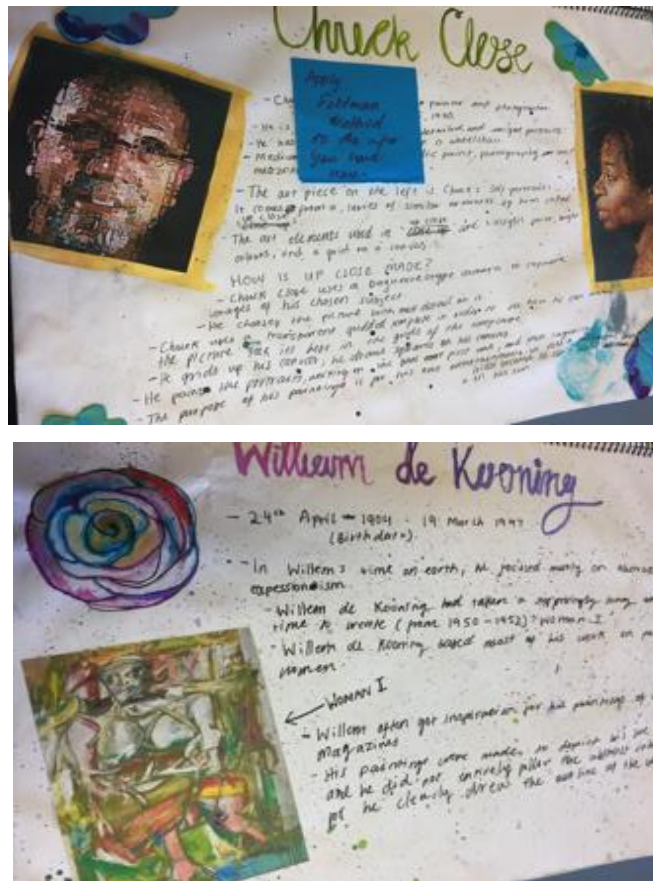


Figure 6.19: Sample of Ruba's VAPD—Research on Chuck Close and William de Kooning

Ruba looked at different artists and their artworks, such as Chuck Close and his technique (see Figure 6.19). Chuck Close uses a special camera to capture images of his chosen subject. He chooses the picture with the most detail on it and uses a transparent guided template to make the picture look its best in the grids of the template. He grids up his canvas, drawing squares on it and paints the portrait, first working on a base coat and then layering. He states that the purpose of his paintings is to entertain himself. Ruba also was interested in the artist William de Kooning (see Figure 6.19), who always got the inspiration for his paintings from women's magazines. His paintings depict his love for women, and he neither entirely follows abstract rules nor draws the outline of the women.

Ruba also looked at some artworks from other famous artists that focus on geometric shapes, patterns, Arabic calligraphy, use of texture and implementing the Arabic word within the portrait (see Figure 6.20). She also wanted to use these aspects and found them inspiring when creating her artwork.



Figure 6.20: Sample of Ruba's VAPD—Sources of inspiration

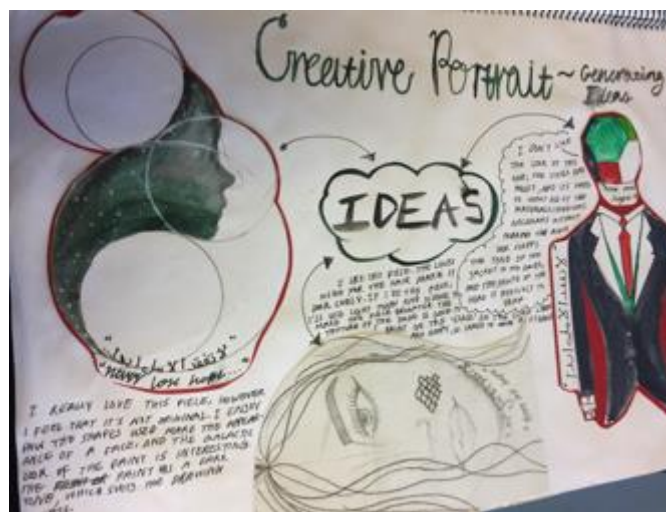


Figure 6.21: Sample of Ruba's VAPD—Idea development

Ruba started to draw developing ideas in her VAPD (see Figure 6.21), and reflected:

(Top left) I really love this piece, and however I feel that it's not original. I enjoyed how the shapes used make the appearance of a face, and the galactic look of the paint is interesting. The paint was a dark tone, which suits the drawing well.

(Right) I don't like the look of this one; the lines are messy, and it's hard to input all of the materials/ mediums necessary without making it look sloppy. The tone of the jacket is too dark, and the shape of the head is difficult to draw.

(Middle) I like this piece. The lines used for the hair make it look curly. I will use light tones and colours to make the piece brighter. The texture of the page is good to paint on. The "scale" on the girl cheek are sloppy, so I need to make a stencil

She experimented with other printmaking techniques (mono print) but she was not happy with the result, as the colour was faint or dull (see Figure 6.22).



Figure 6.22: Sample of Sarah's VAPD—Experimentation with printmaking techniques

Ruba looked at an example of Arabic calligraphy and tried to implement it into one of the Islamic star motifs (see Figure 6.23). She started by brainstorming what she perceived as a cultural perspective, then experimented with watercolour and writing different Arabic calligraphy text (see Figure 6.24).

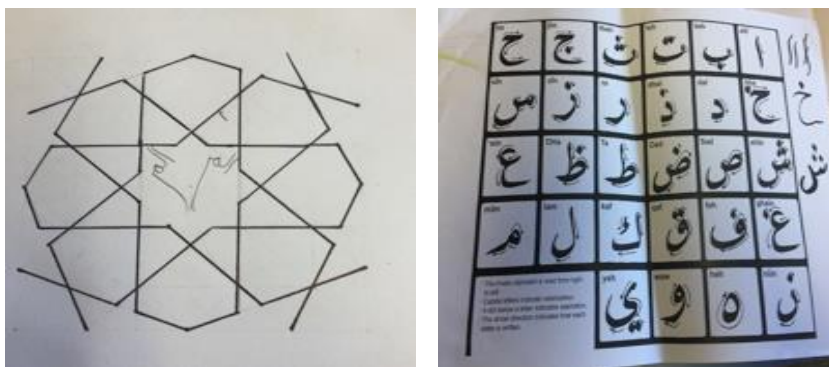


Figure 6.23: Sample of Ruba's VAPD—Experimentation with Arabic calligraphy and Islamic motifs



Figure 6.24: Sample of Ruba’s VAPD—Experimentation with Arabic calligraphy and watercolour

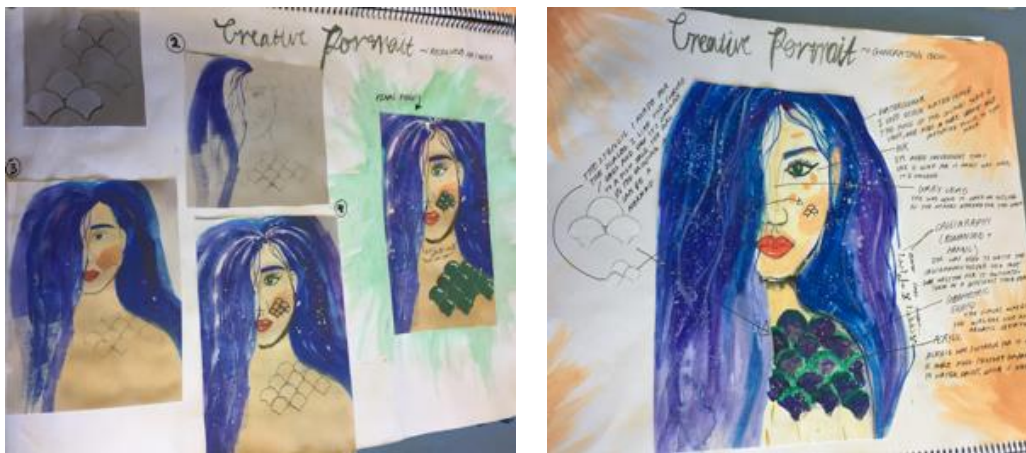


Figure 6.25: Sample of Ruba’s VAPD—Idea development

Ruba indicated in her diary that the stencil she made for the scales had curved lines, similar to fish scales (see Figure 6.25). The girl in the painting can be a mermaid. She commented that acrylic was suitable as it has a more fake texture compared to watercolour. The scales make the girl look like an aquatic creature. She used ink to write the calligraphy, ‘never lose hope’, and grey lead for an outline of the shapes needed for the image.

Ruba's final artwork



Figure 6.26: Ruba's final artwork

Ruba explained, 'At first I was going to do a figure in a hijab but then decided to make it into a galaxy'. She wanted to emphasise the point of having the choice of making your appearance as you want it to be. With the scales, she tried to show that this is a mermaid. She has added in Arabic the phrase 'Never lose hope' to suggest you should be yourself and should not change yourself based on other people's ideas; never lose hope in yourself even if you are different. She used the colour of the hair and the scales because they are not colours typically associated with hair and scales. She used geometrical shapes as a source of inspiration. After studying Arabic calligraphy, she recognised that the prophet's name was written inside the mosque next to her house. She is still learning and trying to develop her skills.

6.2.2.4. Diana

Diana is an Australian Muslim student with Ukrainian and Turkish background. She likes to explore childhood and fantasy within her artwork, generally around the expectations that come with growing up. She notes:

Well, we are free to express our opinion and share ideas ... we explain what is our culture about, and can incorporate things into our artworks.

She feels that childhood and fantasy is something that affects everyone. In time, you expect to leave behind your fantasy world. In her idea development, she drew different characters (see Figure 6.27). Every character and colour meant something to her.



Figure 6.27: Sample of Diana’s VAPD—Idea development

Diana also experimented with Arabic calligraphy so she could include it in her artwork. She did not know any of these Arabic techniques before. This Arabic calligraphy can be used to represent the link between Ukrainian and Turkish as a way to represent the theme of cultural identity in her artwork (see Figure 6.28). Diana’s culture is important to her because it allowed her to know more about where she has come from, and feels it is important to learn about the past to understand the future



Figure 6.28: Sample of Diana’s VAPD—Experimentation with Arabic calligraphy

Diana’s final artwork

Diana used art to express her opinion, share ideas and share herself. She mentioned that the artwork is not specific to her culture, but she placed her portrait as part of her identity in a natural landscape. She experimented with various mediums to explore what medium and techniques artists like to use to create their artworks. Therefore, she practised painting on shells and using flowers to develop new techniques. She also wrote the phrase ‘time heals’ on her artwork (see Figure 6.29) to express that feelings of sadness and distress slowly go away as time passes. Her thinking may be that she might never be able to go back to her country, or it could be a story that time heals all wounds.

Diana was very pleased when she saw other contemporary, Australian and modern artists who were inspired by Islamic arts, and mentioned that people sometimes bring ideas from

other cultures to express themselves better. Islamic arts, in their peaceful subject matter, are a manifestation of what Graves (2014) calls 'peace cultures'. Diana stated:

I would like my artwork to revolve around nature so audience can have a kind of understanding of my culture and where I am coming from.

She also experimented with different Arabic calligraphy, especially the Thulth technique; she learned how to hold the pen. She admires the work of Mimar Sinan, a Turkish architect during the Ottoman Empire responsible for the construction of over 300 buildings and mosques, specifically the Suleiman mosque. Incorporating Arabic calligraphy within the mosque symbolises the Turkish culture, and the colours they used express warmth. Her main concern was connecting the two cultures (Turkish and Ukraine) in one artwork to express her identity. She also said that we have the stars and moon, 'but I want people to see that these can mean more than a symbolic expression of night'.



Figure 6.29: Diana's final artwork

6.2.2.5. Morgan

Only two students from the Melbourne school used the body to represent their cultural identity. One of these was Morgan, an Australian Muslim with a Lebanese background. He enjoyed using Arabic calligraphy, painting and drawing and presented his artwork through dreams that convey peace and belief. He used Islamic patterns in his artwork and stated:

Islamic art is very good if other people start to use it. That means it added and create value to the work ... These patterns are very unique and use very mathematical measurement you can't go and draw it free hand but you need mathematical skills.

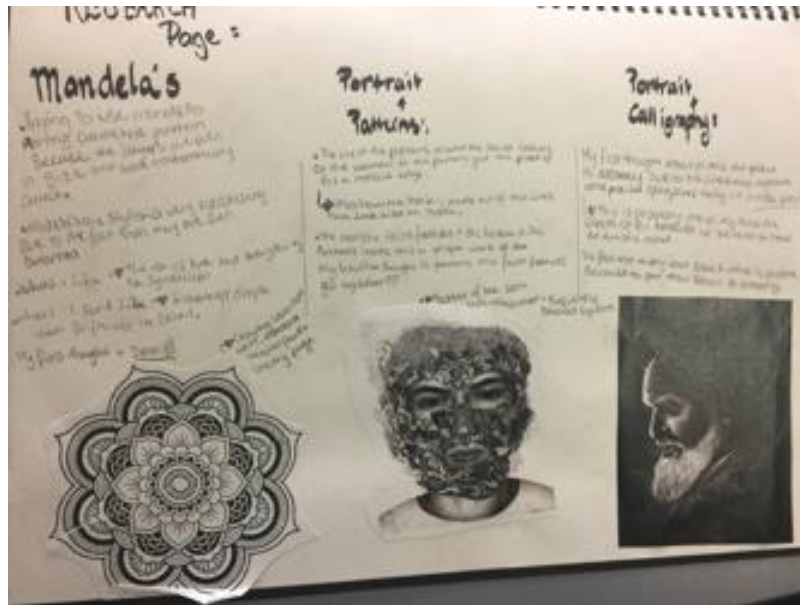


Figure 6.30: Sample of Morgan's VAPD—Part of his research

Morgan tried using a mandala pattern (left, Figure 6.30); mandala is a complex and abstract design that is usually circular in form. It has an identifiable centre point from which an array of symbols, shapes and forms emanate. He also used it because the layers are even in size and look mathematically correct. Mandala's are stylish and eye-catching due to being well-balanced. Morgan liked the use of tone and symmetry: 'My first thought is detail but what I don't like is it starts simple then drifts in detail.'

In the middle artwork (portrait+ patterns), the use of the patterns around the facial features of the woman in the portrait gives this piece of art a strong edge. The hair is made of thin lines that look like an illusion. The realistic facial features and cartoon-like pattern make this artwork unique. Morgan believes that patterns and facial features go together. In the artwork on the left (portrait + calligraphy), his first thought is accuracy. Due to the lines and negative and positive space, he can see the preciseness of the lines. Further, using only black and white is striking.

In his generating ideas, Morgan tried to include differently shaped eyes, as he is still learning to draw facial features, so he made alterations to suit his drawing. He tried to keep

the hair looking as real as possible. He experimented with oil paint and fine liner and used Arabic calligraphy. In his idea development, he trialled different Arabic calligraphy, the use of the body, and patterns similar to mandalas (see Figure 6.31).

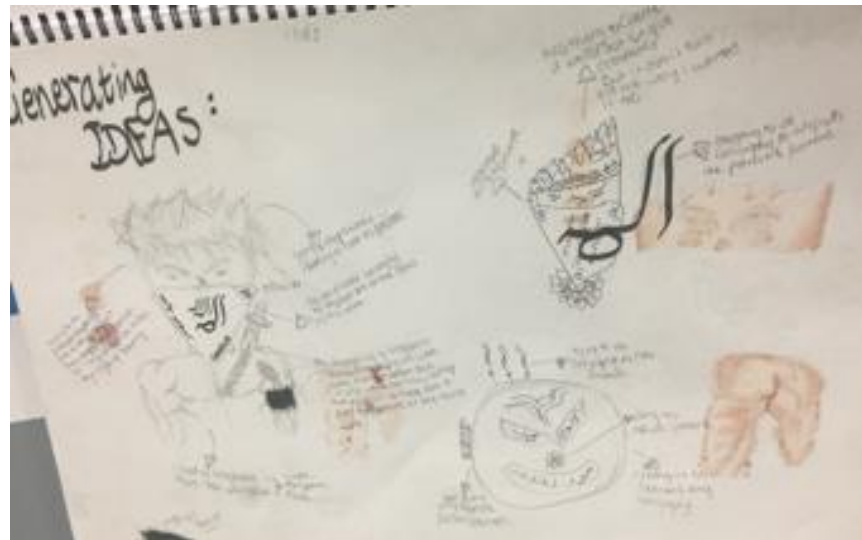


Figure 6.31: Sample of Morgan's VAPD—Idea development

Morgan's final artwork



Figure 6.32: Morgan's final artwork

Morgan included many signs and symbols in his artwork, including the flag, Arabic calligraphy, English calligraphy and Chinese calligraphy. He aimed to show we are living in a multicultural society with connections between different cultures. He wrote:

If I lose the culture that I am part of, that I am Lebanese, I will not know who I am.

In certain societies there is emphasis on certain qualities that are associated with masculinity. As Hofstede (2001) states:

Masculinity stands for a society in which social gender roles are clearly distinct: Men are supposed to be assertive, tough, and focused on material success; women are supposed to be more modest, tender, and concerned with the quality of life. (p. 297)

6.2.2.6. Iman

The other Melbourne IBDP student to consider the body was Iman, an Australian Muslim with a Lebanese background. In her VAPD, Iman experimented with Arabic calligraphy, patterns and ideas to develop the final concept for making her artwork. She chose to focus on what people have on the inside rather than their appearance and actions. She focused on her feelings. Iman commented that the implemented Art and Identity program allowed

her to recognise what is important in her own culture. She realised her culture has many important aspects that contribute to making her who she is now. Iman liked that Islamic arts inspire Australian contemporary artists. She also likes how the signs and symbols of Islamic arts hold meaning, and people can interpret them as they appear in artworks.

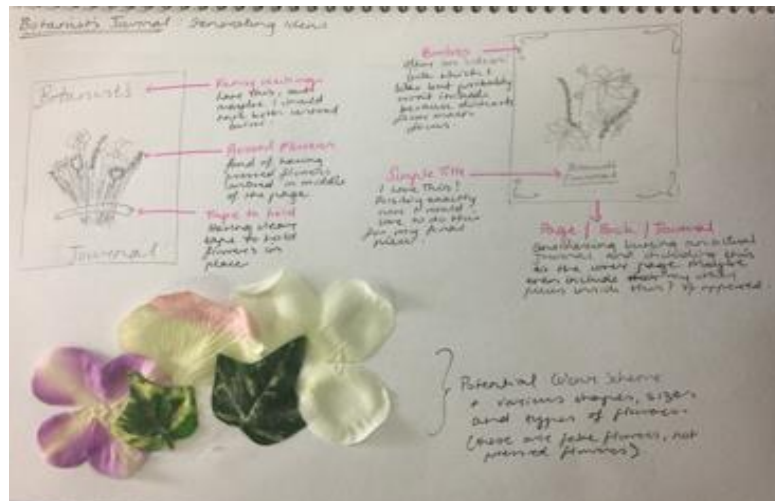


Figure 6.33: Sample of Iman's VAPD—Brainstorm before commencing artwork

Iman noted the following ideas in her brainstorm (see Figure 6.33): thinking of making a border (olden look) but should not distract from the main focus; simple title under the Australian flower; considering buying an actual journal and including this botanical flower; adding fancy writing; pressed flowers, add real flowers and have tape to hold these flowers; and potential colour scheme, various shapes, sizes and types of flower.

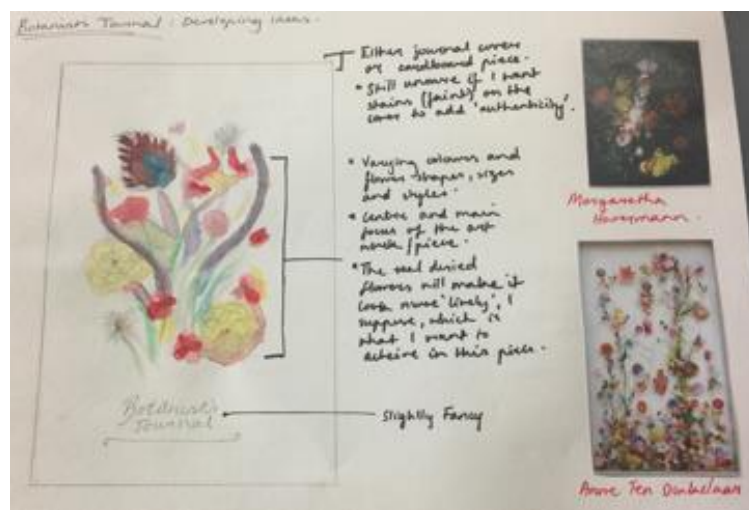


Figure 6.34: Sample of Iman's VAPD—Sources of inspiration

Iman collected images to inspire her artmaking, showing varying colour, flower shapes, sizes and styles (see Figure 6.34). The flower is central and the main focus of the artwork.

Iman's final artwork

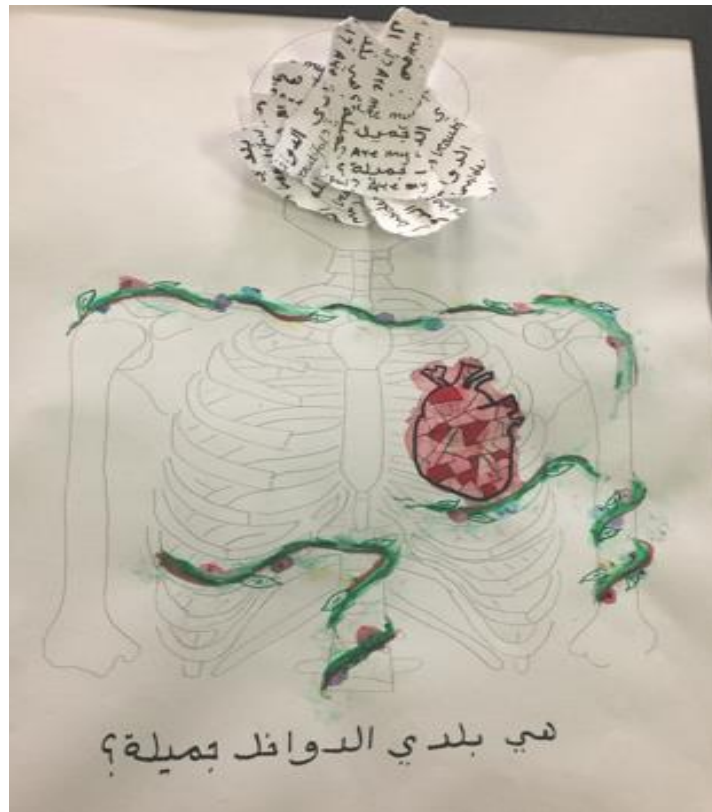


Figure 6.35: Iman's final artwork

Iman explained:

My artwork is a face with Arabic calligraphy, reflecting my inner thoughts are beautiful. I put the heart in colour because I want the people to understand that people feel things. It's not just a standard human body part. I created the main vines through my artwork because I like flowers and nature, which I want to symbolise through my artwork. I want to represent that everybody is similar and alike but our emotion and our thoughts basically give us our personality. The vines also represent delicacy and fertility. By getting to know a person and understand what is going on in somebody's mind you can determine much more than what you see.

She commented that she used the Arabic words because she is a Muslim, reads the Qur'an and speaks Arabic at home, 'So I want to include the calligraphy because it's personal thing to me'.

6.2.3. Australian International Academy Sydney school

6.2.3.1. Afifa

Afifa thought about the signs and symbols that represent her cultural identity and thought it could be the crescent moon, Arabic calligraphy. She stated:

I don't have to be born into any cultural group to understand their culture. To understand another cultural group, all you have to do is preferably mingle around and make friends with people from other cultures to know what they are like and how they act.

Afifa was very excited when she started making her artwork and presented lots of ideas and images in her brainstorm.

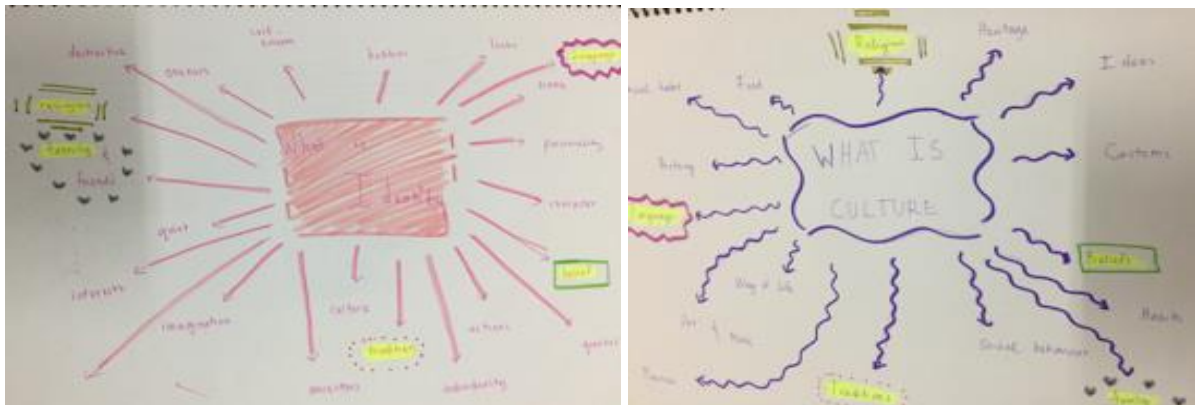


Figure 6.36: Sample of Afifa's VAPD—Brainstorming identity and culture

For Afifa, culture means social habits and behaviour, history, language, way of life, traditions, heritage, food, religion, art and music, ideas, customs and family. Identity involves self-esteem, interests, imagination, religion, family and friends, culture, tradition, hobbies, looks, language, name, personality, character, beliefs, quality and actions (see Figure 6.36).

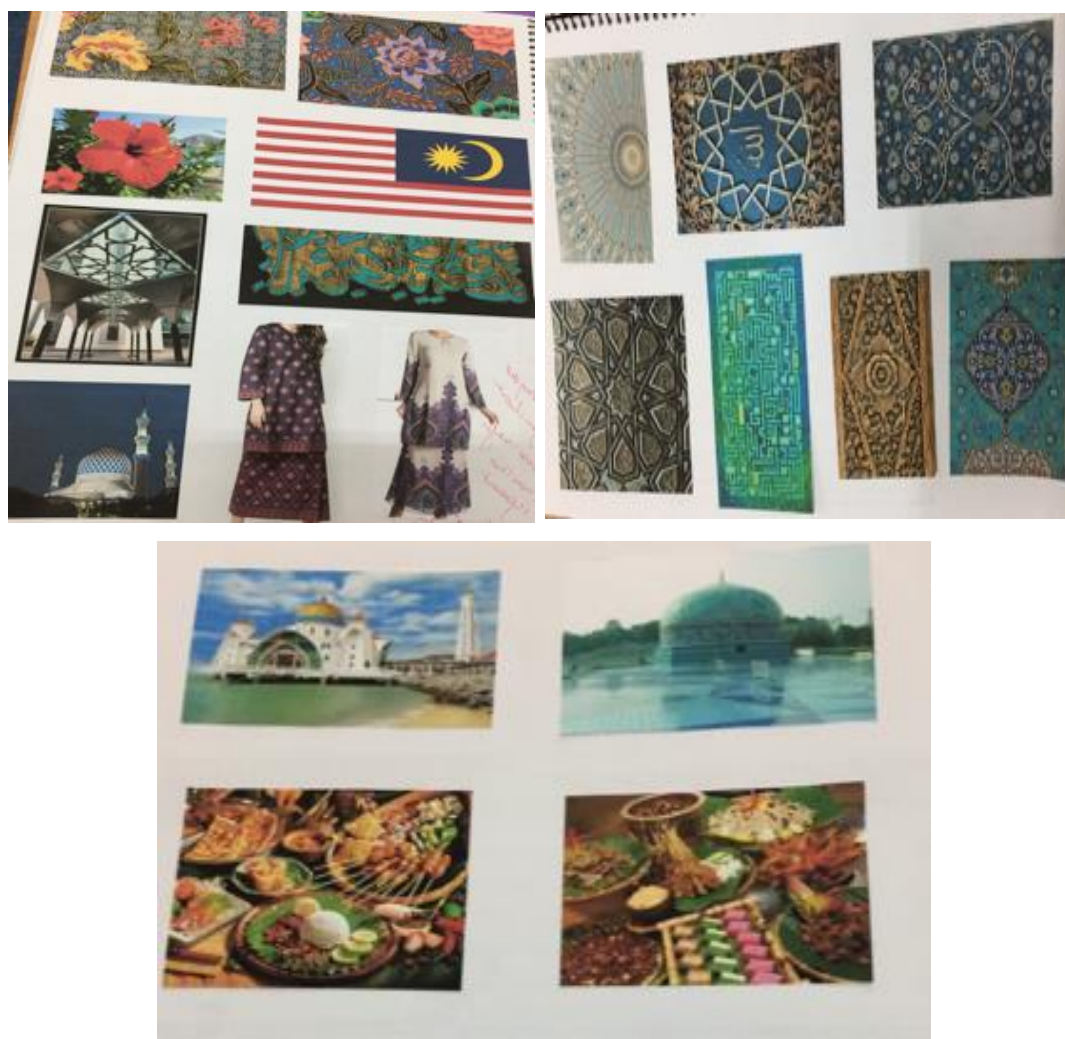


Figure 6.37: Sample of Afifa's VAPD—Source of inspiration (images)

To start her artwork, Afifa collected some images that represent her culture, such as Islamic motifs, Islamic mosques, food, flag, fashion and the interior of famous buildings in Malaysia (see Figure 6.37). In addition, she started doing another brainstorm showing how she could present her cultural identity in her artwork (see Figure 6.38). She chose to use Arabic calligraphy, traditional food, the colours red, yellow, blue and white, abstract painting, the hibiscus flower, different symbols, batik patterns, representations of more than one race in a single country, the hijab, famous architecture, Petronas twin tower, famous Malaysian artworks, the traditional attire of Baju Kurung, Baju Malaya (Malay language) and the beautiful tropical nature.



Figure 6.38: Sample of Afifa’s VAPD—Brainstorm for artwork

Afifa wrote in her diary that she wanted to use different themes in her artwork, such as traditional clothing and fabric, famous architecture, landscape, tropical nature, people of different races in Malaysia, fashion and design, diversity and historical significance.

She experimented with different Arabic scripts, such as Nasik, Riquaa, Thulth and Kufic (see Figure 6.39). She also experimented with different Islamic design and motifs (see Figure 6.40). Afifa reflected:

The only Arabic calligraphy I knew before is the Kufic and now I think my favourite is the zoomorphic because it’s very clear and I didn’t really know that you can mix calligraphy to that kind of arts.



Figure 6.39: Sample of Afifa’s VAPD—Experimentation with Arabic calligraphy

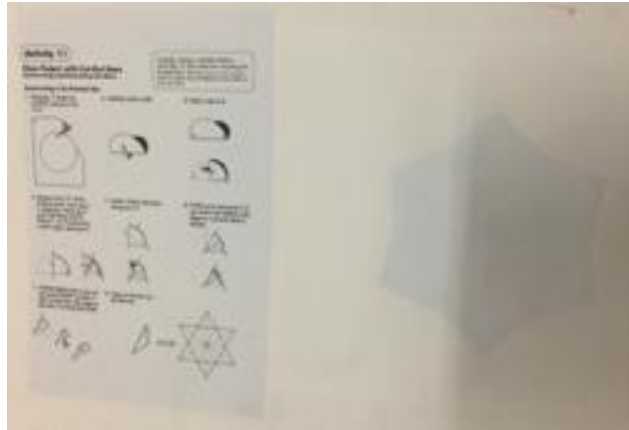


Figure 6.40: Sample of Afifa’s VAPD—Experimentation with different Islamic motifs

She looked for more inspiration or existing images similar to the concept of her cultural identity. The top image in Figure 6.41 captures the Islamic culture from the evident Islamic architecture in the background with the domes and spires. Moreover, the figures in the painting are dressed as in the Islamic world and there is Islamic calligraphy written on the walls and buildings. The bottom image in Figure 6.41, ‘First Jobs Series’, is made from photographs in an impactful presentation of identity and culture. Moffatt tells her stories through her series of photographs; her artworks evoke the experiences of the places she has worked.

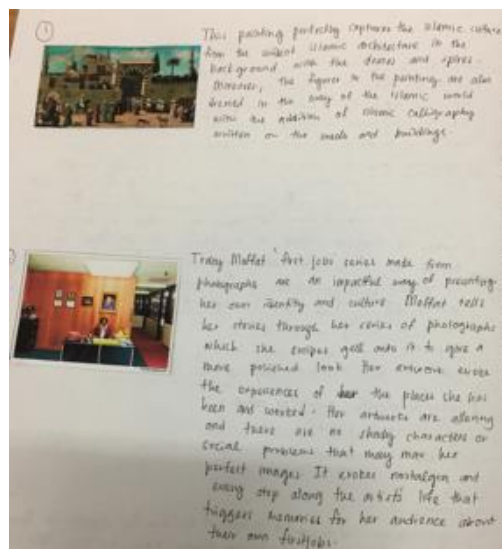


Figure 6.41: Sample of Afifa’s VAPD—Source of inspiration (images)

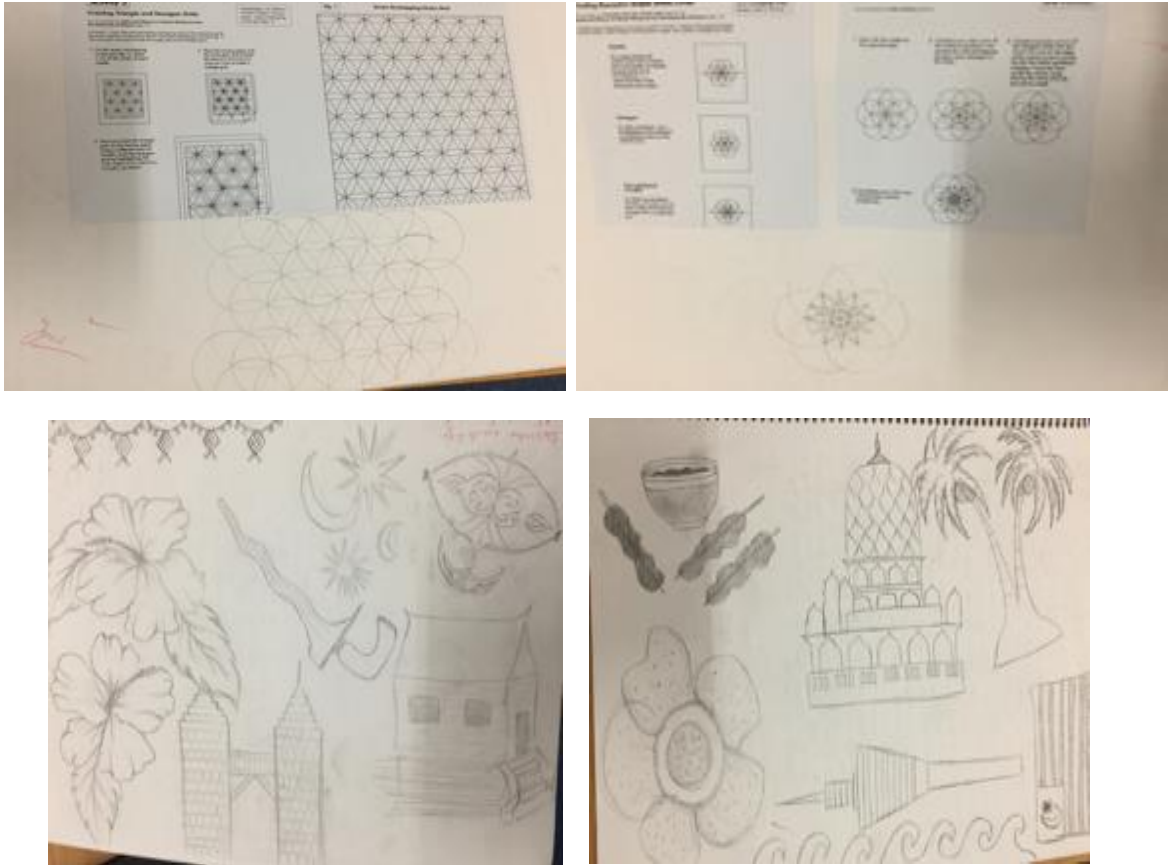


Figure 6.42: Sample of Afifa's VAPD—Sings and symbols (drawing)

Afifa selected a few signs and symbols from her culture while doing her research (see Figure 6.42) and defined each one. For example:

[The hibiscus] flower is a statement of my culture and identity. The word bunga in Malay means 'flower', while raya in Malay means 'celebrating' or 'grand'. The hibiscus is literally known as the celebrating flower in Malay. The red of the petals symbolises the courage, life and rapid growth of the Malaysian, and the five petals represent the five rukun Negara of Malaysia. The Islamic geometric pattern on the artwork symbolise[s] my religion and how I wear it every day like a piece of clothing. The geometric patterns show that I am proud of showing my religion to everyone around me.

Afifa had looked at different Arabic calligraphy (see Figure 6.43). She also looked for more information about Malaysia, which is a place overflowing with diversity. The Malaysian culture is based on Malay, Chinese, Indian and many other ethnic groups living together. Each culture has contributed to creating the Malaysian culture known today. The term ‘Malay’ refers to anyone who speaks the Malay language, known as Bahasa Malaya, and whose ancestors are Malays. Traditional Malay architecture employs sophisticated architectural processes ideally suited to the tropical climate with structures built on stilts. The roof is also usually decorated with organic designs. Today many Malay or Islamic buildings incorporate moon design elements as can be seen in the Islamic arts museum and many mosques throughout the country.

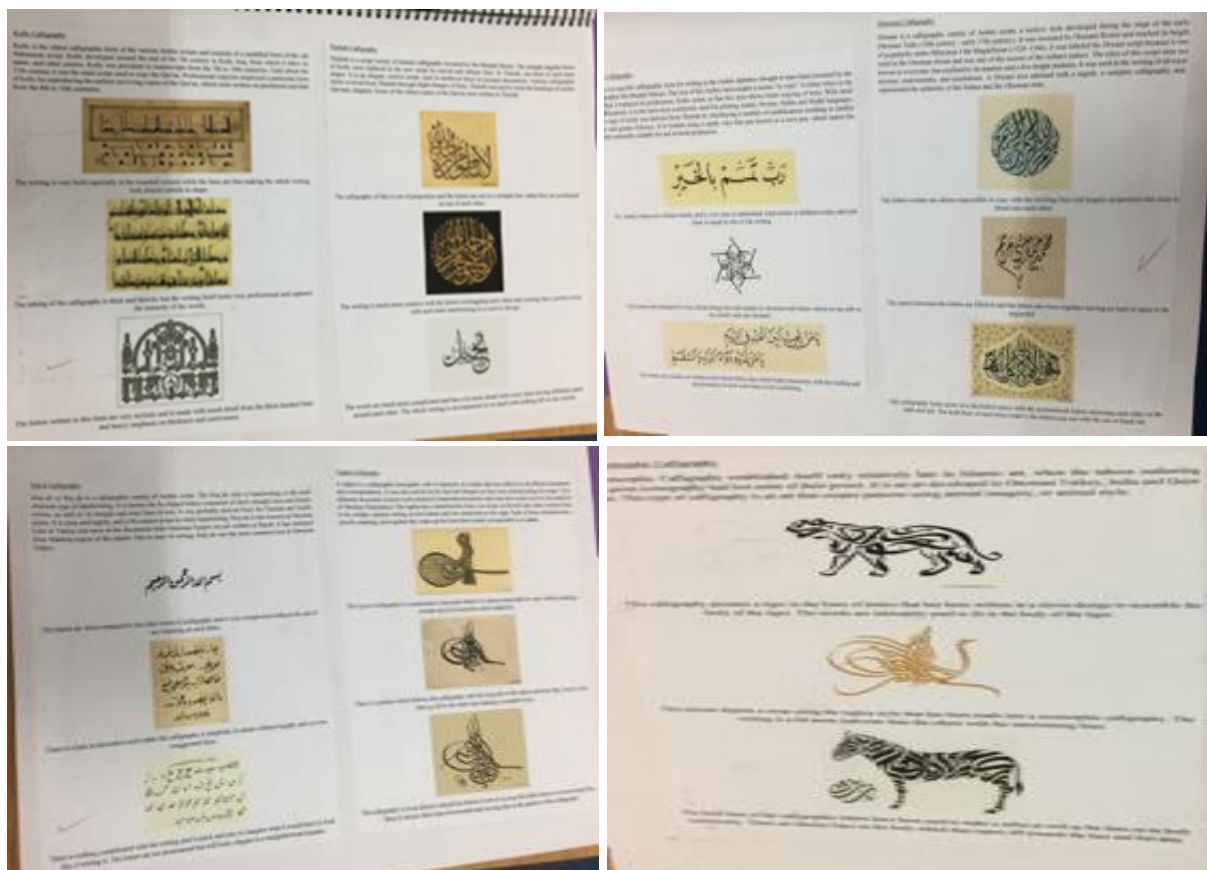


Figure 6.43: Sample of Afifa’s VAPD—Source of inspiration (images), Arabic calligraphy

Afifa stated:

My intention for my artwork is to represent my culture and identity in a way that even if you don't live in your own country, your culture or identity will never leave you. You will carry your identity wherever you go and it will never disappear because it is part of yourself.

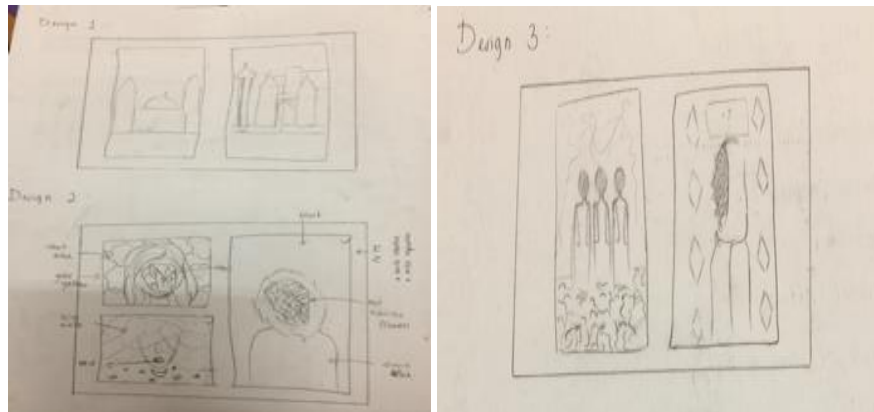


Figure 6.44: Sample of Afifa's VAPD—Idea development

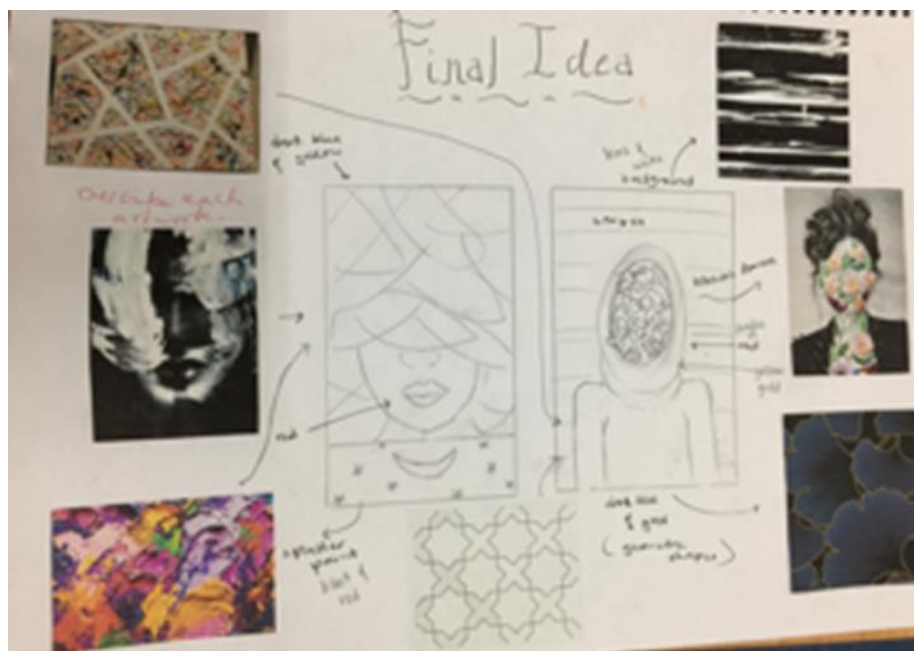


Figure 6.45: Sample of Afifa's VAPD—Final idea

The name of her artwork is 'Transparent Roots'. In her beginning ideas, Afifa wanted to create two pieces of portrait painting that showed her identity surrounded by the Malaysian culture. She wanted to use a theme of colours to illustrate her heritage and symbols to present herself as a Muslim.

Afifa was inspired by Kwangtto Shin. She liked his portrayal of portraits without a visible face or a face that is mostly unidentifiable. She incorporated this style into her artwork but adjusted it to fit her perspective—even without knowing who that person is, you can still

know about their cultural identity. The medium she used was acrylic paint on canvas, and her style was abstract.

Afifa made the outline of the girl using a picture of herself and incorporated it into her artwork to represent herself. It means that she is a part of the artwork itself, surrounded by her own identity and culture. The second artwork features a hidden figure of herself. It represents her behind the Malaysian flag; her identity is like a veil that only partly covers her.

Afifa's first artwork included a portrait of herself from the shoulders up. Her face was covered in hibiscus flowers, while her clothes had geometric patterns to represent herself as Muslim. The background comprised of black and gold stripes. The flowers were red, and her clothes were dark blue and white. The second artwork was also a portrait of her face, covered from the nose up with strokes of dark blue and yellow. The lips on her face are red to harmonise with the colour of the other artwork. The bottom part of the artwork showed black with a crescent and stars from her national flag.



Figure 6.46: Sample of Afifa's VAPD—Work on process – early stages

Afifa started her painting with an abstract background in a mix of swirling colours outside the outline of the figure (see Figure 6.46, left). She used bright colours in various shades and tones to blend them together, but left strokes in as well. After the base coat of the background was done, she decided to add more colour (see Figure 6.46, middle). She

selected a rich deep blue for the hijab to contrast the whirlwind of colour in the background. Texture was added to the hijab. A second coat of gold was used for the clothes, making it solid. Definition has also been added for the background (see Figure 6.46, right).

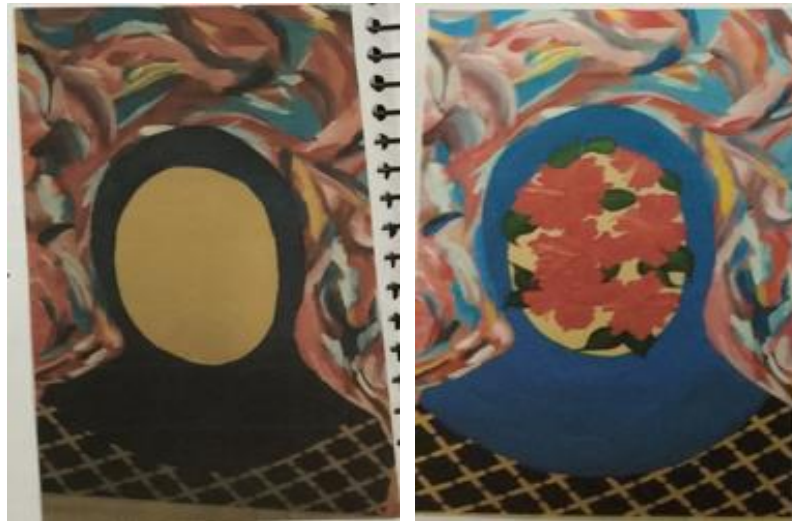


Figure 6.47: Sample of Afifa's VAPD—Work on process – exploring colour and texture

Next, the shirt was patterned using tape and painted over with the same colour as the hijab (see Figure 6.47, right). In the final step, Afifa painted the hibiscus flowers. The hijab was changed to a lighter blue to subtly contrast with the dark blue clothes (see Figure 6.47, left).

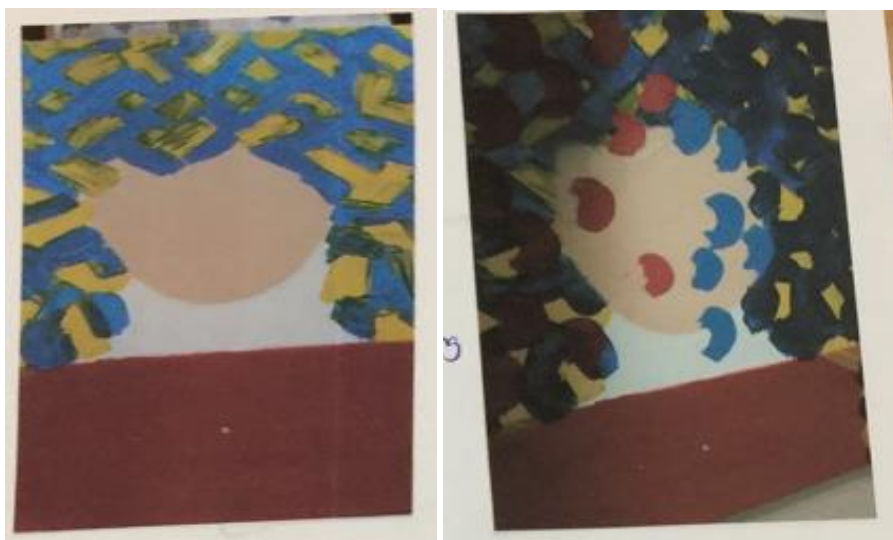


Figure 6.48: Sample of Afifa's VAPD—Work on process – experimenting with different techniques

For the second artwork, Afifa drew her face on the canvas. She painted a quarter of the bottom red while making the background pattern blue and yellow to represent the Malaysian flag (see Figure 6.48, left). Then she changed her direction and decided to use the actual shape of the flag to overlap the figure. She used shell-shaped patterns from the same colour palette in varying shades (see Figure 6.48, right).



Figure 6.49: Sample of Afifa's VAPD—Work on process – experimenting with different techniques

Afifa added more layers to completely cover the whole first idea. Most of the canvas was covered with red and white shell shapes with the right corner in dark blue and yellow, although the figures have a higher shade to be distinguishable. She finished the whole painting and added more details to the shapes and the figure.



Figure 6.50: Sample of Afifa's VAPD—Work on process – using the colour of the flag

However, Afifa decided the previous finished painting was not adequate, so she completely changed the techniques in the painting again. Instead of the shell shapes, she used straight brush strokes with the same colours as before. She blended the colours so the figure can still be seen, although very discreetly.

Afifa's final artwork

Afifa's subject matter was about herself being veiled with her own culture (see final artwork in Figure 6.51). She wanted to represent herself even though she does not live in her country. Her culture and how she wanted to portray herself is still seen. She chose signs and symbols through her artworks that represent the Malaysian culture through the use of colour. She connected the two artworks through the use of the Malaysian flag. In the first artwork, she used the melting colours of the flag behind her to represent how every part of Malaysia connects together. She covered the face with hibiscus flowers to represent the cultural colour. It is a celebrative flower and symbolises when Malaysia became an independent country, the petals representing the five pillars of Islam. She added also Islamic geometric patterns on the clothes to portray her religion. In the second artwork, she used the flag but placed the silhouette of herself differently. She put herself behind the flag because she wanted to show the culture reflected through herself, with the idea that if you see her, you can see her culture. She explained, 'that's the point of my artwork to cover it with an image of the flag'. The flag means a lot to her as the crescent represents the Islamic world and the 14 stripes represent the 14 states of the country; the white parts represent purity and the red represents celebration.



Figure 6.51: Afifa's final artwork, 'Transparent Roots'

6.3. Conclusion

Use of the face and metaphoric language were evident in Afifa's artwork (Sydney school) and Diana's artwork (Melbourne school) to express the language of cultural identity. They used signs and symbols to present their cultural identity, and using the face assisted that purpose. Producing the artwork is a self-affirming task that allowed interpretation and reflection on the meaning of cultural identity. The artworks had strong visual language and metaphors that challenged the audience. Students shared their experiences through the artworks and allowed others to see their culture.

The artworks conveyed the students' ideas by referring to something else in a non-literal way; they used metaphors consistently. These are often grounded in cultural metaphors and thus require the context of the culture to be understood. It is hard to notice Afifa used metaphoric language, especially in the second artwork, as it appears she used colour to represent herself. In fact, she used the colour of the flag, the crescent and the 15 lines in the flag to represent the flag's importance to her. Diana put her face in a natural landscape that showed her identity.

Each student had a special meaning for their cultural signs and symbols and tried to present their artwork aesthetically. They valued their culture, especially their language, through their artwork. The next chapter will focus on how students used places in their artwork to represent their cultural identity.

Chapter 7: Places—Representations of Cultural Identity

7.1. Introduction

Students' artworks from the Sydney, Melbourne and Abu Dhabi schools drew upon different images of places such as Palestine, Pakistan, Abu Dhabi and Lebanon. The students also expressed hybrid cultures when their parents came from different cultures such as Palestine and New Zealand, or Pakistan and Dubai. Collections of images in their VAPDs, including official buildings, mosques, houses, fashion and materials, tell us a lot about who lives there. Place and identity are intricately connected to one another. A viewer of such images can gain insights from the memories of those places that shaped the artists. The relationship between place and identity shapes the way we think and allows us to see at a deeper level how our identity forms and how this influences our social formations and cultural practice (Mitchell, 2004).

Place identity is a core concept in environmental psychology, which proposes that identities form in relation to environments (Mitchell, 2004). Researchers such as Mitchell (2004) argue that a sense of place and identity comes from the backgrounds that provide a way of belonging and adopting connections. A person's place identity informs their experiences, behaviours and attitudes about other places and shows how people are connected to different places.

Places make memories adhere in intricate ways. Hayden (1995) asserts that some identities are unseen, and this may happen when we fail to talk about the histories of places. Through this study, the teacher- researcher encouraged Year 11 visual arts students to talk about their socioeconomic status, gender, traditions, customs and attitudes. As students noted in their reflections, culture and identity are interlinked:

My culture is important to me because without culture you don't have identity. Identity and culture come together because culture includes the language that you speak, the way of life, your traditions and what makes you who you are as a person. (Maria, Sydney school)

All students across the three schools were given the opportunity to develop knowledge and understanding of their cultural heritage. It was clear to the teacher-researcher that the diversity of traditions within each group is a recognition of cultural identity and valuable knowledge. The integration of traditional and contemporary Islamic arts using Islamic motifs, the Arabic language and Arabic calligraphy, supports cultural, linguistic, social and environmental diversity and enabled all students to weave their perspectives, values, cultures and languages into the learning setting. This strongly connects with the syllabuses the students were studying—the visual arts curriculum of NESA and the IBDP curriculum—which both support the expression of identities, languages and cultures.

This chapter focuses on the work of five students who used landscapes, both with natural features such as ferns and built features such as mosques, to show the blend of cultures. While the students used figures in their artwork, there is always a suggestion of place and the symbols of that place behind them to demonstrate their identity.

7.2. Examples of Students’ VAPDs and Final Artwork

7.2.1. Australian International Academy Sydney school

7.2.1.1. Maria

Maria’s VAPD shows evidence of thought and experimentation that reflects her curiosity to learn about both her cultures from Palestine and New Zealand (place). Maria started her exploration journey by creating a brainstorm about culture and identity (see Figure 7.1).



Figure 7.1: Sample of Maria’s VAPD—Brainstorm

Culture for her means history, experiences and attitudes. It also means a way of life, with its ethics, values, languages and behaviours. It encompasses family heritage, tradition, ritual and worldview:

Culture is my way of life, my heritage, my religion and it's in my world view. It's my ethics, and values, the language I speak, the environment I live in, my attitude and outlook of life.



Figure 7.2: Sample of Maria’s VAPD—Brainstorm

Identity for her includes interests, hobbies, beliefs, experiences and relationships. Maria noticed that she started to repeat the same words in the two concepts and clarified that she thought culture and identity were interlinked. She added another brainstorm in her diary that included the two concepts together and asked, ‘Who am I?’ (see Figure 7.2). Some of the words she associated with her question were ‘Australian’ (where she grew up), ‘Palestinian’ (traditional food and traditional pattern), ‘Muslim’ (Qur’an, traditional, ritual, Islam, hijab, mosques), ‘creative’ (arts and crafts), ‘New Zealander’ (fern, beautiful landscapes, traditional food), and ‘characteristics’ (quiet, colourful, determined, family-oriented, motivated, organised and open-minded).

Maria started to collect images that represented her culture, such as Islamic decoration and motifs, people praying, a Palestinian scarf, Arabic calligraphy, flags, landscapes, places in Palestine and New Zealand, silver fern, kiwi bird, Wellington Harbour. Other images represented her religion, with women wearing the hijab and other existing images reflecting cultural identity from different artists (see Figure 7.3).

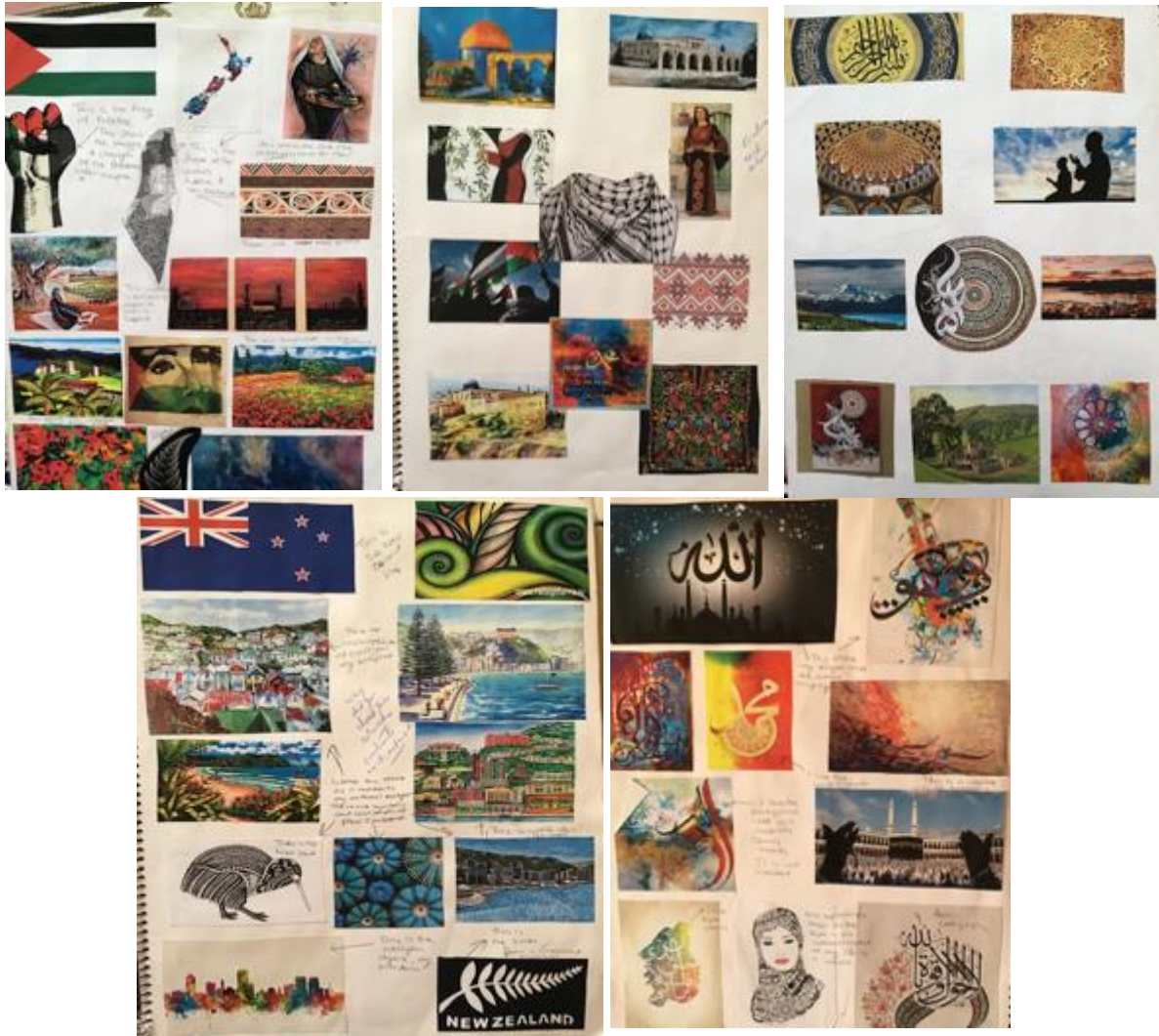


Figure 7.3: Sample of Maria's VAPD—Sources of inspiration (cultural images)

Maria was looking for any artists with the same cultural identity approach as her. She wanted to see how other artists approached such a topic; how they thought of culture and what technique may inspire her own artmaking. She found an artwork in which the artist used newspaper articles about the topic and placed them in a portrait (as hair), which reflects cultural identity (see Figure 7.4). The artist achieved this by showing evidence of her cultural clothing and the landscape behind her. Maria utilised these images as inspiration to assist her to develop her idea.

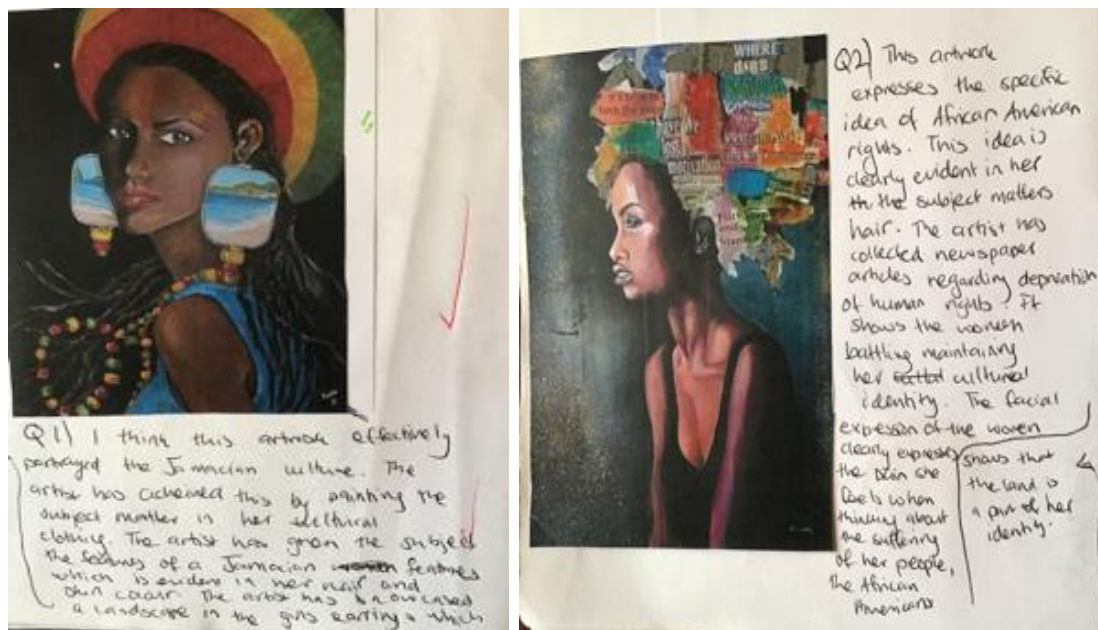


Figure 7.4: Sample of Maria's VAPD—Source of inspiration (artwork)

Maria's VAPD showed evidence of her thinking as she jotted down a few ideas on how she could present her cultural identity in her artwork: hijab, Qur'an verses/Arabic alphabet, maps of Palestine and New Zealand, Islamic patterns, mosques in Palestine (al Aqsa), Wellington skyline and harbour, New Zealand fern and Palestinian patterns. In one of her ideas, she placed the shape of both Palestine and New Zealand—an artwork representing both her identities connecting into one. In doing so, she is sharing who she is as a bi-racial person:

The shapes of the countries are filled with calligraphy and the background is an Islamic pattern to represent my Islamic identity.

Another idea was trying to place two landscapes from her cultural background. The first landscape is the Dome of the Rock in Jerusalem, which is a significant site and place of worship in Palestine, and the second landscape is Wellington Harbour, which is where she was born. The two landscapes are covered with Islamic motifs. Her final idea represents her cultural identity (see Figure 7.5). She connected the two cultural backgrounds in two canvases by blending the colour of the two flags (New Zealand and Palestine). She has placed different signs and symbols of the two cultures in a harmonious way. The artwork needs the audience to look closely to recognise the symbols used and the links between the two cultures she admires and loves.

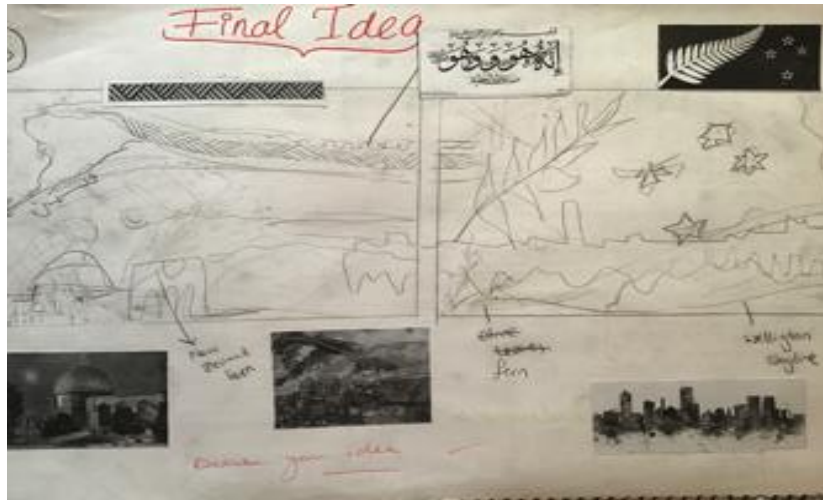


Figure 7.5: Sample of Maria's VAPD—Final idea

To start making this artwork, Maria decided to research different Arabic calligraphy, such as Kufic, Thulth, Nasik, Tali'q, Diwani, R'iqua, and placed lots of images in her visual art diary to represent each script (see Figure 7.6). She also practised writing each font and Islamic design, and also different fonts in English before starting to make the artwork:

It's actually many types such as Kufic, Thulth and the most interesting one is the zoomorphic. I didn't know that Arabic calligraphy can be used in that way to create shapes and another type of artwork. Now I know Taleeque, Riqua, Zomporhic, Kufic and Nasik so I know now more than before.

I would like people to know that my culture is not just what it looks like; it's more than that. Like when you have culture you have an identity.

She experimented with different patterns and designs, experimented with English language script, drawing different sign and symbols such as Wellington skyline, geometric Islamic pattern star and crescent, Palestinian flag, the name of Palestine written in Arabic, New Zealand flag, pohutukawa tree, New Zealand fern, al-Aqsa Mosque, kiwi birds and started to search and find definition about each symbol to see which one she will use it in her artwork (see Figures 7.7–7.10).

Reflecting on the different symbols in her artwork, Maria stated:

I used different symbols in my artwork to represent my cultural identity such as ... Arabic calligraphy...Qur'an verses because my religion is Islam and it is very important in my life and I also included famous symbols that are commonly used to symbolise my New Zealand heritage such as the silver fern which is very important and I also show the Wellington skyline which is the town that I was born in and where my mother and her family were also born. For my Palestinian background my father's background, I painted the Dome of the Rock, because it is very important landmark.



Figure 7.6: Sample of Maria’s VAPD—Images of Arabic calligraphy

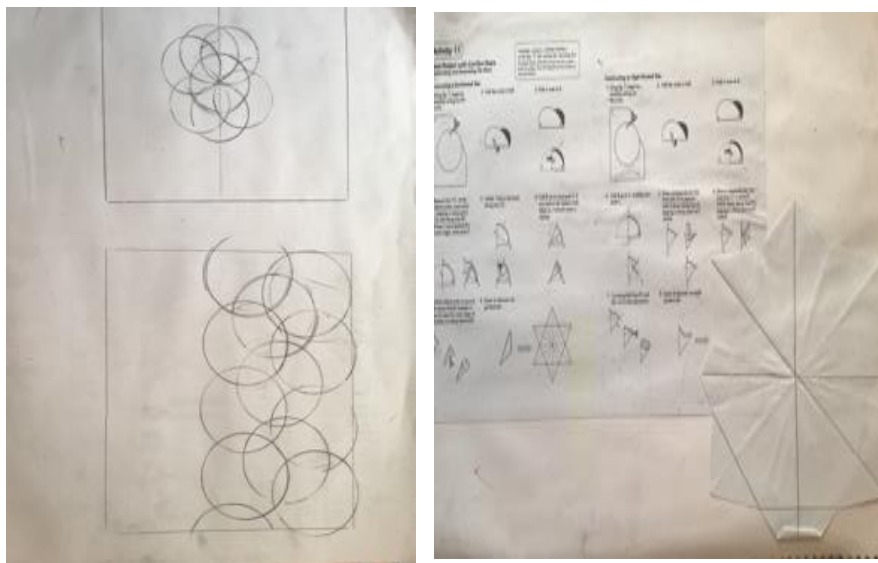


Figure 7.7: Sample of Maria’s VAPD—Experimentation with Islamic motifs and 3D shape design

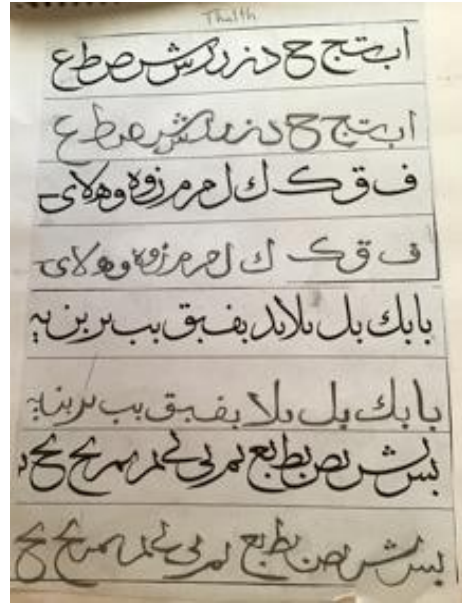


Figure 7.8: Sample of Maria’s VAPD—Experimentation with Arabic calligraphy



Figure 7.9: Sample of Maria’s VAPD—Signs and symbols from Palestine and New Zealand

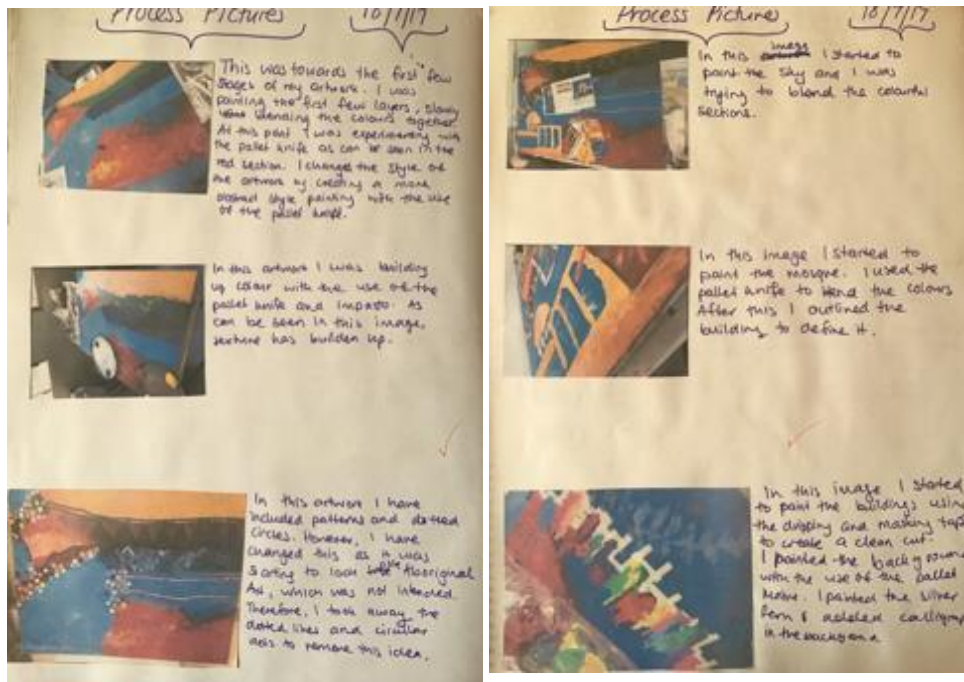


Figure 7.10: Sample of Maria's VAPD—Work on process with reflection



Figure 7.11: Sample of Maria's VAPD—Practice painting techniques using palette knife

Maria used two canvases and practised the painting technique with a palette knife (see Figures 7.11 and 7.12). She painted the first few layers, slowly blending the colour together. She experimented with the palette knife, as can be seen in the red section, and changed the style of the artwork by creating a more abstract style of painting. She then built up colour with the use of the palette knife and impasto. Then, she experimented with dotted circles but changed that because she had not intended it to look like Aboriginal art.

She started to paint the sky, trying to blend the colourful sections, and outlined the mosque to define it. Maria joined the two canvases together to join the two cultures together (see Figure 7.12). In her second canvas, she began painting the buildings using the dripping and masking tape technique to create a clean cut. She painted the background with a palette knife, then painted the silver fern and added calligraphy in the background.



Figure 7.12: Sample of Maria's VAPD—Work on process-working on background

Maria's final artwork



Figure 7.13: Maria's final artwork

Maria's subject matter for this artwork was cultural identity, and she mainly focused on her heritage. Maria looked at different artworks from modern, contemporary and Australian artists who were also inspired by Islamic art. She was surprised to see that these artists used Islamic art and recognised the artwork was based on different shapes, such as octagons and hexagons:

My first impression was when I looked at it, you don't know if it is Islamic art until you look deep into it because some of the artists are really good and make it not too obvious but they use the Islamic motifs.

Her main idea was to connect the very different backgrounds to form two complementary artworks. She wanted to link her two cultures in this artwork to look like one. The reason behind this idea was she wanted to present how her two cultures were unique to her and singular in her eyes. Culture is a big part of her identity as it influences her decisions and shapes the way she views the world. She decided to use the flags of Palestine and New Zealand, or similar colours, to create her image. Maria also included Arabic calligraphy to symbolise her Islamic identity.

She wrote 'Palestine' in Arabic on her left canvas. She placed the Dome of the Rock in the corner to symbolise her religion and Palestinian heritage. The mosque also was in an abstract aspect and format. At the beginning of making the artwork, she intended to add the kiwi bird to symbolise her New Zealand culture as it is a native bird to New Zealand, but she changed her mind and added the building. Wellington, New Zealand, is where her mother and family grew up. The colourful buildings are the Wellington skyline:

I chose these colourful and bright colours to express the happiness and positivity I feel about my cultural heritage.

The silver fern is one of the most widely recognised symbols of New Zealand:

I want the audience to look at the symbols present and make the connection of my two cultures. My religion, Islam, is also a major part of my identity as it is my way of life and my faith greatly shapes my overall identity.

She wanted to portray her Islamic identity through the use of Arabic calligraphy. Maria chose the medium of acrylic paint on canvas and used abstract art techniques: dripping and adding a thick texture. The artist Françoise Nielly inspired her to use the palette knife in her body of work.

Maria stated in her diary that she learned a lot from this program. Through research, she discovered museums in Palestine, such as the Palestine Museum of Natural history, the Palestine Museum and the Bethlehem Museum. She also discovered some in New Zealand, such as the Museum of New Zealand, the Auckland War Memorial Museum and the New Zealand Maritime Museum. She noticed that the architecture of Palestine covered numerous different styles and influences over the ages. Also, the urban architecture of Palestine prior to 1850 was relatively sophisticated. During the period 1516–1518, new architecture techniques introduced by the Ottoman rulers were gradually adopted. Jerusalem was redeveloped under Ottoman rule, its walls rebuilt, the Dome of the Rock retiled, and the water system renovated. The architecture in New Zealand was influenced by various cultures but is predominantly in a European style. Maria was engaged by what she learned from this program, as she previously knew little about both of her cultures.

7.2.1.2. Doha

Doha's artwork also represented two places—Dubai and Pakistan (hybrid). Her statement of her intention included artists who inspired her to create the artwork. In her brainstorm, she related culture to language, feeling, acts, behaviour, traditions, language, value, arts, family and religion. She related identity to personality, country, looks, name, language, travel, music, behaviour, culture and language. When considering 'How can I present my cultural identity in my artwork?', Doha responded:

Through symbols or signs from my culture, different kind of food, traditional things, logo, colour of the flag, clothing, nature and language.

Culture present the tradition ... many people come from many traditions, international countries ... food, fashion ... different countries and ... different background.

To help generate ideas for her artwork, Doha collected images related to her culture, such as pots, shoes, houses, decoration, a mosque in Dubai, Burj Khalifa (Khalifa Tower), camel and women's dresses from both cultures (see Figure 7.14).

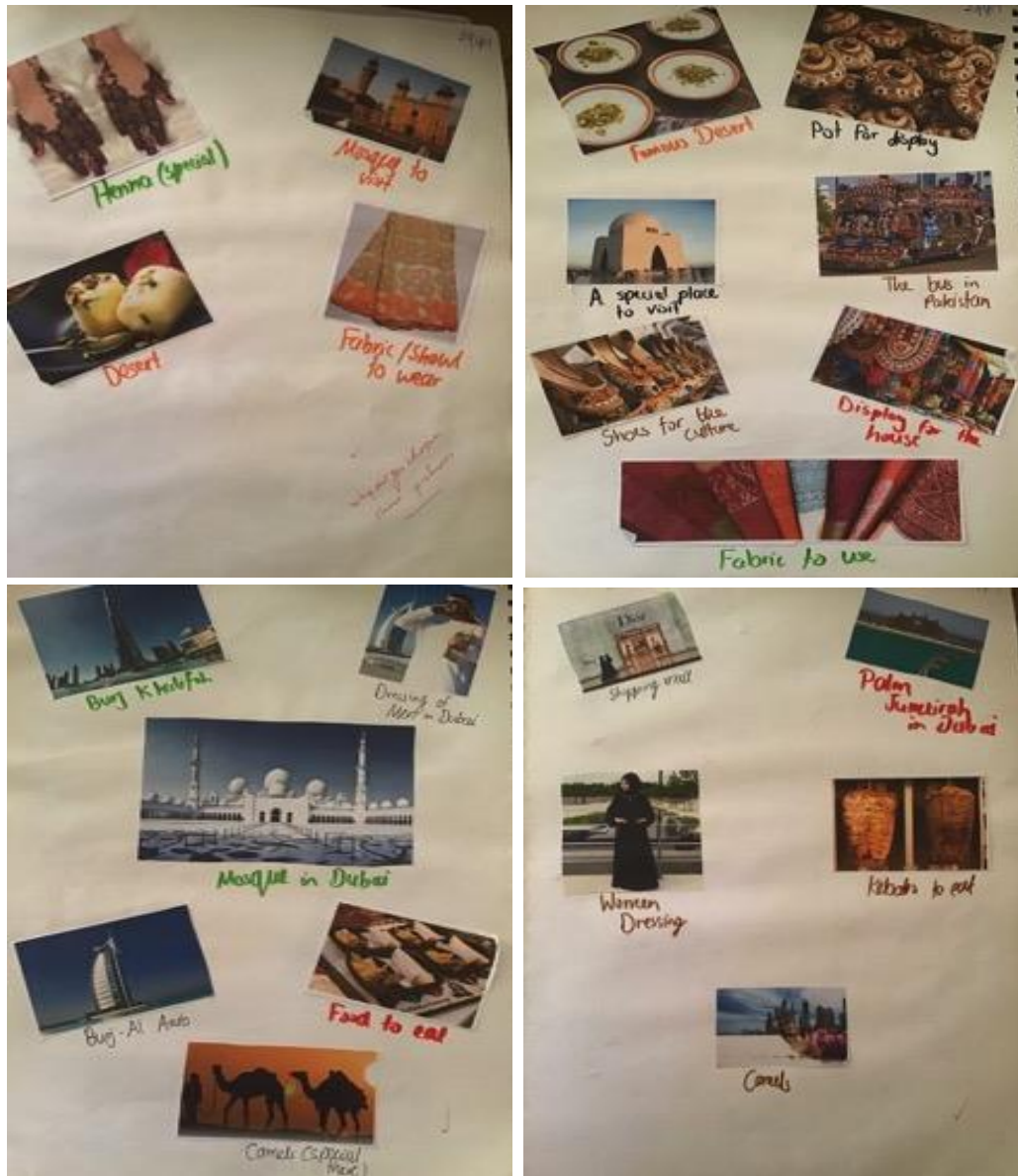


Figure 7.14: Sample of Doha's VAPD—Images representing her hybrid cultures

Figure 7.15 shows some examples of Doha's developing ideas. She wanted to draw and connect Dubai and Pakistan mosques together, as she noticed they are similar. In another idea, she wants to focus only on Dubai and the city life around it. She explained:

I chose things that representing my culture, religion through my artwork, my intention was to create my artwork show the famous places in Pakistan and Dubai, also I want to talk about my religion through my artwork.



Figure 7.15: Sample of Doha's VAPD—Idea development

In another idea, she wanted to include a mosque, Islamic motif, and Dubai and Pakistan famous buildings (see Figure 7.16) as she notes in her VAPD that the contemporary and modern artists inspired her to create her artwork. Her ideas began to consolidate, but she noticed it was hard to draw ideas in her diary, so she started to develop ideas by creating different layers in Photoshop.

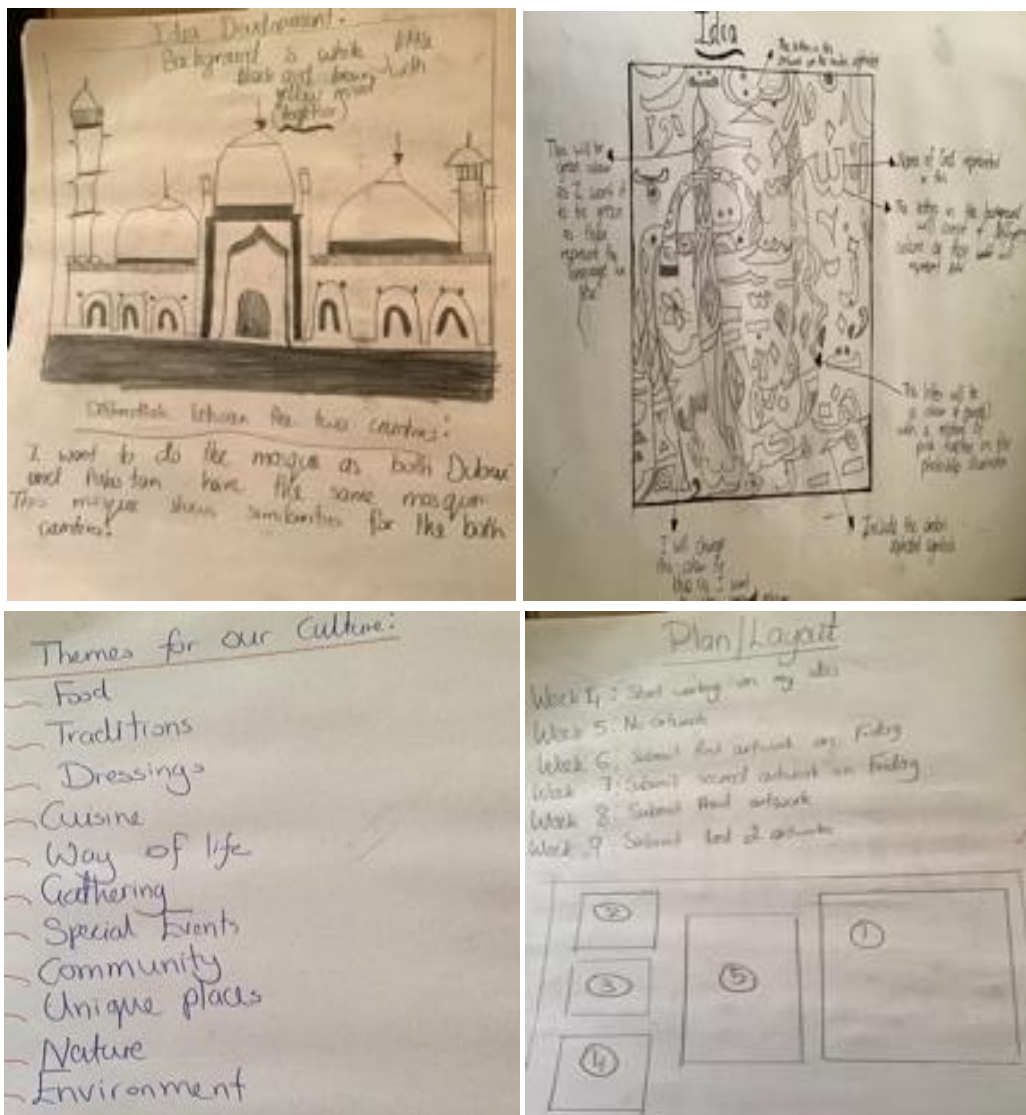


Figure 7.16: Sample of Doha’s VAPD—Idea development/plan/themes for making artwork

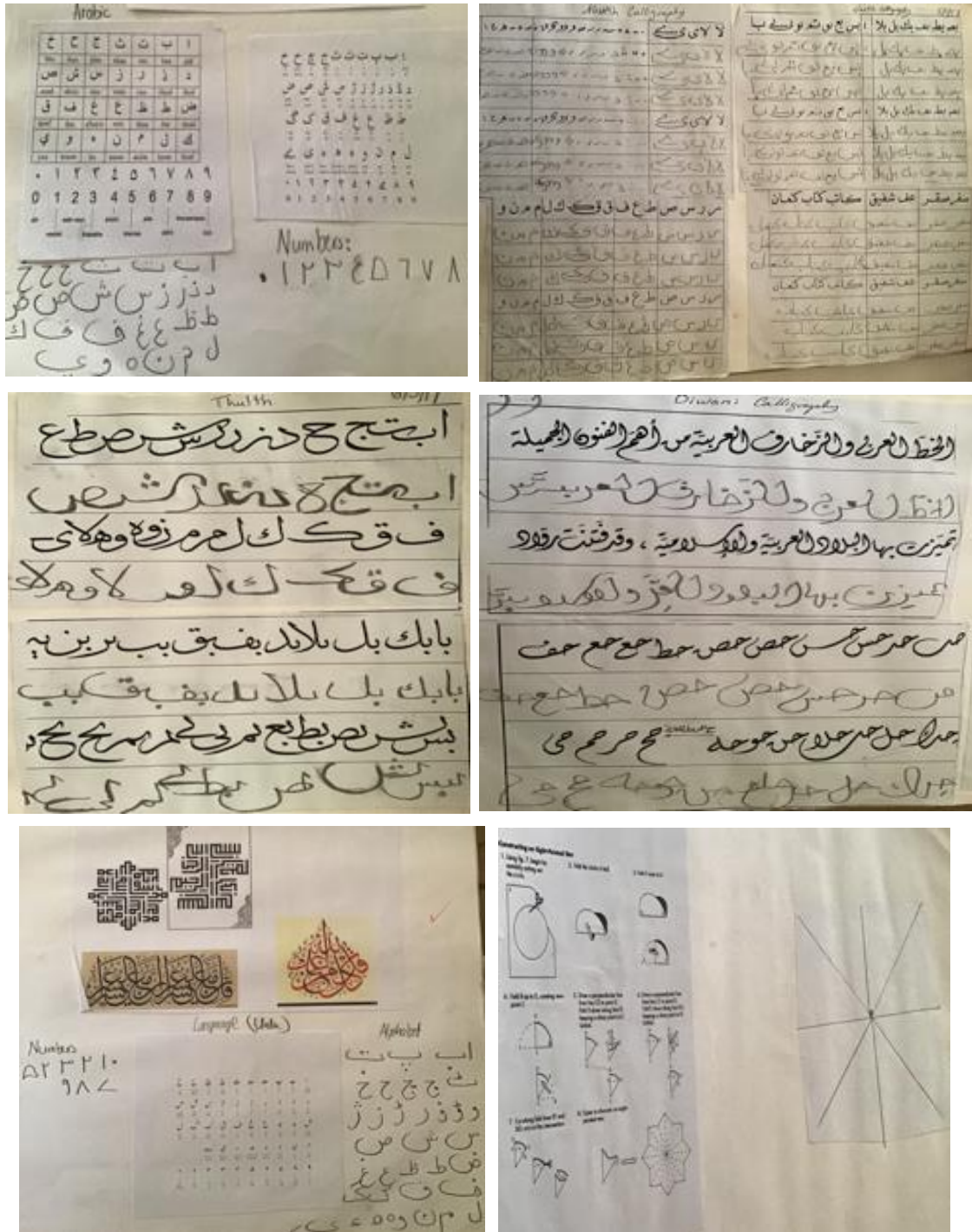


Figure 7.17: Sample of Doha's VAPD—Experimentation with 3D shape design and Arabic calligraphy

Doha also stated:

I want also to use different patterns in Islamic arts, motifs, and symbols.

She experimented with constructing various cut-out stars and decorating them, and writing different Arabic script such Kufic and Nasik to see which script to use in her artwork (see Figures 7.17 and 7.18:

Before I only knew the basic one ... the Nasik and now I know the Kufic calligraphy because before I don't know the name of the these Arabic calligraphy.

My impression was amazing when I noticed that Islamic calligraphy hold different meaning - Even through the Arabic letters... the different letters combined together to form a word ... and also written in different styles. I felt that I have learnt something new before I didn't know about it. I have discovered that there are more ideas behind the Arabic letters.

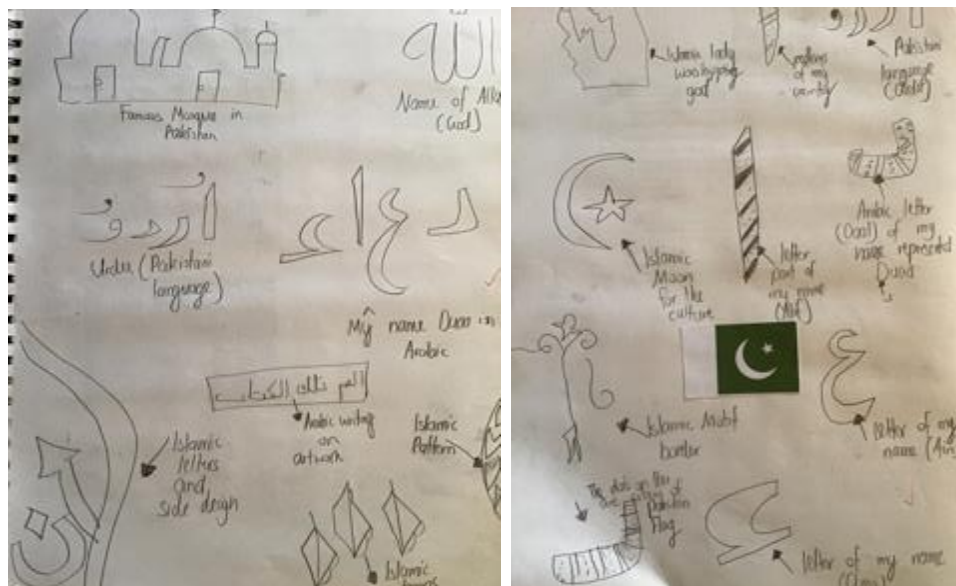


Figure 7.18: Sample of Doha's VAPD—Experimentation with different Arabic calligraphy

She started to draw and experiment with different Arabic letters and symbols and write the name of God (Allah), and identified which colour she would use. She noted:

I was interested to research more about my culture and I also wanted to show how my culture can be viewed from different perspectives. I want also to use different patterns in Islamic arts, motifs, and symbols and used famous places such as the mosques and combine them in my artwork.

Doha also collected images of famous artists' artworks that approached the same topic of cultural identity to get inspiration (see Figure 7.19), which led to her final idea



Figure 7.19: Sample of Doha's VAPD—Source of inspiration (cultural images)

Doha thought it was important to learn Photoshop techniques first before making any more ideas. She started to look for more symbols and images to represent her culture. Practising the techniques allowed her to create more layers, and her design started to

become clear. Planning images and design were more useful for her than drawing on paper, as she found it impossible to draw different layers on top of each other.

As seen in Figure 7.20, Doha used Arabic letters, verse from the Qur’an and Islamic patterns to create her first artwork (Artwork 1). The pattern is used in many mosques around the world. The contemporary Islamic motifs depict the real meaning of Islamic arts. She used letters from her name to create her artwork.

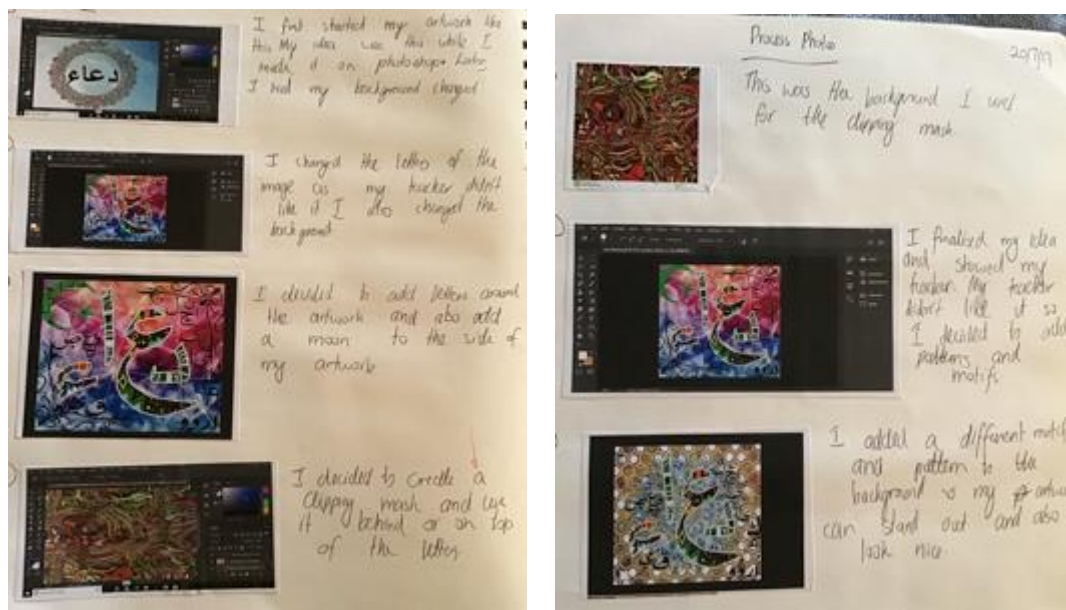


Figure 7.20: Sample of Doha’s VAPD—Artwork 1: Work on process

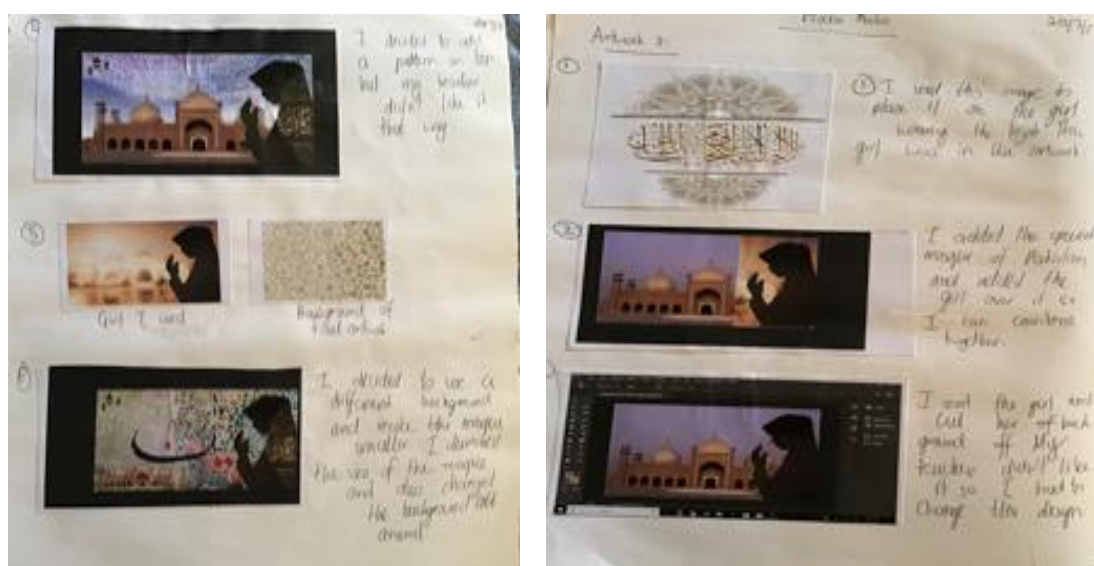


Figure 7.21: Sample of Doha’s VAPD—Artwork 2: Work on process

In Artwork 2 (see Figure 7.21), Doha included a girl wearing the hijab, which represents her identity, Islamic motifs, verse from the Qur’an, Arabic letters and the Badshahi, which was built in the Mughal era in Lahore, capital of the Pakistani Province. The mosque is widely considered to be one of Lahore’s most iconic landmarks and is the second largest mosque in Pakistan.



Figure 7.22: Sample of Doha’s VAPD—Artworks 3 & 4: Work on process

Doha used the face with hijab to represent her identity as a Muslim girl. The hijab is a scarf with which a Muslim lady covers her head. She incorporated Islamic motifs and Qur’an verses, mosque as layers on top of the girl, and used the magic eraser to clear the white space of the motif. She used experimentation with different Qur’an verses, patterns and mosque in Dubai (see Figure 7.22).

Doha’s final artwork

Doha’s intention was to create an artwork (photo media) using Photoshop to represent both cultures (Dubai/Pakistani) and her religion; this also showed how both cultures combine to form her identity (see Figure 7.23). She used mosques from both countries, the language of both countries, colours of the flag and Islamic motifs in her artwork. She wanted to inform the audience about how these dual cultures form her personality, identity and religion. Doha was surprised when she noticed that other Australian, modern and contemporary artists used Islamic motifs in their art, and this allowed her to research

artists who focused on cultural identity. The Pakistani artist Sayed Sadequian Ahmed (calligrapher /painter) inspired her to create this artwork. Most of his artwork includes verses from the Qur'an as well as signs and symbols from his culture and religion. Through this artmaking journey, she learned the difference between the Arabic and Urdu alphabets.¹⁶ She also learned about architecture and most of the Arabic calligraphy styles, as she previously only knew Nasih. Doha indicated that she felt she learned something new and had discovered that there are more ideas and meaning behind the Arabic letters.



Figure 7.23: Doha's final artwork

¹⁶ The Urdu alphabet has up to 58 letters, which 39 basic letter and no distinct letter cases, the Urdu alphabet is typically written in the calligraphic Nastaliq script, whereas Arabic is more commonly in the Nasik style. Urdu letters are closely and really similar to Arabic letters as well and read the same way as Arabic language.

Every year Strathfield Council holds an exhibition to celebrate the HSC body of work from schools in the area, which includes Year 11 artworks. On Thursday, 30 November 2017, the Year 11 and 12 art class exhibited their work at Strathfield Town Hall. Doha won the Year 11 encouragement award for her artwork (Beauty of Islam, at this HSC art exhibition). As Doha was overseas at this time, the teacher-researcher accepted her award from the art gallery (see Figure 7.24).



Figure 7.24: Strathfield Council photos

7.2.1.3. Amjad

Amjad found that brainstorming the topic of cultural identity was the easiest way to develop his artwork. In his first brainstorm, he cited some concepts related to identity, such as social life, appearance, experience, ethnicity, luck, habit, values, language, nationality, hobbies, friends, professions, unique, individuality, taste, opinion, like, dislike and career. In the second brainstorm he added the word culture to identity (see Figure 7.25) and found that most of the words he wanted to write were similar to those he mentioned in the first brainstorm, and wrote only beliefs, music, songs, ethnicity, nation, nationality, family, religion, accent and language. Amjad explained:

Culture is like a group of people with their own values and tradition, have different styles and unique of doing things for example food, the way they dress. Culture also they have tourist attraction and unique things.

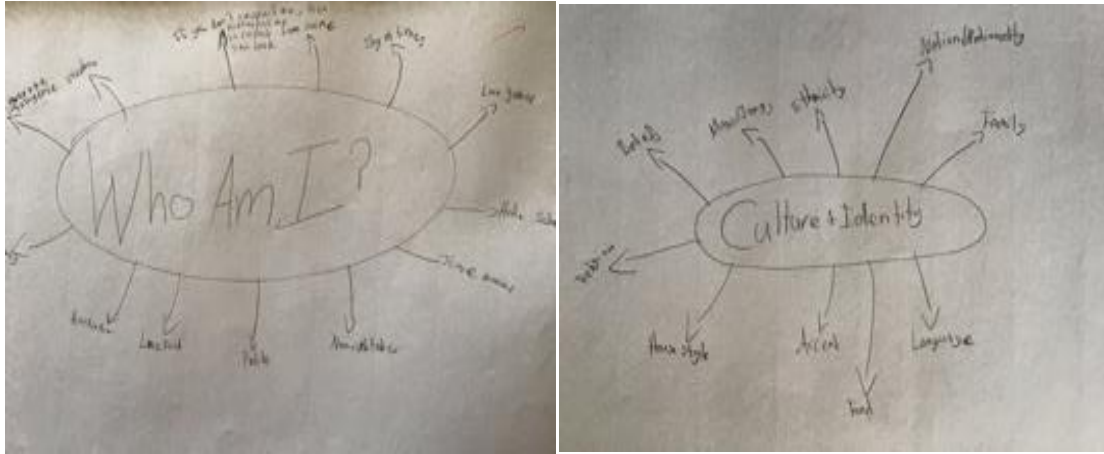


Figure 7.25: Sample from Amjad’s VAPD—Brainstorm

Amjad also experimented with different Arabic scripts such as Riquaa, Nasik, Kufic and Thulth to see which to include in his artwork (see Figure 7.26). He also did some research on each script. He stated:

I didn't know anything before and now I know Kufic, Thulth and Naskih.



Figure 7.26: Sample of Amjad’s VAPD—Experimentation with Arabic calligraphy

He also collected some images, including famous mosques such as the Dome of the Rock, fashion, flags, Arabic calligraphy, artefacts, music, building, dancing, artworks and food to get some inspiration and see which images helped him develop ideas about his identity and culture (see Figure 7.27). Amjad explained:

It's my background, everything representing my culture and identity. Mainly my culture.



Figure 7.27: Sample of Amjad's VAPD—Source of inspiration (cultural images)



Figure 7.28: Sample of Amjad's VAPD—Idea development

Figure 7.28 shows some of his idea development that represents unity and peace: Arabic calligraphy, villages or famous places in Palestine, mosques and people praying, Palestinian flag and also artwork from famous artists. He stated:

Flag and signs and symbols and use everything to represent my cultural identity and everything I use is part of my cultural heritage.

Amjad decided to do an artwork that contained a collection of signs and symbols representing his cultural identity—such as fashion, people, building and religious diversity—using Photoshop techniques. He learned how to use Photoshop so he could complete his artwork (see Figure 7.29)



Figure 7.29: Sample of Amjad's VAPD—Process of making artwork

Amjad's final artwork

Amjad wanted to see what other people would say and feel about his final artwork (see Figure 7.30), because everything in this artwork represents his background and cultural identity. He commented that making this artwork allowed him to know more about his culture, such as the al-Aqsa Mosque, different Arabic calligraphy scripts such as Kufic and Thulth, the Dome of the Rock and the great mosque of Naplas. He knew none of this before. He gained a lot of inspiration from the contemporary Australian artists who created works that were influenced by the 7th century period of Islamic arts.



Figure 7.30: Amjad's final artwork

7.2.2. Australian International Academy Melbourne school

7.2.2.1. Mustafa

Mustafa chose to create a portrait but include a place behind it, as he indicated that portrait is one of the best ways to portray someone's identity:

The facial expression and the eyes can really tell a story.

Culture Belonging.... ethnicity.... the family and religions and where you are from. Traditions are most important.



Figure 7.31: Sample of Mustafa's VAPD—Idea development

Mustafa liked to experiment and draw the face as subject matter (see Figure 7.31). He also experimented with watercolour. He attempted an impressionist style using watercolour, but faced limitations with techniques and the colours available (see Figure 7.32). His main concern was that the watercolour was too bright and did not reflect the content of the painting.

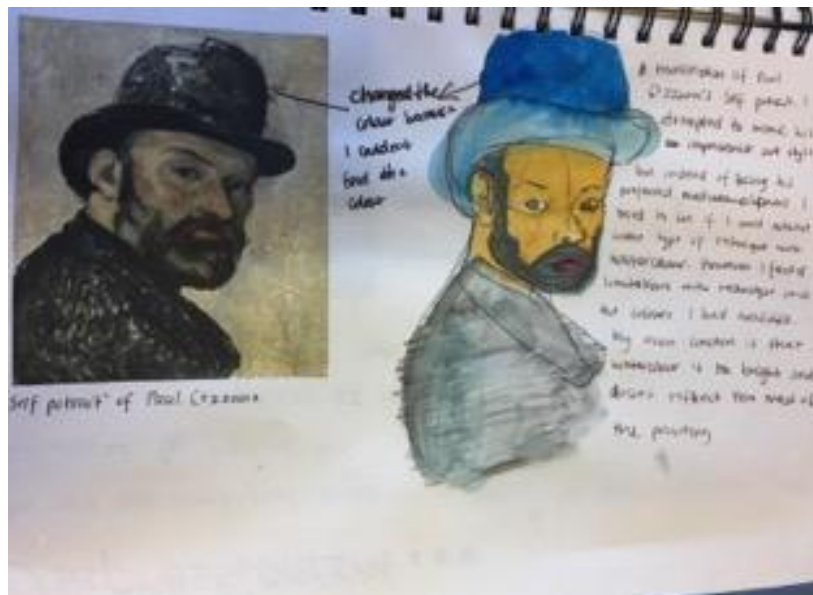


Figure 7.32: Sample of Mustafa's VAPD—Experimentation with watercolour

Mustafa's final artwork

Mustafa wanted to explore more than one culture, as there are more people of different nationalities. He stated:

Not really, not specifically my culture but this artwork maybe a bit more how to fit into it myself rather than my own culture

In this final artwork (see Figure 7.33), he tried to represent his hybrid culture, as he is from Yemen, Egypt, and Indonesia. This artwork showed the girl and the desert and mountain in the back. The face is the focal point of the work, and the desert shows lots of space and has few details, so it directs the audience to the portrait instead of the background. He covered the eyes and used Arabic words as the background. Mustafa explained:

I think that my culture is Yemen is the only place still use pure Arabic. It is something good to keep hold to it.

Through the artwork, he was able to explore aspects of his different backgrounds:

My culture is important to me especially as someone growing up in Australia. I could be more involved in my own community as I feel it is easy to lose it. It's important to be connected with where you originate from because that's who you are. I would like to express it through drawing and painting.



Figure 7.33: Mustafa's final artwork

7.2.3. Australian International Academy Abu Dhabi school

7.2.3.1. Wajiha

Wajiha is from Abu Dhabi, UAE. For her, cultural identity means the sense of belonging to a particular group or culture. The term 'cultural identity' allowed her to view everything differently due to the nationality, beliefs, religions, social class, generation, language, traditions and heritage that mould a person's worldview, thoughts, conceptions, belief in their opinion, religion and beliefs. Wajiha explained:

Language, heritage and traditions are the most important things part of my identity.

I lived in a Muslim country that is very committed and attached to its costumes, traditions, language, religion, heritage and beliefs. Although it's one of the most diverse countries but it's hard for local Emirati to let go of their culture because it lives within them. UAE is one of the fastest growing counties. The UAE people are known for their great loyalty and love to our leaders and country and they strive to make the country the greatest, as sheikh Mohamed bin Zayed said (will never settle for anything less than first place).

Wajiha can speak and write Arabic because it is her mother tongue language. She also celebrates significant UAE events, such as 2 December, the UAE union of the seven Emirates in 1972. She stated:

My home language is something I am very attached to and value. It's in my opinion the important part of my identity because language express culture. It's the way we can communicate culture and its traditions and shared values that we convey and preserve.

Wajiha admired most Islamic motifs, especially tessellation, which is repeated and overlapped geometric design in Islamic arts. She thought of drawing different ideas before starting to make her artwork (see Figure 7.34).



Figure 7.34: Sample of Wajiha’s VAPD—Idea development

She researched different artists such as Wassily Kandinsky (see Figure 7.35) and Henri Matisse, and different art movements in modern arts. These modern artists were also influenced by Islamic art.



Figure 7.35: Sample of Wajiha’s VAPD—Part of her research

Wajiha's final artwork



Figure 7.36: Wajiha's final artwork

After researching, Wajiha developed her final idea and created an artwork based on identity and religion (see Figure 7.36). She drew the Kabaa and its surroundings and used acrylic paint to create this artwork. The Kabaa is located in Mecca, Saudi Arabia. All Muslims aspire to undertake the hajj, or the annual pilgrimage, to the Kaaba once in their lives if they are able. Upon arriving in Mecca, pilgrims gather in the courtyard of the Masjid al-Haram around the Kaaba. They then circumambulate—*tawaf* in Arabic—or walk around the Kaaba, during which they hope to kiss and touch the Black Stone—al-Hajar al-Aswad—embedded in the eastern corner of the Kabaa.

7.3. Conclusion

In the artworks, the students combined cultures by using two canvases and images from each culture. The selection of students' artworks encompasses various ways that show the vital meaning of place and how hybrid culture could be another source of inspiration to present their cultural identity. There was a sense of place in each artwork, and they tried to find the meaning in these places. Students recognised signs and symbols of their place,

whether in Palestine, New Zealand, Pakistan, Dubai, Yemen or Abu Dhabi. Students talked about belonging to their culture using signs and symbols to represent their cultural identity. They bound everything together: their language, kinship and experiences.

In addition, the shared experiences of culture, language and locality fostered their sense of cultural identity and strengthen their ties to their community. The ways place and identity intertwine both confuse and allow us to make sense of the world we inhabit. The next chapter will discuss how students showed evidence of traces of past traditions in their artworks.

Chapter 8: Traces—Representations of Cultural Identity

8.1. Introduction

The word ‘trace’ is to discover and follow the trail of something, such as a culture. It has also been used to describe what remains of a culture when change, such as migration, occurs (Anderson, 2015). It is the intent of ACARA (2011) that intercultural understanding combines personal, interpersonal, cultural and social understandings, skills and dispositions through the arts:

Students make connections between their own worlds and those of others, building on shared interests and commonalities, and negotiate or mediate difference in their own art works. The Arts subjects offer opportunities for students to consider and represent their own beliefs and attitudes in different and new ways, gaining insight into both themselves and others, developing their abilities to empathise with others and to analyse intercultural experiences critically. (p. 24)

It is beliefs and attitudes that are evident in traces.

This chapter looks at the traces students placed in their works so the trail of their cultural identity could be discovered. It focuses on the work of two students from Sydney: one drew upon geometric lines, as found in Arabic patterns, and the other on the most usual way to claim identity, the fingerprint. Additionally, an Abu Dhabi student showed the colourful light coming out of the Ramadan lantern¹⁷ or (*fanous*, Ramadan in Arabic) in the shape of stars or diamonds.

¹⁷ **Fanous** (Arabic فانوس), meaning lamp or light, is widely associated with **Fanous Ramadan** is now commonly known as the **Ramadan lantern**. It was historically used in its meaning of ‘the light of the world’, and is a symbol of hope, as in ‘light in the darkness’. The traditional use of fanous as decorations associated with Ramadan is believed to have originated during the Fatimid Caliphate, primarily centred in Egypt, where tradition holds that the Caliph Al-Muizz Lideenillah was greeted by the Egyptian people holding lanterns to celebrate his arrival at Cairo during the holy month of Ramadan. Its use has now spread to almost all Muslim countries.

8.2. Examples of Students' VAPDs and Final Artwork

8.2.1. Australian International Academy Sydney school

8.2.1.1. Akmal

Akmal presented three interconnected bodies of work that represent traces through the use of lines, circles, Arabic calligraphy, mosques from his culture in Lebanon and the linkage of experience of his multicultural tradition. He used these signs and symbols as a way to represent his community and culture. This opened a new form of investigation that involves the question of the self and traces of culture. He showed evidence of reflecting the essence of culture itself and the implication that there are reasonable signs and symbols within each idea in his artwork.

The understanding of cultural identity was evident as Akmal tried to look at some evidence from his culture that he did not know before. Akmal drew different brainstorms (see Figure 8.1) to identify identity and culture and tried to discover the things he liked (who am I?). He stated:

If I know the meaning of what is identity and what is cultural, I will know the meaning of what is cultural identity.

In his visual art diary, He began with a few words such as dance, food, social life, language, religion, music, arts and family. Akmal created another brainstorm searching for answers to the question 'who am I?' (see Figure 8.2). Here he added words such as Lebanese political and cultural traditions, obligations, passion, careers.

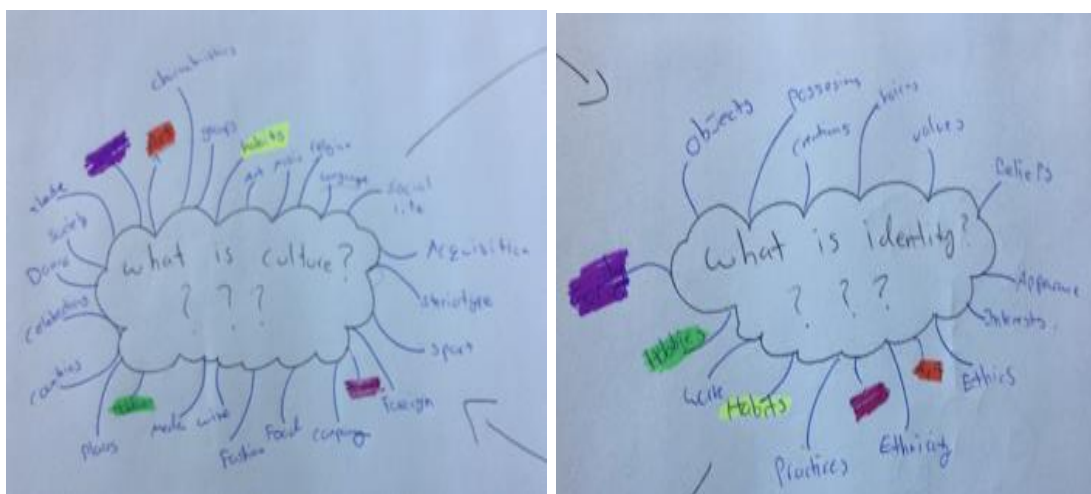


Figure 8.1: Sample of Akmal's VAPD—Brainstorm what is identity and culture?



Figure 8.2: Sample of Akmal’s VAPD—Who am I? What is cultural identity?

Akmal collected images that represent his cultural traditions, such as Lebanese clothing, sweets, a wedding ceremony, a flag and a house (see Figure 8.3). He also looked for existing artworks and artists who approached the same topic as him (cultural identity). These images included signs and symbols of Islamic arts and Arabic calligraphy (see Figure 8.4). Akmal tried to practice different Arabic calligraphy such as Nasik, Riquaa, Thulth and Farsi.



Figure 8.3: Sample of Akmal's VAPD—Source of inspiration (cultural images)



Figure 8.4: Sample of Akmal's VAPD—Experimentation with Arabic calligraphy

Akmal drew different ideas to develop before making his artworks (see Figure 8.5). In these, he includes the Lebanese flag, Arabic calligraphy and mosques. He also considered combining different things from each idea to arrive at his final idea. The artists who inspired him to create his artworks are Haji Noor Deen and Wissam Shawkat (see Figure 8.6). These artists used their culture as inspiration for their artworks and helped Akmal to draw a connection between his identity and religion. Figure 8.7 shows the process of his work.

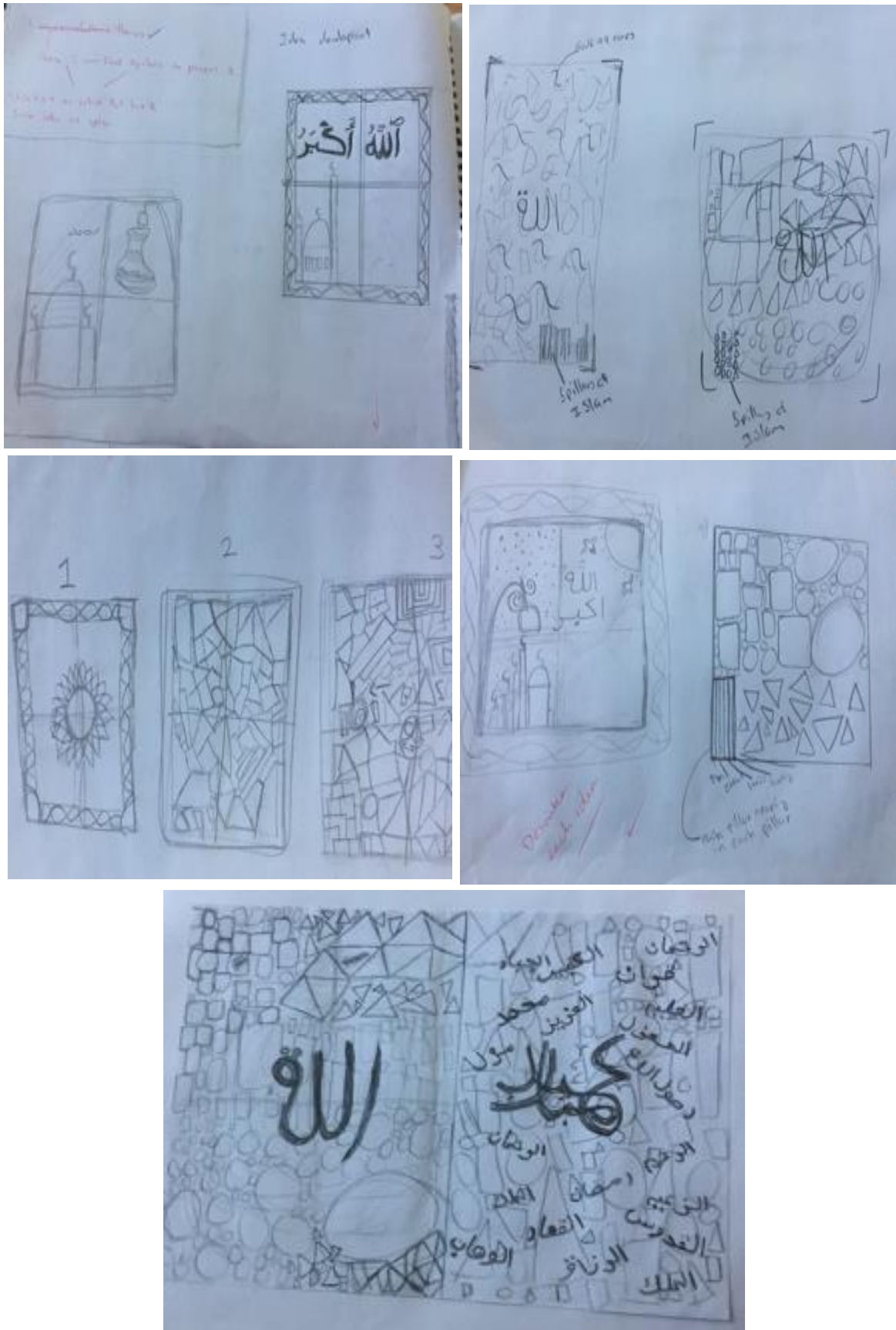


Figure 8.5: Sample of Akmal's VAPD—Idea development

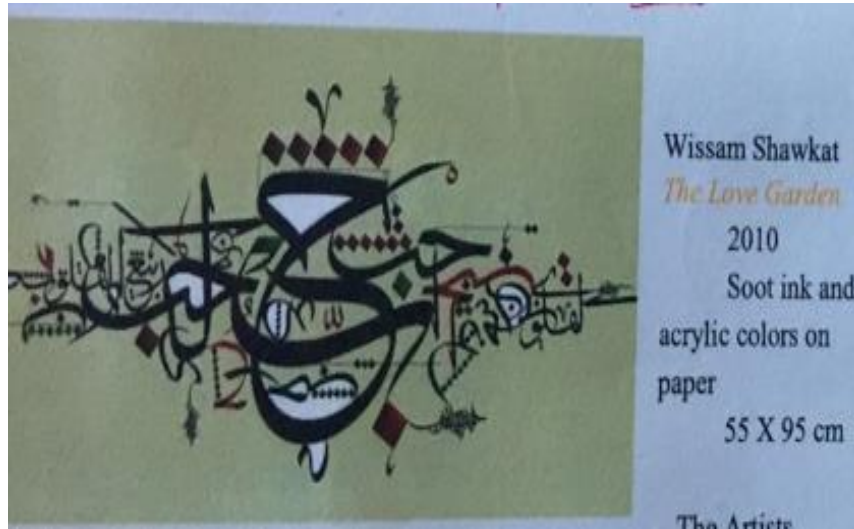


Figure 8.6: Sample of Akmal's VAPD—Shawkat, 'The Love Garden' (top) and Hajj NoorDeen, 'Surah Ikhlass' (bottom)



Figure 8.7: Sample of Akmal's VAPD—Work on process

Akmal's final artwork



Figure 8.8: Akmal's final artworks

Akmal researched more about his cultural identity and examined images from his Lebanese culture. He also searched for lots of motifs from Islamic art to connect his identity and his religion (Islam), similar to the artists who inspired him. Akmal admired the colours and shapes used in the Islamic artworks and how each sign and symbol holds different meanings. He learned about the beauty of Arabic calligraphy, which he considered one of the most important forms in Islamic arts. The use of Islamic geometric motifs, K'abaa,¹⁸ a

¹⁸ K'abaa: a square stone building in the centre of the Great Mosque at Mecca, the site most holy to Muslims and towards which they must face when praying. It stands on the site of a pre-Islamic shrine said to have been built by Abraham, and a sacred Black Stone is set in its south-eastern corner. One of the five Pillar of Islam requires every Muslim who is able to do so to perform the Hajj pilgrimage at least once in their lifetime. Multiple parts of the *hajj* require pilgrims to make tawaf the circumambulation seven times around the Kaaba in a counter-clockwise direction.

mosque and the Arabic language—especially the Qur’an verses—was apparent in the three artworks. The traces of lines and shapes provided evidence of the significance of these things to Muslim people and the Islamic religion. Akmal explained that the use of geometric patterns is part of Islamic art, as it usually represents the spiritual qualities of nature and objects rather than their physical and material qualities. Thus, he decided to repeat different geometric patterns to create his artworks.

In his first artwork (see Figure 8.8, top left), he used different shapes such as triangles, circles and squares. Akmal connected them together using the Arabic language to create harmony within the piece. The orange, green and blue added contrast. He noted in his VAPD that the square represents the K’abaa and the circle represents Muslim people or different Muslim communities as they are going around it and are connected together, which can create such harmony and peace in Islam. He also used Arabic letters, as it is his mother tongue and part of him, representing his identity and culture.

In the second artwork (see Figure 8.8, top right), he used a different colour of orange, yellow, green and blue shapes and linked them with white lines to define the shapes. In this piece, he surrounded the white lines with Qur’an verses. This is to portray how Muslims are connected together with the use of the Qur’an and the Arabic language. He made shapes and lines to convey and present unity in Islam.

Finally, he added in the third artwork (see Figure 8.8, bottom) depicting a mosque, Arabic letters and a star motif that he found in most Islamic artworks. Akmal explained that he included the mosque because Muslims always go and pray at mosques five times a day, and the star design is usually found in most mosques. He included the mosque in the middle, and it looks like it is inside a map full of Arabic calligraphy, which is his own language. The idea is to inform others about the connection between his culture, identity and religion. He stated that it was wonderful to see other contemporary modern and Australian artists use Islamic arts and express these art forms in their own, new way.

8.2.1.2. Marina

Marina was able to express her cultural identity through the use of Arabic calligraphy, focusing on the Lebanese flag and, very personally, her own fingerprints. The traces of colour, lines and pixels in the flag was a way to juxtapose and reveal her cultural heritage. The words in her artworks helped her express the beliefs she shares with family and friends. She created a brainstorm in her diary as a starting point about culture and her own identity (see Figure 8.9). In her VAPD, she wrote that culture embraces traditions, beliefs and practices. It is expressed through social habits and customs, and it is shown in family connections, language (of songs and books) and country (belonging). Marina also collected some images of famous places from her Lebanese culture, such Baalbek (see Figure 8.10), a temple complex almost 86 km northeast of the city of Beirut in eastern Lebanon.



Figure 8.9: Sample of Marina's VAPD—Brainstorm



Figure 8.10: Sample of Marina’s VAPD—Source of inspiration (cultural images)

Marina looked at famous artworks from her Lebanese culture to see how artists approached the topic of cultural identity (see Figure 8.11). She noticed that most artists used Arabic calligraphy, the Lebanese flag and the green cedar (Lebanon cedar) in the middle of the Lebanese flag. Artists also painted images representing everyday life. She decided to also focus on some of these aspects in her artworks to express her feeling between her identity and culture.

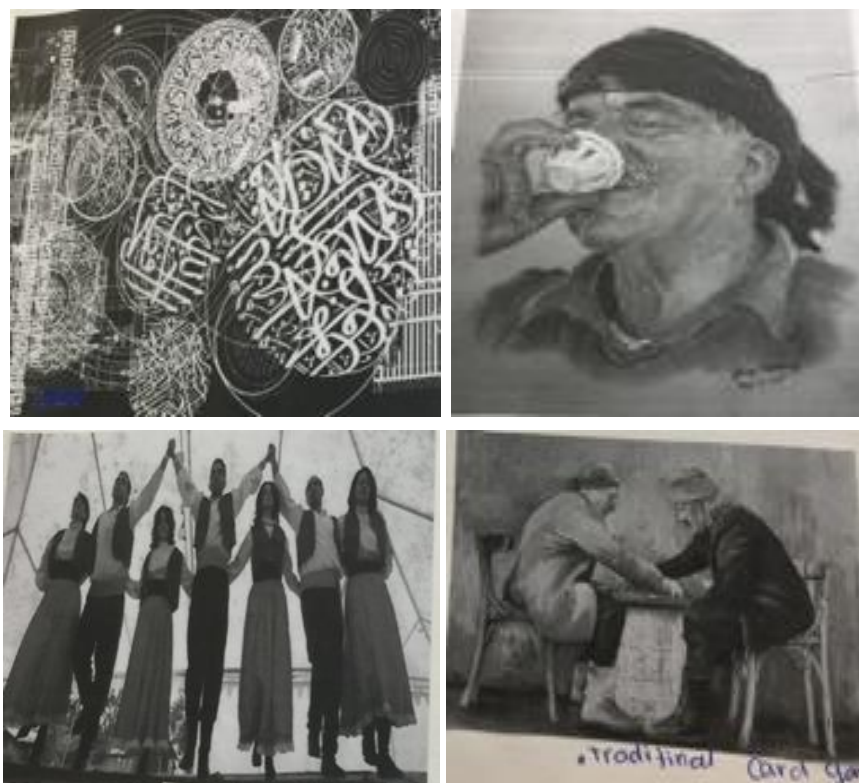


Figure 8.11: Sample of Marina's VAPD—Images of famous artworks

Lebanese people meet and like to drink coffee in the morning or afternoon, and even at night. When a guest visits, they always invite them to have coffee as a way of welcoming them. Marina found images of older people playing cards. She also talked about Lebanese dancing (*Dabke*)¹⁹ and how it is very famous in her culture, especially in celebrating a wedding (see Figure 8.12). The Lebanese musicians use musical instruments like a *derbake* (a small drum made of clay with goat skin on its top) and a *nay* (long bamboo flute). Some men and women hold hands and start to dance. The other people present join them by clapping their hands.

The teacher-researcher was amazed to see how each student talked about their culture. Some talked about how each Arab country has a different dialect, others about food, clothing, celebrations and tourist attractions.

¹⁹ The Dabke or Dabka is a Levantine cultural dance and is performed differently across the Middle East including in Palestine, Lebanon, Syria, Iraq, Jordan and parts of Saudi Arabia. This traditional dance is often found at engagements, weddings, community events and other celebrations. People from various religions do the Dabke dance including kids, women and men of all ages.



Figure 8.12: Sample of Marina's VAPD—Lebanese dancing image

Marina thought about which technique to use when making her artwork. She searched for different cultural identity abstract images to assist her in making her artworks (see Figure 8.13). Most of these images include Arabic calligraphy, different colours, Islamic motifs and mosques. She experimented with different Arabic calligraphy, including Nasik, Kufic, Diwani and Farsi (see Figure 8.14).



Figure 8.13: Sample of Marina's VAPD—Looking for different techniques to use



Figure 8.14: Sample of Marina’s VAPD—Experimentation with Arabic calligraphy

Marina thought of different ways to present signs and symbols in her artworks. She included the flag, Arabic calligraphy, Dabke (Lebanese dancing), stars, unity signs and mosques in her idea development (see Figures 8.15 and 8.16).

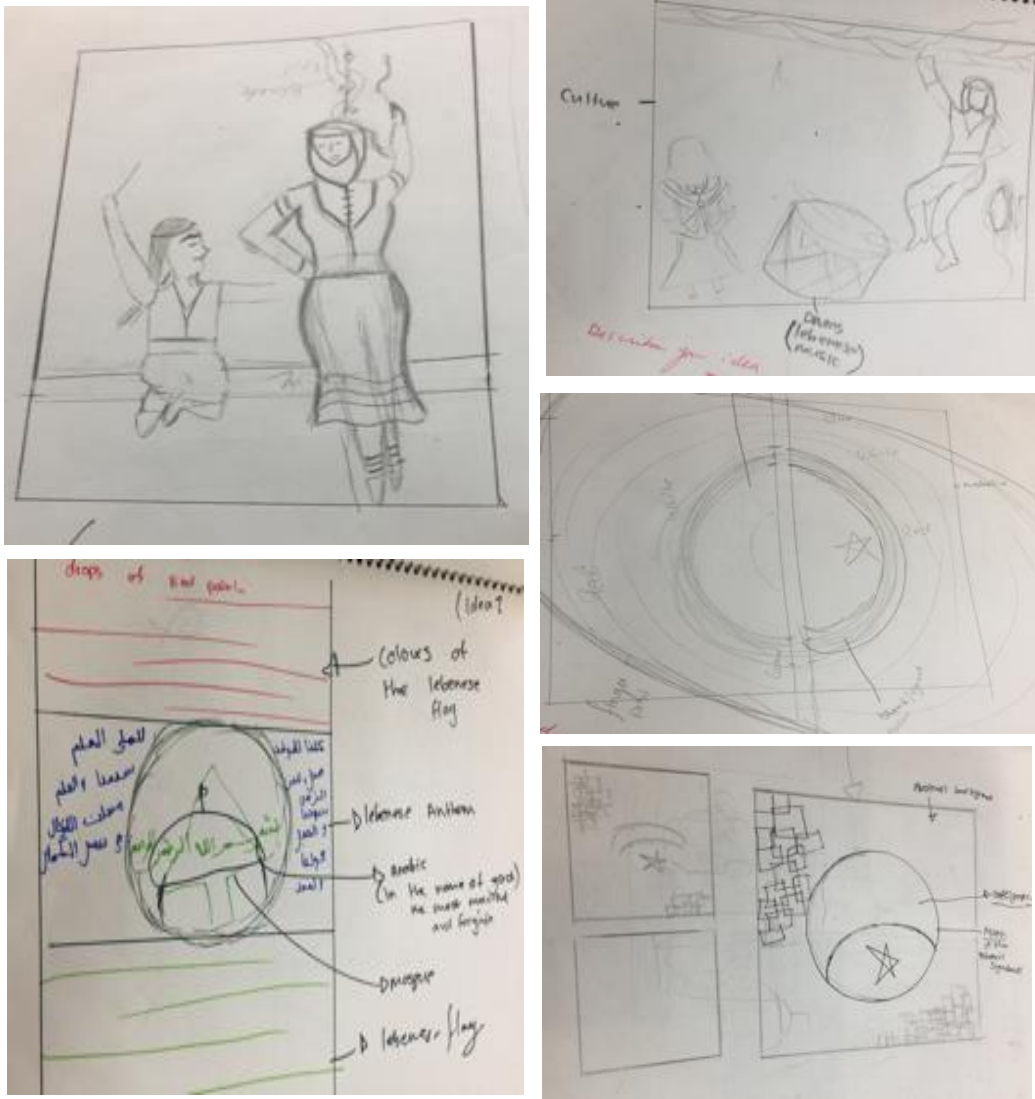


Figure 8.15: Sample of Marina's VAPD—Idea development

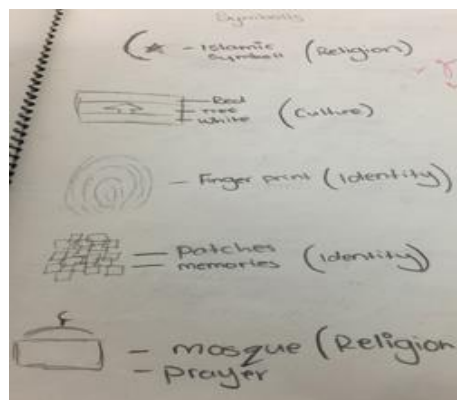


Figure 8.16: Sample of Marina's VAPD—Cultural signs and symbols

Marina explored the idea of colour patches to suggest different parts of herself and her memories (see Figure 8.17). Her final work is an abstract painting using acrylic paint on canvas. She chose the artwork to be herself and tell more about her culture and identity. Within the artwork, she included symbols and signs to represent her identity and culture. She believed her background, which consists of different patches, could represent the various events in life—the patches make up who she is. The light colours represent happy moments, and the darkest parts represent the unhappiest moments in her life. Marina placed a fingerprint on top of the patches, as the fingerprint reflects who she is. She traced the print using an overhead projector (see Figure 8.17). The fingerprint is connected to her, constructing a sense of who she is as an individual. She used silver to cover all the darkest patches. She also placed Arabic and English language on top of the fingerprint.



Figure 8.17: Sample of Marina's VAPD—Work on process

Marina's final artwork



Figure 8.18: Marina's final artwork, 'DNA', Artwork 1

Marina created a fingerprint (Artwork 1, see Figure 8.18), representing herself and her country (Lebanon) through zooming in and focusing on part of the flag in the second artwork. The colours behind the fingerprint have different meanings. Marina explored mark-making and developed symbols to represent her place, home, past and future. She picked this subject to reflect on her personality and identity. Within the artwork, she chose the symbol of the Lebanese flag, which is broken into three parts with the national tree in the middle. She tried to put the red within the green in the second artwork.

She also included Arabic and English in her second artwork (see Figure 8.19). The second artwork is part of the first artwork; it is a magnification of the flag to create certain pixels to show her identity and family heritage. Marina looked at different artists who approach the same topic, which allowed her to learn more about artists' techniques and ideas:

I found it very interesting that lot of artists really tried to use the Arab way with the pattern and the geometric shapes. It is very fascinating to see how many of Western and Eastern background tried to implicate that in their actual artwork.

During class, Marina discussed how these artists used the Islamic arts as inspiration for their artmaking, and she wanted to use the same techniques. She also reflected that the program helped her learn more about her culture, especially the different Arabic calligraphy, as well as:

Different museums and mosques such as the National Museum of Biuret, the Temple of Jupiter in Baalbek, Mount Hermon, the Baatara Gorge waterfall and the Amin and Al Amari mosques. I found it very interesting



Figure 8.19: Marina's final artwork, 'DNA', Artwork 2

8.2.2. Australian International Academy Abu Dhabi school

8.2.2.1. Dina

Dina is a Year 11 student from the Abu Dhabi campus and is from the UAE. She defined the meaning of culture as the ideas, costume and behaviour of a particular group or society and indicated that each culture has its own traditions and ideas. She portrayed her culture in her painting by depicting the lantern people like to use during the month of Ramadan as

part of their tradition. However, the use of a lantern or *fanous* is a familiar tradition in the Arab country. Dina reflected:

This art program helped me in expressing my own way of seeing my culture and my behaviour and point of view of my own culture.



Figure 8.20: Sample of Dina’s VAPD—Experimentation with ideas

Figure 8.20 was part of Dina’s idea development. She explained:

This artwork shows my identity and my culture (UAE). It's a drawing of an Emirati woman wearing traditional clothes (mukhawar) and a (Burqaa) on her face. It's something traditional most Emirati women wear especially old people. I used 2 B sketch in this sketch, which I found easier and faster to draw. Well I tried my best to add specific characteristics of an Emirati women and what makes her special. Like the long hair I drew in the woman to show that the Emirati women are interested in long hair and most woman in UAE have long hair, as well as the eye shape that's included in the sketched. This eye shape is known in UAE and the eyeliner is a logo to the UAE woman. in the background I drew a door that was known in the past and it's made of wood. This sketch is very simple and there is no special technique I used.



Figure 8.21: Sample of Dina's VAPD—Ideas

In relation to Figure 8.21, Dina stated:

In this artwork I used a mixture of acrylic colours and water colour for the background. I tried to make the background colourful to seek attraction; I chose specific colours like yellow, blue and pink. I used water to mix the colours and make them connect to each other.

The colours I used are primary colours and I painted the drawing with brush. This artwork included UAE identity, which is the traditional Burqaa I painted with a brown acrylic colour. I have placed the eye shape and the eyeliner that symbolises what UAE women like to buy. Well this artwork helped me in trying new ways in drawing like the used of acrylic colours.

Figures 8.22–8.25 show Dina's emerging ideas, research, planning and experimentation with technique.

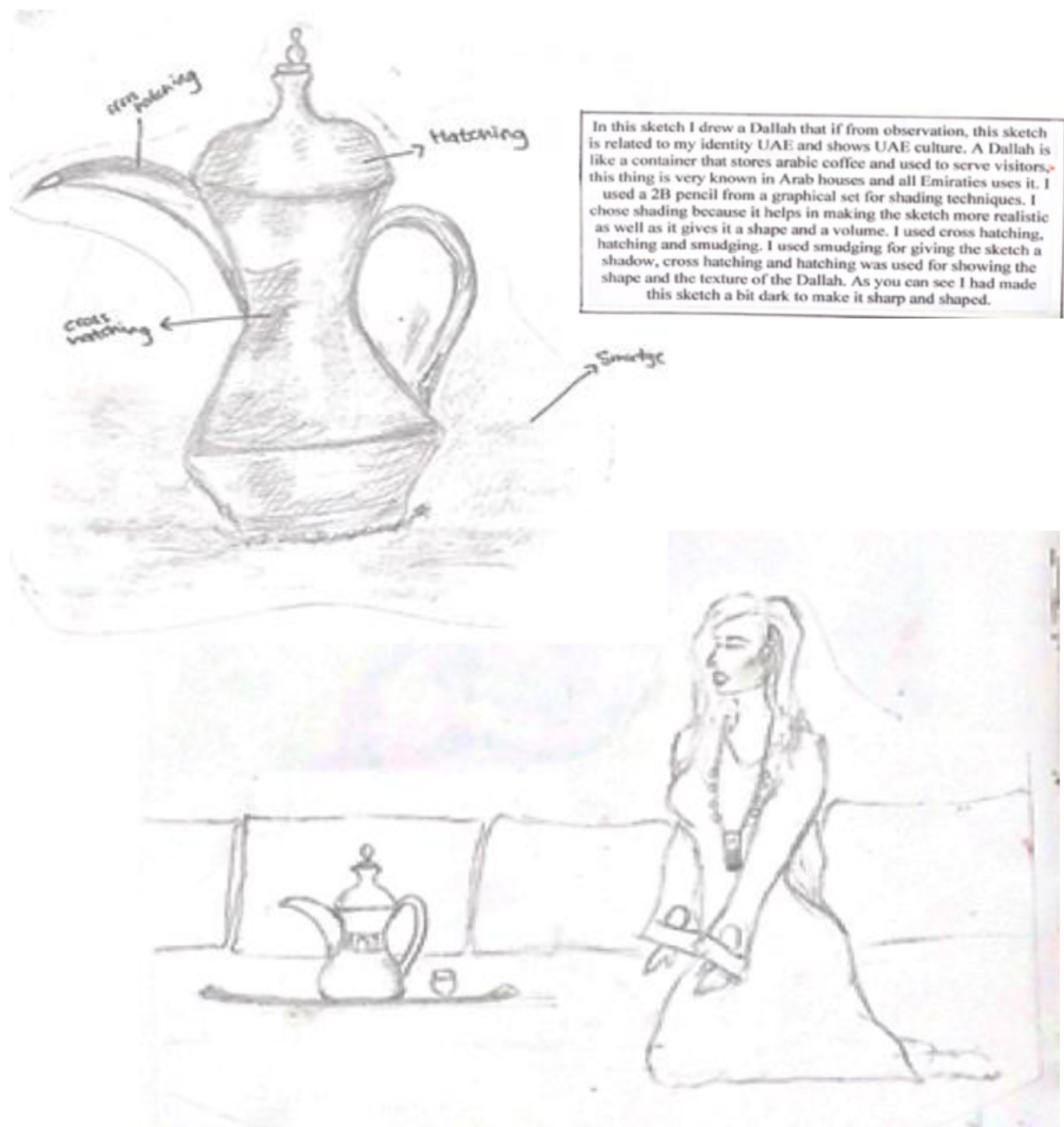


Figure 8.22: Sample of Dina's VAPD—Ideas

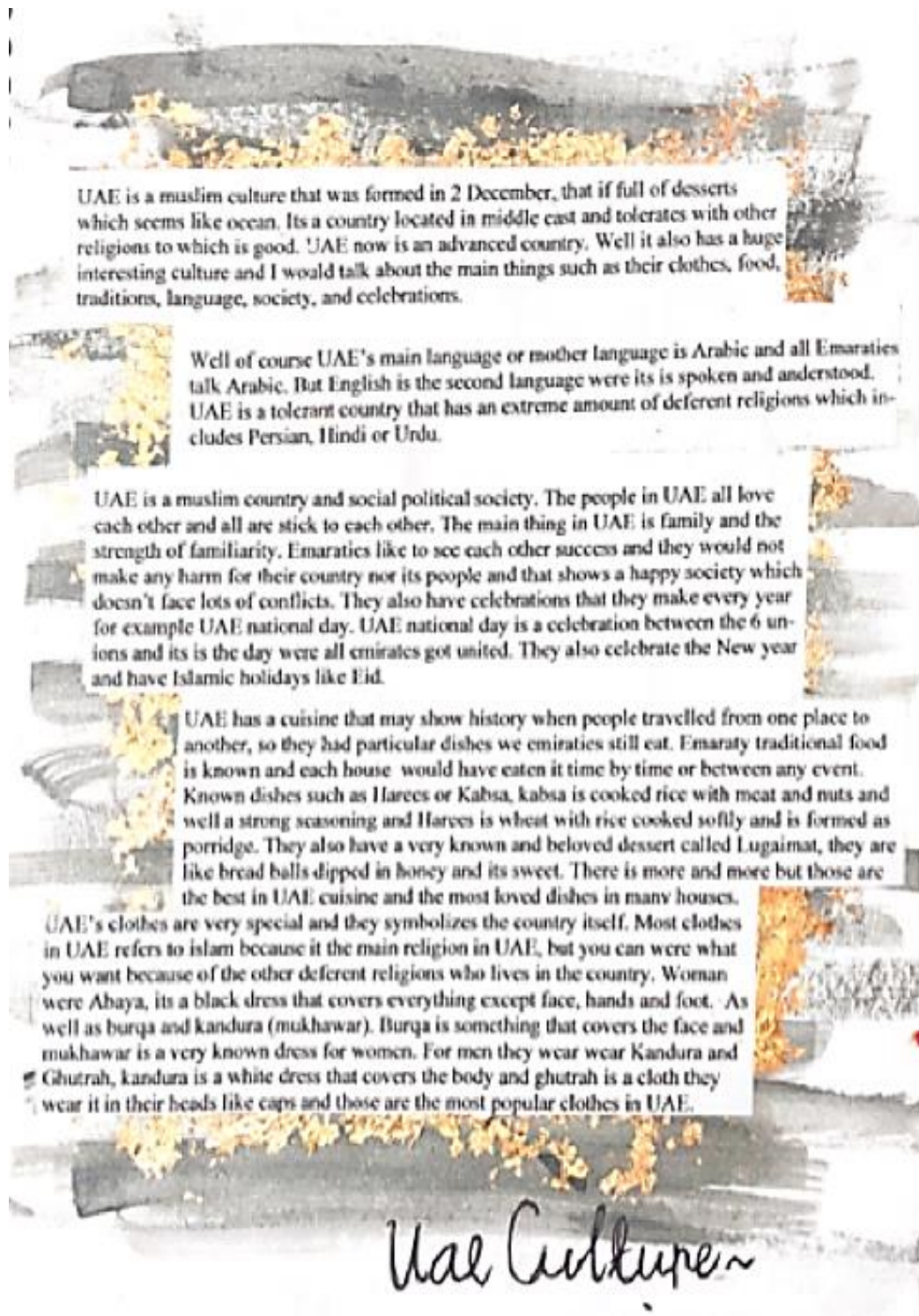


Figure 8.23: Sample of Marina's VAPD—Part of research

Gamm (2013) states that gold colour has a special place in Islamic arts, especially decorative arts. So, it is not only used in jewellery but also calligraphy, Arabic letters and leather bindings for books. The design also reflects the time and place the product is made.



Figure 8.24: Sample of Dina's VAPD—Brainstorm

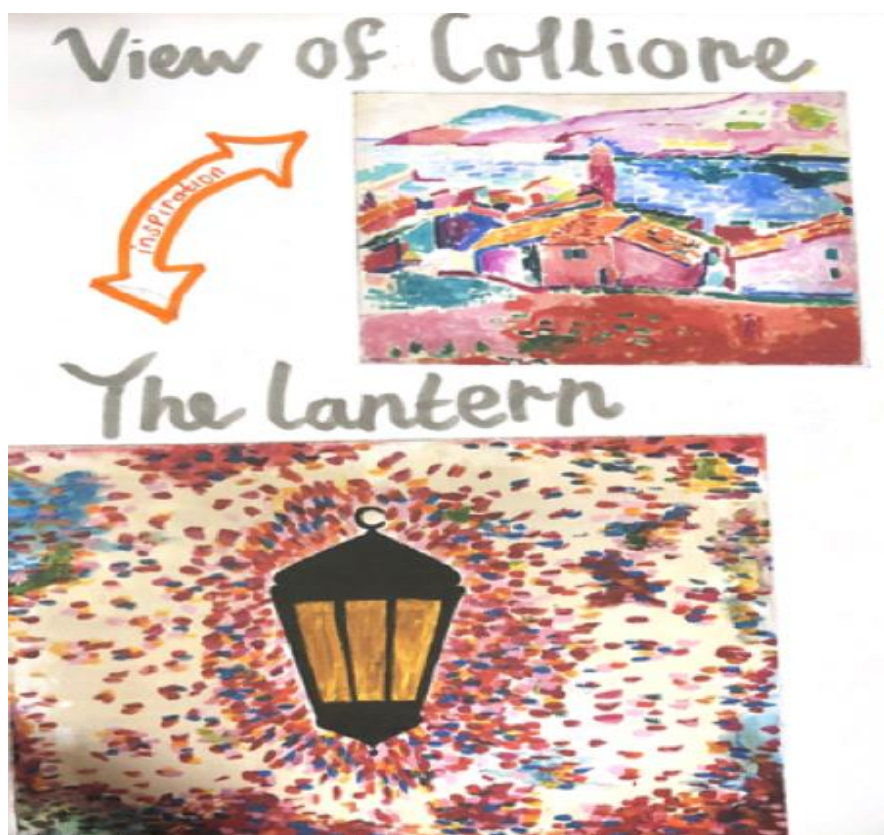


Figure 8.25: Sample of Dina's VAPD—Experimentation with technique

Dina's final artwork



Figure 8.26: Dina's final artwork

Dina chose her Ramadan lantern as her final idea. It is a simple and colourful design inspired by Henri Matisse. Drawing on Matisse's technique allowed Dina to make the shattered shapes, with light coming out of the *fanous* or Ramadan lantern to represent her identity. Most Arab countries use these lanterns during Ramadan to decorate the streets, creating a beautiful atmosphere for this month. It has become a symbol of Ramadan. The idea of the lanterns began in Ancient Egypt (Kayed, as cited in Harrison, 2016):

Stories state that in 358 AH during the Fatimid dynasty, when Caliphate Al-Mu'izz li-Din Allah arrived the first day of Ramadan, the people and children of Egypt went outside to greet him holding their lanterns. Before that, lanterns were just used to walk around at night, and to walk to the mosque. But when the Caliph came, the whole community went to welcome him with their lanterns. Since then, the month of Ramadan is more beautiful with lit up lanterns everywhere. (p. 1)

8.3. Conclusion

Students employed different ways of thinking to present their ideas. They traced lines and geometric shapes, traced a fingerprint and used the colours in the Lebanese flag, and traced their tradition through the shapes in light emitted from a Ramadan lantern to

present identity. Students used signs and aesthetic suggestions in their artworks to give a certain life to their cultural identity. Students used various ideas, experimented with techniques and utilised the program as a tool to provide an indelible trace of themselves. They showed how every action leaves a trace or mark behind them, which was apparent in their artworks.

Cultural identity was evident in all the artworks across the three campuses. One of the greatest pleasures for an arts teacher-researcher is watching students being engaged in the process of reinventing ideas and helping them see the meaning of culture evident in these traces. Students saw their culture with the eye of an artist in how they represented their ideas. Students looked at their past traditions to be able to live a better life in the present. They researched and asked their parents about certain issues related to their culture to complete their artworks. They read more and more to picture and understand their cultural identity through their artworks. The next chapter focuses on the implication of the study.

Chapter 9: Implications of the Study

9.1. Introduction

In the 21st century, educators at every level are endeavouring to meet the challenge to be responsive to their students' educational needs, now and in the future, and understand their culturally diverse backgrounds in the classroom (Ladson-Billings, 1994, 1999, 2001). When educators understand these cultural backgrounds, they have opportunities to assist students in appreciating their own cultural identity (Robinson, 1999, p. 88). As Berry (2005) affirms, understanding cultural identity and cultural experience allows students to see the world around them differently.

Artmaking is a way of thinking that assists individuals to develop their identity. It is a self-affirming activity that helps us understand our cultural way of life (Belden & Fessard, 2001). The faces, places and traces themes were discovered in the students' artmaking practice throughout this journey. The themes highlight how students connected to their culture and demonstrated a sense of belonging. This chapter focuses on analysing the findings of the three themes (faces, places and traces) the teacher-researcher discovered after the students completed their pre-questionnaires and artworks, and the students and teachers completed the post-questionnaires. Analysis of the data through the research sub-questions enabled the teacher-researcher to identify elements of students' cultural identities within different school settings in Sydney, Abu Dhabi and Melbourne. This also allowed the teacher-researcher to identify a nexus between Islamic art and contemporary Western artmaking in cultural identity development and observe cultural identity emerging differently in different contexts. The findings also enable insights into how the process of engagement with Islamic art at different sites affected the ways adolescents at these sites expressed their cultural identity. The data provided a means to respond to the main research question: *How does cultural identity emerge from a pedagogical intervention in Islamic schools?* The sub-questions were used as a guide to unpack the elements in the main question and provided a preliminary thematic parameter for the main question.

9.2. Discussion and Analysis

9.2.1. Sub-question 1: How does the teacher recognise the development of cultural identity?

The development of cultural identity for Year 11 students in different schools was investigated through examining the student responses to the Art and Identity program intervention designed and planned by the teacher-researcher. This was initially designed for implementation in her own school and utilised by the art teachers in the Melbourne and Abu Dhabi schools. The Art and Identity program (see Appendices 8 and 9) was designed to meet the Year 11 HSC NESA syllabus requirements for the Sydney school and modified to suit the IBDP guide for the Melbourne and Abu Dhabi schools. The program strongly aligns with the underpinning premise of both the IBDP and NESA syllabus, which strongly encourage students to critically analyse their own creativity, cultural ideas, beliefs and values. The program introduced different concepts and ideas about Islamic culture, art and calligraphy and inspired students with modern, contemporary Australian Islamic artists and techniques, which allowed students to think deeply about their cultures through aesthetic images and meanings (Reyes & Vallone, 2008).

Working within the three sister schools allowed the teacher-researcher to engage in frequent, ongoing formal and informal conversations about pedagogy and teaching practice and participate in professional dialogue. The teachers created a space to allow students to talk freely about their culture. Students identified that responsive and sensitive cultural understanding developed when they knew themselves and their cultures more deeply and understood and respected different values, rather than having one set of values enacted on all (see Lightbown & Spada, 2006; Lynch, 2012). The teachers constructed healthy learning environments where students built richer and deeper understandings about themselves and other cultures during art classes. Students shared experiences and cultural differences in their lives and built trust between each other (Ladson-Billings, 1992a, 1992b). At an individual level, cultural identity also affects students' future thinking and can assist in developing an appreciation of their own and other cultures (Ward & Fischer, 2013). The finding in this study is connected to Ward and Fischer (2013), whereby the students' artwork demonstrated an influence from everything around them. The

research about their culture allowed them to value and see what was behind every aspect of their culture (Hetland et al., 2007). The students built trust and stronger relationships by sharing ideas with each other. The art program, which includes artmaking and art history components, allowed the students to see the world around them. They have the chance to collaborate, learn about each other's culture and respect each other's culture as well. They shared great experiences as well as different traditions, as evidenced in their visual arts diaries (Villegas & Lucas, 2002).

The three schools were conceptualised as three case studies, which enabled analysis of the effect of this program on students' developing cultural identity in different contexts.

9.2.1.1. Australian International Academy Sydney school

The teacher-researcher recognised the elements of emerging cultural identity by looking at students' responses in the pre-questionnaire, their engagement with each activity in class, and how they conducted research before making their artworks (see Chapters 6–8). The post-questionnaires also allowed the teacher-researcher to identify how each student approached their topic differently and gained more knowledge about their culture than they had before. In the Sydney school, students wondered about the direction of their investigations into culture through their artworks. They asked questions about cultural identity and how they could present something like that in an artwork.

The brainstorming activities encouraged the students to explore different words that represented their cultural identity. They were guided by the pre-questions, which demonstrated to them and the teacher-researcher their prior knowledge about their culture and the related Islamic art forms. Reviewing the responses to this activity and the pre-questionnaire, especially Question 1, revealed that most students did not know much about their culture. The students' answers challenged the teacher-researcher to differentiate tasks and assist them by offering enriched learning experiences. From this point, the teacher-researcher observed how the students were drawn to representations of their culture in very individual ways. All students were surprised when they recognised that artists such as Kandinsky, Henri Matisse, Escher and Shirin Neshat were inspired by Islamic art in creating their works. They also did not expect that artists such as Rose Liang,

Julie Rrap, Chris O’Doherty, Trevor Nickolls, Tracey Moffatt, Simryn Gills and Guan Wei Ah Xian were inspired by their culture to create their artworks. The students’ discoveries affirm Moll et al.’s (1992, 2013) assertions about funds of identity and cultural semiotics. Thus, the students’ funds of knowledge were re-formed as they discovered connections between their culture and the art they were studying.

The NESAs and the IBDP art syllabuses recommend students in Year 11 look back at artists and their artworks to draw inspiration from them. However, this research project aimed to develop students’ knowledge about artists and build a greater understanding of the cultural and semiotic links between artists in the Islamic world and students’ own culture. Consequently, through their exploration, students found artists influenced and inspired by Islamic art to create their artwork. Students’ cultural identities were evident through their artworks and VAPDs, and the classroom was enriched by the funds of knowledge (Moll et al., 1992) connecting students with their cultures and communities. Thus, this research found that the funds of knowledge students brought into the classroom, combined with the Arabic language and calligraphy, extended the students’ lived experience and memories, developing more semiotic representations of identity.

Table 9.1: Pre- and post-questionnaire—Question 1 (Sydney school)

Pre-questionnaire—Q1	Post-questionnaire—Q1
<p>*Who you are, family-oriented, gathering, influence with new culture</p> <p>*influence, what shape you, life, cultural background, parents, tradition family gathering, influence with new culture</p> <p>* Family, calligraphy, clothing, fashion</p> <p>* Tradition, fashion, cuisine</p> <p>*beliefs, values, how you raised, language, traditional clothing, hijab, fashion, food.</p> <p>*something that make you as a person, friends, family, religion, beliefs</p>	<p>Culture, tradition, many people comes from many traditions, food, clothing, different countries, and different background.</p> <p>* Group of people with their own values and tradition, have different styles, unique of doing things, food, the way they dress, culture, religion, food, my sport, society around me, celebration, countries</p> <p>* My way of life, heritage, my religion, my ethics, and values, the language, the environment I live in, my attitude and outlook of life.</p> <p>* Language of the place, where you grow up, the race you exposed to, tradition, family, what you really know and believe as a person</p> <p>* Who you are, how we act, life decision, belonging, traditions, beliefs, practices, songs, social habits, how we all different, different ethnics backgrounds, religions and values, our life style and social habit, our family, heritage, influences on our decision, what we speak at home, what we speak at the public</p>

Key points	Key points
Cultural identity -Fashion/ clothing -Community -Food -Cultural background	Cultural identity Traditions Language Food Clothing/ fashion Heritage Religion Beliefs & principle Background Surrounding/habitat Community Belonging

The pre- and post-questionnaires provided the teacher-researcher with evidence of how much knowledge the students gained from the implemented art program and helped identify the ways students responded to it. Table 9.1 highlights that personality and tradition were equally prominent features of this process. The pre- and post-questionnaires also demonstrated that students gained more cultural knowledge during the artmaking process, and their exploratory approach to tradition allowed them to think creatively while making their artworks. After engaging with the intervention program, the students were able to talk more in the classroom about their beliefs, values and sense of belonging. This phenomenon aligns with that articulated by Reyes and Vallone (2008), as the program allowed the students to engage and support each other. Students collaborated whereby one explored and examined their own culture, language and experience while the others listened with developing awareness of other’s linguistic and cultural heritage.

As mentioned in Chapters 6–8, the post-questionnaire responses from the Sydney school provided evidence that the students had learned deeply about their cultural identity. They had adapted their cultural knowledge to develop new ideas. The students were able to talk about their culture, different places, Islamic art and the meaning behind the signs and symbols in Islamic art. As Phinney (1990) asserted, commitment and exploration are important to each student during this age of adolescence as it develops their personality. The teacher-researcher observed that the students were committed to their own work and tried to explore and connect their cultural knowledge in their artmaking.

The personalised way these adolescent students approached their work was an effective learning strategy as it assisted them in developing new ways of knowing and thinking about who they were. In post-question 1, students talked about many different things with a much more personal focus: their lived experience began to reflect what they felt confident about, what they wondered, the language of a place, language barriers, community and belonging. The students' definition of culture and their VAPDs showed evidence of how they thought of their culture while allowing their individuality to emerge.

Syed and Azmitia (2008) also referred to lived experience and discussed how memories could contribute to building students' identities. The findings from this research concur with Syed and Azmitia (2008), as the students' lived experiences began to explore new possibilities for connecting their knowledge and understandings to their artwork. However, it went beyond the realm of memories to include new hybrid ideas of identity and understandings of culture from family members and communities. Students drew upon the research of artists and history to assist in knowing more about their culture.

The responses from the Sydney school students' post-questionnaires demonstrated that they also reflected on the intervention program in a manner that encouraged them to research culture and learn new skills and techniques to integrate their emerging sense of culture and identity into the creation of artworks. This represented metacognitive collusion between reflection, identity and artmaking. Students became involved in self-reflection in their VAPDs and culturally responsive. Villegas and Lucas (2002) express something similar when they discuss self-reflection and identity formation. The current study's findings expand on these ideas, as in addition to reflecting on their cultural and identity development processes, the students also created art about it.

The findings of the themes of faces, places and traces in the students' artworks emerged as significant elements of cultural identity. The Art and Identity program allowed them to engage in arts-based learning activities while also discovering their culture, value, places and past family traditions. They understood hybridity as a path towards the future, allowing for the formation of relational capital (Griffith & Myers, 2005). Students also

noticed how people forget their culture and its aesthetic aspects. They saw a person's identity as diminished when this occurred.

Encouragingly, students developed new knowledge, exchanged ideas and realised they have the right to speak with confidence about their culture and to encourage others to listen. The significance of this is borne out by Ladson-Billings' (2003) research, which discusses empowering student populations. The students benefited by learning new cultural knowledge and cultural identities. Differences were evident in the classroom, and students happily represented their own cultures. As a result, they could better understand each other's cultures, and teachers developed an enhanced understanding of their students. The funds of knowledge (González et al., 2005; Moll et al., 1992) inspired the teacher-researcher's approach and became a source of inspiration for the students to tell stories about how the research affected their individual identity. They recalled their lived experiences and connected their memories to their current situation as young artists to make sense of their life.

9.2.1.2. Australian International Academy Melbourne school

Seven students from the Melbourne school participated in this research program, and they all came from different backgrounds. These included Bangladesh, Turkey, Lebanon, Djibouti and hybrid cultures (Ukrainian and Turkish, and Yemeni, Egyptian and Indonesian backgrounds). The results of the pre-questionnaire revealed that students had lost knowledge about their culture. Analysis of the data (student VAPDs and the post-questionnaire) showed that the students' skills and understandings progressed through making their artworks and engaging with the Art and Identity program.

The teacher-researcher visited the school to interview the students and art teacher and see the students' artworks. Evidence of learning was documented in VAPDs and completed artworks. The IBDP art teacher informed the teacher-researcher that they used the program as a formative task to monitor students' learning and provide ongoing feedback. Using formative tasks encouraged students to develop ideas and practise different techniques. However, the findings showed that the Art and Identity program motivated

students to look more deeply for ideas of representation, further develop new techniques, and learn about and engage in-depth with their cultural identity.

Developing the IBDP art project engaged students in thinking of ideas and practising many techniques to see what they would undertake during these two years of their IBDP journey. At the Melbourne school, they also used the program as a formative task to assess the students' knowledge of a topic at a point in time (MacLure, 2003). The students expressed that the level of detail and research involved in doing this cultural artwork encouraged them to think more deeply about developing their ideas and building a greater understanding of their cultural identity. The major advances in ideas and techniques that resulted from the students' efforts guided them through the development over the course of the art projects, including topics such as hybridity, multimedia works and hybrid images.

The pre-questionnaire showed that the students had limited knowledge about their country or countries of origin. However, the post-questionnaire revealed that the students were inclusive of their country of origin in defining the meaning of culture, and most of their responses were based on their developing understanding of cultural identity (see Table 9.2). The activities in the program supported them in developing that knowledge.

Table 9.2: Pre- and post-questionnaire (Melbourne school)

Pre-questionnaire	Post-questionnaire
<p>Own personal background, who they are and how they act within their communities. Cultural identity shares many things such as customs, values, tradition, dialect, background, cultural events, celebrations, ethnicity, how to respect everyone, understanding every individual belongs to a particular group or culture and recognition of its belonging and traditions. It is the identity or group in what someone associates themselves with by birth, or by choice. Culture taught them how to be selfless and respectful; being a Muslim fits and define their cultural identity</p>	<p>Culture is basically everything that defines you, its who you are and what you do and everything that is revolve around you is your culture. Culture is everything of who you are. Culture is the group in which or something associate with. it could be by birth or by choice;they decide to be in that culture or that country or by birth...</p> <p>Culture is who you are as a person and what you follow, I am Lebanese and Islam is my religion, mum and dad from Lebanon...</p> <p>It's the practices and any thing you do and the things, the family and religions and where you from,</p> <p>Culture for me is anything you grow up with, anything you have been taught, language, words, things of experience, everything that comes together to make you, who you are and the people around you, and the things they are identify with, food you eat, places you visit</p> <p>My definition of culture is basically ideas that express within one and some society.</p>
<p>Key points</p>	<p>Key points</p>

Cultural identity	Cultural identity
Traditions	Family
	food
	Language
	Heritage
	Religion
	Background
	Community

Through their engagement with techniques at the Melbourne school, a student from a Ukrainian and Turkish background discovered how artists used techniques such as painting on shells to create 3D flowers as a form of art (see Figure 9.1). She also tried to practise these techniques as part of researching her culture. Osborne et al. (2012) highlighted how changes in technique allow artists to be very creative and innovative. The student was incorporating new techniques to express her cultural identity in her artwork.



Figure 9.1: Examples of Ukrainian artists who use different techniques to make artwork

As Zimmermann (2017) affirms, knowledge and experience are important to each cultural group. Students also commented that without culture, they do not have an identity. The program’s impact on developing students’ cultural identity was evident not only in their completed artworks and the research in their VAPDs but also around the school with a number of artworks filled with Arabic calligraphy and cultural aspects displayed in the classroom. From observations inside the classroom and around the Melbourne school, the teacher-researcher noticed Islamic artworks displayed on campus. Students gained more inspiration and understanding about Islamic art, which could be attributed to the activities in which they shared memories of their culture (Abdel Baki, 2016). Strategies and

techniques used in each activity contained specific details about the use of Arabic calligraphy and introduced contemporary artists who approached the same techniques and used Islamic arts. The students were inspired by these different artists. The process of investigating them encouraged the students to look for more of their images and delve further into signs and symbols to make their own artwork. The program activities allowed them to explore faces and places in their culture. As Reyes and Vallone (2008) affirm, students' learning is enhanced when they listen to each other, and in each school, this is what they did. Faces were used in different ways to interpret cultural identity. They



completed their artwork and were inspired to make other artworks and then exhibited these artworks, showing evidence of Arabic calligraphy, Islamic motives and colours in their school exhibition (see Figure 9.2). There was a sense of deliberately being aesthetic, similar to Mohamed's (2020) approach, as he discusses artists trying to find their way in developing ideas when creating their work to convey aesthetic pleasure.

Figure 9.2: Examples of students' use of Arabic calligraphy as evidence of inspiration from contemporary Islamic artworks

9.2.1.3. Australian International Academy Abu Dhabi school

Two 17-year-old students at the Abu Dhabi school participated in the Art and Identity program. The responses to the pre-questionnaire showed knowledge about their culture. As in the other schools, the students' post-questionnaire responses, research and artworks provided evidence of the progress and development of their cultural identity (see Table 9.3). Traditions and language were the most important elements of culture identified across the three schools. However, the Abu Dhabi school students were living in an Islamic country: their traditions, customs and values were around them, and research about their country and culture was more readily available. They could see the cultural contextual elements around them and spoke in their mother tongue at school daily. Making the artwork in the Abu Dhabi school prompted the students to examine what was around them, including Arabic calligraphy and aesthetic traditions and values, which they started to appreciate even more. The research encouraged them to look at their lives in different ways. They learned that other artists from different art movements, such as Matisse and Kandinsky, gained inspiration from Islamic art. They looked with fresh eyes at the meaning behind each sign and symbol within their culture.

Table 9.3: Pre- and post-questionnaire (Abu Dhabi school)

Pre- questionnaire	Post- questionnaire
Cultural identity means of what resembles your personality , the essence of point of view, maintaining my love for art and peace, express my emotions and arts, tradition, identity, feeling of belonging to a group, part of a person self-conception, nationality, ethnicity, religion and social class	Culture is the ideas, costumes, behaviour of a particular group or society were each culture have their own traditions and ideas . It's the ideas, traditions, customs, rituals and social behaviour of particular people and society that build your identity, religion
Key points	Key points
Cultural identity	Ideas Behaviour of particular group Tradition Customs Rituals Costumes society

Culture and tradition were very important to the students. Through their discovery and research of their cultures, they developed and expressed ideas—in their artworks and post-questionnaire responses—about cultural identity. This helped the students understand what made them diverse and unique. These responses and the artworks were strong evidence of the students’ developing cultural identity. The students’ artworks also expressed this emerging cultural knowledge and identity. The focus on ‘traces’ was particularly evident in this school, as students were experiencing these cultural traces in their daily life.

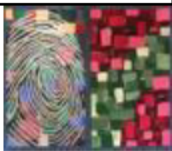



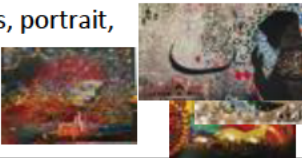
9.2.2. Sub-question 2: How do Year 11 visual arts students, through their artwork, demonstrate awareness of their cultural identity?

Every student in the three sister schools developed their self-concept and sense of cultural identity during the Art and Identity program. Awareness of cultural identity started when students began to define themselves and see how others viewed them. In doing so, students appreciated and respected each other’s culture. The students’ cultural identity was constructed when they started to think of ideas, researched their country or countries, and struggled to develop ideas to represent them in their artworks. Their struggle is significant as it represents the tension between their cultural identity and their individuality. Students’ cultural identities were developed by the experiences in art class of collaborating with other students and during their artmaking practice that focused on cultural heritage. This process was similar to Gonzalez-Mena’s (2006) findings, as the lived experience and memories allowed students to feel a sense of belonging in their own home country, and this feeling was new to them. The intervention program encouraged them to engage in learning and make artwork to show evidence of cultural identity. Although surrounded by aspects of their culture, these students were still taken by surprise in the three contexts. The students in the classroom engaged in inquiry-based learning to discover who they were. They showed evidence of developing cultural identity through their artworks and also through answering the post-questionnaire. Faces, places and traces were themes explored through their responses and artworks.

9.2.2.1. Australian International Academy Sydney school

The students were excited about making their artworks, but at the same time they were anxious, as this was their first time using a large canvas and creating artworks covering two square metres. As examined in Chapters 6–8, faces, places and traces were common themes. Table 9.4 summarises the Sydney school students’ use of signs and symbols that emerged within each theme.

Table 9.4: Examples of the Sydney students’ artworks with signs and symbols

Students	Cultural background	Artwork (sign and symbols)	Art form	Common Themes	Themes
Marina	Lebanon	Finger print Flags and pixels of flag Arabic and English calligraphy 	Painting	Traces	Identity
Akmal	Lebanon	Islamic motif Arabic calligraphy Mosque 	Painting	Traces	Religion and identity
Afifa	Malaysia	Flag Portrait, scarfed, veiled Sign and symbols, Malaysian flag background, hibiscus natural flower, five petals as representation of the five pillar in Islam, geometric pattern, 15 stripes in flag 	Painting	Faces	Cultural identity
Maria	New Zealand	 Mosque Fern Arabic calligraphy	Painting	Places	Hybrid culture and fit in other culture
Doha	Pakistan and Dubai	Islamic calligraphy and Islamic motifs, Mosques, portrait, 	Painting	Places	Hybrid culture

Amjad	Palestine	building, people from different culture		Painting	Places	Cultural identity
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While analysing students’ responses to the post-questionnaire, it became apparent that the ideas that emerged about symbols involved colours, language and fingerprints. The students’ artworks and VAPDs were evidence of their developing cultural identity, and this was particularly apparent when students from dual cultures tried to portray the two cultures together as one. They developed a hybrid identity. The appropriateness of the term ‘hybrid’ was clear when Doha included mosques from Pakistan and Dubai in layers in Photoshop to represent her culture. Maria used the Dome of the Rock, a silver fern and the Wellington skyline to represent her two cultures, Palestine and New Zealand. She wanted to link her two heritages in her artwork, merge them as one and represent how they could share their culture in a positive way through her art. This phenomenon reflects Hall’s (2003) assertion that identity is a production that is never complete and continuously in process. Brah (2001) affirms this by stating that diasporic identities are usually formed when people communicate with each other in everyday life. That is what was happening in the classroom—students were collaborating, sharing ideas, learning about each other and learning about their culture.

However, the findings (specifically the interview findings) also showed some loss of the mother tongue language. Some students were born in Australia; others came when they were young. Maintaining the Arabic language was very important for them, as Arabic is the language of the Qur’an. They learned how to write and speak Arabic at school. Yet, the students also valued learning different Arabic scripts, as these connect all the Arabic cultures. As Blair(2006) notes, Arabic calligraphy is found in various places in Islamic culture. The Arabic calligraphy in this research connected all the students; it connected their creativity and allowed them to develop new ways of representing themselves. Thus, the program allowed them to feel their sense of belonging and broader cultural identity.

Symbolism in each artwork held meanings related to each student’s culture and identity. The students used circles, squares, colours, lines and shapes to portray the unity of Islam.

One placed a silhouette of themselves behind the flag, showing culture through the self, and covered the face with a natural flower (see Figure 6.50) to represent culture. It symbolised when Malaysia became an independent country with the petals representing the five Islamic pillars. Ferreira (2007) discusses how artists use signs and symbols to challenge the audience in their artwork, which is what occurred for the students in the three schools. They also used signs and symbols to assist the viewers of their artworks in interpreting the meaning. The semiotic language used in the artwork allowed them to think carefully about what to place in their artwork.

The post-questionnaire confirmed the impact of the Art and Identity program and the extent to which it supported students in developing their cultural identity. The students acknowledged that they did not know much of this before. All students defined themselves through their cultural heritage, but they also included their Australian background and pride in being Australian, another aspect of hybridity








9.2.2.2. Australian International Academy Melbourne school

The Melbourne art teacher used the Art and Identity program to engage the students in making their artwork and selected tasks from the program to assist students in understanding Islamic art forms. Implementing the program in another school and a different place enabled the teacher-researcher to see the effect of the Art and Identity program on how students develop a cultural identity in a different context.

The students' post-questionnaire responses, VAPDs and artworks were evidence of their developing cultural identity. The choice of subject matter showed evidence of the use of metaphoric and visual language (see Table 9.5). The students displayed their inner thoughts in their artworks. They produced artwork that represented what was in their mind, but most significantly, the students also created artworks as part of their recognition of self, their culture, and in one instance, their dream of conveying peace (see Figure 6.9). The use of the face was dominant in most artworks; for example, the use of a flower as the face (see Figure 6.35), the human body (see Figure 6.32) and the heart (see Figure 6.35) in colours reflecting thought, the mind, emotions, feelings and the inner self.

Students expressed the belief that people are all the same despite coming from different backgrounds and that we should not judge other people without knowing them. The students reflected Mohamed’s (2020) contention that creative artists find their own way to develop their ideas aesthetically through personal embodiment. The students also looked at dreams or mythical stories (see Figure 6.26) to present fantasy and imagination. They used portraits, landscapes and nature. Specifically, they used portraits to represent identity and facial expressions—especially the eyes (see Figure 6.18)—to tell a story to express identity through art (see details of artworks in Chapters 6–8).

Table 9.5: Examples of the Melbourne students’ artworks with signs and symbols


Student	Cultural background	Artwork (sign and symbols)	Art form	Common Themes	Metaphoric language
Iman	Lebanese	Flowers, Arabic calligraphy, heart, vines, human body part, thought 	Drawing	Faces	Thought and minds, souls, motion
Sarah	Djibouti	Face, girl, headscarf, warm and cool colours, Arabic calligraphy 	Painting	Faces	Cultural identity
Diana	Ukrainian and Turkish	Portrait, natural landscape 	Painting	Faces	Idea and self
Morgan	Lebanese	Pattern, flag, Arabic calligraphy, English calligraphy, Chinese calligraphy, body, masculinity 	Painting	Places	Dream and freedom
Mustafa	Yemen , Egypt and Indonesian background	Portrait , building, desert, mountain, Arabic calligraphy Plant 	Painting	Places	Hybrid culture
Ruba	Turkish background	Galaxy sky colour, , portrait, scales, body, Arabic calligraphy , mermaid , never lose hope in Arabic 	Painting	Faces	Hope
Taylor	Bangladesh	Girl, sky, hope, Arabic calligraphy 	Painting	Faces	Hope

Students looked at language, especially Arabic calligraphy. Zimmermann (2017) expressed the meaning of culture through language, and in this research, the students expressed their values in the different languages they knew within their artworks. The use of patterns, flags, Arabic calligraphy, English calligraphy and Chinese calligraphy in the students' artwork evidenced their developing cultural identity. Their artworks expressed dreams and freedom and the hopes of people across the globe. The students also shared a sense of belonging through the journey of this research. Every student looked at language in a new and predominant way to maintain culture.

9.2.2.3. Australian International Academy Abu Dhabi school

Students in the Abu Dhabi school provided the teacher-researcher with another opportunity to see the effect of the Art and Identity program in a different context again and how the two students responded and used the implemented activities. Students learned about different artists who used Islamic arts as inspiration to create their artwork. Students' artworks and VAPDs showed evidence of developing cultural identity in relation to the traces theme (see Table 9.6).

Table 9.6: Examples of the Abu Dhabi students' artworks with signs and symbols

Students	Country	Artwork (sign and symbols)	Art form	Common Themes	Metaphoric language
Dina	Abu Dhabi	Lantern (fanoos Ramadan), colour, shapes 	Painting	Traces	Tradition
Wajiha	Abu Dhabi	Buildings in Saudi Arabia around Ka'ba 	Painting	Traces	Tradition

The post-questionnaire indicated how the students connected to their culture. Students chose different subject matter that represented their culture, such as religious buildings in Mecca (e.g., the Kabaa) and Islamic traditions in different countries (e.g., lantern or *fanoos*) to create their artworks. Students chose the visual and formal qualities of this subject matter to represent their customs, traditions, religion and culture. Students defined themselves as Muslim Emirati and were eager to learn about different cultures.

In their responses, students also talked about the signs they used to create their artwork, such as the lantern every Muslim uses during the month of Ramadan, the Kabaa, and its surroundings, and how they symbolise the Islam religion (see Figure 7.36). Students searched for inspiration from different artists to get ideas for their artworks. This practice reflects Addison's (2006) notion that artists use different symbols and codes to present and engage the audience with their artworks and encourage audiences to translate these symbols to comprehend and appreciate the conceptual meaning behind each artwork.

Students were interested in knowing and understanding all the Arabic calligraphy forms. Students did not know about Arabic calligraphy prior to the program, and it reminded them of the Qur'an. They wanted to inform people and share their cultural difference in a positive way by telling others about how their country of origin is very peaceful. They also mentioned that the positive attitude inherent in the Art and Identity program could make a difference and bring optimism and constructive changes into life.

Students in the three schools showed evidence of connection with the country of origin when making their artworks. Students explored their own personal practice, talking together in the classroom while making their artwork. Students had the opportunity to explore their sense of self. They wrote about the artmaking process in their VAPDs and engaged in research on their culture to create their artworks. The three themes (faces, places and traces) emerged after the students completed their artworks in the three schools and completed the intervention program. The students explored different topics through portraits, famous places and traces of their culture (Anderson, 2015).

9.2.3. Sub-question 3: What is the impact of an art program focused on cultural exploration and development of cultural identity?

The Art and Identity program confirmed a cultural identity for the students. The information the students collected about their culture helped them create their artworks. Students considered the aesthetics of 7th-century traditional mosques, woven textiles, rugs, the different art forms of Arabic calligraphy, floral, geometric and vegetable patterns developed through time a source of wonder. It seemed simultaneously simple but complicated how artists or architects from every Muslim Arab country used these Islamic

art motifs, employing the diversity of their rich design and decoration in a unique way. This is what the students were trying to reflect in their research.

Students engaged in research and self-exploratory writing activities that informed them about who they were. They responded, reflected and discussed images that described the meaning of cultural identity. Students looked at different images from their culture and different forms of Islamic art. They also examined how artists from different cultures (contemporary and Australian) used Islamic art to inspire their artmaking. They drew on different Islamic forms such as fashion, calligraphy and architecture. Students viewed PowerPoint presentations that showed examples of artists' artworks (cultural identity and Arabic calligraphy), and were surprised by the quality of the artworks and how artists from different cultures used cultural identity in new ways.

Students were intrigued by the aesthetic quality of Arabic calligraphy forms (Riquaa, Naskih, Kufic, Diwani, Nasta'liq, Thuluth) and practised these calligraphies to see which they might use in their artworks. Students were introduced to geometric designs and Arabic calligraphy in Islamic arts. They examined images of marquetry panels from the second half of the 8th century through to the early 14th century. They identified the characteristics of artmaking practices, including the signs and symbols in the artworks. They understood how Muslim artists connected their practice of Islamic arts and creativity to their personal spiritual practice. Through such exploration, students had the opportunity to understand who they were and the meaning of global culture in the past and present. Students recognised the different ways these endeavours continue to inform our lives today and came to understand the range of other cultures and overcome misunderstandings of other cultures. This aligned with Berry's (2002) and Brubaker's (2006) observation that cultural identity develops from lived experience of shared experiences, values, beliefs and traditions.

Students were amazed at the qualities of these artworks and learned to appreciate their cultures through art. They talked to each other about their culture through their artworks. They studied the evolution of Islamic patterns over different periods in Islamic civilisation during the Umayyad, Abbasids, Seljuk, Fatimid, Mamluk, Ottoman, Safavids, Mughal and

Spanish epochs. Students were impressed with the qualities of architecture in each period and understood that architecture is a form of art that is sometimes ignored. They connected with and found the link between Islamic arts and other art movements to make their artworks reflect their cultural identity. Specifically, the development of patterns and motifs in each period inspired students and allowed them to investigate how all of these arts developed. They started to think deeply about their own culture and became proud of what they found, which empowered them to create their artworks. Students enacted Mohamed's (2020) process of creative artists finding their own ways to come up with new ideas, and in this study, an Islamic art journey became a way to engage their imagination in the service of creating their artwork.

The findings indicated that students were inspired by particular artists and their cultural representations, which helped them develop an intention for each artwork to express specific meanings. Papastergiadis (2005) highlights the process of developing intention to include particular ideas in artworks that express meaning and challenge audiences.

The Art and Identity program opened avenues for new discoveries about cultural elements related to the students' lives and offered them new ways of relating to the world. The study findings show the students understood that their mother tongue was crucial to maintaining culture. An early finding of this research was that students should be encouraged to speak in their mother tongue; otherwise, it would be easily forgotten (Richards et al., 2007). Thus, teachers need to develop new ways of learning. Their pedagogy needs to be culturally responsive, and topics should relate to the students so they can engage in their learning (Ladson-Billings, 2001).



Figure 9.3: Calligraphy, as in this Qur'an manuscript, is a major art form

The calligraphy the students studied is exemplified in the Quran manuscript (see Figure 9.3). The students commented that contemporary artists' use of Islamic arts inspired them, crossing the boundaries of culture. In addition, Western artists engaging with Islamic cultural elements added new meaning to their work. The students recognised that more people would learn about Islamic culture through the cultural inspiration Islamic art offered. The Abu Dhabi school students were particularly excited to see other artists inspired by Islamic art. As noted in analysing students' VAPDs in Chapters 6–8, students from each school were impressed by Esher's and Matisse's use of patterns in their artmaking practice, such as the arabesque and textile motives. Students examined artworks such as Paul Klee's *Hammamet with its Mosque* (1914), Henri Matisse's *Red Studio* (1911) and Wassily Kandinsky's *Street in Tunisia* (1905). They found the differences and similarities in each artwork, Islamic and cultural influences, and identified where artists used Islamic arts techniques to create the artworks. This allowed for deeper investigation, enhanced valuing of their culture and understanding of the importance of knowing the past (history), creating the future and recognising the global context in which they live.

Students from the three schools also looked at other forms in contemporary Australian art practice that used Islamic arts to represent cultural identity. Students studied other artists, used different themes and included the human body to represent cultural identity in a challenging, confronting and paradoxical manner. They explored artists such Julie Rrap and her artwork *Castaway 3* (2009), a digital print in which she uses her own body as a performance, and indigenous artists Rover Thomas and Trevor Nickolls, who use landscape to present cultural identity. Students analysed these artworks and discovered how artists use different forms to portray their cultural identity in a new way. The students also looked at contemporary artists and noted the varieties of materials, subject matter, processes and art forms employed and used them as inspiration for their own artworks (Robertson, 2020). Specifically, they identified the use of technology and photo media art forms. Therefore, the connection between Islamic and contemporary Western artmaking in cultural identity development allowed students to experiment and understand how artists connected traditions of Islamic art to their personal practice. This connection encouraged students to be open-minded and reflective and challenged them to be innovative in reflecting their identity.

The art teachers' responses deepened the teacher-researcher's understanding of what the students learned. The Melbourne art teacher recognised that all students engaged with the Art and Identity program and developed new skills in artmaking. Both Melbourne and Abu Dhabi teachers reflected that the Art and Identity program aided them in developing skills and knowledge for lifelong learning and provided affordances for shaping their view of the world around them. The themes of faces, places and traces were evident across the three schools. Students traced their cultures, using signs and symbols, to explore who they were. As adolescents, they also used the face to see themselves on canvas, an embodied and direct representation of their identity. This reflects Lancaster's (2011) assertion that knowing and understanding their culture and its traces support students to value and understand more about their culture.

The teachers observed that the historical perspectives also allowed their students to value Islamic art and culture. They felt the program catered for individual needs as every student explored their artwork to suit their needs and culture. One of the main focuses in the IBDP guide was art in context—the curatorial practice and artmaking process that needs to happen so students can compare artworks and explore how artists developed their artmaking process (International Baccalaureate, 2014). Students looked at the way Islamic art inspired Western artists. Students became more creative and interested in exploring Islamic art in new ways, such as experimenting with graphite on the floor, Arabic calligraphy and Islamic motifs. The students also responded to the links between postmodernism and Islamic patterns through comparative studies. For example, Marina compared the work of Sinan, a Muslim architect, with work by Marina Abu Moffest, a performance artist. The comparison provided a perspective that made her work very interesting through the use of the artists' technique and style and Islamic arts. The program focus allowed Marina more recognition of her background and cultural context.

The Abu Dhabi teacher commented that the Art and Identity program made learning about cultural identity more engaging because it involved a lot of activities that made the students use their creative minds. The activities she found particularly useful involved looking at contemporary Australian artists inspired by Islamic art. The program was found to cater to individual needs because it allowed everyone to talk about their cultures.

Further, the Abu Dhabi teacher reported that her students loved the program because it guided them to research their own culture and develop their identity. The teacher commented, 'Students already have so much work to do in the two IBDP years journey'. It was easy for them to select the subject matter and symbols when starting the artwork because both students were local and could choose from many symbols.

Students expressed their feelings and ideas through artworks, which made them more creative (Thomas, 2010). The students found links between postmodernism and Islamic patterns by researching signs and symbols. As Irvine (1992) detailed, culturally responsive pedagogy supports students to develop more knowledge and appreciate their culture. The signs and symbols in the Islamic patterns were semiotic reminders of their culture and identity. They understood the influence of other artists by creatively drawing elements of their artworks and developing ideas that represent culture. The teacher confidently informed the teacher-researcher of the program's positive impact on students' learning.

9.2.4. Sub-question 4: How does cultural identity emerge differently in different contexts?

There were significant contextual differences between the schools. The Sydney and Melbourne schools were situated in societies with different traditions from those espoused by the schools. In Abu Dhabi, the school traditions aligned with those of the surrounding society. Consequently, this research prompted an understanding of how different Islamic schools looked at similar concepts in Islamic art. The Art and Identity program's challenge was to understand the past, connect it to the present and look to the future with an innovative and creative eye. Collaborating with the different schools on teaching, planning and problem-solving led to a collective responsibility for the outcomes, which is something Killion (2012) promotes. Using a quality arts program with rich experiences engaged learners on many levels and helped them to learn and grow in various ways. This research indicated that students gained and developed knowledge about their culture through the intervention program. Each Islamic school used the same program and produced student artworks but in different ways.

In the Melbourne and Sydney schools, more students expressed a hybrid identity. Many were bilingual, arriving from different Arab cultures and now living in a non-Arab culture. These two cultural influences merged in the students' thinking and affected how they manifested culture in their work. They showed different lived experiences. The students developed their funds of knowledge when they interacted and shared with other students from other cultures (Esteban-Guitart & Moll, 2014). Students recognised that being bilingual is part of their identity, and they trusted each other when explaining their cultural heritage. Their stories were full of signs and symbols that represented their cultural identity (Papastergiadis, 2005). Their work was focused on expressing their identity through more than one culture, resulting in hybrid cultural identities, sustaining the creative process of cultural experiences. They explored signs and codes of their culture as they created art full of memories—lived experiences of the past and future dreams. The teacher-researcher observed how the students interacted, copying each other's language and engaging in healthy dialogue, respecting each other while creating their artworks alongside one another. In addition, ideas in the students' artworks deeply reflected their inner thoughts and dreams, their ideas of freedom and the self. Their art mirrored their individual strengths and feeling towards their culture.

The Art and Identity program became a key to developing a cultural identity within the social context in the three school settings. The program-initiated brainstorming about cultural identity and introduced contemporary Australian artists. It looked at Arabic calligraphy, learning different techniques (such as Photoshop) and understanding how artists used these techniques to express their cultural identity. The students from Abu Dhabi used signs and symbols related to traditional traces, creating images of the K'abaa and the Ramadan lantern. Indeed, all the students showed evidence that the place where they lived influenced how they viewed the world. All students also developed maturity and assuredness in choosing the semiotic language that reflected their culture.

The culturally responsive pedagogy presented through the intervention encouraged each individual to see the world around them afresh (Berry, 2005; Ladson-Billings, 1994, 1999, 2001). Fostering awareness of cultural identity helped to remove barriers. The educators assisted the students in their learning (Ayers, 2001), helping to bridge the culture gap that

can disconnect students from learning when they do not understand how they fit within their school community and society generally (Ladson-Billings, 2001).

Every student had a different narrative with an intention that represented their culture. The pre- and post-questionnaires and VAPDs provided evidence of the program's effect on students in the three schools that highlighted these differences. The context bringing about these differences was the connection of Islamic art to contemporary art, interpreted through their own settings, encouraging students to draw inspiration to think as artists when creating their artwork. The use of the Arabic language was also important to them because of its connection to Qur'an verses and their Islamic religion.

The feelings of love for their country of origin and its traditions can be explained by cognitive fusion (attaching a thought to an experience) (Spencer-Oatey, 2008). Students came to understand that everyone is a unique person and also part of a community with beliefs and values (Apte, 2001; Spencer-Oatey, 2012). While building a strong connection with their families, they were able to integrate with the country they now live in and respect other cultures around them. They could talk about their cultural memories freely as some of these memories come from parents and from their research when creating their artwork. They adopted new views about cultural identity and asked questions to build more understanding, and researched or asked people in their families and community to build greater understanding (McAdams, 2001; Zimmermann, 2017).

Students also experienced feelings of belonging during the process of artmaking, which were enhanced by their explorations, their research and their discussions with families and friends. The research encouraged students to present their own story in a new way and discover themselves. The narrative stories describe their cultures and who they are as individuals, understanding values, history and beliefs. Their artworks show how they connected with everyone around them in an innovative way and facilitated new adolescent understandings of culture. The research highlighted exchanges of knowledge between the students where they were able to engage with the different cultural and identity journeys for each other. This was a philosophical journey for them, taking students and their teacher(s) into new ways of thinking creatively. Students reached inside themselves to

explore the world and encompass it in their artmaking. This experience demonstrates how cultural identity can be opened up and expanded throughout life in response to educational and social experiences (Gollnick & Chinn, 2002). The students' traditions were all around them, waiting for them to see. The research raised awareness of the aesthetics within each culture and the contemporary world, demonstrating serenity and respect for each other. The teacher-researcher determined that this research journey encouraged the students to connect with their cultural identity on a deep level (Raymond & Ginsberg, 1995). The effect of this study on the teacher-researcher reflects Ellsworth's (1989) assertion about the need for teachers to 'transform her or his own understanding in response to the understandings of students' (p. 300).

9.3. Conclusion

Students in the three schools thought carefully about themselves; their cultural identity and personalities influenced their opinions of who they are. Students respected each other and worked together in a harmony that allowed them to see, understand and become curious about previously unknown issues. They made a commitment through investigation and the long process of creating their artworks to discover cultural identity. The investigation and the Art and Identity program allowed them to explore and perform artworks that represent faces, places and traces of their culture. The research showed that students connected to culture, identifying areas such as the emergence of culture, self, belonging and language. The four sub-questions allowed the teacher-researcher to investigate and think deeply about the ways teachers recognise cultural identity development, how the students developed their cultural identity and how cultural identity emerged from the pedagogical intervention in Islamic schools in varied contexts.

Chapter 10: Conclusion

10.1. Introduction

Visual arts are used in this research to assist students in developing their cultural identity in different school settings. It was important as a teacher-researcher to critically review art pedagogies, connect an art program specifically to elements of life the students may be familiar with (Islamic arts), reflect on my own art practice and create a new nuanced layer in the art field, and assist students in recognising their cultural identity. This chapter summarises the research project journey. It includes the study's intent, how the Art and Identity program was implemented, the recruitment of students and teachers, and the key outcomes of the research. It also discusses validity, limitations and suggestions for future research. With this in mind, I revert back to using 'I' instead of 'teacher-researcher' because I am making particular claims about the research findings.

The motivation for this research comes from being a visual arts teacher who is always encouraging students to develop their artistic skills, learn more about art history, and understand cultural experiences through different forms in visual arts in innovative ways. I explored how students could develop their cultural identity through the secondary school subject of visual arts. The Art and Identity program was used in this research—specifically, the use of artists inspired by Islamic art from different eras—in a unique way to support students' understanding of culture. The students used this content in a novel and expressive way to discover the world around them, become creative thinkers, develop new ideas, discover new knowledge and become critically aware of other cultures. They came to understand different beliefs and cultural practices. As Mitchell (2012) mentioned, an engaging learning environment comes from when students share skills and knowledge and are inspired by each other.

Initially, the research intent was to assist students in understanding their cultural identity in different school settings, but a secondary motivation was to help school communities understand more about Islamic art and culture. My research provides an exemplar or a

new way of considering a culturally oriented program. The visual artworks the students created helped them crystallise what was happening in the expression of their identity. Thirdly, the collaboration between teachers (Anderson & Shattuck, 2012) allowed me to reflect on my own practice and increase teaching effectiveness, thereby further enhancing students' achievements in the three settings. The use of different strategies and instruction between the three schools was evident in students' VAPDs and the making of their artworks (Wang & Hannafin, 2005).

I have used the interpretive descriptive paradigm (Ernest, 1994), and qualitative research methodology and method in this study. Specifically, I have used the DBR approach (McKenny & Reeves, 2012), which was embedded within the three contexts. This allowed me to explore and better understand the complexity of a phenomenon and facilitated collaborative learning between teachers and students. To do that, I recruited teachers and students from three related schools in three different contexts. In each setting, I asked participants the same kinds of questions and provided them with the same materials. The art teachers took the Art and Identity program on in greater or lesser degrees, depending on how it fitted with their own program. My own school (Sydney) took it up in its totality. This meant I developed a strong idea of what was happening in my own context and could use these insights to see what was happening in the other schools using the Art and Identity program. As Shattuck and Anderson (2012) note, the flexibility of the DBR approach allows researchers to respond and adapt to real-world contexts and previous iterations of the design.

What emerged in each of the schools was students' desire to share knowledge of their culture through their artworks. The Art and Identity program taught them to use the message system of semiotics, sometimes unconsciously, and choose signs and symbols so those viewing their art will understand the intended meaning. Students used calligraphy, flags, specific colours, scarves, plants, crescent shapes and geometric patterns to tell the story of how they felt about their culture. They specifically wanted other people to look at their culture and see the attraction in their own living contexts and countries of origin. They wanted audiences to see the aesthetic in the architecture of mosques and hear the

diverse languages. The students' discoveries affirm Moll et al.'s (1992, 2014) assertions about funds of identity and cultural semiotics.

The answers to the sub-questions highlighted new knowledge about the development of identity. The findings showed that the students looked back at what artists had used from Islamic art traditions, both in the past and contemporary times. Another finding is the use of the themes of faces, places and traces to represent cultural identity. The selections of students' artworks encompass a variety of ways that show how place has a vital meaning to them and how hybrid culture can be a source of inspiration to represent their cultural identity. Students also used metaphors to challenge their audience with signs and symbols when making faces and traces artworks. These works conveyed an idea by referring to something else in a non-literal way. One of the greatest pleasures as a teacher and researcher has been watching students become engaged in the process of reinvention of ideas and assisting them in exploring the meaning of culture. Students saw their culture through the eye of an artist and artistic ideas and techniques. Students' investigation of their past traditions enabled them to engage more fully in their present life and, at the same time, respect each other's cultures. As Gibson and Ewing (2011) assert, lived experiences lead to the development of cultural identity, and the quality Art and Identity program provided the learning experiences and engaged all learners on many levels.

Analysing the finding through the sub-questions in this research also allowed me to see how the Art and Identity program impacted upon and developed the students' artistic sensibilities and cultural identity, supporting higher-level thinking in the three contexts. It demonstrated how the students in the three schools thought carefully about themselves, their cultural identity and personalities, and how engagement in the Arts and Identity program influenced their opinions of who they are. The research showed that students connected to culture, identifying areas such as the emergence of culture, self, belonging and language. The four sub-questions allowed me to investigate and think deeply about how the students developed their cultural identity and how cultural identity emerged from the pedagogical intervention in Islamic schools. Thus, I concur with McAdam (2001) that a life-story approach is beneficial in supporting individuals to build their identities through telling life stories.

10.2. Limitations of the Research

The program designed for this study was only implemented in three schools, and there were a small number of students in each school of the schools. However, the research investigated the students' work in the three different contexts in a thoughtful and careful way. The study's strength and validity lie in the DBR's ability and flexibility to adapt the program and implement it in the three different contexts. Both the IBPD and NESAs programs are constrained by subject-specific terminology; however, as the program designer, I was able to adapt, connect and merge outcomes and objectives to suit the students' needs for both syllabuses. Although the three schools were part of this research, teaching the program was a way of experimentation to test each activity, monitor engagement and outcomes in the schools, and obtain other practitioners' feedback about the program.

Timing was another factor, as I needed to wait for each school to complete the program, submit artworks and collect data to analyse the program's effects on developing students' cultural identity. I also had to wait for teachers to schedule a time and wait again for their response to implement the program, replace their existing program with the Art and Identity program in their yearly schedule, and evaluate the program after these changes. Further limiting factors were the difficulties in reaching the teachers as the program was implemented in Sydney, Abu Dhabi and Melbourne. In addition, the impact of the program on students was apparent in varying ways, as the Year 11 NESAs syllabus used the program as a summative task while the IBDP program used it as a formative task. The quality of the work was obvious in each piece, but the intention, meaning and choice of signs and codes were significant. However, the effect of the program was evident across the three schools. The teachers even used some program activities with other year levels, and Islamic art was displayed throughout the schools.

10.3. Validity

As Cohen et al. (2007) assert, 'validity might be addressed through the honesty, depth, richness and scope of the data achieved, the participants approached, the extent of the

triangulation and the disinterestedness or objectivity of the researcher' (p. 133). DBR allowed me deep insights into the students' creativity, so it suited this study, which was all about an honest collective and idiographic expression of the Islamic culture. The Art and Identity program revisions using the DBR process allowed the students to engage in an iterative process of developing their rich artworks and filling them with signs and symbols that were meaningful to them. It was taught in my own school first and then in the two additional school settings, enabling me to carefully construct and monitor the implementation and progress of each program. Collaboration occurred between teachers while implementing the program through observations and taking notes, which were shared on Google Drive, showing the students' progress on their work and evidence of their developing cultural identity.

The students' visual narratives were evident in each artwork. The images were full of signs and symbols, which validated shared cultural understandings in the three school contexts. The way students interpreted the artworks and showed evidence of hybridity was another factor validating the DBR.

As Cohen et al. (2007) assert, 'triangulation is a powerful way of demonstrating concurrent validity, particularly in qualitative research' (p. 141). Van den Akker (1999) clarified that in DBR, 'to avoid an overdose of uncertainty in data interpretation, often triangulation (of methods, instruments, sources, and sites) is applied' (p. 10). Triangulation shows evidence of data interpretation and tests validity and information from different sources. The pre- and post-questionnaires allowed me to see the students' prior knowledge and ascertain what they gained from the implemented program. Additional data came from the teachers in each school, the students' VAPDs, the students' artworks and their interviews. The synergies between the emerging narratives from all data sources demonstrate the multifaceted outcomes for the students and the impact of the Art and Identity program.

10.4. Implications for Future Research

The intervention program was introduced to students and teachers to determine its effectiveness in developing students' cultural identity. In future research, the program

could be introduced to other schools, such as state education and other independent systems, to see the effectiveness of such an intervention on developing cultural identity and cultural competence within schools and other communities. Upscaling by creating a blog on Islamic art may foster interest with teachers and students.

Future research could also explore the cultural background of other communities. Connecting ancient art with contemporary art practice could be used for other people to link ideas to their cultures. Greater empathy could be achieved with more understanding of cultural awareness from other communities.

Finally, I looked through the lens of cultural knowledge and cultural awareness. The culturally responsive pedagogy approach was a sound way of connecting students to lived experience (Villegas & Lucas, 2002). This research followed the students' learning journey to know more about themselves and their countries of origin. The research assessed the students' knowledge before and after completing the program and found that students developed their knowledge about their culture. Understanding cultural identities in the context of responsive pedagogy makes the connection to personalised learning through the arts.

Cultural awareness and knowledge were the key drivers of this research (Berry, 2005; Zimmermann, 2017). However, this study moved beyond funds of identity (Compton-Lilly, 2013; Esteban-Guitart & Moll, 2014) by focusing on the creativity of the student participants. The research has opened a new focus in the development of identity (Bronfenbrenner, 2005; Sullivan, 2001) through its attention to adolescent artistic identity. Further, the research forges a new pathway in culturally responsive pedagogy (Ladson-Billings, 1995; Thomas, 2010) by foregrounding arts-based understandings. The concept of culture deals not only with the personal but also the historical, social and traditional backgrounds.

Communities, teachers and students all connected during the students' identity journeys. The use of signs and symbols was a powerful way for students to express their feelings about their individuality and culture. The student participants looked deeply at everything

around them—their traditions, language, heritage, religion, beliefs, belonging and community. Cultural identity was expressed through cultural expression in an artwork; the intention of each artwork was investigated, and each artwork told a story about who that person is. Individuals may regularly inform their life story in light of new experiences and views (McAdams, 2001; McLean & Thorne, 2003; Schachter, 2004; Thorne, 2000).

The research allowed a revised understanding of creativity. In this study, creativity enriches culture. Every student brings creativity to their own culture and narratively merges the two concepts to create art. Eisner (1997) asserted that through a narrative methodology, researchers become interested in the individual's human experiences that grasp the artistic, imaginative potential the arts draw. Thus, the findings from the Islamic school students in this study may provide useful insights for visual arts teachers in other Islamic schools and also contribute to the broader teaching profession in terms of a new approach to cultural understandings. In this way, a new theoretical understanding may arise for creating shifted social, cultural and linguistic narratives, making the program a useful tool for other researchers in the field. Finally, as we live in a global world, we are all influenced and surrounded by other cultures. This research brought clarity and measured what culture is for every individual at different levels. The knowledge in the Art and Identity program assists students to understand and respect other cultures and recognise what cultural identity is, suggesting that future research may achieve similar outcomes in other communities.

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Appendices

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Appendix 1

Participant Information Sheet – Students

Project Title: How does cultural identity emerge from a pedagogical intervention with students in a Year 11 visual arts classroom in an Islamic School?

Project Summary: In year 11 visual arts, students will be undertaking a unit of work that focuses on various cultural identity factors and the link between Islamic Arts and contemporary art practice. The program will enable students to draw inspiration from architects and artists working in the Arab world and provide them with opportunities to make connections between their knowledge and their cultural experience and the specific content about Islamic arts in each lesson. The program will be used in the three AIA sisters schools in Strathfield, Kellyville, Sydney Campuses and Melbourne campuses, producing three case studies, researching the effect of this program on year 11 students and the development of students' cultural identity.

You are invited to participate in a research study being conducted by Mrs Hanan Ismail, Visual art teacher and Head of Art & Design at Australian International Academy Sydney Campus – under the Supervision of Dr Anne Power & Dr Kumara Ward at Western Sydney university.

How is the study being paid for?

The research is being conducted to meet the requirements for the degree of Doctor of Philosophy.

What will I be asked to do?

You will be asked to complete a questionnaire before commencing the program (about 15 minutes in length) and one focus group after implementing the program. This will be about 30-40 minutes in length and will be recorded.

You will be asked to provide access to your artworks (captured by photo or photocopy) and to provide access to your visual arts diary.

You will be asked to exhibit your artworks in a virtual gallery.

How much of my time will I need to give?

The study will be conducted in Term 2 after the completion of Ethics processes for the University. You will be invited to participate in normal classes. Participation is voluntary and you can withdraw at any time. The program of work will be provided for all students so there is no disadvantage for any students who do not participate in the PhD study

What benefits will I, and/or the broader community, receive for participating?

It is becoming clear that in order to build communities that are successful at improving conditions and resolving problems, we need to understand and appreciate many cultures, establish relationships with people from cultures other than our own, and build strong alliances with different cultural groups. Each cultural group has unique strengths and perspectives that the larger community can benefit from. We need a wide range of ideas, customs, and wisdom to solve problems and enrich community life. We hope you will be more aware of and understand your cultural identity and contribute to a broader global

understanding through artmaking and study of the visual arts. The goal is for you to connect to each other, your culture and the beauty of the world

Will the study involve any risk or discomfort for me? If so, what will be done to rectify it?

No

How do you intend to publish or disseminate the results?

It is anticipated that the results of this research project will be published and/or presented in conference presentations and in a thesis. In any publication and/or presentation, information will be provided in such a way that the participant cannot be identified, except with your permission.

Will the data and information that I have provided be disposed of?

Please be assured that only the researchers will have access to the raw data you provide and that your data will not be used in any other projects. Please note that minimum retention period for data collection is five years post publication. The data and information you have provided will be securely disposed of.

Can I withdraw from the study?

Participation is entirely voluntary and you are not obliged to be involved. If you do participate you can withdraw at any time without giving reason. If you do choose to withdraw, any information (focus group, interview, questionnaire) that you have supplied would be shredded and destroyed.

Can I tell other people about the study?

Yes, you can tell other people about the study by providing them with the Chief Investigator's contact details. They can contact the Chief Investigator to discuss their participation in the research project and obtain a copy of the information sheet.

What if I require further information?

If you agree to participate in this study, you may be asked to sign the Participant Consent Form. When you have read this information, Mrs Hanan Ismail will discuss it with you further and answer any questions you may have. If you would like to know more at any stage, please feel free to contact Associate Professor Anne Power on am.power@westernsydney.edu.au or by phone on 47360452; or Dr Kumara Ward on K.ward@westernsydney.edu.au

What if I have a complaint?

If you have any complaints or reservations about the ethical conduct of this research, you may contact the Ethics Committee through Research Engagement, Development and Innovation (REDI) on Tel +61 2 4736 0229 or email humanethics@westernsydney.edu.au. Any issues you raise will be treated in confidence and investigated fully, and you will be informed of the outcome.

If you agree to participate in this study, you may be asked to sign the Participant Consent Form. The information sheet is for you to keep and the consent form is retained by the researcher/s.

This study has been approved by the Western Sydney University Human Research Ethics Committee. The Approval number is [enter approval number once the project has been approved].

Participant Consent Form

This is a project specific consent form. It restricts the use of the data collected to the named project by the named investigators.

Project Title: How does cultural identity emerge from a pedagogical intervention with students in a Year 11 visual arts classroom in an Islamic School?

I,....., consent to participate in the research project titled 'How does cultural identity emerge from a pedagogical intervention with students in a Year 11 visual arts classroom in an Islamic School?'

I acknowledge that:

I have read the participant information sheet [or where appropriate, 'have had read to me'] and have been given the opportunity to discuss the information and my involvement in the project with the researcher/s.

The procedures required for the project and the times involved have been explained to me, and any questions I have about the project have been answered to my satisfaction.

I will:

- Complete a questionnaire before commencing the program (about 15 minutes in length) (yes/ NO)
- Participate in one focus group after implementing the program (interview). This will be about 30-40 minutes in length and will be recorded. (Yes/No)
- Provide the principle researcher with access to my artworks (captured by photo of photocopy) and to access to my visual arts diary. (Yes/ No)
 - Exhibit my artworks in a virtual gallery.(yes/No)

I understand that my involvement is confidential and that the information gained during the study may be published but no information about me will be used in any way that reveals my identity.

I understand that I can withdraw from the study at any time, without affecting my relationship with the researcher/s now or in the future.

Signed:

Name:

Date:

Return Address:

This study has been approved by the University of Western Sydney Human Research Ethics Committee.

The Approval number is:

If you have any complaints or reservations about the ethical conduct of this research, you may contact the Ethics Committee through the Office of Research Services on Tel +61 2 4736 0229 Fax +61 2 4736 0013 or email humanethics@uws.edu.au. Any issues you raise will be treated in confidence and investigated fully, and you will be informed of the outcome.

Applicant / Chief Researcher(s) / Principal Researcher(s)

Mrs Hanan Ismail

Appendix 2

Participant Information Sheet – Parent/Carer

Project Title: How does cultural identity emerge from a pedagogical intervention with students in a Year 11 visual arts classroom in an Islamic School?

Project Summary: In year 11 visual arts, students will be undertaking a unit of work that focuses on various cultural identity factors and the link between Islamic Arts and contemporary art practice. The program will enable students to draw inspiration from architects and artists working in the Arab world and provide them with opportunities to make connections between their knowledge and their cultural experience and the specific content about Islamic arts in each lesson. The program will be used in the three AIA sisters schools in Kellyville, Strathfield and Melbourne campuses, producing three case studies, researching the effect of this program on year 11 students and the development of students' cultural identity.

Your son/ daughter..... invited to participate in a research study being conducted by Mrs Hanan Ismail, Visual art teacher and Head of Art & Design at Australian International Academy Sydney Campus – under the Supervision of A/Prof Anne Power & Dr Kumara Ward at Western Sydney university.

How is the study being paid for? The research is being conducted to meet the requirements for the degree of Doctor of Philosophy. Limited funding is by way of the RTS scholarship

What will my child be asked to do?

Students will be asked to complete a questionnaire before commencing the program (about 15 minutes in length) and one focus group after implementing the program. This focus group will be about 30-40 minutes in length and will be recorded.

They will be asked to provide access to their artworks (captured by photo of photocopy) and to provide access to their visual arts diary.

They will be asked to exhibit their artworks in a virtual gallery. A virtual gallery is one that is visible online through the schools' network. It is not visible to the general public but it is visible to parents and families from the three participating schools.

How much of my child's time will he/she need to give?

The study will be conducted in Term 2 after the completion of Ethics processes for the University. The students will be invited to participate in normal classes with no additional time required. Participation is voluntary and students can withdraw at any time. The program of work will be provided for all students so there is no disadvantage for any students who do not participate in the PhD study

What benefits will my child, and/or the broader community, receive for participating?

It is becoming clear that in order to build communities that are successful at improving conditions and resolving problems, we need to understand and appreciate many cultures, establish relationships with people from cultures other than our own, and build strong alliances with different cultural groups. Each cultural group has unique strengths and perspectives that the larger community can benefit from. We need a wide range of ideas, customs, and wisdom to solve problems and enrich community life. Students will be more aware about the importance of visual arts, which not only support students learning

moreover to ensure that students understand their cultural identity and contribute to a border global through artmaking and study of the visual arts. This will allow students to connect to themselves and each other, their culture and the beauty of the world

Will the study involve any risk or discomfort for my child? If so, what will be done to rectify it?

No

How do you intend to publish or disseminate the results?

It is anticipated that the results of this research project will be published and/or presented in conference presentations and in a thesis. In any publication and/or presentation, information will be provided in such a way that the participant cannot be identified, except with your permission.

Will the data and information that my child provides be disposed of?

Please be assured that only the researchers will have access to the raw data your child will provide and that their data will not be used in any other projects. Please note that minimum retention period for data collection is five years post publication. The data and information you have provided will be securely disposed of.

Can I withdraw my child from the study? Can my child withdraw from the study?

Your child's participation in the study is entirely voluntary and they are not obliged to be involved. Your child may withdraw from the study at any time – or you may withdraw your child from the study at which point all written and audio records of your child's participation will be destroyed.

Can I, or my child, tell other people about the study?

Yes, you or your child, can tell other people about the study by *providing them with the Chief Investigator's contact details. They can contact the Chief Investigator to discuss their participation in the research project and obtain a copy of the information sheet.*

What if I require further information?

Please contact Mrs Hanan on 96420104 (school number) should you wish to discuss the research further before deciding whether or not to participate. If you would like to know more at any stage, please feel free to contact Associate Professor Anne Power on am.power@westernsydney.edu.au or by phone on 47360452; or Dr Kumara Ward on K.ward@westernsydney.edu.au

What if I have a complaint?

If you have any complaints or reservations about the ethical conduct of this research, you may contact the Ethics Committee through Research Engagement, Development and Innovation (REDI) on Tel +61 2 4736 0229 or email humanethics@westernsydney.edu.au.

Any issues you raise will be treated in confidence and investigated fully, and you will be informed of the outcome.

If you agree for your child to participate in this study, you may be asked to sign the Consent Form. The information sheet is for you to keep and the consent form is retained by the researcher/s.

This study has been approved by the Western Sydney University Human Research Ethics Committee. The Approval number is [enter approval number once the project has been approved].

Participant Consent Form

This is a project specific consent form. It restricts the use of the data collected to the named project by the named investigators.

Project Title: *What are the understandings of parents and students about the role of Visual Arts in an Islamic School*

I,....., give permission to my son/daughterto participate in the research project titled *What are the understandings of parents and students about the role of Visual Arts in an Islamic School*.

I acknowledge that:

I have read the participant information sheet [or where appropriate, 'have had read to me'] and have been given the opportunity to discuss the information and my involvement in the project with the researcher/s.

The procedures required for the project and the time involved have been explained to me, and any questions I have about the project have been answered to my satisfaction.

your son/ daughter will:

- Complete a questionnaire before commencing the program (about 15 minutes in length) (yes/ NO)
- Participate in one focus group after implementing the program (interview). This will be about 30-40 minutes in length and will be recorded. (Yes/No)
- Provide the teacher with access to their artworks (captured by photo or photocopy) and to access to their visual arts diary. (Yes/ No)
- Exhibit their artworks in a virtual gallery. (yes/No)

I understand that my involvement is confidential and that the information gained during the study may be published but no information about me will be used in any way that reveals my identity.

I understand that I can withdraw from the study at any time, without affecting my relationship with the researcher/s now or in the future.

Signed:

Name:

Date:

Return Address:

This study has been approved by the University of Western Sydney Human Research Ethics Committee.

The Approval number is:

If you have any complaints or reservations about the ethical conduct of this research, you may contact the Ethics Committee through the Office of Research Services on Tel +61 2 4736 0229 Fax +61 2 4736 0013 or email humanethics@uws.edu.au. Any issues you raise will be treated in confidence and investigated fully, and you will be informed of the outcome.

Applicant / Chief Researcher(s) / Principal Researcher(s)

Mrs Hanan Ismail

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Appendix 3

Participant Information Sheet – Teacher (Melbourne , Sydney & Abu Dhabi schools)

Project Title: How does cultural identity emerge from a pedagogical intervention with students in a Year 11 visual arts classroom in an Islamic School?

Project Summary: In year 11 IB/ HSC visual arts, students will be undertaking a unit of work, which accommodates the various cultural identity factors and the link between Islamic Arts and contemporary art practice. The program will enable students to draw inspiration from architects and artists working in the Arab world and provide them with opportunities to make connections between their knowledge and their cultural experience and the specific content about Islamic arts in each lesson. The program will be used in the three AIA sisters schools in Abu Dhabi, Strathfield , Sydney campuses and Melbourne campuses, producing three case studies, researching the effect of this program on year 11 students and the development of students' cultural identity. The arts program will be taught to year 11 in Strathfield using the Board of Studies objectives and outcomes and will be adapted to suit the IB (International Baccalaureate) program objectives in Melbourne & Abu Dhabi campus (sister schools) after the ethics approval from the university of Western Sydney.

You are invited to participate in a research study being conducted by Mrs Hanan Ismail, Visual art teacher and Head of Art & Design at Australian International Academy Sydney Campus – under the Supervision of Dr Anne Power & Dr Kumara Ward at Western Sydney university.

How is the study being paid for?

The research is being conducted to meet the requirements for the degree of Doctor of Philosophy.

What will I be asked to do?

Teachers will be asked to teach the IB visual arts program in Melbourne & Abu Dhabi campus and year 11 art program in Strathfield campus, provide a feedback/ reflection about the activities in this program to check its effectiveness and how this allow students to develop their cultural identity. Teachers will be asked to have a 30-40 minutes interview after implementing the program and will be recorded.

How much of my time will I need to give?

The study will be conducted in Term 2 after the completion of Ethics processes for the University. The teacher will be invited to participate in an interview after implementing the program. Participation is voluntary and teacher can withdraw at any time. The program of work will be provided for all the IB/HSC students and that suit the board of studies and the International Baccalaureate's requirement. So there is no disadvantage for any students who do not participate in the PhD study.

What benefits will I, and/or the broader community, receive for participating?

It is becoming clear that in order to build communities that are successful at improving conditions and resolving problems, we need to understand and appreciate many cultures, establish relationships with people from cultures other than our own, and build strong alliances with different cultural groups. Each cultural group has unique strengths and perspectives that the larger community can benefit from. We need a wide range of ideas,

customs, and wisdom to solve problems and enrich community life. There will be benefits of collaboration between teachers in the three school settings.

Will the study involve any risk or discomfort for me? If so, what will be done to rectify it?

NO

How do you intend to publish or disseminate the results?

It is anticipated that the results of this research project will be published and/or presented in conference presentations and in a thesis. In any publication and/or presentation, information will be provided in such a way that the participant cannot be identified.

Will the data and information that I have provided be disposed of?

Please be assured that only the researchers will have access to the raw data you provide and that your data will not be used in any other projects. Please note that minimum retention period for data collection is five years post publication. The data and information you have provided will be securely disposed of.

Can I withdraw from the study?

Participation is entirely voluntary and you are not obliged to be involved. If you do participate you can withdraw at any time without giving reason

If you do choose to withdraw, any information that you have supplied would be shredded and destroyed.

Can I tell other people about the study?

Yes, you can tell other people about the study by providing them with the Chief Investigator's contact details. They can contact the Chief Investigator to discuss their participation in the research project and obtain a copy of the information sheet.

What if I require further information?

If you agree to participate in this study, you may be asked to sign the Participant Consent Form. When you have read this information, Mrs Hanan Ismail will discuss it with you further and answer any questions you may have. If you would like to know more at any stage, please feel free to contact Associate Professor Anne Power on am.power@westernsydney.edu.au or by phone on 47360452; or Dr Kumara Ward on K.ward@westernsydney.edu.au

What if I have a complaint?

If you have any complaints or reservations about the ethical conduct of this research, you may contact the Ethics Committee through Research Engagement, Development and Innovation (REDI) on Tel +61 2 4736 0229 or email humanethics@westernsydney.edu.au. Any issues you raise will be treated in confidence and investigated fully, and you will be informed of the outcome.

If you agree to participate in this study, you may be asked to sign the Participant Consent Form. The information sheet is for you to keep and the consent form is retained by the researcher/s.

This study has been approved by the Western Sydney University Human Research Ethics Committee. The Approval number is [H12059].

Participant Consent Form

This is a project specific consent form. It restricts the use of the data collected to the named project by the named investigators.

Project Title: How does cultural identity emerge from a pedagogical intervention with students in a Year 11 visual arts classroom in an Islamic School?

I,....., consent to participate in the research project titled How does cultural identity emerge from a pedagogical intervention with students in a Year 11 visual arts classroom in an Islamic School?

I acknowledge that:

I have read the participant information sheet [or where appropriate, 'have had read to me'] and have been given the opportunity to discuss the information and my involvement in the project with the researcher/s.

The procedures required for the project and the time involved have been explained to me, and any questions I have about the project have been answered to my satisfaction.

I will:

Teach the IB/HSC program and provide a feedback/ reflection about it	(YES / NO)
Participate in an interview 30-40 mins and will be recorded	(YES / NO)
Allow researcher to access to the students' visual diary	(YES / NO)
Ask students to exhibit their artwork	(YES / NO)

I understand that my involvement is confidential and that the information gained during the study may be published but no information about me will be used in any way that reveals my identity.

I understand that I can withdraw from the study at any time, without affecting my relationship with the researcher/s now or in the future.

Signed:

Name:

Date:

Return Address:

This study has been approved by the University of Western Sydney Human Research Ethics Committee.

The Approval number is: H12059

If you have any complaints or reservations about the ethical conduct of this research, you may contact the Ethics Committee through the Office of Research Services on Tel +61 2 4736 0229 Fax +61 2 4736 0013 or email humanethics@uws.edu.au. Any issues you raise will be treated in confidence and investigated fully, and you will be informed of the outcome.

Appendix 4

Pre – Questionnaires (students)

1. What is your definition of “cultural identity? What things about your culture are important to you?
2. What country are you from? How old when you left?
3. How are you and your family part of a broader community?
4. What do you know about your culture?
5. If you are from a culture that speaks English as a second language, do you speak your home language?
6. Do you know how to write your home language? If not, why is that?
7. What is the most famous building, food, museum in your country?
8. Define and describe the most important celebrated event of your culture.
9. Islamic art uses many symbols. What symbols do you think could present your identity visually?
10. Have you felt included based on your culture?
11. Have you ever felt excluded based on your culture?

Is there anything you would like others to know that we have not included here about you or your culture.....

Thank you- is there anything else you would like to share?

Appendix 5

Post-questionnaire (students)

- 1- What is your definition of culture?
- 2- What subject matter did you choose for your artworks?
- 3- Why did you choose this subject matter?
- 4- How does this represent your cultural identity?
- 5- How has this program assisted you to develop your cultural identity?
- 6- I am an Australian Muslim with Egyptian background. How do you define yourself?
- 7- What is your first impression when you notice that other modern contemporary and modern artists like to use inspiration from Islamic arts?
- 8- What is your impression when you notice that Islamic motifs hold different meanings?
- 9- How are signs and symbols represented in your artwork?
- 10- How did you link your cultural heritage into your artwork?
- 11- In what ways is your culture important to you?
- 12- Which Arabic calligraphy did you know prior to engaging in this program? What about now?
- 13- What are some things about your culture that you would like other people to know?
- 14- How can you share your cultural differences in a positive, non-judgemental way?


Appendix 6


Questions for teachers—Post-questionnaire

- 1- How does this program promote learning about cultural identity?
- 2- Which activity have you found useful?
- 3- How did the program cater for individual needs?
- 4- Did you manage to complete each activity? If not / why not?
- 5- What changes in this program might you recommend?
- 6- What do you know about your students? Prompt: Do any students have learning difficulties? Do they have preferred learning styles?
- 7- How did the program affect students' creative thinking?
- 8- How did you find the students respond to the links between postmodernism and Islamic patterns? (Prompt: refer to Islamic signs and symbols)
- 9- What do the students' reflections tell you about the impact of this program?
- 10- How does this program help students develop their cultural identity
- 11- What other activities do you recommend?
- 12- How easy/ difficult did students find it to select their subject matter, with symbols that reflect their cultural identity?
- 13- Describe the importance of these signs and symbols to them in a contemporary setting?
- 14- How did the students demonstrate the influence of another artist, the student's background countries or a part of their life?
- 15- What did you add to personalise the program to assist students to understand their cultural identity?
- 16- Describe a situation when students find it hard to begin an idea, and how did you assist them?
- 17- To what extent did the students take Islamic arts and incorporate in their topic?

Appendix 7

PowerPoint presentation- introduction to students

- 
- In my research, I will use visual art, as a tool to assist students to understand their cultural identity



How does cultural identity emerge from a pedagogical intervention with students in a Year 11 visual arts classroom in an Islamic School?



The research explores the development of cultural identity emerging from the intersection of contemporary art and Islamic arts.

The project will encourage students to engage with and explore cultural identity in the twenty-first century, explore positive attitudes towards other cultures and worldviews.

Students ..What am I going to do?

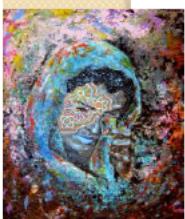
- In year 11 visual arts, students will be undertaking a unit of work that focuses on various cultural identity factors and the link between Islamic Arts and contemporary art practice.
- The program will enable students to draw inspiration from architects and artists working in the Arab world and provide them with opportunities to make connections between their knowledge and their cultural experience and the specific content about Islamic arts in each lesson.
- The program will be used in the three AIA sisters schools in Strathfield, Kellyville, Sydney Campuses and Melbourne campuses, producing three case studies, researching the effect of this program on year 11 students and the development of students' cultural identity.



Students will....

In artmaking practice:

- Students are to create an artwork that represents their cultural identity. (painting/or/and /photo media)
- explore different themes such as personal identity, language, background, cultural values cultural values and social meanings.
- look at artists who use the old traditional Islamic and link it contemporary arts practice and use as inspiration to create it.
- students may look at memory, narrative life story from the past and link it into their contemporary art practice to create their artworks
- Evaluation /reflection –process of artwork.



In theatrical/ curatorial practice: students can consider how notions of cultural identity can inform the production of artworks”

Themes: Who am I ? Islamic arts, Introduction to geometric design and spirituality, Arabic calligraphy, Development of Islamic pattern in different era, Modern, Contemporary ,Australian and artists who inspired with Islamic arts



Why ?

- ▣ Schools have a great role in developing young minds, building relationships between individuals of different backgrounds.
- ▣ The arts are unique and expressive form that facilitate and enable students to become creative thinkers; to develop new ideas and discover the world around them; to become critically aware, responsible, caring, creative young people and able to understand different beliefs and cultural practice.



Other researchers in the field

- ▣ years of research show that arts education “is closely linked to almost everything that we as a nation say we want for our children and demand from our schools: academic achievement, literacy, social and emotional development, civic engagement, and equitable opportunity”(Smith, 2009, p1).
- ▣ “In the new Australian Curriculum, intercultural understanding is a general capability and it is to be achieved by all students by the time they leave school. The ability of young Australians to have a strong sense of identity, while respecting the values of others, will make for community cohesion at home and culturally dexterous ambassadors of Australia in the future”(Asia Education Foundation, 2015, p1).
- ▣ Access to specific relevant cultural knowledge and understanding about students’ cultural backgrounds has the potential to greatly impact students’ education, family and the school community; at an individual level, cultural identity also affects students’ future thinking and can assist in developing an appreciation of their own and other cultures (Parks, 2012).
- ▣ Every culture has its own values and way of thinking that are acknowledged and recognized by individuals to give a sense of belonging. Every culture has its own usual historical places, memories, belief and cultural understanding and awareness that create this particular culture. The theory indicates how people use different form of communication to create their culture group identity and how cultural identity become more obvious through social comparison (communication theory, 2015).



Why is it important?-

In today's society, there is a need for more understanding about acculturation.

- While globalization allows people to collaborate internationally with others on many levels – including socially and culturally
- Globalization, combined with the impacts and growth of technology, may work to change traditions in societies and communities and diminish their cultural identity. I believe every culture has its own values, language, beliefs, traditions and habits learned or created by individuals or the population.
- It is becoming clear that in order to build communities that are successful at improving conditions and resolving problems, we need to understand and appreciate many cultures, establish relationships with people from cultures other than our own, and build strong alliances with different cultural groups. Each cultural group has unique strengths and perspectives that the larger community can benefit from.
- We need a wide range of ideas, customs, and wisdom to solve problems and enrich community life.
- We hope you will be more aware of and understand your cultural identity and contribute to a broader global understanding through artmaking and study of the visual arts.
- The goal is for you to connect to each other, your culture and the beauty of the world



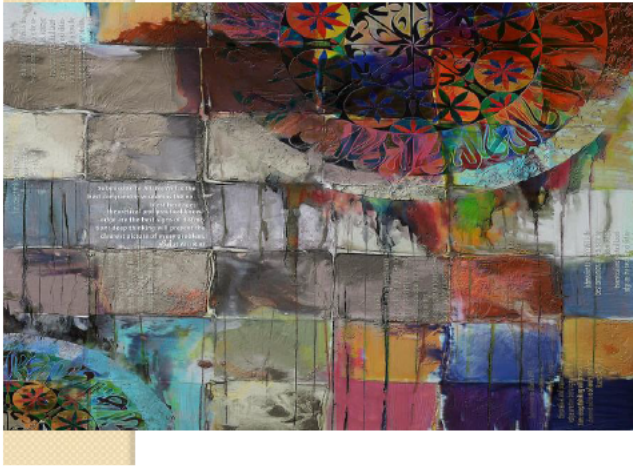
My role

- My role as a visual arts teacher is to encourage students to develop their artistic skills, learn more about art history, understand cultural experiences and, through different forms, explore innovative ways for them to discover their personal expression.
- As a researcher- Working collaboratively with their teachers, assist you to develop your cultural identity.
- the students will gain knowledge and understanding about critical appreciation of historic and contemporary Islamic arts, which can inform and enrich their artistic expression and cultural identity.



When

- Only in term 2



Appendix 8

IBDP adapted Art and Identity program

Australian International Academy-Strathfield Campus	
Visual Arts Department	
Unit planner: Theoretical, curatorial and Artmaking practice	
IB Visual Arts - y 11/2017/ term 2 (Sydney, Abu Dhabi, Melbourne)	
Duration w 1-10 arts	Form: painting and photo media/or/ photography Theme: discover yourself through the arts Teacher: Mrs Hanan Ismail
Inquiry –establishing purpose of the unit	
<p>Unit description</p> <p>Visual arts include the fields of art, craft and design. Learning in and through these fields, students create visual representations that communicate, challenge and express their own and others’ ideas as artist and audience. They develop perceptual and conceptual understanding, critical reasoning and practical skills through exploring and expanding their understanding of their world and other worlds. They learn about the role of the artist, craftsperson and designer, their contribution to society, and the significance of the creative industries. Similarly with the other art forms, the visual arts has the capacity to engage, inspire and enrich the lives of students, encouraging them to reach their creative and intellectual potential by igniting informed, imaginative and innovative thinking.</p> <p>Through Visual Arts, students make and respond using visual arts knowledge, understanding and skills to represent meaning associated with personal and global views, and intrinsic and extrinsic worlds. Visual Arts engages students in a journey of discovery, experimentation and problem-solving relevant to visual perception and visual language. Students undertake this journey by using visual techniques, technologies, practices and processes. Learning in the Visual Arts, students become increasingly confident and proficient in achieving their personal visual aesthetic, and appreciate and value that of others. Visual Arts supports students to view the world through various lenses and contexts. Students recognise the significance of visual arts histories, theories and practices, exploring and responding to artists, craftspeople and designers and their artworks. They apply visual arts knowledge to make critical judgements about their own importance as artists and audiences. Learning in the Visual Arts helps students to develop understanding of world culture and their responsibilities as global citizens.</p> <p>Art [including craft and design] is a kind of thinking/making, which enables people to form and develop their identity. It will assist us to interpret, think about, add to or challenge our cultural life. Artists used patterns throughout history from Greek temple decoration, to the geometric and floral ornamentations of Islamic art and architecture, to textiles. Geometric patterns are the most essential shapes in Islamic art as they are used to decorate the surfaces of Islamic architecture, walls, ceilings, grilles, doors and openings, dome and minarets. Modern and Contemporary artists get influenced and inspired with certain vibrant patterns from the 7th century until now to create their works. Students will be involved in creating series of arts works painting and digital media that reflect their culture and identity. Students are to look at the different patterns and forms in Islamic arts particularly old tradition and contemporary arts practice as a source of inspiration to develop their artworks. Students will develop an informed point of view about discoveries and meanings that they find in visual forms. Students will look also at different contemporary and modern artists who get inspired with patterns in 7th century and see how a study of Islamic art, specifically patterns found in contemporary art and historically on tiles, in textiles and in calligraphy, can influence their art works and help them express their cultural identity.</p>	
External Assessment Criteria: Comparative study	IB learner profile:

- A. Analysis of formal qualities: effective identification and analysis of the formal qualities of the selected artworks, objects and artefacts?
- B. Interpretation of function and purpose: informed and appropriate interpretation of the function and purpose of the selected artworks, objects and artefacts within the cultural context in which they were created?
- C. Evaluation of cultural significance: informed understanding of the cultural significance of the selected artworks, objects and artefacts within the specific context in which they were created?
- D. Making comparisons and connections: effective identification and critical analysis of the connections, similarities and differences between the selected artworks, objects and artefacts?
- E. Presentation and subject-specific language: ensure that information is conveyed clearly and coherently in a visually appropriate and legible manner, supported by the consistent use of appropriate subject-specific language?
- F. Making connections to own artmaking practice (HL only): analyse and reflect on the outcomes of the comparative study investigation and on how this has influenced the student's own development as an artist, identifying connections between one or more of the selected works and the student's own artmaking processes and practices?

External Assessment Criteria: Process portfolio

- A. Skills, techniques and processes: sustained experimentation and manipulation of a range of skills, techniques and processes, showing the ability to select and use materials appropriate to their intentions?
- B. Critical investigation: critical investigation of artists, artworks and artistic genres, communicating the student's growing awareness of how this investigation influences and impacts upon their own developing artmaking practices and intentions?
- C. Communication of ideas and intentions (in both visual and written forms): the ability to clearly articulate how their initial ideas and intentions have been formed and developed and how they have assimilated technical skills, chosen media and ideas to develop their work further?
- D. Reviewing, refining and reflecting (in both visual and written forms): the ability to review and refine selected ideas, skills, processes and techniques, and to reflect on the acquisition of skills and their development as a visual artist?
- E. Presentation and subject-specific language : ensure that information is conveyed clearly and coherently in

Inquirer: We nurture our curiosity, developing skills for inquiry and research. We know how to learn independently and with others. We learn with enthusiasm and sustain our love of learning throughout life.

Thinkers: We use critical and creative thinking skills to analyse and take responsible action on complex problems. We exercise initiative in making reasoned, ethical decisions.

Open-minded: We critically appreciate our own cultures and personal histories, as well as the values and traditions of others. We seek and evaluate a range of points of view, and we are willing to grow from the experience.

Risk taker: We approach uncertainty with forethought and determination; we work independently and cooperatively to explore new ideas and innovative strategies. We are resourceful and resilient in the face of challenges and change.

Reflective: We thoughtfully consider the world and our own ideas and experience. We work to understand our strengths and weaknesses in order to support our learning and personal development.

<p>a visually appropriate and legible manner, supported by the consistent use of appropriate subject-specific language?</p> <p>Internal Assessment Criteria</p> <p>Internal Assessment Criteria: Exhibition</p> <p>A. Coherent body of works: a coherent collection of works, which fulfil stated artistic intentions and communicate clear thematic or stylistic relationships across individual pieces?</p> <p>B. Technical competence: effective application and manipulation of media and materials; effective application and manipulation of the formal qualities?</p> <p>C. Conceptual qualities: effective resolution of imagery, signs and symbols to realise the function, meaning and purpose of the art works, as appropriate to stated intentions?</p> <p>D. Curatorial practice (SL only): the selection, arrangement and exhibition of a group of artworks within a designated space?</p> <p>D. Curatorial practice (HL only): the justification of the selection, arrangement and exhibition of a group of artworks within a designated space? Reflection on how the exhibition conveys an understanding of the relationship between the artworks and the viewer?</p>	
<p>Aims</p> <p>The arts aims The aims of the arts subjects are to enable stud</p> <ol style="list-style-type: none"> 1. Enjoy lifelong engagement with the arts 2. Become informed, reflective and critical practitioners i 3. Understand the dynamic and changing nature of the a 4. Explore and value the diversity of the arts across time, 5. Express ideas with confidence and competence 6. Develop perceptual and analytical skills. <p>Visual arts aims In addition, the aims of the visual arts course</p> <ol style="list-style-type: none"> 7. make artwork that is influenced by personal and cultur 8. become informed and critical observers and makers of 9. develop skills, techniques and processes in order to co 	<p>Diploma programme Objectives</p> <p>DP Group 6: Visual Arts (1st Exams 2016)</p> <p>DP - Age 16-18</p> <ol style="list-style-type: none"> a. Identify various contexts in which the visual arts can be created and presented b. Describe artwork from differing contexts, and identify the ideas, conventions and techniques employed by the art-makers c. Recognise the skills, techniques, media, forms and processes associated with the visual arts d. Present work, using appropriate visual arts language, as appropriate to intentions <p>Assessment objective 2: demonstrate application and analysis of knowledge and understanding</p> <ol style="list-style-type: none"> a. Express concepts, ideas and meaning through visual communication b. b. Analyse artworks from a variety of different contexts c. c. Apply knowledge and understanding of skills, techniques, media, forms and processes related to artmaking <p>Assessment objective 3: demonstrate synthesis and evaluation</p> <ol style="list-style-type: none"> a. Critically analyse and discuss artworks created by themselves and others and articulate an informed personal response

	<p>b. Formulate personal intentions for the planning, development and making of artworks that consider how meaning can be conveyed to an audience</p> <p>c. Demonstrate the use of critical reflection to highlight success and failure in order to progress work</p> <p>d. Evaluate how and why artmaking evolves and justify the choices made in their own visual practice</p> <p>Assessment objective 4: select, use and apply a variety of appropriate skills and techniques</p> <p>a. Experiment with different media, materials and techniques in artmaking</p> <p>b. Make appropriate choices in the selection of images, media, materials and techniques in artmaking</p> <p>c. Demonstrate technical proficiency in the use and application of skills, techniques, media, images, forms and processes</p> <p>d. Produce a body of resolved and unresolved artworks as appropriate to intentions</p>
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<p>Transfer goals:</p> <p>a. Investigates different subject matter and forms in Islamic and contemporary art practice as representations in artmaking to develop coherence layers of meaning to make their artworks.</p> <p>b. Explores and practice a range of material, techniques and process in different ways to support their artistic intention</p> <p>c. Explores the conventions of practice in art criticism by looking at contemporary modern and Islamic artists that will inspire them to create their artworks.</p> <p>d. Explores the roles and relationships between concepts of artist, artwork, world and audience through critical and historical investigations that will assist them to come with their ideas in-depth and evaluate artworks.</p>
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Action-Teaching and learning through inquiry

<p>Central idea/Content</p> <p>Theoretical practice</p> <ul style="list-style-type: none"> • Examine and compare the work of artists from different art movement and cultural backgrounds. • Consider the contexts influencing their own work and the work of other (artists inspiration to create their final artwork). • Look for different medium and techniques and art form to create their artworks. • Investigate and compare how and why different techniques have evolved and the processes involved. • Students will understand how artists in modern and contemporary art practice have influenced with Islamic arts. • Able to analyse artwork through written and visual means. • Able to value their culture through knowing and understanding about Islamic art form, Islamic art design and spirituality and Islamic design and motifs in different Islamic era 	<p>Learning process</p> <p>Brainstorming</p> <p>Teacher can use brainstorming as a thinking strategy to help students generate questions, ideas, and examples and to explore a central idea or topic. During brainstorming, students share ideas that come to mind and record these ideas without making judgements about them. When introducing a topic, teachers can use brainstorming sessions to determine what students already know or wish to learn, and to provide direction for learning and reflection.</p>
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artmaking practice

- Experiment with different medium and techniques and apply it to their final artwork
- Idea development and choose final idea (process of investigation)
- Students develop concepts (art terminology through the process of artmaking, element and principal of art such line, shape, colour, etc.) to describe another artist's work of art.
- Identify and experiment with techniques and complete body of work that reflect their culture and identity.
- Show evidence of making artwork through evaluation and reflection of the skills, media, concepts and the connection between artmaking and theory learnt in class.

Curatorial practice:

- Look at an exhibition and develop an informed point of view about it.
- Formulate personal intentions for creating and displaying their artworks.
- Able to create their own visual symbols, identify the mood of the work of arts to use in their work and evaluate how their ongoing work communicate meaning and purpose.
- How to present your artwork (exhibition) and the impact of their work on different audiences.
- Select resolved artworks for the exhibition and how the work connected to each other.
- Understand the importance of curatorial decisions and how they contribute to the meaning of the work.
- Recognise Islamic art as rich and diverse, 'simultaneously connected to the past and engaged with the present.
- Identify the different forms of Islamic art and pattern, from a range of period in Islamic art such as Ottoman, Abbasid, etc.
- Identify and connect specific features and purposes of visual artworks from contemporary and past times to explore viewpoints and enrich their artmaking

Brainstorming stimulates fluent and flexible thinking and can also be used to extend problem-solving skills.

Discussion

Discussion is a cooperative strategy through which students explore their thinking, respond to ideas, process information, and articulate their thoughts in exchanges with peers and the teacher. Discussion can be used to clarify understanding of concepts, ideas, and information. Emphasis is placed on talking and listening to each other. Through discussion, students can make connections between ideas and experience, and reflect on a variety of meanings and interpretations of texts and experiences.

Experimenting

Experimenting is central to the arts, and is frequently used in making connections between the concrete and the abstract. Experimenting requires that students investigate, test, explore, manipulate, solve problems, make decisions, and organise information in hands-on ways. Experimenting also encourages students to use cooperative skills effectively in interpreting and communicating findings. Experimenting enhances student motivation, understanding, and active involvement and can be initiated by the teacher or the student.

Multiple Points of View

Teachers can encourage students to adopt another point of view in order to develop their ability to think critically and to look at issues from more than one perspective. In this activity, students identify which person's point of view is being considered and the needs and

	concerns of the person. They also locate and analyse information about the person and summarise the person's position. They learn to examine issues and characters and to form conclusions without letting personal bias interfere. This strategy can be used in both creating and viewing activities in the arts.
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Weekly instructional activities

Students will be given an area of 2 square metre to present their artworks, ask students to think how many pieces of work that would like to present in this area, theme, ideas, intention- and what art form they would like to use (painting and/ photo media- how to connect your idea together

Weeks	Theoretical practice	Artmaking practice	Curatorial practice
W1	Method- <ul style="list-style-type: none"> Examine art works (Inspirational images) that represent cultural identity from different artists and different art movement 	Method/in context <ul style="list-style-type: none"> Students are to respond and reflect to the question "Who am I?" through discussion using images that describe their culture and identity. Collect images that represent your cultural identity. Drawing- (representation of your culture (5 things to represent your cultural background 	Communicating <ul style="list-style-type: none"> Through discussion, students are to define "identity" and consider and reflect who they are and what they value.
	Methods/context <ul style="list-style-type: none"> What is modern art focus on abstract? Why abstract arts Modern artists who inspired with pattern in Islamic arts (Henri Matisse, Henri Matisse/Esher / Paul Klee, Wassily Kandinsky) Comparative studies- due week 5-(artist inspiration). . 	Communicating/ Methods <ul style="list-style-type: none"> What themes, ideas and techniques you would like to explore and investigate Look for Artists artworks' inspirational images with cultural identity/ reflection Idea development for making artwork 	Communicating / methods <ul style="list-style-type: none"> Evaluation/ reflection- Evidence in their journal of how they will present their artwork.
W 3	Methods <ul style="list-style-type: none"> Geometric design in Islamic arts Arabic calligraphy Work on process comparative studies 	Context/methods <ul style="list-style-type: none"> Students experiment with diverse media and explore techniques in making arts (abstract technique, Islamic motifs and Islamic calligraphy) 	Communicating / methods <ul style="list-style-type: none"> Evaluation/ reflection - Students are to write an informed response of which design and/ or calligraphy that they would like to include in their artworks.(

			students will be encouraged as well to include their own language)
W 4	<p>Communicating visual arts</p> <ul style="list-style-type: none"> • What is contemporary arts- Focus on the use of pattern and the inspiration of Islamic arts in contemporary world and how developed? • Contemporary artists who inspired with Islamic arts such as Caroline Durre's, Paul brown, Kerrie Poliness, Sam Songailo, Rose Liang, Julie Rrap, Chris O,Doherty, Guan wei, Ah xian 	<p>In context /communicating</p> <ul style="list-style-type: none"> • final ideas, planning, Inspiration • First artwork- students choice of medium-(photo media/or photogarhy • What is the rule of third? Editing images/ • Evidence of process of making artwork 	<p>In context /methods</p> <ul style="list-style-type: none"> • Artist intention • Progress of making artwork and exploration of artworks and medium has developed /reflection
W 5	<p>In context/methods</p> <ul style="list-style-type: none"> • Artists who approach the concept of culture and identity – Rose Liang, Julie Rrap, Chris O,Doherty, Guan wei, Ah xian • Work on process – comparative studies 	<p>Methods</p> <ul style="list-style-type: none"> • Create art works (students' choice of media-photography or painting or photo media) 	<ul style="list-style-type: none"> • Visit an art gallery
W 6	<p>In context/Communicating</p> <ul style="list-style-type: none"> • Development of Islamic pattern in different era in Islamic arts - • Students are to submit their comparative studies 	<p>Communicating/methods</p> <p>Work on process- making artworks (second section of artwork)- students' choice of meduim)</p> <ul style="list-style-type: none"> • What is the theory of colour? • Evidence of experimentation of different medium. <p>Submit first part of their artworks (inspiration from Islamic arts)</p>	<p>In context/methods</p> <ul style="list-style-type: none"> • How I am going to present my artwork • Process of making artworks-evidence of progress • Evaluate how their ongoing work evaluate meaning
W 7	<p>In context/communicating</p> <ul style="list-style-type: none"> • Explain the process of critical analysis with the class as a whole. • Analyse artworks 	<p>Methods/communicating</p> <p>Work on process –making artworks/evaluation/reflection</p> <ul style="list-style-type: none"> • Collect selected pages (6 screen) of process portfolio. (School assessment) 	<p>Methods/communicating</p> <p>Connection to TOK: is appropriation appropriate? What is originality?</p> <ul style="list-style-type: none"> • Select a few of your own pieces that “work together”. Now explain

	(focus on visual qualities) <ul style="list-style-type: none"> Feedback on comparative studies 		and justify your selection in the journal. Design a method of display <ul style="list-style-type: none"> How did you appropriate your artwork
W 8	In context/ methods Analysis of artwork (formal qualities) Focus on artist, artwork, audience	Method/ communicating Students are to submit the second part of their artwork Work on process-making artworks, <ul style="list-style-type: none"> Documentation of the process must continue in the art journal/ evaluation Submit intention (artist statement) 	In context/ methods <ul style="list-style-type: none"> Evidence of a coherent linking between all art work and show evidence of making artwork Collaborative critique each other artworks.
W 9	In context Art forms in Islamic arts, contemporary and modern arts-	Communicating Students are to submit the last part of their artwork <ul style="list-style-type: none"> Have the groups of students prepare to present their artworks to the class /evaluation 	Communicating <ul style="list-style-type: none"> Journal reflection on pieces that feel like “failures”, examining why, and how they might lead to new developments, experimentation. Self-reflection)
W 10	Communicating <ul style="list-style-type: none"> How artworks show connection within the topic of cultural identity 	Communicating <ul style="list-style-type: none"> Evaluations of each work (1 page each) <i>Small exhibition –</i> <i>Artist Statement</i> <i>Resolved artworks</i> 	Communicating <ul style="list-style-type: none"> Evaluation/ reflection Invite parents to exhibition, create invitation to parents Virtual gallery between the three sister schools <p>Submit part 3 of assessment task (resolved artworks, exhibition, statement)</p>

Formative assessment	Summative task	Differentiation
<p>Work on process</p> <p>Experimentation with different pattern and design</p> <p>Experimentation with Arabic calligraphy</p> <p>Look at varieties of contemporary and modern artists who inspire with Islamic arts</p> <p>Artists who approach the topic of culture and identity</p> <p>Artist who used text and pattern in their artworks</p> <p>Verbal and written feed back will be given to students to measure the students’ progress</p>	<p>Part 1:</p> <p>Comparative studies (theoretical practice)- (4 screen)</p> <ul style="list-style-type: none"> Students are to look for two artists that will inspire them to create their artworks. Students should respond and answer the following question (Explain how 	<p>Affirm identity-build self-esteem – support students/ extra work sheets to support students literacy and question to how to analyse artwork, demonstration how to create artworks.</p> <p>Value prior knowledge-engaging prior knowledge and background knowledge. Prior</p>

<p>Observations during in-class activities; of students non-verbal feedback during lecture Homework exercises as review for class discussions) Reflections Question and answer sessions, both formal—planned and informal—evaluation/ self evaluation</p>	<p>artists can borrow concepts and approaches from other artists and yet their artworks are still regarded as original. students write an account of, using the conceptual framework to structure their response.</p> <ul style="list-style-type: none"> • Compare at least 3 different artworks, by these two artists <p>Part 2: Process Portfolio: (Artmaking practice)- 6 screens</p> <ul style="list-style-type: none"> - Students submit carefully selected materials which evidence their experimentation, exploration, manipulation and refinement of a varieties of visual arts activities which include - Research images that inspire students to create their artwork - Idea development, final idea, why did you choose this idea, Process, evaluation, showing a synthesis of skills and concepts - Create a series of artwork that represent their cultural identity. - Evidence of connection between their culture and artmaking practice & theoretical practice. - Experimentation with different medium, motifs, calligraphy, evidence of cultural identity <p>Part 3:</p>	<p>knowledge refers not only to information or skills previously acquired in formal instruction but also to the totality of the experiences that have shaped the learner's identity and cognitive functioning. Check prior knowledge to share their own experience and ideas</p> <p>Scaffold learning- use a range of strategies such as show and tell- modelling, Always show students the outcome or product <i>before</i> they do it. use think aloud , which will allow students to model your thought process as you read a text, solve a problem or design a project, give time to talk Think, pair, share, pre-teacher vocabulary, use visual aids, pause, ask questions, pause , review and try something new Extend learning- studnets are encouraged to come with new ideas and techniques and form The use of TEEL</p>
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	<p>Exhibition: (curatorial practice)</p> <ul style="list-style-type: none"> - Students were given an area of 2 square metres to present their works. - Students also had the chance to choose and work with two different mediums (paint and photo media). - Select and present resolved works for exhibitions. - Explain the ways in which the artworks are connected - A curatorial rationale (300 words) - Show evidence of cultural identity (inspiration from Islamic arts) 	
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Approach TO LEARNING:
CHECK THE BOXES FOR ANY EXPLICIT APPROACHES TO LEARNING CONNECTIONS MADE DURING THE UNIT.

- Reflection:**
- Develop new skills, techniques and strategies for effective learning
 - Identify strengths and weakness of personal learning strategies (self assessment).
 - Try new approaches to learning and evaluate their effectiveness.
 - Consider content (What did I learn about today? What don't I yet understand? What questions do I have now?)
 - Consider personal learning strategies (How efficiently and effectively am I learning? What can I do to become a more efficient and effective learner? How can my understanding of personal strengths and weaknesses help me develop my own strategies for learning?)

- Thinking- Creativity and innovation**
- Use brainstorming and mind mapping to generate new ideas and inquires.
 - Use lateral thinking to make unexpected connection.
 - Apply existing knowledge to generate new ideas, product or process
 - Create original works and ideas.
 - Use visible thinking strategies and techniques

LANGUAGE AND LEARNING	TOK CONNECTIONS	CAS CONNECTION
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<p>Activating background knowledge Scaffolding for new learning Acquisition of new learning through practice Demonstrating proficiency</p>	<p>Way of knowing –is appropriation appropriate</p>	<p>Creativity</p>
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<p>RESOURCES Art now contemporary art post-1970 Art wise Internet (teacher resources) Essential arts ART 2 practice Art, research and theory Art and audience Computers Form: painting/ photography Ib Art guide Art article Islamic arts Power point presentation Images of Islamic arts</p>
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REFLECTION – CONSIDERING THE PLANNING, PROCESS AND IMPACT OF THE INQUIRY

<p style="text-align: center;">WHAT WORKED WELL</p> <p style="text-align: center;">LIST THE PORTIONS OF THE UNIT (CONTENT, ASSESSMENT, PLANNING)THAT WERE SUCCESSFUL</p>	<p style="text-align: center;">WHAT DIDN'T WORK WELL</p> <p style="text-align: center;">LIST THE PORTIONS OF THE UNIT (CONTENT ASSESSMENT, PLANNING) THAT WERE NOT AS SUCCESSFUL AS HOPED</p>	<p style="text-align: center;">NOTES/CHANGES/SUGGESTIONS:</p> <p style="text-align: center;">TEACHERS NOTES</p> <p style="text-align: center;">LIST ANY NOTES, SUGGESTIONS FOR THE FUTURE TEACHING OF THIS UNIT</p> <p style="text-align: center;">ASSESSMENT CRITERIA</p>

Appendix 9

Year 11 Art and Identity program (NESA)

Term 2- Art & Identity 9 weeks- teacher IS				
WEEK / LESSONS	NESA CONTENT	TEACHING/LEARNING STRATEGIES	RESOURCES	REGISTRATION & FEEDBACK -Date Completed
Artmaking				
Students will develop knowledge, skills and understanding of how they may represent their interpretations of the world in artmaking as an informed of view.				
Art Criticism and art history				
Students will develop knowledge, skills and understanding of how they may represent an informed point of view about the visual arts in their critical and historical accounts.				
Outcomes:				
P1: explores the conventions of practice in artmaking				
P2: explores the roles and relationships between the concepts of artist, artwork, world and audience				
P3: identifies the frames as the basis of understanding expressive representation through the making of art				
P4: Investigates subject matter and forms as representations in artmaking				
P5: Investigates ways of developing coherence and layers of meaning in the making of art.				
P6: Explores a range of material techniques in ways that support artistic intention				
P7: Explores the conventions of practice in art criticism				
P8: Explores the roles and relationships between concepts of artist, artwork, world and audience through critical and historical investigations of arts				
P10: Explores ways in which significant art histories, critical narratives, and other documentary accounts of the visual arts can be constructed.				
1	<p style="text-align: center;">Artmaking</p> <p>Students will develop knowledge, skills and understanding of how they may represent their interpretations of the world in artmaking as an informed of view.</p> <p style="text-align: center;">Art Criticism and art history</p> <p>Students will develop knowledge, skills and understanding of how they may represent an informed point of view about the visual arts in their critical and historical accounts.</p>	<p>Art criticism/ history</p> <ul style="list-style-type: none"> • Term scope and sequence/ assessment task • Inform students about the requirement of the project and what need to be achieved by the end of the term • Teacher is to hand the consent forms to students • Data collection (Pre - questionnaire worksheet)- students are to complete the pre-questionnaire worksheet. • Data collection • Brain storm around the topic- what is culture and cultural identity. • Ask Student to create an "Identity Map" which depicts all the components that make 	<p>Task sheet- assessment task</p> <p>Students' scope and sequence</p> <p>Consent form</p> <p>Teacher resources (identity map)</p> <p>Show example of identity map</p> <p>Work sheet- teacher resources</p> <p>Hand out 1</p>	

	<p>Outcomes: P1: explores the conventions of practice in artmaking P3: identifies the frames as the basis of understanding expressive representation through the making of art P4: Investigates subject matter and forms as representations in artmaking P5: Investigates ways of developing coherence and layers of meaning in the making of art. P6: Explores a range of material techniques in ways that support artistic intention P8: Explores the roles and relationships between concepts of artist, artwork, world and audience through critical and historical investigations of arts</p>	<p>up their own identity. (Show example of identity map).</p> <ul style="list-style-type: none"> • Divide the class into small groups -Ask students to share their brainstorm/or maps with each other. Students are to discuss the following and answer it in their art diary <ul style="list-style-type: none"> - Write 3 words to describe yourself? - What are identity, culture identity, and culture? Tradition, cuisine, language, religion, etc - Why do those word accurately describe you? - What 3 words would your family or friends use to describe you? - How accurate are other's descriptions of you? - What 3 words do you want to describe yourself as 10 years from now? - What language do you speak, what traditional, clothes, food, religion and secular architecture do you have? - List words to describe your own culture - List words to describe the Australian culture/ your culture - Through discussion, students are to define "identity" and consider and reflect who they are and what they value. Students are to share each other's answer, teacher is to emphasis on cultural value and why do we need to value our culture. <p>Artmaking:</p> <p>Data collection)</p> <ul style="list-style-type: none"> • Students are to engage in research and self-exploratory writing activities that inform who am 1? Respond and reflect to the 	<p>Students resources Visual diary</p> <p>Internet Example of drawing</p>	
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		<p>question "Who am I?" through discussion using images that describe their cultural identity.</p> <ul style="list-style-type: none"> • Ask students to explore more about their cultural identity by collecting images that represent their cultural identity i.e. (architecture, fashion, calligraphy, etc.). Students are to reflect about these images • Drawing sketches and ideas i. e (architecture, calligraphy, artefacts, etc. that represent your culture • Check students understanding how can you present your culture in two pages drawing 		
2	<p>Artmaking</p> <p>Students will develop knowledge, skills and understanding of how they may represent their interpretations of the world in artmaking as an informed of view.</p> <p>Art Criticism and art history</p> <p>Students will develop knowledge, skills and understanding of how they may represent an informed point of view about the visual arts in their critical and historical accounts.</p> <p>Outcomes: P2: explores the roles and relationships between the concepts of artist, artwork, world and audience</p> <p>P4: Investigates subject matter and forms as representations in artmaking</p>	<p>Art criticism/ history:</p> <ul style="list-style-type: none"> • Inform students that during this term we will be looking at modern, contemporary and Australian artists who get inspiration from Islamic art to represent new ideas. • Power point presentation- what is modern art? - Focus in certain art movement and images in modern arts and how artists explore new techniques, symbolism and personal iconography as a way to depict their experiences, express mood and feeling? Show connection and inspiration to Islamic arts (Matisse/Esher / Paul klee, Wassily Kandinski) • Video Henri Matisse and his inspiration from Islamic art- the use of pattern in Islamic arts in arabesque& textile • Discussion will take place during presentation and students will answer questions in visual diary. <p>Data collection)</p> <ul style="list-style-type: none"> • Students are to analyse art works by Klee, Kandinsky &Matisse and find similarities and differences- ask students to 	<p>Power point - modern arts Video Henri matisse and Islamic arts http://dl.nfsa.gov.au/module/777/</p> <p>Work sheets Henri Matisse/Paul Klee/ Wassily kandinski Esher http://www.fountainmagazine.com/Issue/detail/The-Influence-of-Islamic-Art-on-M.C.-Escher VAPD Images from internet Books</p>	

	<p>P5: Investigates ways of developing coherence and layers of meaning in the making of art.</p> <p>P6: Explores a range of material techniques in ways that support artistic intention</p> <p>P8: Explores the roles and relationships between concepts of artist, artwork, world and audience through critical and historical investigations of arts</p> <p>P10: Explores ways in which significant art histories, critical narratives, and other documentary accounts of the visual arts can be constructed.</p>	<p>first describe what they notice about each work's formal aspects: composition, colour, line, shape, and painting style. Then ask, do you notice anything 'new' or 'modern' in either painting? (Work sheet)</p> <p>Data collection)</p> <p>Artmaking</p> <ul style="list-style-type: none"> • Inform students that they are going to create series of work and explore aspects of their own identity and culture using (painting/or/and photo media). Students will be given an area of 2 square metres to present their artworks • Ask students to think how many pieces of work that would like to present in this area, theme, ideas, intention- and what art form they would like to use (painting and /or photo media. • Brain storm- Ask students to think what themes, ideas and techniques that they would like to use. How can i present my culture and identity in my artwork? How to connect my idea together. • Inspirational images- Collect images to inspire you to make your artwork for example (abstract background, motives that represent your cultures, calligraphy, techniques, symbols, etc)- teacher will guide students what picture to choose. • Show students example of (Inspirational images) <ul style="list-style-type: none"> a) Power point presentation (1)- examples of artworks that show cultural identity from different artists (artist inspiration) b) Power point presentation - how can we identify a culture, western culture, Middle 	<p>VAPD</p> <p>Power point (artists inspiration)</p> <p>Power point - how to identify a culture</p>	
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		<p>East culture, and African culture? Discussion will take place and students are to jot comment in their visual art journal.</p> <ul style="list-style-type: none"> Students are to start making their idea development. Comment on each idea and choose the final design. Why did you choose this idea? Students are to write an inform response of what they would like to create and what artwork inspire them to create their artworks. Students will show evidence in their diary of how they will present their artwork. 		
3	<p>Artmaking</p> <p>Students will develop knowledge, skills and understanding of how they may represent their interpretations of the world in artmaking as an informed of view.</p> <p>Art Criticism and art history</p> <p>Students will develop knowledge, skills and understanding of how they may represent an informed point of view about the visual arts in their critical and historical accounts.</p> <p>Outcomes: P1: explores the conventions of practice in artmaking P2: explores the roles and relationships between the concepts of artist, artwork, world and audience P3: identifies the frames as the basis of understanding expressive</p>	<p>ART Criticism/history- conceptual framework.</p> <ul style="list-style-type: none"> Hand out work sheet (The conceptual framework) (artist, world, artwork, audience)-, explain it to the students In art criticism and art history, the conceptual framework provides a way to evaluate and explain the significance of particular artists, artworks, audience responses and representations of the world at a certain time and over time. Students are to look for two artists that will inspire them to create their artworks and to find information about each artist (technique, style, inspiration, medium, influences). Students should respond and answer the following question (Explain how artists can borrow concepts and approaches from other artists and yet their artworks are still regarded as original. students write an account of, using the conceptual framework to structure their response. Group work: Hand worksheet - The Influence of Islamic Art on M.C. Escher - this modern artist 	<p>Conceptual frame work-teacher resources</p> <p>Essay (artist inspiration)</p> <p>Teacher resources(conceptual frame work</p> <p>The influence of Islamic arts work sheet</p>	

	<p>representation through the making of art</p> <p>P4: Investigates subject matter and forms as representations in artmaking</p> <p>P5: Investigates ways of developing coherence and layers of meaning in the making of art.</p> <p>P6: Explores a range of material techniques in ways that support artistic intention</p> <p>P10: Explores ways in which significant art histories, critical narratives, and other documentary accounts of the visual arts can be constructed.</p>	<p>have been inspired with Islamic arts- students are to highlight the main points that represent (artist-artwork-audience-world). Students are to focus on the visual qualities of artworks. Students need to recognise how artist use these old traditional styles, appropriated into their own new context.</p> <p>Artmaking</p> <p>Divide class into four groups each group responsible for their own technique (group 1- experimentation with media, group 2, experimentation with pattern, group 3- experimentation with Arabic calligraphy, group 4- experimentation with own script).</p> <ul style="list-style-type: none"> • Experimentation with media and technique – <ol style="list-style-type: none"> a) Students are to select few images from last week and experiment with the paint medium and abstract technique. Provide students with A 3 paper, brushes, paint – evidence of experimentation must be in art diary <ol style="list-style-type: none"> A) Experimentation with different Islamic patterns and design. b) Find a simple shape and create a repeating pattern, reflecting pattern and rotating pattern, identify and describe pattern in different culture. Evidence in Islamic patterns needs to be included in art journal. c) Arabic calligraphy- power point presentation that show the old traditional Islamic art calligraphy (Naskih, Riquaa, Talaaq, kufi, & calligraphy in contemporary Islamic arts) <p>Give students work sheets (Arabic calligraphies- Nasik –Riquaa- Thulth- Kufic).</p> 	<p>Images (abstract arts)</p> <p>Teacher resources: Arabic calligraphy Hand out work</p> <p>Pen Pencil Paint Camera Computer Photoshop Canvas Brushes</p>	
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		<p>Students are to practice these in their art diary and can also use one of them as part of their artwork. Students also will be encouraged to add different script depends on their culture. Which one do you like and why?</p> <p>d) Experimentation with your own cultural script</p> <ul style="list-style-type: none"> • Students are to write an informed response of which design and/ or calligraphy that they would like to include in their artworks. (Students will be encouraged as well to include their own language) • Students will show evidence in their visual diary of how they will present their artwork and which technique they would like to use. • Exam revision 		
4	<p style="text-align: center;">Artmaking</p> <p>Students will develop knowledge, skills and understanding of how they may represent their interpretations of the world in artmaking as an informed of view.</p> <p style="text-align: center;">Art Criticism and art history</p> <p>Students will develop knowledge, skills and understanding of how they may represent an informed point of view about the visual arts in their critical and historical accounts.</p> <p>Outcomes: P1: explores the conventions of practice in artmaking P2: explores the roles and relationships between the</p>	<ul style="list-style-type: none"> • Introduction to geometric Design and Arabic calligraphy in Islamic arts: Look at selected works and write a comment about each design. Students are to Identify the characteristics of the practice in artmaking, signs and symbols in each artwork. • How to analyse artworks (handout)- Provide questions to assist students of how to analyse artworks. • What is contemporary arts- Focus on the use of pattern and the inspiration of Islamic arts in contemporary world and how developed through history? Data collection]-Group work-each group are to search for artworks that follow the elements/principal of contemporary arts. They have to report it to class using a power point presentation. Group 1- appropriation, group 2-performance, group 3-Hybridity 	<p>Work sheets (what is Islamic arts and geometric design how to analyse artwork worksheet</p> <p>work sheet- works of arts in the metropolitan museum of art</p> <p>Worksheet – teacher resources (Conceptual frame work)</p> <p>Caroline Durre’s, Paul brown, Kerrie Poliness, Sam Songailo,</p>	

	<p>concepts of artist, artwork, world and audience</p> <p>P3: identifies the frames as the basis of understanding expressive representation through the making of art</p> <p>P4: Investigates subject matter and forms as representations in artmaking</p> <p>P5: Investigates ways of developing coherence and layers of meaning in the making of art.</p> <p>P8: Explores the roles and relationships between concepts of artist, artwork, world and audience through critical and historical investigations of arts</p>	<ul style="list-style-type: none"> • Students are to look at different contemporary artist who approach the same concepts and inspired with Islamic arts like them such as Caroline Durre’s, Paul brown, Kerrie Poliness, Sam Songailo, • Group work - Students are to read about these contemporary artists and write a brief account using the structure of the conceptual framework (artist-artwork-world –audience) to structure their response. Students consider the different meanings, which may be read by different viewers from within particular contexts. Each group will present their artist. • Exam revision <p>Artmaking:</p> <p>Data collection)</p> <ul style="list-style-type: none"> • Students are to choose the final idea and indicate why did they choose this idea. Students need to indicate how many artworks they will create, medium, and size of the artwork. (Painting and /or/and photo media) in the area of 2 square metres. • Students are to write a plan how they will submit their artworks and how many piece of artwork within the 2 square metres. • Students will negotiate a program of work with their teacher. It is expected that students’ interests and areas of expertise are recommended while encouraging students to become independent learners- to have more control over their learning. (Students are dividing their artworks into three sections and to submit their week 6,8,9). • Students are to write statement (intention for making 	<p>Camera Computer Photoshop program Images to explore first artwork</p> <p>What is the rule of third Exam revision</p>	
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		<p>Artworks) explaining their idea, techniques, etc. in each idea, Students could create as many sizes ideas as they like but cannot exceed the area of 2 square metres.</p> <ul style="list-style-type: none"> • Start making first artwork - students choice of medium- (photo media /or/ and painting) • What is the rule of third? Editing images/ students' decide which pictures they will take and what evidence in the artwork that present their cultural identity. 		
5	<p>Art Criticism and art history</p> <p>Students will develop knowledge, skills and understanding of how they may represent an informed point of view about the visual arts in their critical and historical accounts.</p> <p>Outcomes: P7: Explores the conventions of practice in art criticism P8: Explores the roles and relationships between concepts of artist, artwork, world and audience through critical and historical investigations of arts P10: Explores ways in which significant art histories, critical narratives, and other documentary accounts of the visual arts can be constructed.</p>	Half yearly exam		
6	<p>Artmaking</p> <p>Students will develop knowledge, skills and understanding of how</p>	<p>Art criticism/ history</p> <ul style="list-style-type: none"> • Students are to look at artists who approach the concept of culture and identity – Rose Liang, Julie 	Rose Liang, Julie Rrap, Chris O,Doherty, Guan wei, Ah xian	

<p>they may represent their interpretations of the world in artmaking as an informed of view.</p> <p>Art Criticism and art history</p> <p>Students will develop knowledge, skills and understanding of how they may represent an informed point of view about the visual arts in their critical and historical accounts.</p> <p>Outcomes: P1: explores the conventions of practice in artmaking P2: explores the roles and relationships between the concepts of artist, artwork, world and audience P3: identifies the frames as the basis of understanding expressive representation through the making of art P4: Investigates subject matter and forms as representations in artmaking P5: Investigates ways of developing coherence and layers of meaning in the making of art. P6: Explores a range of material techniques in ways that support artistic intention P7: Explores the conventions of practice in art criticism P8: Explores the roles and relationships between concepts of artist, artwork, world and audience through critical and historical investigations of arts</p>	<p>Rrap, Chris O,Doherty, Trevor Nickolls, Tracey Moffat, Simryn Gill’s, Guan wei, Ah xian</p> <p>Data collection</p> <ul style="list-style-type: none"> Group work - Students are to read about these contemporary artists and write a brief account using the structure and the characteristics of the practice of artmaking (intention, ideas, belief, etc- to structure their response for each artist. Then each student to choose three artists and analyse their artworks. Students need to show evidence of how these artists represent their cultural identity in each artwork –hand out worksheet how to analyse artwork. Practice in artmaking involve intentional, informed human activity <ul style="list-style-type: none"> - the inculcation of beliefs, actions, motives and ideas over time - Recognition that the field of visual arts and design has a history and is continuously transformed by innovations and new knowledge, technologies and agents Visit an art gallery Write a review of any current exhibition i.e. NSW Art Gallery- Rationale –time place, aim, purpose, point of view. Curatorial aspects – location, space, time frame, arrangement, labelling, associated events. <p>Artists, Artwork, Critics, Audience</p>	<p>http://www.australia.gov.au/about-australia/australian-story/contemporary-austn-artists</p> <p>How to analyse artwork</p> <p>Art gallery</p> <p>Paint Camera Pencil Canvas Impasto Printer Visual diary</p>	
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		<p>Artmaking:</p> <ul style="list-style-type: none"> • Students are to continue making their artwork • During the process of making students will gain an understanding of a variety of means of expression of identity. • Work in process- Students create art works (students' choice of media- photo media and/or painting) in which they use and evaluate different kinds of mediums, subjects, themes, symbols, metaphors, and images. • Which technique you will be using 		
7	<p style="text-align: center;">Artmaking</p> <p>Students will develop knowledge, skills and understanding of how they may represent their interpretations of the world in artmaking as an informed of view.</p> <p style="text-align: center;">Art Criticism and art history</p> <p>Students will develop knowledge, skills and understanding of how they may represent an informed point of view about the visual arts in their critical and historical accounts.</p> <p>Outcomes: P4: Investigates subject matter and forms as representations in artmaking P5: Investigates ways of developing coherence and layers of meaning in the making of art. P6: Explores a range of material techniques in</p>	<p>Art criticism/ history</p> <ul style="list-style-type: none"> • Development of Islamic pattern in different era in Islamic arts - Islamic architecture (focus on pattern & motifs) in different era in Islamic arts. Focus on geometric design, architectural design in different era geometric Islamic pattern, tessellation from different period such Fatimid, Ottoman. <p>Data collection)</p> <ul style="list-style-type: none"> • Students are to write their interpretation about different periods in Islamic arts- Students will write how they will use any of these styles (focus on motifs) into their artwork, Students will summaries texts and identify style, techniques, art forms signs, symbols, technology used and compare between designs and motifs in different Islamic era. Students learn about artworks and significant ideas in the visual arts as they have been critically and historically interpreted and 	<p>Development in Islamic pattern (teacher resources)</p> <p>Paint Camera Brushes Impasto VAPD</p>	

	<p>ways that support artistic intention</p> <p>P8: Explores the roles and relationships between concepts of artist, artwork, world and audience through critical and historical investigations of arts</p> <p>P10: Explores ways in which significant art histories, critical narratives, and other documentary accounts of the visual arts can be constructed.</p>	<p>explained, at a certain time and over time. Judgment involves knowledge of the different value positions, which will affect how information is interpreted and explained.</p> <p>Artmaking –</p> <ul style="list-style-type: none"> • Work on process- making artworks (second section of artwork)- students’ choice of medium) • Student will think about their composition while making their artwork and also the connection between their themes and how they will present it • Evidence of experimentation of different medium- Teacher provides directions and clarifies expectations. The early stage process requires some structure and more involvement of teacher (than later) directing students’ activities to accommodate the variety of learning style of students. Teacher identifies individual/group needs& suggests a number of alternative approaches. Submit first part of their artworks (inspiration from Islamic arts) • How I am going to present my artwork • Process of making artworks- evidence of progress • Evaluate how their ongoing work evaluate meaning/ Journal reflection on pieces that feel like “failures”, examining why, and how they might lead to new developments, experimentation. Self-reflection) • 		
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<p>8</p>	<p style="text-align: center;">Artmaking</p> <p>Students will develop knowledge, skills and understanding of how they may represent their interpretations of the world in artmaking as an informed view.</p> <p style="text-align: center;">Art Criticism and art history</p> <p>Students will develop knowledge, skills and understanding of how they may represent an informed point of view about the visual arts in their critical and historical accounts.</p> <p>Outcomes: P3: identifies the frames as the basis of understanding expressive representation through the making of art P4: Investigates subject matter and forms as representations in artmaking P5: Investigates ways of developing coherence and layers of meaning in the making of art. P6: Explores a range of material techniques in ways that support artistic intention P8: Explores the roles and relationships between concepts of artist, artwork, world and audience through critical and historical investigations of arts P10: Explores ways in which significant art histories, critical</p>	<p>Art criticism/ history</p> <p>Artists use different form in Islamic arts to present their works. Divide the class into five groups each group are to analyse ac artwork: each group are to describe an artwork and to present artworks.</p> <p>Explain the process of critical analysis with the class as a whole. Students are to look at images such as bowl with Arabic inscription, lamp stand with chevron pattern, Tiraz Fragnnet, illuminated folio with poetic verses from the shah Jahan Album(verso), calligraphic galleon) Data collection</p> <p>Ask the students the following questions:</p> <ul style="list-style-type: none"> • What is the subject of this artwork? • What colours do you see? • What shapes do you see? • What is the artist's perspective? How close is the artist to the subject? Are you looking down at the subject? Up? • Is the subject clear or blurry? • Besides the subject of the image, what other objects appear in the picture? Are these objects natural or man-made? How is the subject interacting with these objects? • Is the photograph dark or light, or both? Is it naturally lit, or did the photographer use artificial light? • What do you think the artist is saying about herself in this picture? What do you see in the picture that supports your opinion? • How does the artwork make you feel? • Do you like or dislike it? Why? <p>Artmaking:</p> <ul style="list-style-type: none"> • Students will continue to work on their artworks, making sure they are detailed and accurately 	<p>bowl with Arabic inscription, lamp stand with chevron pattern, Tiraz Fragnnet, illuminated folio with poetic verses from the shah Jahan Album(verso), calligraphic galleon)</p> <p>VAPD Paint Brushes Canvas Camera Visual diary</p>	
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	<p>narratives, and other documentary accounts of the visual arts can be constructed.</p>	<p>created and showing evidence of art and identity.</p> <ul style="list-style-type: none"> • As the students take on the role of artist, they will develop points of view about their relationships to artworks, audience and the world, audience and the world can be explained and justified. • In artmaking, students can: explore cultural values and social meanings • Choose to explore ideas and interests of significance to their society or of particular cultural groups. This may influence how they represent subject matter of a broad social significance • Explore the cultural meanings of the expressive forms they work in. • Explain how different audiences may understand the work in relation to the perception of the world and other similar artworks. • Challenging students to reflect on their views about the world and consider how these may be represented in artworks. 		
<p>9</p>	<p style="text-align: center;">Artmaking</p> <p>Students will develop knowledge, skills and understanding of how they may represent their interpretations of the world in artmaking as an informed view.</p> <p style="text-align: center;">Art Criticism and art history</p> <p>Students will develop knowledge, skills and understanding of how they may represent an informed point of view about the visual arts in their critical and historical accounts.</p>	<p>Art criticism/ history</p> <p>Students are to look at artists (Shadi Ghadirian) approach the same concepts like them (cultural identity). they have used images from the past and appropriated in a new ways. Provide students with 4 images to analyse :</p> <p>1- Shadi Ghadirian (Iran, b.1974) <i>Untitled</i>, from the <i>Qajar</i> series, 1998 Gelatin - silver bromide print Image: 9 5/8 x 6 1/2 in. (24.45 x 16.51 cm); Sheet: 10 x 8 in. (25.4 x 20.32 cm) Purchased with funds provided by the Art of the Middle East Acquisition Fund, Art of the Middle East</p>	<p>Hand out work sheets (artworks) http://www.lacma.org/islamic_art/ian.htm</p> <p>Evaluation/ reflection</p>	

	<p>Outcomes:</p> <p>P1: explores the conventions of practice in artmaking</p> <p>P2: explores the roles and relationships between the concepts of artist, artwork, world and audience</p> <p>P3: identifies the frames as the basis of understanding expressive representation through the making of art</p> <p>P4: Investigates subject matter and forms as representations in artmaking</p> <p>P5: Investigates ways of developing coherence and layers of meaning in the making of art.</p> <p>P6: Explores a range of material techniques in ways that support artistic intention</p> <p>P8: Explores the roles and relationships between concepts of artist, artwork, world and audience through critical and historical investigations of arts</p> <p>P10: Explores ways in which significant art histories, critical narratives, and other documentary accounts of the visual arts can be constructed.</p>	<p>Deaccession Fund, the Ralph M. Parsons Fund, the Joan Palevsky Bequest by exchange, and Catherine Benkaim, with additional funds provided by Angella and David Nazarian. M.2008.35.9 © Shadi Ghadirian</p> <p>2- Ayad Alkadhi (Iraq, active United States, b.1971) <i>Upside Down</i> from the <i>Hanging</i> series, 2008 Mixed media on canvas 72 1/4 x 48 x 2 in. (183.52 x 121.92 x 5.08 cm) Gift of the artist and Leila Heller Gallery, New York M.2012.123 © Ayad Alkadhi</p> <p>3- Shirin Neshat (Iran, Qazvin, active United States, b. 1957) <i>Speechless</i>, 1996 Gelatin silver print and ink 66 x 52 1/2 in. (167.64 x 133.35 cm) Purchased with funds provided by Jamie McCourt through the 2012 Collectors Committee M.2012.60 © Shirin Neshat</p> <p>4- Lalla Essaydi (Morocco, active United States, b. 1956) <i>Reclining Odalisque</i>, from the <i>Les Femme du Maroc</i> series, 2008 Three chromogenic prints mounted to aluminium and protected with Mactac luster laminate Each panel: 59 1/2 x 48 in. (151.13 x 121.92 cm) Purchased with funds provided by Art of the Middle East: Contemporary M.2012.19.1-.3 © Lalla Essaydi</p> <p>Data collection)</p> <p>Observe: Spend several minutes looking closely at the work of art. Respond: Consider what the painting reminds you of.</p>	<p>Preparation of exhibition Send invitation to parents</p>	
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		<p>First, write about what emotion the painting reminds you of. Describe the emotion in as much detail as possible.</p> <p>Describe a moment when you felt that particular emotion.</p> <p>Next, write about a place that the painting reminds you of, either real or imaginary. Describe what the place looks like.</p> <p>Next, write about a memory that the painting reminds you of. Let your mind escape to that experience, and write as many details as you can about it.</p> <p>Finally, write about a person that the painting reminds you of. What is it that you see that reminds you of them? What memories of that person come to mind? Record as much as you can about them.</p> <p>Analyse and Discuss: As a large group, share the observations, thoughts, and questions you have about the work of art—first about the emotions, then places, memories, and people. Look backs at the painting together and discuss the thoughts and interpretations as a group. Did any one have similar thoughts? Did the shapes, lines, or colours evoke very different memories or ideas? How these images represent cultural idenity?</p> <p>Connect and Explore: Share questions that the painting prompted and ask the group to contribute ideas that address these questions. The facilitator can also share information about the artwork or quotes from the artist. Reflect on the work again after this new information is shared. What new thoughts and questions arise?</p> <p>Artmaking-</p>		
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		<ul style="list-style-type: none"> • Submit artworks- Have the groups of students prepare to present their artworks to the class in a short presentation describing what they included on their artworks and how this artwork will represent their identity and culture. • Have students describe how their work relates to the concepts (culture and identity). Ask Students to describe their own work- which part of the artwork can present your culture and identity? Which artist inspire you; “What identifies the artist based on the places included in the artwok?” “What details support your interpretation?”; “What can we learn about the artist from looking at this artwork?”; “How does the artist tell you about these places?”; “What kind of social, political, and/or cultural attributes would you include in a artwork that relate to you?” • Art exhibition 		
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Appendix 10

Letter to school board

8th June 2016
4B Cartier Crescent,
Green valley 2168
Mobile: 0402361389
School Ph: 96420104
Email: hismail@aia.nsw.edu.au

To Mr Salah Salman Academy Director General & AIA School Board

Dear Mr Salah Salman

My name is Hanan Ismail; I am high school teacher at the AIA Strathfield Campus (Arts and design Coordinator). I am writing this letter to seek approval from the school board for the following:

- 1- The use of my year 11 art program in my PhD study;
- 2- To send my suggested program to use in (AIA Strathfield and Melbourne and another (1B, private or public) school, if not then with AIA Strathfield campus and another two schools for art teachers to use for one term.
- 3- Interview a group of selected art students (30 minutes) before and after giving this unit of work.
- 4- Teachers to complete a survey about the art program (15 mins) and reflection about this program as we usually do after completing any unit of work.
- 5- Collect evidence of learning, pictures of students' artworks and selection of their visual arts diary.

I would like to use this program as comparative study and to enable me to consider what occurs when the study is replicated in different but related contexts. The partnership of schools (AIA Strathfield, Melbourne and another school) that will develop, will enable me to reflect on my own practice and see how the program suggested above will enable students to gain more understanding and learning about their cultural identities.

Thesis title " What are the outcomes of engaging in teacher-student collaborative critique and practice in Islamic Art to support students' developing cultural identity". Through their artmaking, students will engage with the intersection of contemporary art, identity, and Islamic arts to create series of artworks that will represent their cultures and identities. Each of the three schools will interpret these concepts in a unique way through the use of symbols, patterns and Arabic calligraphy. The students will create their artworks based on the ideas of different Islamic and contemporary artists. Students also will gain knowledge in art criticism and history that will allow them to understand that their way of life can also inform their artistic expression.

Why this research is important?

Working within the Australian International Academy Sydney Campus and the sister schools (Melbourne and other school whether public or private) will allow me to engage in frequent, ongoing formal and informal conversations about pedagogy and teaching practice and will allow me to engage in professional dialogue and to undertake the required leadership roles to help evaluate and modify my teaching strategies and programs.

By using an inquiry-based model (my program) and providing it to art teachers in the suggested schools; with a common theme to focus on, it will help to create a more collaborative environment among the schools. Goals, art forms and quality arts programs can serve a range of purposes at the same time, because the learning experiences are rich for all learners, engaging them on many levels and helping them to learn and grow in a variety of ways. I am also focusing on what the arts can do for our students within the pedagogy and the curriculum, which will provide rich insights into the nature of the arts not only individually but also collaboratively.

I will provide a cognitive growth in development for learning skills and will express communal meaning through the use of art as well as the fact that it will be very rewarding to see that all the other schools will be able to benefit from it.

Could please contact me as soon as possible on my contact phone number or email as provided above, that would be greatly appreciated.

Kind regards,

Mrs Hanan Ismail

Arts & Design Coordinator
AIA Strathfield Campus

Appendix 11

Letter Approval from the Sydney school to conduct the research



AUSTRALIAN INTERNATIONAL ACADEMY

A Muslim School Established in 1983
Sydney, Strathfield Campus

420 Liverpool Road, Strathfield, NSW 2135

Phone : 96420104 Fax : 96420106

ABN 72110488554

School of Education
Western Sydney University
Kingswood campus
Locked Bag 1797
Penrith
NSW 2751

Re: Mrs Hanan Ismail

Tuesday, 13 December 2016

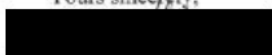
Dear Associate Professor Anne Power/ Dr Kumara Ward

I understand Mrs Hanan Ismail will be conducting a research study in our school Australian International Academy Sydney Campus. Hanan Ismail has informed me of the design of the study: How does cultural identity emerge from a pedagogical intervention with students in a Year 11 Visual Arts classroom in an Islamic school?

Hanan will design a Unit of Work for Year 11 students and students will complete a questionnaire for Hanan to gain an understanding of their cultural identity. After the implementation of the program, students will be interviewed to assess the effectiveness of the activities and how did the unit help develop students' cultural identity. To collect evidence, Hanan will use the students' Visual Arts diary.

I support this effort and will provide any assistance necessary for the successful implementation of the study, if you have any questions please don't hesitate to contact me on 9642 0104.

Yours sincerely,


Mrs Maffaz Al-Safi
Head of Campus

Appendix 12

Letter Approval from the Melbourne school to conduct the research



Australian International Academy
ESTABLISHED 1983



30 November 2016

Associate Professor Anne Power/ Dr Kumara Ward

University of Western Sydney

Dear Professor Anne Power,

RE: Research Project for Ms. Hanan Ismail

TITLE: *How does cultural identity emerge from pedagogical intervention with students in a year 11 visual arts classroom in an Islamic school?*

The purpose of my communication is to inform you that Ms. Hanan Ismail was granted permission to conduct the above mentioned Visual Arts research project at the Australian International Academy.

Ms. Ismail proposed to design a Unit of Work for Year 11IB students. The students will also complete a questionnaire to provide better insight and understanding into their cultural identity. At the conclusion of the research project, the students and teachers will be interviewed to assess the effectiveness of the activities and how it helped develop students' cultural identity. Ms. Ismail also proposed to use the students' Visual Arts diary as a record of the Unit development.

The Academy is pleased to participate and to contribute to Ms. Ismail's research and will endeavour to provide any assistance necessary for the successful implementation of her study.

If you have any questions, please do not hesitate to call. I can be reached at (03) 9350-4533

Sincerely,



Mrs. Gafiah Dickinson
Head of Campus
Melbourne Senior Campus

Appendix 13

Letter to the Abu Dhabi school to conduct the research

4th November 2016
4 B Cartier Crescent,
Green valley 2168,
Sydney, NSW, Australia
Mobile: 0402361389
School Ph: 96420104
hismail@aia.nsw.edu.au

To Mr John Mason / Principal of Abu Dhabi Campus

Dear Mr Mason

My name is Hanan Ismail; I am a high school teacher at the AIA Strathfield Campus (Arts and Technology Coordinator). At the moment I am doing my PHD in visual Arts education "How does cultural identity emerge from a pedagogical intervention with students in a Year 11 visual arts classroom in an Islamic School?" Part of my PHD research is that I have chosen to prepare a unit of work for year 11 visual arts that offers holistic learning between three different school settings.

I am sending this email to seek your approval if possible to ask please that the IB art teacher can use this visual art program. The arts program will be taught to year 11 in Strathfield campus using the Board of Studies objectives and outcomes and will be adapted to suit the IB (International Baccalaureate) program objectives in Abu Dhabi and Melbourne campus (sister schools). I have informed Mr Salah Salman and if approved, I will adapt the unit of work to suit the IB diploma program. I have contacted the Melbourne Campus, sent the IB visual arts program to see if it needs any modification and get approved to collaborate with me.

If I gain the approval from you please,

- Each of the three schools will look at the same content but in different contexts. In each context the themes from the data will be explored and analysed.
- The sister schools (Strathfield, Melbourne and Abu-Dhabi) will produce a virtual gallery that presents the three different campuses artworks.
- I will be able to collect evidence of learning from your school such as pictures of students' artworks and selections of their visual arts diary.
- Students will participate in this research will do a survey or questionnaire before implementing the program and sit for interview questions after implementing the program to see the effectiveness of the activities in the program and evidence in developing cultural identity.
- Interview with the art teacher for ½ hours and a reflection about the effectiveness of the program and its activities.
- The program will stress on the need of collaboration and open dialogue between practitioners (art teachers) and researcher (myself) in an arrangement to optimize cross- cultural communication, knowledge and cultural discovery.

Through their artmaking, students will engage with the intersection of contemporary art, identity and Islamic arts to create series of artworks that will represent their cultural identities. Each of the three schools will interpret these concepts in a unique way through the use of symbols, patterns and Arabic calligraphy. The students will create their artworks based on the ideas of different Islamic and contemporary artists. Students also will gain knowledge in art criticism and history that will allow them to understand that their way of life can also inform their artistic expression.

Would you please contact me as soon as possible on my contact number or email as provided above, that would be greatly appreciated.

Regards

Hanan Ismail

Visual Arts & Technology Coordinator