

Pedagogical Content Knowledge of Art Teachers in Teaching The Visual Art Appreciation in School

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Abstract

The mastery of pedagogical content knowledge (PCK) among art teachers in the field of visual arts appreciation is at stake. The aim of the study is to analyze the mastery of the art teachers on PCK in the field of visual art appreciation. The factors related to the teaching of art appreciation will be identified. This study adopted qualitative research approach. The method used to get the data are interviews and observations. A total of six art teachers will be involved as informants. They will be selected based on purposive sampling from several secondary schools in Kuala Lumpur.

Keywords: Pedagogical Content Knowledge, Art Appreciation, Learning Process, Expertise

Introduction

Pedagogical content knowledge (PCK), according to Solis (2009) was not new, while Norasliza and Zaleha (2008), state that pedagogical knowledge is a unique kind of knowledge for a teacher based on the way teachers associate pedagogy with the content of a discipline or what to teach. Zamri and Magdelina (2012) quoting zaidah (2005) considers PCK as a matter where teachers are knowledgeable about the content of the subject and translate such knowledge into activities performed in the classroom, conceptualizing and teaching specific topics in a subject. Geddis (1993) describe PCK as a set of attributes that helped someone transfer the knowledge of content to others (cited from Kenneth, Michael and Jinseup, 2009).

Citing the views of the teachers involved in the study of Zamri and Magdeline (2012), a teacher must master the subject matter that will be taught. According to them, knowledge and understanding of the students will be used as a guide for teachers to determine the appropriate pedagogy used in the delivery of teaching content. The pedagogical knowledge of the subject matter is different from one another. Based on Shulman (1986), pedagogical content knowledge is the core of the most important teacher knowledge. However, making a transition from personal beliefs about content to organizing discipline content in a way that is easy to understand by students is a difficult learning aspect (Veal, 1999). The effectiveness of teaching is associated with the pedagogical content knowledge of a subject to enable teachers to teach a specific topic that promotes concept understanding among students (Shulman, 1987).

This study will identify the mastermind of the pedagogical content knowledge (PCK) of art teachers in the field of appreciation for the subject of Visual Art Education. Visual Art Education is a subject that must be followed by students in secondary school. These subjects are aimed at forming the personality of a Malaysian generation of artistic literati. In the context of Visual Art Education subject, besides art teachers need to be knowledgeable in both practical and theoretical aspects, they also need to have the skills in delivering the contents of these subjects. This is because the construction of the Visual Arts Education curriculum is holistic in the hope that the content of this curriculum will help students to increase their gratitude towards God, appreciate the beauty of the environment, the beauty of the arts and the heritage of the nation and contribute to the development of self, society and nation, in line with the aspiration of the National Education Philosophy (Pusat Perkembangan Kurikulum, 2002).

Secondary school Visual Arts Curriculum is divided into two sections. The first part focuses on the creation of works that are broken down into four main areas while the second part emphasizes the history and art appreciation. In the pursuit of this curriculum, the overall focus of exposing cognitive knowledge, affective and psychomotor skills is extremely important. This requires knowledge of the art criticism models, approaches and methods of teaching appreciation for art mastered by art teachers. This shallow knowledge of the art appreciation is one of the causes of teaching appreciation of art often neglected in the classroom. Hence, the study will be expected to identify the mastermind of PCK's art teachers in the field of art appreciation as well as to examine the factors that influence the implementation of the teaching of visual arts appreciation in the school.

Problem Statement

Art appreciation is applied as one of the components in Visual Art Education subjects in school. However, after a long time the art appreciation lesson was loaded as one of the elements in the Visual Arts Education Curriculum but the situation in the school was still lacking in attention by art teachers and students. This is because teachers are more focused on the field of production of psychomotor than those involving art theories such as history and appreciation of art because they do not master the field.

Deddy (2007), stresses the less-educated teacher in performing art appreciation has become one of the major causes of learning less successful appreciation as well as teacher perceptions that art education should focus only on practicality. His studies have proven the issue of weight training which leads to practice and ignores appreciation. Similar findings have also been suggested by Iberahim, Hassan and Jamilah (2003), about learning Visual Arts Education in Malaysia that is more focused on psychomotor aspects. They point out that the most obvious problem is that teachers cannot teach the art appreciation topic perfectly. Furthermore, the implications of learning in the classroom only depress psychomotor emphasis alone without imposing cognitive and affective values.

The irregularities between the cognitive and psychomotor aspects cause teaching of art appreciation is often neglected. As Zimmerman (1985) pointed out that there is no evidence that art production classes can provide students with knowledge of art appreciation. The issue

of art appreciation teaching is often neglected trying to be investigated. The problem of not mastering the field of art appreciation becomes the main cause of this field often overlooked. According to Okanlawon, Agboade and Akanni (2009), in art education program teachers are taught content knowledge and pedagogical knowledge but the link between of these knowledge is usually lacking.

The problem of not mastering the PCK of this field not only causes art teachers to ignore the teaching of art appreciation, but also they have impact on the national education system. This is because, art appreciation is a field that must be mastered by students and is expressed as one of the objectives in the secondary school Visual Arts curriculum. Art teachers who do not provide students with the knowledge of art appreciation will produce students who cannot appreciate works of art very well. This bad effect will continue to spread to the community as the educated learners grow older and will be in the community.

The lack of knowledge to appreciate artwork will not be filled in if there is no serious action from the authorities to overcome it. All the problems that have been expressed as a starting point for the researcher to investigate the extent of mastering PCK's art teachers in the teaching of visual arts appreciation at school.

The Purpose of the Study

This study aims to investigate the mastery of pedagogical content knowledge of art teachers in the field of art appreciation and identify the cause that the teaching of art appreciation are often neglected in school.

Research Objectives

Overall, the objective of this study was to analyze the pedagogical content knowledge level of art teachers in visual arts appreciation and to study the factors that influence the implementation of teaching visual arts appreciation in schools.

Research Questions

This study is to answer the question as how far mastery of pedagogical content knowledge of art teachers in the field of visual art appreciation and what are the factors that influence the implementation of teaching visual art appreciation in schools.

Literature Review

Introduction

Teacher knowledge in teaching a subject is referred as pedagogical content knowledge (PCK). The National Council for Accreditation of Teacher Education in the United State (2002) defines PCK as an interaction between subjects and effective teaching strategies to help students learn a subject topic (Taku Murayama, 2016). PCK is very important to be mastered by a teacher. Dan Ma (2016) stated that pedagogical content knowledge is the core content of a teacher's knowledge. Therefore, lack of teacher knowledge about a topic should not be taken lightly. According to Shulman (1986), PCK is interwoven pedagogy and subject matter knowledge necessary for good disciplinary teaching (Okanlawon, Agboade and Akanni, 2009). Shulman

(1986,1987) believes that Pedagogical content knowledge is also a form of subject matter knowledge. It is based on teaching, which has special forms of content knowledge (Dan Ma, 2016).

Past studies related to PCK in art education have long been carried out by scholars. Dan Ma (2016) states the structure of PCK's art teacher consists of subject knowledge, pedagogy, student knowledge and situational knowledge. Shulman (1986, 1987), describe PCK is a teachers' unique knowledge of how to create learning opportunities that make particular content more comprehensible to others. Kehk (2013) in his study quotes Darling-Hammond and Baratz-Snowden (2007), to become a competent and skilful teachers, they need to be 'a solid body of knowledge that serves a foundation for the judgment and analytic ability to be developed.

PCK in Arts

In a recent Kehk study (2013), states a number of researches have shown that teachers' subject matter knowledge correlates with student learning and achievement (Mullens and et al. 1996; Carlsen 1997; Hill, Rowan et al.2005). In their studies, it is found that when teachers have weak subject matter knowledge, they are less able to choose appropriate examples and activities to challenge their students, ask critical questions to engage students in discussion and participation (Haciomeroglu et al. 2007). In other studies that investigated subject matter knowledge and PCK (Kapyla, Heikkinen et al. 2009; Kaya 2009), it was found that subject matter knowledge has strong effects on pre-service PCK (Kehk, 2013).

Dan Ma (2016) in his study explains that art subject matter knowledge is a basic connotation of PCK structure, in which pedagogical content knowledge is converted from subject matter knowledge while art subject matter knowledge is a complete knowledge integration, which can be specified into art culture knowledge (art history, art theory, art criticism) and art skill knowledge. In the context of teaching appreciation of art, teachers need to have good knowledge of this field. As affirmed by Kehk (2013), a teaching approach requires teachers to have a good knowledge base in the subject matter. Koroscik (1993) emphasizes 'filling-the-head' approach that gives exclusive attention to expanding the student's knowledge base rarely leads to higherorder understanding in teaching and learning process in art (Kehk, 2013).

Chapman (1982) highlighted that making art is not the only way to learn about the subject. It is unfortunate that many studio courses in art are not wellbalanced with in-depth studies in history of art or art theory. While Day (1969) find out that students gain more knowledge in the subject matter when art history (on Cubism) integrated with related studio art activities. The students performed better in their written test as well as produced better quality art works when they underwent the integrated approach of teaching compared to students who received traditional lecture-slide art history that is segregated from their studio activities (Kehk, 2013).

According to Kehk (2013), art education is not just about making art but also involves the understanding of art in relation to historical, social and cultural contexts. Therefore, art teachers must necessarily possess such knowledge base and integrate it meaningfully with

related art studio activities. They must form numerous connections between the studio studies, art history, aesthetics, and also art criticism in order to understand art in depth and avoid reductive bias. The statement intends that art teachers who only attend to the formal elements of an art work, neglect the historical and cultural contexts within which the art work is created are artificially compartmentalising art knowledge.

Learning difficulties with painting is what Shulman (1986) has tagged as “pedagogical content knowledge” in a recent study by Okanlawon, Agboade and Akanni (2009). They found that lack of pedagogical content knowledge (PCK) amongst fine arts teachers is a contributing factor to poor student's difficulty and less understanding of color theory. Sousa (2007, 2011) said there is always a gap between Portuguese visual arts teacher education and their artistic knowledge. Sousa (2011) were designed workshops to promote PCK, based on a constructivist view in order to help student teachers to bridge the gap between Portuguese visual arts teacher education and their artistic knowledge. The purpose of her study is to develop and improve the development of PCK in the context of subject-specific didactic amongs Portuguese visual arts teachers. Sousa (2011) conclude that, although student-teachers are always constructing PCK, the awareness or lack of awareness of that PCK plays an important role in the changing or conserving of their teaching practices.

The study on PCK related art is also conducted by Kenneth, Michael and Jinseup (2009). They present a PCK model that can be the catalyst for industrial design education. The interaction of teacher content knowledge in industry design, pedagogical knowledge, and the context of industrial design is reflected in the PCK taxonomy. Based on Okanlawon, Agboade and Akanni (2009), numerous of researchers attempts to describe the nature and characteristics of teacher's knowledge which includes content knowledge (facts, structures, beliefs, etc), pedagogical knowledge (managing the classroom, instructional strategies etc), pedagogical content knowledge (how you make a subject understandable to others). From the components of PCK, Okanlawon, Agboade and Akanni (2009) get the ideas and try to formulate a framework to help clarify the knowledge that good art teachers possess, and how that knowledge is applied in teaching painting. Similarly with this study, researchers provide a conceptual framework that contains components related to the abilities of PCK's art teacher in the field of visual art appreciation.

Conceptual Framework

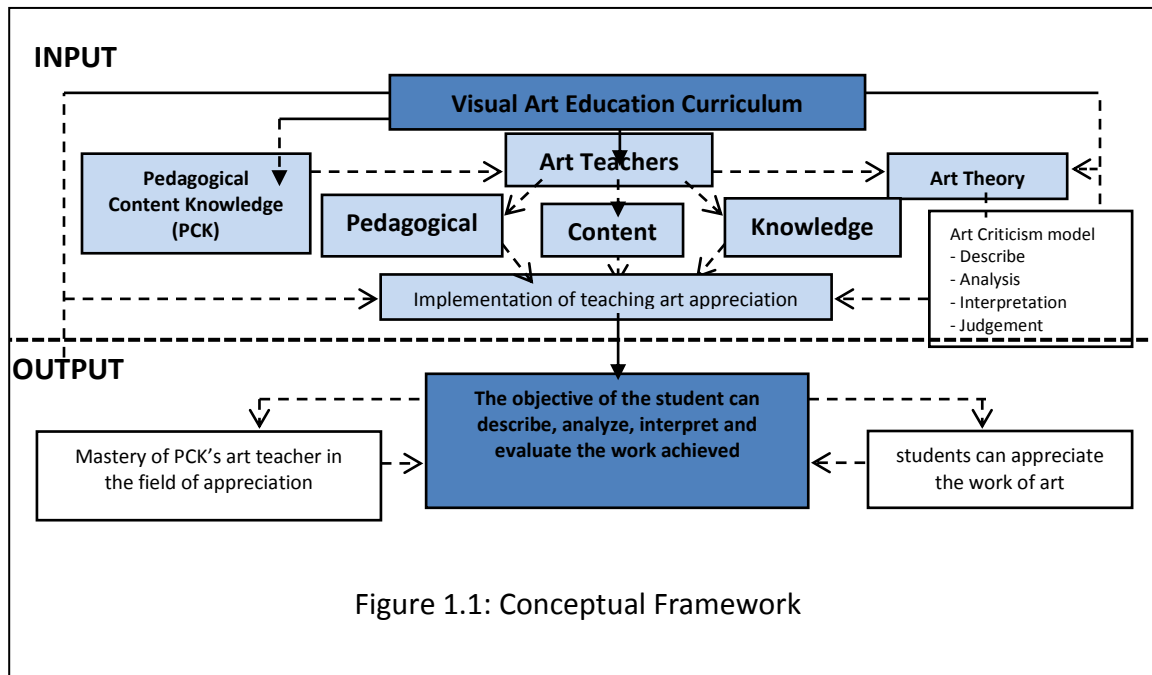


Figure 1.1: Conceptual Framework

Figure 1.1 illustrates the conceptual framework for this study. This conceptual framework illustrates the curriculum of holistic visual arts education that meets the needs of students. Among the objectives that the curriculum needs to achieve is that students can appreciate artistic outcomes. To achieve that objective, teachers need to master PCK in the art appreciation field. Art teachers need to be knowledgeable, competent and have the skills to carry out the teaching of art appreciation. The intended knowledge includes mastering art theories and knowing the art criticism models that can be applied in applying art appreciation to students. By mastering the PCK in the field of art appreciation, the implementation of art appreciation teaching will not be neglected and can be run smoothly in schools as well as students can appreciate artworks either verbally or in writing.

Conclusion

As conclusion, the researchers hope this study can be carried out and collect information related to the actual mastery of PCK's art teacher in the field of visual art appreciation. The purpose is that the teaching of art appreciation in schools is no longer neglected and students can appreciate the art in oral or written form. Therefore, the objective of the Visual Art Education Curriculum to produce students who can make descriptions, analysis, interpretation and evaluation of artwork will be achieved.

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