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## Identification of approaches in the approved objectives, the syllabuses of teacher training, and National Program in Iran's case

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### Abstract

As one of multiple forms of literacy, art can cause human to achieve knowledge and insight. This subject can be studied as to various visions or approaches to art education. In this integrative inquiry, approaches of art education were studied and the results showed that the dominant approach in the current approved objectives is visual culture vision and in both the curriculum and syllabuses of art teacher training programs is art production approach. In the NC, thinking disposition, aesthetic, and DBAE approaches have been considered. Knowledge-domains in the current approved objectives for art education more relates to *knowing that*, and *knowing how* is more obvious in the curriculum and syllabuses of art teacher training, , while The NC contains several knowledge kinds and approaches.

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### 1. Introduction

The placement and role of art can be studied as to various visions or approaches to art education. These approaches include among others, Greer's discipline-based art education (Greer, 1984), Broudy's perception of expressiveness (Bresler, 2002), Gardner's art product (Gardner, 1990), aesthetic (Reimer, 1992), Perkins' thinking disposition (Perkins, 1994), Vygotsky's art and language (Zakin, 2005), and others such as traditional (creative self-expression), integrative, visual culture, preparation for the world of work, promotion of academic performance, and creative problem solving (Eisner, 2002). In one end of the range, there are approaches such as traditional one which are affected by the dictatorial space of World War II and conceive art as a means for creative self-expression and have not any concern on curriculum design (Ibid). In the other end of the range, there are some new approaches such as Barkan and Greer DBAE based on Bruner's theory (Stankiewicz, 2000).

art dimensions are conceptually corresponding to those of Rimer's aesthetic approach. That is, "knowing" within is achieved by art criticism, "knowing how" emerges from art production, "knowing that" embeds in cultural-historical contexts, and "knowing why" provides a value structure by which other "knowings" are meaningful and art aesthetic is achieved. It is notable that the discipline of making art is grounded in procedural knowledge, while forms of declarative knowledge give feedback to the practice of procedural knowledge when making art (Cunliffe, 2010).

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An overview on the history of art education in Iran, Art textbooks for guide-school grades 1, 2 and 3 were designed in 1971, 1972 and 1973, respectively and included painting, calligraphy and handiwork. In 1982, matters such as singing, story telling, cinema and theater were added to the content. But, despite the increase in the content, previous two-hours per week class session decreased in one-hour per week ones. The content has been limited to calligraphy, painting and handiwork since 1984 and new designed textbooks in 1989 have incorporated these three subject matters without any notable changes (Hoseyniroholamini, 2001). The objectives of the course have not changed since 2000 when 647<sup>th</sup> meeting of Iran High Council for Education was held (Joozi, 2008). From inter-subject matters, art education is the least among the courses. From intra-subject matters, fields such as music, drama, and religious-national arts such as puppet show and narrowing have been ignored in current situation (saber& Mahram, 2011). So, we purposed two question and will response them. 1) How are the distributions of regarding the approaches to art education in current approved art education objectives, the curricula of art teacher training programs, and the National Curriculum (NC)? 2) What are knowledge-domains in current approved art education objectives, the curricula of art teacher training programs, , and the National Curriculum (NC)?

**2. Research method**

This study, Based on the related literature ((Broudy, 1987, Perkins, 1994 Gardner, 1990, Reimer, 1992, & Eisner, 2002) and categories relating to knowledge-domains including knowledge that, knowledge how, knowledge why and knowledge within (Reimer, 1992, Cunliffe, 2005 &2010) was analytic (theoretical) and integrative inquiry. In this way, conceptual coordination between both knowledge- domains and art education approaches(traditional, integrative, creative problem solving, DBAE, art production, aesthetic, art criticism, art history, thinking disposition, preparation for the world of the work, and promoting academic performance ) were matched with current approved art education objectives, the curricula of art teacher training programs, and the NC.

**3. Findings**

In response to the first research question can be said that out of eight objectives identified in the 647<sup>th</sup> meeting of the High Council of Education, four relate to visual culture(art history & visual art), two relate to aesthetic and thinking disposition, two relate to art education and one is ambiguous and general (table1).

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

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

Reviewing art courses in the curricula of teacher training programs shows that they focus on a limited part of art, i.e. visual art one which is a part of known arts in the world. Then future art teachers would possess limited competencies in art teaching. From all 39 credits dedicated to visual art training, many courses involve designing, painting and calligraphy with art production approach. Professional credits are not match with the course title, visual arts, which include arts other than designing, painting and calligraphy. In art history course and meeting art centers, some visual culture vision and relatively thinking disposition can be traced but thinking disposition approach in at least.

In the NC, Referring to the concepts such as aesthetic and appreciating creatures as manifestations of God beauty and determining culture and art fields in practical and theoretical (art production and criticism respectively) and

cultural heritage (art history) indicate discipline-based art education. In addition, perception and meaning approach is revealed as art production (encoding), and meaning detection (decoding). The Program also has an integrative approach to art education in considering the notion of meta-curriculum indicating that "culture and art is the dominant soul of total education system and requires the use of all educational capacities involved in other learning fields, especially those of humanities, social studies, and language and literature" (the NC Secretariat, Version 4, 2011). Then, the Program involves visual culture, integrative, disciplinary, and perception of expressiveness and meaning approaches.

The research question 2 tended to determine knowledge-domains in current approved cultural-art objectives, the curricula of art teacher training programs, and the NC. In the objectives approved in 647<sup>th</sup> meeting of High Council of Education (Jozi, 2008) six objectives relate to knowledge that, two relate to knowledge how, and two relate to knowledge within. In other words, in approved cultural-art approaches, dominant approach is acquaintance with art history. Knowledge of why, (aesthetic) is ignored in these objectives (table1).

In the curricula of art teacher training, 33 and 6 credits relate to knowledge how and knowledge that, respectively and without any attention to knowledge why and knowledge within. In the NC, knowledge how (art production), knowledge that (art history), knowledge within (art criticism) and knowledge why (aesthetic) are considered in the section of learning fields and domains. However, the rate of this consideration is not clear in the NC. Totally, out of 48 observed frequencies relating to approved objectives and the curricula of teacher training, 35 (72.9%) relate to knowing how, 11 (22.9%) to knowing that, and 2 (4.1%) to knowing within. Knowing why which tends to recognize art, its nature, and appropriate indicators for its evaluation was really ignored.

#### 4. Discussion and Conclusion

There is some evidence that shows that art curriculum in Iran and throughout the world, despite their differences in details, focus on knowledge how for art production (Efland, Freedman, & Stuhr1996, & Cunliffe, 2010). This kind of knowledge is embedded in the physics rather than mind. Knowledge that is located in the mind. This dualism has historical origins and is manifested in paired terms such as extremity and manners, individual and society, child and curriculum, and physics and mind (Mehrmohamadi, 2005). Plural idea which is deconstructing finds its way in art. The notions that art doesn't require declarative knowledge and that knowledge how are independent from knowledge that must be reconstructed conceptually.

Besides DBAE approach, can be studied other approaches in the NC. As the approach attitudes toward art segmentation, post-modernists attack it. Different forms of knowledge are separated from each other by cultural differences of various societies (Gaudelius & Speirs, 2005). This deconstructs the inherent and integrative construction DBAE advocates.

Different approaches to art education are not stable issues and all participate in a complex network of art education incorporating context, content, learner and teacher (why, what, how and who), When selecting an approach or some approaches, in addition the necessity of regarding philosophical, sociological and psychological principles, we need to answer the question of what reasons we consider for selecting a certain approach and not selecting others.

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