## APPROACHES AND TRAINING IN THE EDUCATION OF THE PERFORMING ARTS FOR PRE-TERTIARY SCHOOLS IN MALAYSIA

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Abstract: My paper will look at Malaysia's recent effort grooming future generations of artists to be leaders of the arts. Two Arts Schools are set up in the last five years in the country by the Ministry of education for school children, 13 to 18 years of age, who have an interest and talent in the visual and performing arts. The curriculum offers a dedicated development path, providing students with a new teaching and learning environment where both their artistic and academic potential are to be realized. The Arts Schools aim to provide quality education for preparing leaders of the future who will have an impact to society, enriched by an education of the arts. The Schools will particularly build on Malaysia's unique strengths in the Malay traditional arts of Wayang Kulit and Bangsawan, the arts which involve the visual, dance, theatre and music. The approach to teaching however is still very contemporary actor training methods. The emphasis is on teamwork and communications, two skills that the Ministry deem important in nation building. My paper will look and whether there look at the effectiveness of the teaching strategies used and whether there will be will be genuine empowerment of our youths at the end of their education.

Keywords: arts schools, teaching strategies, empowerment of youths.

## INTRODUCTION

 $T_{W_0}^{T}$  Arts schools were set up at pre-tertiary level in the last five years in the country by the out of the set of the se <sup>country</sup> by the Ministry of Education for school children from 13 to 18 years of age. These second These secondary schools, one in the state of Johor and the other in Sarawak are <sup>established</sup> with the aim to develop the potential and artistic talent of the students. That is the concept. The philosophy behind it is that it will be an institution that will develop an institution the philosophy behind it is that it will be an arts education to develop an individual's potential in a balanced manner through an arts education to <sup>roop</sup> an individual's potential in a balanced manner through an arts curculation of Malaysian cult Malaysian cultural identity. The vision states that the school will be the custodian of an intervision to nurture talent and develop the the national cultural identity. The vision states that the school will be the custometer anistic potential cultural heritage with the mission to nurture talent and develop the artistic potential heritage with the mission active student participation in artistic A artistic potential among students, encouraging active student participation in artistic sull and in the students, encouraging active student participation in artistic sull and in the students, encouraging active student participation and arts activists. A <sup>activities</sup> and in building collaboration with other institutions and arts activists. A <sup>barbus is</sup> draw building collaboration with other institutions and the creative arts, performing and the creative arts, ducation <sup>avities</sup> and in building collaboration with other institutions and arts activisus. <sup>byllabus</sup> is drawn in which firmly roots the arts, performing and the creative arts, <sup>cont</sup> y, theater <sup>hamely</sup> is drawn in which firmly roots the arts, performing and the creative arts, <sup>bamely</sup>, theater, music, dance and the visual arts studies in the Malaysian education

# ARTS IN EDUCATION

Arts studies became a part of a formal school curriculum in 2007. This is to be the beginning of the it a part of a formal school curriculum in the country at school level. Prior to this <sup>46</sup> studies became a part of a formal school curriculum in 2007. This is to be use <sup>beginning of</sup> the development of the arts in the country at school level. Prior to this <sup>bold</sup> step development of the arts in the country at school level arts have just <sup>tenning</sup> of the development of the arts in the country at school level. I not to the step, the disciplines of drama, music, dance and visual arts have just been aspects of students' activities or co-curriculum in certain schools. Therefore there is an opportunity now for talented and interested students to learn, participate and even to excel in these disciplines.

The objectives of the Arts schools are:

To produce students who are balanced in their academic as well as artistic a) achievements.

To produce students skilled and knowledgeable in the arts b)

To establish the school as the foundation for excellent artistic education c) with a Malaysian identity at the international level.

d) To produce activists in the arts and ethical cultural practitioners. To produce individuals with the love of the arts who are to become the

e)

guardian of our cultures.

The management and the administration of the Arts Schools is similar to the series other schools except for the appointment of a few extra posts like the senior administrative assistant for the arts back of a few extra posts like the senior administrative assistant for the arts, heads of each discipline, visual arts, date the set of the arts and music instructors for the arts of each discipline, visual arts, the arts arts arts are and music instructors for the arts arts are and the arts are arts arts are arts drama and music instructors for the arts, heads of each discipline, visual arts, on The Arts schools together with the Sports and support staff for each discipline. Arts schools together with the Sports schools are managed under the Co-Curriculum and Arts Department of the Ministry of Educetic and and arts Department of the Ministry of Educet and Arts Department of the Ministry of Education. Besides the usual managent budget, the Ministry allocates a special allocation. Besides the usual management experts, purchases of equipment utilities of the allowances for services of equipment utilities. experts, purchases of equipment, utilities, budget for participations at state and national levels, benchmarking visits and others. Historically, the performing as a classical heritage from ancient Grant Grant Control of the sector of the was a classical heritage from ancient Greece, and were held in high esteem as a civic, educational and religious institution. The and were held in high esteem as a such as a su civic, educational and religious institution. The 5th Century BC dramatists such a dramatic d Aeschylus, Sophocles and Euripides left mankind a heritage in poetry, dramatic production and poetry and insight interval. craftsmanship, philosophy and insight into characters which has not become obsolete in more than 2, 500 years. obsolete in more than 2, 500 years. Education in ancient Greece was based of the writing writing the sector of the literature, music, and physical acting. Literature included reading, with a statement of enione and declamation of enione. mathematics and declamation of epic poems. The whole process of learning we done through memorizing long epics and the support is done through memorizing long epics and then delivering them with the support of dramatic memorizing long epics and then delivering them with the support of acting techniques such as vocal inflections, facial expressions and dramatic flute and the support of the suppo movement. It will be accompanied by music keeping the beats, harmony using the arter of performance. flute and lyre. The elements of performance were the essence. One's knowledged the arts was respected: in fact if you were a price the arts was respected: in fact if you were a prisoner of war, you would be set free you recited extracts from a Euripides play. The design of war, you would be set in his play. you recited extracts from a Euripides play. The dramatist Aristophanes, in his play Pray, tell me on what particular ground a poet/artist should

Aesychylus:

admiration? Euripides: If his art is true, and his council sound, and if he brings help the nation by

Thus the arts schools are given such a role to enable, inspire, and inform the education of the student from students from being a student from the education system to empowering them

help the nation " in making better men out of their citizens," and in the process, <sup>making</sup> the nation a vibrant nation. Of course these students are only 18 when they <sup>come out</sup> their Form Five (SPM) <sup>come</sup> out of the system with their arts education after their Form Five (SPM)  $E_{xamination}$ . The first batch of students have not been produced yet, thus there is 10 data with the first batch of students have not been produced yet, thus there is <sup>no</sup> data yet as to where they are absorbed. They can continue Form Six in the usual <sup>schools</sup> of the schools o  $s_{chools}$  or they can go for the diploma in the arts. There is not much choice for  $s_{chooly}$  or they can go for the diploma in the arts. <sup>only</sup> a few colleges offer a diploma in performing arts, namely, KolejYayasan Malacea Malacca, and the Academy of Arts, Heritage and Culture (ASWARA) in Kuala Lunpur. There are however, quite a few higher institutions that offer performing arts courses. University Malaya, University <sup>atts courses</sup> and degrees, called by different names: University Malaya, University Sains Malaya, Malaya, University, Malaya, Sains Malaysia (being the pioneer in the arts among the higher institutions), Universiti Louis (UPSI), Universiti Institute technology MARA, University Pendidikan Sultan Idris (UPSI), Universiti Institute technology MARA, University Pendidikan Suntan Kina (University Sabah Malaysia, University Sarawak Malaysia, and ASWARA which also has reached by the Diploma. The Private also has recently offered a bachelor degree as well as the Diploma. The Private Universition Universities are Sunway College and Monash. The Cultural Centre of University Malaya which Malaya which offers the Bachelor Degree in Performing Arts faced difficulty getting in start <sup>getting in students from the Sixth Form after Higher School Certificate who knew anything about the Sixth Form after Higher School Certificate who knew</sup> <sup>anything</sup> about the performing arts. The Drama, dance and music departments <sup>conduct</sup> interviews as well as auditions as a means of selection in addition to the <sup>usual</sup> university and auditions can be hilarious <sup>usual</sup> interviews as well as auditions as a means of selection in addition to us <sup>usual</sup> university requirements. But the interviews and auditions can be hilarious <sup>most</sup> times of selected to study Drama, would <sup>nost times</sup> as students when asked why they have selected to study Drama, would <sup>answer</sup> "for al  $a_{n_{SWer}}$  "for glamour". And all the drama they have watched is television dramas.  $D_0$  not even try to ask about who William Shakespeare is. If these universities are with study to ask about who William Shakespeare will have an easier job in fed with students from the Arts schools, the academics would have been through a very <sup>with</sup> students from the Arts schools, the academics will have an easier year leader of the students from the Arts schools, the academics will have been through a very the students would have been through a very state of the students would have been through a very state of the students would have been through a very state of the students would have been through a very state of the students would have been through a very state of the students would have been through a very state of the students would have been through a very state of the students would have been through a very state of the students would have been through a very state of the students would have been through a very state of the students would have been through a very state of the students would have been through a very state of the students would have been through a very state of the students would have been through a very state of the students would have been through a very state of the students would have been through a very state of the state of the students would have been through a very state of the stat <sup>challenging</sup> at first year level. In fact, these students would have been though the awareness of a system and they would have known how to balance inspiration with the the students of a career in the arts. In addition to <sup>awareness</sup> of sweat and tears which takes to forge a career in the arts. In addition to <sup>beir academic</sup> addemic heir academic studies, students have also to forge a career in the arts. In addition to arts, Studente studies, students have also to focus on the performing and creative of students is to the studies of the studies of the students arts are studies. <sup>atta</sup> <sup>acade</sup>mic studies, students have also to focus on the performing and creater <sup>atta</sup> Students interviewed expressed anxiety that being the first batch to come out <sup>bea</sup> atta sole of the arts schools, they would like to excel in both and especially their academic performance and to the authorities of the success performance as a way to prove to their parents, and to the authorities of the arts studies of the Arts Schools. Students do have to juggle with their time as the arts studies begin in the ac begin in the afternoon after they have completed their academic lessons according to the time table atternoon after they have completed their academic lessons according to the afternoon after they have completed their academic lessons according by the time table allocated. In the afternoon for 20 hours a week, they are dedicated skills training the students are divided into <sup>10</sup> time table allocated. In the afternoon for 20 hours a week, they are dedicated into <sup>30</sup> skills training by the industry seasoned staff where students are divided into <sup>30</sup> and <sup>31</sup> focus areas: dance, drama, music <sup>aculls</sup> training by the industry seasoned staff where students are divided inter-<sup>and</sup> design /viewel and design /visual arts.

TEACHING STATEGIES <sup>cACHING</sup> STATEGIES <sup>the rehearsing</sup> for the state of th <sup>ate</sup> rehearsing for a performance. Dancers work with musicians, actors with <sup>w</sup><sub>01</sub>, <sup>or</sup> chores. The apphasis on these projects is on original <sup>v rehearsing</sup> for a performance. Dancers work with musicians, actors when work, a work or choreographer and so on. The emphasis on these projects is on original work or ensemble work practices. The <sup>wetor</sup> or choreographer and so on. The emphasis on these projects is on original <sup>work</sup>, a work created by one of the students or ensemble work practices. The <sup>bland</sup> method. <sup>wik, a work created by one of the students or ensemble work practices. The students is methodology that is used by teachers are demonstrations, character re-</sup> <sup>that</sup> the students of the students, character the students, story-telling, characterization explorations, making theatre projects

assisted by the syllabus provided from the Ministry of Education (2006): The module for Vers L in the syllabus provided from the Ministry of Education (2006): The syllabus provided from the module for Year 1 in the study of Theatre is first of all, awareness of self in the context of theatre, introduction to the elements of theatre, to also acknowledge du as the creator of the universe and to know the relationship between self, and people and the environment. In Year 2 Module consists of the introduction the introduction is theatre arts with basic acting, improvisation and arts appreciation. Year 3 consists of introduction to plays, according to pl of introduction to plays, scenography, artistic and management and production. Year <sup>3</sup> Configuration of the module of the modul Year Four and Five the modules are to be the traditional arts of Bangsawan WayangKulit, thus positioning the WayangKulit, thus positioning the students to the socio-cultural landscape is spelled out by the philosophysical students to the socio-cultural landscape is a spelled out by the philosophysical students to the socio-cultural landscape is a specific student student student student students to the socio-cultural landscape is a specific student studen spelled out by the philosophy and objectives of the formation of the arts schools. However, for this batch of year 4 and sectors of the formation of the arts and sectors. However, for this batch of year 4 and year 5 students, Bangsawan and Wayangkula are not introduced as yet due to the wayang the formation of the arts science of the students are not introduced as yet due to the unpreparedness of their teaching staff. In fact, some of them are only recently each to the unpreparedness of their teaching staff. some of them are only recently sent to be trained in the acting techniques of a bangsawan and the conventions of a t bangsawan and the conventions of a bangsawan performance. Therefore, in the acting techniques are exposed to the second to the s Arts Schools, students are exposed to two types of curriculum, one a conservative traditional curriculum that employee the state of the traditional curriculum that employs teacher-delivered, memorization activities exam-oriented and the other is a constructivist curriculum which employs strategies such as cooperative learning scaffelding such as cooperative learning, scaffolding instruction and authentic assessments. Projects are group oriented and concentration Projects are group oriented and generated from the students themselves under the tutelage of a trained staff. Dewey meet the students themselves under the students the s tutelage of a trained staff. Dewey was the advocate for what he termed as curriculum that centers on "feeling could be curriculum that centers on "feeling good about one's self, one's work, and one's place in the world". Dewey (1913–1934) and a self, one's work, and one's self, one's work, and one's self.

"This curriculum is based on the principle of pleasure. Students will be motivated by the connections to the motivated by the connections to themselves, to their classmates, the set of t environment, and their culture. The satisfaction is immediate as they work themselves reflected as creators of the themselves reflected as creators of the work, and if they see their work having value not only to their teacher having value not only to their teachers, but also to others outside the school and in the real world-they will only to and in the real world-they will enjoy learning more, and participate in with enthusiasm."

One student interviewed acknowledged that one would have to be to be to be in the situation of being in the situation of b and strong-willed to be in the situation of being challenged to be excellent in the situation of being challenged to be excellent in the situation of being challenged to be excellent that there are the situation of the situatio areas. Initial interviews with 45 students of Johor Arts schools reveal that double performer than 90% agreed that this school is indeed their choice, that they like them not performances, that they see a bright future in the arts, that it makes them they most of the most of these students are clear about their talent and interest as they pursue we

Students of Form five are assessed for their SPM Arts Examination paper and the partly through their group performance of a musical state of a mus partly through their group performance of a musical. The genre of a musical four field of a musical the genre of a musical of the server of a musical of the server of a musical of the server of the chosen as the production involves all four fields, drama, dance, music and visual the theme of Life to arts. The Sarawak Arts School performed the musical "About Love", relating the school did noted school did not have a proper auditorium, the musical was performed a

Auditorium of University of Sarawak on July 23 2011. It is quite authentic and <sup>commendable</sup> as the student director and script-writer is of Iban lineage, and so the <sup>Costumes</sup>, movements, actions and dances are authentically Sarawakian. It portrays the beaut the beauty and unique life of aquatic life in Sarawakian cultural motifs. Besides this group group performance, SPM candidates are also assessed by their individual <sup>assignments</sup> in all fields. This production is evidence and assessment for the Examination of the descriptors for the four arts.  $E_{xamination}^{xamination}$  Board of Malaysia as a fulfilment of the descriptors for the four arts. This assessment is a starting point and practical experience in the arts before they move to be a starting point and practical experience in the arts before they move to higher degree education or to the working world after the completion of their studies their studies. The production serves three objectives:

<sup>a.</sup> To fulfill the criteria as outlined by the Examination Board of Malaysia for the Certificate (SPM)

b. To Provides SPM candidates with practical experience of managing a stage

c. To develop creativity among candidates in the creation of an art work This production was a product of discussion of ideas among the candidates This production was a product of discussion of ideas among the canonic themselves whereby the concept of the musical is identified. Such participation is develop confidence, and prepare <sup>cxpected</sup> to nurture a sense of team-work, values, develop confidence, and prepare the candidate the candidates mentally, emotionally, physically in carrying out a huge task of the only the cract <sup>candidates</sup> mentally, emotionally, physically in carrying out a huge task <sup>assessment</sup> we aspect but also every aspect of production work. One aspect of the <sup>assessment</sup> we aspect but also every aspect of production work and soft copy. assessment which is crucial is the collection of evidence in hard-copy and soft copy. They are evidences to prove the achievement and mastery of the criteria set by the Standard Porces to prove the achievement and mastery. To achieve band 3 in Standard Performance Indicator according to specific bands. To achieve band 3 in drama studies for example, the student would have to master 14 criteria including herets such studies for example, the student would have to master 14 criteria including <sup>aspects</sup> such as theory of acting, documentary, practical, production skill, proving <sup>herself/himselc</sup>. herself himself to be of a good character. If the student fails to fulfill one criterion, he will not call he will not achieve band 3. The highest highest band is band 6. External assessors <sup>whil</sup> not achieve band 3. The highest highest band is band 6. External associated handed to the their fields of Arts would visit the Schools and look at evidences band at the their fields of Arts would visit the schools and look at evidences band to the their fields of Arts would visit the schools and look at evidences are the theory of theory of the theory of theory of the th handed to them by the trainers and the studio manager to validate them, and an Work <sup>original</sup> work, a group folio and a group performance. For Form Five examination <sup>or</sup> SpM level, a group folio and a group performance. For Form Five examination of SpM level, students are assessed individually for their report of their folio, on the ctreativity and values; an original work their ctreativity, on practical skills, on peer review, and values; an original work to the practical skills, on peer review, and values; an original work to the other work and the oth and two other works; and a group folio and a group performance. 16% is given to the works; and a group folio and a group performance. 16% is divented to the second secon <sup>10</sup> knowledge and understanding of the subject matter, 68% to skills and 16% to

APTS SCHOOLS IN SINGAPORE Actoss the causeway, Singapore too has an Arts School, the Arts School of Singapore establisher of year connected arts and academic Singapore causeway, Singapore too has an Arts School, the Arts School and academic established in 2006. It is a 6 year connected arts and academic back to the school awards an International <sup>ugapore</sup> established in 2006. It is a 6 year connected arts and academic <sup>unriculum</sup> for 13-18 years old students. The school awards an International <sup>unriculum</sup> for 13-18 years old students. The school awards an International <sup>unriculum</sup> for 13-18 years old students. The school awards an international <sup>th</sup>Culum for 13-18 years old students. The school awards an International <sup>b</sup>reign institution to their graduates which is recognized by both local and <sup>b</sup>reign institution to their graduates which is recognized by both local and <sup>b</sup>reign institution to their graduates which is recognized by both local and <sup>b</sup>reign institution to their graduates which is recognized by both local and <sup>b</sup>reign institution to the state of the state <sup>hore</sup>calaurate Diploma to their graduates which is recognized by both local and <sup>hore</sup>ign institutions, qualifying graduates to apply for arts and arts-related degree <sup>hore</sup> in Si in Si in Si dialogue, <sup>reigh</sup> institutions, qualifying graduates which is the and arts-related degree with <sup>biogrammes</sup> in Singapore and overseas universities. The school establishes links <sup>bioth</sup> <sup>overseas</sup> overseas in exchanges, dialogue, <sup>bioth</sup> <sup>barnerships</sup> and it institutions in order to engage in exchanges, dialogue, <sup>barnerships</sup> and it institutions in order to engage in China, US and <sup>Partherships</sup> and sharing of good practices, some of them are in China, US and <sup>Australia</sup>. In 2011 Australia. In 2011, all their year 3 students participated in an overseas immersion

program with their partner institutions. Their public performances which are assessed are turned into one week Arts festival event in July with the art exhibition and installation in the gallery and performances from the overseas arts schools, and drama from the Singapore Arts School in 10 drama from the Singapore Arts School itself.

A progressive education as proposed by Dewey and having active approaches learning is a bold step by the Minister of Data and having active approaches with learningis a bold step by the Ministry of Education, but if mainstream theatre we to have any place in the educational at to have any place in the educational climate of the millennium, it needed to be the conceptualized to keep processive of the millennium, it needed to the state of the millennium of the state of the state of the state of the millennium of the state of the millennium of the state of the s conceptualized to keep pace with the teaching and learning of progressive ducationists. At Arts Schools, there is a learning of progressive to the educationists. At Arts Schools, there is the opportunity, according to the recommendation of Social Parameters is the opportunity, according to the second s recommendation of Social Reconstructionist Arts Education, for teachers of approach the content areas in function "approach the content areas in fun and meaningful ways" and as Milbrandt (200, p.153) writes:

Rather than accepting intellectual and moral complacency, art education must possess the skills necessary must possess the skills necessary to initiate art programs that engine students in critical inquiry, connect learning to authentic and meaning issues in life, and inspire responsible issues in life, and inspire responsible intellectual and moral action.

What is important is when the Arts schools prepare their students with the different of different students with the different students with the different students with the different students with the students w study of drama, dance, or music, teachers would have to be equipped with different approaches and strategies so students would have to be equipped with different students. approaches and strategies so students would have to be equipped with difference of the approaches and strategies so students would be able to make meaning of the approaches and the problem. curriculum content to avoid the problems of aimless and activity-oriented teaching. In conclusion, there should be a recommendation of aimless and activity-oriented teaching of a recommendation of a recomme In conclusion, there should be a recommendation to the Ministry to provide to the second teaching the promises for both Arts Schools in Johanna 10 premises for both Arts Schools in Johor and Sarawak as at the moment these and service of the schools are temporarily placed with cost schools are temporarily placed with another school, sharing their facilities and the study of th infrastructures. The lack of good infrastuctures and equipment for the study of Drama, dance, music, and visual arts which Drama, dance, music, and visual arts which each needs rehearsal space, subing the studies for the studies for the studies and at least relative to the studies for the studies for the studies and at least relative to the studies for the studies and at least relative to the studies for the studies and at least relative to the studies for the studies and at least relative to the studies are studies and at least relative to the studies are studies and at least relative to the studies are studies and at least relative to the studies are studies and at least relative to the studies are studies and at least relative to the studies are studies and at least relative to the studies are studies and at least relative to the studies are stud recital studios, dance studios and at least a blackbox equipped with is the studies is not fulfilling one of the object. facilities is not fulfilling one of the objectives of the Arts Schools that with establish the school as the foundation for establish the school as the foundation for excellent artistic education with Malaysian identity at the international level. Distribution of the artistic education with the school as the international level. Distribution of the artistic education at the school article article article artistic education at the school article a Malaysian identity at the international level. Right now they are rehearsing and the second the second to the seco school canteen space. Space and infrastructures is the foundation of arts education at the second recommendation is to get students. The second recommendation is to get students to participate at international level.<sup>10</sup> Students when the second for exchanges, and to have international teacher. send them abroad for exchanges, and to have international staff as guest reaches by outstanding to the students should be guided by outstanding to the standing to the standin Students should be guided by outstanding arts specialists and energies the presence of the pre educators, and offered a pedagogic environment where they can achieve the biblious society. A part possible artistic and intellectual standards as individuals and as members of share the rich society. Another point to consider is students should be encouraged to draw provide and learn only provide cultured by share the rich traditions of our varied cultural heritage and contemporary pravities syllabus be tight and learn cultural histories to re explore cultural heritage and contemporary preduce syllabus be tied to with just two traditional arts. It is traditional traditional arts is a student of the syllabus be tied to with just two traditional arts. It is the syllabus be traditional traditional arts is a student of the syllabus be stu syllabus be tied to with just two traditional arts. It would be a good idea to the policies are not policies to moving towards multicultural traditions that Malaysia is so rich of. The education policies were explored and added were enclosed to the education of the edu moving towards a transformation and added value and more than ever people and thinkers. A constitution of the event of the ever people to extend the event of the ever people and thinkers. emphasise the needs for young people to extend their abilities as creative industrial and thinkers. A creative workforce will not just access a creative industrial and their abilities as creative industrial and the creative matter and the creativ and thinkers. A creative workforce will not just contribute to the creative industria

but also be able to respond to new business opportunities. Pleasurable teaching Practices can help release students' creativity and increase their ability to solve problems, and think independently. And this is what the character in Aristphanes' <sup>play</sup> Frogs say why poets/artists should be admired: If his art is true, and his council <sup>sound</sup> and the poets/artists should be admired: If his art is true, and his council

<sup>sound</sup>, and if he brings help to the nation by making men better in some respect. REFERENCES

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