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Kampus Sultan Abdul Jalil Shah



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AN EVALUATION OF AESTHETIC DEVELOPMENT IN UPPER PRIMARY
MUSIC STUDENTS THROUGH THE CREATIVE MANAGEMENT OF THE
CURRICULUM

CECILIA ANNA MALANI THIAGARAJAH



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Kampus Sultan Abdul Jalil Shah



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SATU PENILAIAN TENTANG PERKEMBANGAN NILAI ESTETIK DALAM KALANGAN PELAJAR MUZIK TAHAP DUA SEKOLAH RENDAH MENERUSI PENGURUSAN KURIKULUM YANG KREATIF

ABSTRAK

Kajian ini adalah satu penilaian tentang perkembangan nilai estetik dalam kalangan pelajar muzik tahap dua sekolah rendah, menerusi pengurusan kurikulum yang kreatif. Kajian ini adalah satu kajian kes yang dijalankan di 12 buah sekolah rendah, di daerah Kinta, Perak, Malaysia. Data dikumpul menggunakan analisis dokumen, pemerhatian 36 pelajaran yang dikendalikan oleh 12 orang guru, serta 22 temubual dengan guru-guru muzik dan 'critical informants' yang terlibat dalam pendidikan muzik. Pemerhatian dikendalikan dengan menggunakan *Broudy's Aesthetic Model*, *Osborne-Parnes Creative Problem Solving Process Model* and *Ekvall's Creative Climate Dimensions*. Kajian ini membuat satu penilaian tentang samada kurikulum bertulis dan kurikulum operasi memberi ruang dan peluang untuk perkembangan estetik dalam kalangan pelajar muzik di tahap dua sekolah rendah. Penilaian ini telah menggunakan 'Model Contenance' Robert Stake. Model ini meliputi 3 fasa iaitu *antecedent*, *transaction* dan *outcomes* yang dikaitkan dengan 'logical dan empirical contingency'. Dapatan kajian menunjukkan bahawa kurikulum bertulis tidak memudahcarakan kurikulum operasi dalam konteks membantu memperkembangkan potensi estetik pelajar muzik. Ini adalah disebabkan kekurangan kreativiti dalam kalangan guru muzik untuk mengurus kurikulum. Tambahan pula, kurikulum bertulis tidak menyatakan cara untuk mentaksir perkembangan estetik menerusi pengajaran muzik secara kreatif. Data menunjukkan bahawa guru lebih berfokus kepada aspek 'konkrit' dalam pengajaran muzik. Maka, terdapat keperluan untuk perancang kurikulum mereka bentuk kurikulum dengan kerjasama guru, untuk menghasilkan satu falsafah pendidikan muzik bagi melakar strategi supaya pengalaman muzik dapat menjadi satu pengalaman kesenian dengan menggunakan kreativiti sebagai wahana untuk memperkembangkan pengalaman estetik pelajar. Satu anjakan daripada pengajaran berpusatkan guru kepada pedagogi yang berpusatkan pelajar adalah diperlukan dan fokus akan berubah daripada pengajaran ke pembelajaran.





SATU PENILAIAN TENTANG PERKEMBANGAN NILAI ESTETIK DALAM KALANGAN PELAJAR MUZIK TAHAP DUA SEKOLAH RENDAH MENERUSI PENGURUSAN KURIKULUM YANG KREATIF

ABSTRACT

The National Philosophy of Education of Malaysia emphasizes the holistic, integrated and balanced development of students in terms of their cognitive, affective and psychomotor domains. Teaching and learning in the three domains can be translated into knowledge, values and skills. The affective domain, in particular, relates to values which constitute ethics and aesthetics. In the Integrated Primary School Curriculum, Islamic Religious Education and Moral Education carry the main responsibility for the moral development of the students. On the other hand, the subjects of art and music are supposed to develop the aesthetic values of students. This study is an evaluation of the development of aesthetical values in upper primary music students through the creative management of the curriculum. It is a case study grounded in 12 primary schools in the district of Kinta, Perak, Malaysia. Data was collected through document analysis, observation of 36 lessons conducted by 12 teachers and a total of 22 in-depth interviews involving teachers and other critical informants engaged in music education. The observations were carried out using *Broudy's Aesthetic Model*, *Osborne-Parnes Creative Problem Solving Process Model* and *Ekvall's Creative Climate Dimensions*. The study provides an evaluation of whether the written curriculum and the operational curriculum provide the scope and opportunity for the development of aesthetics to take place among music students in upper primary schools. The evaluation employs Robert Stake's *Countenance Model*. The model covers the three phases of antecedent, transaction and outcomes based on logical and empirical contingency. The findings of the study revealed that the written curriculum did not facilitate the operational curriculum in terms of helping to develop the aesthetical potential of music students. This was partly due to the fact that there was a lack of creativity, on the part of the music teachers, in managing the curriculum. In addition, there was a glaring absence in the written curriculum as to how to assess the development of the aesthetics through the creative teaching of music. Data shows that the teachers are very much focused on 'concrete' instances in the teaching of music. Hence, there is a need for curriculum planners, in collaboration with teachers, to create a philosophy of music education to map out strategies where the experience of music must be an artistic experience, using creativity as its medium to develop the 'aesthetic experience' of students. A pedagogical shift from teacher-centered teaching to a student-centered pedagogy is imperative. This will shift the focus from teaching to learning.



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