



# Asian Journal of University Education

Faculty of Education

Vol.10

No.2 December 2014

ISSN 1823-7797

---

Feedback Practices in B.Ed TESL Program in Higher Education Chan Yuen Fook  
Aisyah Nazamuddin

---

The Role of Social Networking Sites (SNS) in Improving Academic Learning Process among Undergraduates in a Public University Johan @ Eddy Luaran  
Nur Amalina Zaharuddin  
Jasmine Jain

---

Snakes in the House: Poiesis, Praxis, and Taksu in Balinese Arts and Religion William F. Condee

---

The Integration of Dick and Carey Model in Developing Portrait Teaching Kit for Visual Art Education Teachers Nor Syamimi Samsudin  
Roslaili Anuar

---

# **ASIAN JOURNAL OF UNIVERSITY EDUCATION**

A Publication of  
the Asian Centre for Research on University Learning and Teaching (ACRULeT)  
Faculty of Education, Universiti Teknologi MARA

## **Advisor**

Mohd Mustafa bin Mohd Ghazali

## **Chief Editors**

Lee Lai Fong  
Gurnam Kaur Sidhu

## **Editorial Board**

Chan Yuen Fook  
Cheong Tau Han  
Harrini Md Noor  
Leele Susanna Jamian  
Nor Aziah Alias  
Parmjit Singh Aperapar  
Roslind S. Thambusamy  
Suthagar Narasuman

## **Editorial Advisory Board**

Habibah Ashari (Ohio Universiti, USA)  
Angela Yung-chi Hou (Fu Jen Catholic University, Taiwan)  
Lee Ong Kim (NIE, Nanyang University of Technology, Singapore)  
Allan White (University of Western Sydney, Australia)  
Richard Braddock (Macquarie University, Australia)  
Frank Hardman (University of York, UK)  
Richard Holmes (University Ranking Watch)  
Patricia Rogers (CIRCLE, Royal Melbourne Institute of Technology, Australia)

© UiTM Press, UiTM 2014

All rights reserved. No part of this publication may be reproduced, copied, stored in any retrieval system or transmitted in any form or by any means; electronic, mechanical, photocopying, recording or otherwise; without prior permission in writing from the Director of UiTM Press, Universiti Teknologi MARA, 40450 Shah Alam, Selangor Darul Ehsan, Malaysia. e-mail: penerbit@salam.uitm.edu.my

*Asian Journal of University Education is jointly published by the Asian Centre for Research on University Learning and Teaching (ACRULeT), Faculty of Education and UiTM Press, Universiti Teknologi MARA, 40450 Shah Alam, Selangor, Malaysia.*

*The views, opinions and technical recommendations expressed by the contributors and authors are entirely their own and do not necessarily reflect the views of the editors, the Faculty or the University.*



**ACRULeT**

ASIAN CENTRE FOR RESEARCH ON UNIVERSITY LEARNING AND TEACHING

# Asian Journal of University Education

Faculty of Education

Vol. 10 No. 2

DECEMBER 2014

ISSN 1823-7797

1. **Feedback Practices in B.Ed TESL Program in Higher Education** 1  
*Chan Yuen Fook*  
*Aisyah Nazamuddin*
2. **The Role of Social Networking Sites (SNS) in Improving Academic Learning Process among Undergraduates in a Public University** 21  
*Johan@Eddy Luaran*  
*NurAmalina Zaharuddin*  
*Jasmine Jain*
3. **Snakes in the House: *Poiesis, Praxis* and *Taksu* in Balinese Arts and Religion** 41  
*William F. Condee*
4. **The Intergration of Dick and Carey Model in Developing Portrait Teaching Kit for Visual Art Education Teachers** 55  
*Nor Syamimi Samsudin*  
*Roslaili Anuar*



# FEEDBACK PRACTICES IN B. ED TESL PROGRAM IN HIGHER EDUCATION

Chan Yuen Fook

Aisyah Nazamuddin

Universiti Teknologi MARA

E-mail: yuenfook@salam.uitm.edu.my

## ABSTRACT

*This study investigated the perceptions on feedback practices in the Bachelor of Education in Teaching of English as a Second Language (B.Ed TESL) program at the Faculty of Education, Universiti Teknologi MARA (UiTM), Shah Alam. It investigated the quantity, timing, quality and utilisation of feedback provided to the students in the program. A mixed method approach was employed whereby questionnaire and semi-structured interview questions were utilized. A total of 105 participants were selected through cluster sampling to answer the questionnaire. Besides that, four students and four lecturers were selected to provide insights for the interviews. The findings portrayed a moderate level of feedback practices among the undergraduate students in B.Ed TESL program. Overall, the study implies the importance of providing feedback to undergraduates in teaching and learning in higher education.*

**Keywords:** *feedback practices, teaching and learning in higher education*

## **INTRODUCTION**

Assessment, an important aspect in teaching and learning has evoked concerns on the best method of assessment in education. According to Davidson and Mckenzie (2009), an institution needs to integrate assessments into teaching and learning because assessments provide feedback on learning. They measure students' learning progress and act as a quality assurance for academic institutions. Generally, assessments which are conducted in higher educational institution are formative or summative. Both assessments are useful to provide information to measure students' progress and achievements in their study.

To illustrate, a variety of assessments are implemented in both public and private higher educational institutions in Malaysia. For example, in UiTM, a public university, the students undergo more of formative and problem-based tasks and assignments such as article reviews, case studies, projects and presentations. On the other hand, Open University (OUM), a private university has designed a method of assessment for working adults. For example, OUM determines 50% of assessments to be summative and another 50% to be formative (Open University Malaysia, 2011). The first and the second tests during formative assessment consist of the types of questions similar to the final summative examinations in which the students take at the end of every semester. This is to feed-forward to students the format and the style of the final examinations. Hence, lecturers can give students feedback to improve and to avoid the same mistakes in the summative tests later (Open University Malaysia, 2011) and this is one of the advantages of formative assessment. A research done in the School of Engineering in Monash University, Malaysia, a private university also shows that formative assessment via online learning provides immediate feedback to the students. This promotes deep learning among the students (Ming, 2005). Such practices indicate that the implementation of formative assessment is significant in the teaching and learning in higher educational institutions.

In local universities, the idea of formative assessment still needs to be promoted to lecturers in general, although some institutions have implemented it effectively. A study on assessments in learning among 534 lecturers in 33 public and private higher educational institutions

in Malaysia suggests that Malaysian lecturers do implement formative assessment although they are several limitations during the implementation, for instance, in giving feedback, using diverse methods, or employing grading systems which promote students' effort in finishing a task (Tunku Ahmad et al., 2014). The study of Tunku Ahmad et al. (2014) also depicts that lecturers conduct less formative assessment because of their lack of exposure to formative assessment which is different from the traditional assessment practices.

Feedback is a key element in formative assessment and is defined as the information on how successfully something has been done (Sandler, 1989). Feedback is also the information about the gap between the actual level and the reference level of a system (Ramaprasad, 1983 as cited in Sadler, 1989). This means that the information is only perceived as feedback (York, 2003) when it is utilized to alter the gap. Feedback is also defined as an "interrogation for what it can tell about teachers' expectations and becomes part of a vicious spiralling towards performance goals" (Yorke, 2003, p. 488). Sadler (1989) states that, [Feedback] requires knowledge of the standard or goal, skills in making multi-criterion comparison and the development of ways and means for reducing the discrepancy between what is produced and what is aimed for (p.142).

## **LITERATURE REVIEW**

According to Ravand and Rasekh (2011), the quantity of feedback refers to the length or complexity of the information provided in the feedback. Feedback should be given in a meaningful way, in adequate amount and with appropriate timing. A sufficient amount of feedback provides students with enough assistance in knowing their strengths and mistakes. Scarce literature has reported on the effects of quantity of feedback in relation to students' language learning. Ravand and Rasekh (2011) reviewed studies on the length or complexity of information in feedback. In their review, it is disclosed that extensive amount of information in feedback has small impact on students' ability to correct their own mistakes, while least complex feedback contributes to greater learner benefits in terms of efficiency (Kulhavy & Stock, 1989).

In contrast, in a more recent study, students are found to gain more benefits in learning indefinite articles in the English language through extensive metalinguistic explanation feedback rather than simple direct corrective feedback (Shintani & Ellis, 2013). Metalinguistic explanation is a kind of feedback which lessens the burden of instructors in giving feedback for every error. In metalinguistic explanation feedback, lecturers provide extensive metalinguistic notes on the explanations of language rules before asking students to detect their errors in their writing. It is suggested that this kind of feedback is successful in developing their explicit knowledge on the content of indefinite articles when compared to direct corrective feedback. The students are found to understand the rules of the language structure, to notice their errors and are able to use the knowledge for revision (Shintani & Ellis, 2013). Thus, the impact of the amount of feedback on students' learning has largely differed over the years. While Shintani and Ellis (2013) explain on the impact of quantity of feedback in realising learners' errors, Baker and Bricker (2010) suggest for direct comments in feedback due to their simplicity to be easily recognized by ESL students who are non-native speakers. In contrast to indirect comments, ESL students are noticed to be accurate when making revisions using direct comments. It is because they might notice the need to correct errors after reading indirect comments but they do not know how to accurately correct errors (Baker & Bricker, 2010). It can be concluded from these studies that feedback, whether extensive or complex or simple is to help students in realising the errors which they have done and how to correct them.

The quality of feedback practices refers to the potential of the feedback to be a supportive act through the intervention (Yorke, 2003). Yorke (2003) emphasizes that feedback should be given more in detailed when students are more confident of the topic and it should be more general when students are less confident of the topic taught. According to Black and William (2009), feedback should be constructed in the light of some insights into the mental life that lies behind students' utterances. A quality feedback is when the information fed back to learners is used to improve performance (Black & William, 2009). Referring to Sadler (1998), the utilization of feedback involves how students interpret the feedback, make connections between the feedback and the characteristics of the work they produce and how they can improve in future work using the feedback. Evans (2013) has conceptualized the key principles of effective feedback and feed-forwards.



The 12 key principles which ensure the effectiveness of feedback in learning (Evan, 2013, p. 79) are as follows:

1. Ensuring an appropriate range and choice of assessment opportunities throughout a program of study;
2. Ensuring guidance about assessment is integrated into all teaching sessions;
3. Ensuring all resources are available to students via virtual learning environments and other sources from the start of a program to enable students to take responsibility for organizing their own learning;
4. Clarifying with students how all elements of assessment fit together and why they are relevant and valuable;
5. Providing explicit guidance to students on the requirements of assessment;
6. Clarifying with students the different forms and sources of feedback available including e-learning opportunities;
7. Ensuring early opportunities for students to undertake assessment and obtain feedback;
8. Clarifying the role of the student in the feedback process as an active participant and not as purely receiver of feedback and with sufficient knowledge to engage in feedback;
9. Providing opportunities for students to work with assessment criteria and to work with examples of good work;
10. Giving clear and focused feedback on how students can improve their work including signposting the most important areas to address;
11. Ensuring support is in place to help students develop self-assessment skills including training in peer feedback possibilities including peer support groups;
12. Ensuring training opportunities for staff to enhance shared understanding of assessment requirements.

In this study, the researchers intended to investigate the perception on the conduct of feedback in B.Ed TESL program. Hence, the focus was only on the quantity and timing, quality and utilization of feedback provided in the B. Ed TESL program. The research questions derived are as follows:

1. What is the level of quantity and timing of feedback provided in B.Ed TESL program?
2. What is the level of quality of feedback given in B.Ed TESL program?
3. What is the level of utilization of feedback given in B.Ed TESL program?

## **METHODOLOGY**

The researcher employed a mixed method approach which emphasized more on the quantitative aspect of the study. The researcher utilized a set of questionnaire with open and closed ended questions as well as a set of semi-structured interview questions to gain both the quantitative and qualitative data to answer the research questions in this study. The population was the undergraduates from B.Ed TESL program in a public university in Selangor. A total of 105 respondents were selected using cluster sampling to answer the questionnaires. As for the interviews, four students and four lecturers were purposefully selected for the interview sessions. The questionnaire was adopted from Chan's (2011) study entitled "Current Practices of Assessment in Higher Education in the United States". The reliability and validity of the questionnaire and the semi-structured interview questions were confirmed using Cronbach Alpha and subject experts.

## **FINDINGS**

### **Quantity and Timing of Feedback in B.Ed TESL Program**

Table 1 illustrates the mean score for quantity and timing of feedback in B.Ed TESL program. The findings indicated that the quantity and timing of feedback were in the range of "Agree" and "Almost Agree". The item which gained a high mean score for the dimension of "quantity and timing of feedback practices" was "I would learn more if I receive more feedback" (M=4.27, SD=.89). Some of the items which gained moderate scores were: "My lecturer tends to provide more verbal feedback than written feedback" (M=3.67, SD=.88), "When I get things wrong or misunderstand them, I do not receive much guidance on what to do" (M=3.67, SD=1.07), "The feedback comes back very promptly" (M=3.38, SD=.91), "Whatever

feedback I get, it comes too late to be useful” (M=3.37, SD=1.20), and “In this course, I get plenty of feedback on how I am doing” (M=3.33, SD=1.01). There were no items which were at the low mean scores.

**Table 1: Quantity and Timing of Feedback in B.Ed TESL Program**

Quantity and Timing of Feedback	Mean	Std. Deviation
I would learn more if I receive more feedback.	4.27	.89
My lecturer tends to provide more verbal feedback than written feedback.	3.67	.88
When I get things wrong or misunderstand them, I do not receive much guidance on what to do.	3.67	1.07
There is hardly any feedback on my assignments when I get them back.	3.54	1.03
There is a lot of feedback from my lecturer.	3.50	1.07
There is a lot of feedback from my peers.	3.47	1.01
I appreciate more of written feedback than verbal feedback.	3.46	1.20
The feedback comes back very promptly.	3.38	.91
Whatever feedback I get, it comes too late to be useful.	3.37	1.20
In this course, I get plenty of feedback on how I am doing.	3.33	1.01

( 1=Strongly Disagree, 2=Disagree, 3=Almost Agree, 4=Agree, and 5=Strongly Agree)

Nevertheless, to identify the overall mean score on the quantity and timing of feedback practices, the construct of “Quantity and Timing of Feedback Practices” was computed. The results in Table 2 portray that the quantity and timing of feedback were moderately practised in B.Ed TESL program.

**Table 2: Overall Quantity and Timing of Feedback in B.Ed TESL Program**

	Mean	Std. Deviation
Quantity and Timing	3.57	.52

( 1=Strongly Disagree, 2=Disagree, 3=Almost Agree, 4=Agree, and 5=Strongly Agree)

Reacting to the open ended question on quantity and timing of feedback received in B. Ed TESL program, three student respondents, S7, S8 and S9 agreed that they would learn more if they received more feedback. They also agreed that they received more verbal feedback than written feedback in the class. However, the students stated that they did not receive much guidance because the feedback given was not enough for them to make corrections. Nonetheless, in the open ended question, respondent S7 emphasized that the feedback helped him to avoid similar mistakes in the learning process.

*I use the feedback to help me avoid making the same mistake. So, I think the feedback is helpful for my learning process. However, I believe that the lecturer cannot afford to give a thorough feedback for every assignment. (Respondent S7)*

Besides, respondent S8 stated that he received more verbal feedback than written feedback

*I mostly received verbal feedback. I hardly received any written feedback. However, I perceive the feedback provided by my lecturer positively. The verbal feedback is mostly beneficial for my future assignments or courses. The lecturer's feedback is applicable in many other courses. (Respondent R8)*

Another student respondent (S9) claimed that she did not receive enough feedback.

*The feedback should be given more but I understand that there's not much time for lecturers to provide feedback to each and every student in the class. (Respondent S9)*

Besides that, the interview findings with a lecturer respondent (L4) was congruent with the findings from the open-ended questions. The students were found to learn better if they were given more feedback.

*If you don't give feedback, of course the students will not be able to improve. Because assignment is a part of the assessment, I don't think the assignments are conducted just to give grades to the students. We want the students to learn from the assignments. So*

*I think giving feedback is important to the students because they can learn from the assignments. (Respondent L4)*

On the other hand, two of the student respondents who were interviewed confirmed that generally, the type of feedback given to the students was mostly verbal feedback even though some lecturers did provide written feedback. For example, respondent R3 stated that her lecturer generally gave verbal feedback for graded assignments and only gave written feedback for exercises and practices in class.

*She will give feedback to us but only not for graded assignments, and follow up assignments. As for the graded assignment, she will give us rubrics and followed by verbal feedback in general. (Respondent R3)*

Respondent R4 also stated that her lecturer only provided verbal feedback for the first assignment in the course.

*The lecturer did not provide any written feedback. However, he did give us verbal feedback for our first assignment. But then there was no other feedback given after that. He wouldn't even return most of the assignments. (Respondent R4)*

Another lecturer (L3) also claimed that she did not give written feedback because of the time constraint but she did give verbal feedback during the presentations.

*Ideally, yes. it should be like that. However, in our case, you have so many things. We have so little time to finish things...normally verbal feedback. Their voice, their position in the presentation, the contents...(Respondent L3)*

Therefore, it can be construed that most of the respondents agreed on the moderate level of feedback in the quantity and timing of the feedback. Most of them strongly agreed that students would learn better if they received more feedback. However, students also stated that they seldom received good feedback which could guide them to improve their learning. Generally, students tended to receive more verbal feedback than written feedback in their course.

### Quality of Feedback in B.Ed TESL Program

Table 3 shows the mean score of quality of feedback practices in the program. Table 3 presents all of the items which had the mean scores between the range of three to four. It can be concluded that the average quantity and timing of feedback were in the range of “Agree” and “Almost Agree”. The two items which obtained high mean scores on the quality of feedback practices were: “The feedback shows me how to do better next time” (M=4.10, SD=.73) and “Once I have read the feedback, I understand why I got the marks I did” (M=4.00, SD=.71). In contrast, the other two items on quality of feedback practices with comparatively lower mean scores were “I do not understand some of the feedback” (M=3.46, SD=.89) and “Sometimes I fail to see what I can improve on my learning based on the feedback given” (M=3.30, SD=1.00). Both items were at the moderate mean score level. The overall mean score on the quality of feedback practices was determined by computing the construct of “Quality of Feedback Practices”. Table 4 illustrates that the quality of feedback was moderate in B.Ed TESL program.

**Table 3: Quality of Feedback in B.Ed TESL Programme**

Quality of Feedback	Mean	Std. Deviation
The feedback shows me how to do better next time.	4.10	.73
Once I have read the feedback, I understand why I got the marks I did.	4.00	.71
The feedback triggers creative thinking and problem solving.	3.83	.81
The feedback mainly tells me how well I am doing in relation to others.	3.49	1.03
I do not understand some of the feedback.	3.46	.89
Sometimes I fail to see what I can improve on my learning based on the feedback given.	3.30	1.00

( 1=Strongly Disagree, 2=Disagree, 3=Almost Agree, 4=Agree, and 5=Strongly Agree)

**Table 4: Overall Quality of Feedback in B.Ed TESL Program**

	Mean	Std. Deviation
Quality of Feedback	3.57	.52

(1=Strongly Disagree, 2=Disagree, 3=Almost Agree, 4=Agree, and 5=Strongly Agree)

From the open-ended question asking about the quality of feedback received in B.Ed TESL program, two student respondents, S12 and S13 agreed that the feedback assisted them to do better in the following assignments because the feedback was clear, constructive and detailed. For instance, respondent S12 claimed that the feedback was clear.

*The feedback provided by the lecturer is clear ... (Respondent S12)*

Similarly, respondent S13 also agreed on the good quality of feedback provided by his lecturers. From his point of view, the feedback given was detailed in nature. This kind of feedback explained every minor mistake which he made in completing his assignments.

*Some of the lecturers are very detail-oriented. So, they tend to explain every minor details and that is very helpful because sometimes, I miss those little mistakes that need improvements. (Respondent R13)*

This is congruent with findings from the interview with a lecturer respondent (L4) who explained that his feedback was always given meticulously and in detail. He would give comments on the students' language, marked every page of the assignment and stated reasons for his comments on every page. He would also underline and circle things that he did not understand.

*I normally give feedback in the form of written comments. For example, I'll write 'Weak in language' at the back of the paper, together with the mark or grade. And I would also state the reasons page to page. I also read everything. If I don't understand certain things in their writing, I would circle or underline them, and put a big question mark and a note at the bottom to tell them what is right and wrong (Respondent L4)*

On the other hand, an interview with a student respondent, S2 highlighted that one of the good qualities of the feedback provided by her lecturer to help her learn was the comments on her strengths and weaknesses in her presentation.

*She advised me to improve on my micro teaching. She highlighted a positive strength, which was on my pronunciation but she said I needed to clearly explain what I had presented on the white board so that the students would understand the content of my teaching. (Respondent S2)*

Another student respondent (S3) also confirmed that the lecturer's feedback in her class was motivating, and stressed on the mistakes in language as well as her lack of awareness on the literary elements which she was learning in the class.

*The feedback is positive, motivating, and focused on the mistakes in language. She also stresses the errors on the literary elements which we have learnt previously in the class. (Respondent S3)*

This was reinforced by a lecturer (L1) about the things that she commented on in the feedback. She similarly claimed that she would comment on students' writing style, language, organization and the relevance of points in the writing.

*Feedback was on writing style, language, organization and the relevance of points or ideas written in the given task. (Respondent L1)*

Conclusively, the respondents agreed on the satisfactory level of the quality of the feedback practices in the program. The respondents felt that the feedback provided was of high quality and helped them in their learning because it was clear, constructive, detailed and motivating.



## Utilization of Feedback in B.Ed. TESL Program

Table 5 depicts the mean score of utilization of feedback practices by the student respondents. From Table 5, most of them strongly agreed that they tried to avoid similar mistakes by revising ( $M=4.20$ ,  $SD=.86$ ), reading the feedback carefully and trying to understand what it meant ( $M=4.04$ ,  $SD=.81$ ), using the feedback to go back over what they did in the assignment ( $M=4.03$ ,  $SD=.73$ ). Conversely, most of the respondents moderately agreed that the feedback did not help them with any subsequent assignments ( $M=3.99$ ,  $SD=.77$ ). They tended to only read the marks given without referring to the feedback provided ( $M=3.94$ ,  $SD=.96$ ) and the feedback prompted them to go back over materials covered earlier in the course ( $M=3.61$ ,  $SD=.87$ ). The computed construct of “Utilization of Feedback Practices” was done to find the overall mean score on the utilization of feedback practices. Table 6 shows that the utilization of feedback practices was moderately practised in B.Ed. TESL program.

**Table 5: Utilization of Feedback in B.Ed. TESL Program**

Utilization of Feedback	Mean	Std. Deviation
I try to avoid similar mistakes for revising.	4.20	.859
I read the feedback carefully and try to understand what it means.	4.04	.808
I use the feedback to go back over what I have done in the assignment.	4.03	.727
The feedback does not help me with any subsequent assignments.	3.99	.766
I tend to only read the marks given without referring to the feedback provided.	3.94	.960
The feedback prompts me to go back over materials covered earlier in the course.	3.61	.872

(1=Strongly Disagree, 2=Disagree, 3=Almost Agree, 4=Agree, and 5=Strongly Agree)

**Table 6: Overall Utilization of Feedback in B.Ed. TESL Program**

	Mean	Std. Deviation
Utilization of Feedback	3.96	.53

(1=Strongly Disagree, 2=Disagree, 3=Almost Agree, 4=Agree, and 5=Strongly Agree)

The open-ended question on utilization of feedback findings indicated that the students agreed that they mostly used the feedback to avoid doing similar mistakes again. For example, student respondent S16 claimed that the feedback helped him to reflect on his mistakes and he would avoid them in the future.

*The feedback makes me reflect on mistakes that I have done and I am more careful so that I would not do the same mistakes in the future. (Respondent S16)*

On the other hand, two of the lecturers felt that students who utilized the most feedback were the students who came to see them to have further consultations to discuss the feedback which was given to them. For example, lecturer L4 claimed that students who met him for further consultations and asked about the feedback given in their assignments to improve their mistakes would learn more.

*So those who care to actually listen and maybe come face to face and see me are the students whom I believe will learn more.... Most of the students normally won't come back to me to ask me after they have received their assignments. Only a few, who are usually the same person would come and these people would usually perform in the class. This is because they have the positive attitude to come to me. Sadly, the majority of the students do not like to come to see me. (Respondent L4)*

Meanwhile, lecturer L1 stated that students who met her face to face and engaged her with questions would improve further than others.

*Yes, some students improve more than others especially those who see me face to face, those who engage in learning by asking me with more questions. (Respondent L1)*

Thus, it was inferred that the student respondents do utilize the feedback to avoid similar mistakes by revising, reading the feedback carefully and trying to understand what it meant and used the feedback to reflect on what they had done in the assignments. From the interview, it was found that the students who asked further about the feedback given for their assignments would be those who learn more from their mistakes and develop better understanding in their learning.

## DISCUSSION

The quantity and timing of feedback practices were found to be at a moderate level in the study. For this dimension, most students felt they would learn more if they received more feedback. This concurs with the findings from the open-ended questions and the interviews, in which the respondents agreed that they would learn more if they received more feedback. Literature has shown that students are found to gain more benefits in learning grammar in the English language through metalinguistic feedback, which is a descriptive kind of feedback, rather than the simple direct corrective feedback (Shintani & Ellis, 2013). This shows that students learn better with more elaborative feedback. Besides that, students also reported that they did not receive enough feedback to guide them in learning. This is supported by previous studies (Tamby & Lilia, 2011; Noorizah et al., 2010) which also found similar results. Lecturers are found to be not supportive in giving frequent feedback to students because of their workload and time constraint, even though there are students who made efforts to arrange for a consultation with their lecturers (Tamby & Lilia, 2011). This study also highlighted that the student respondents received more verbal feedback than written feedback. In a study conducted by Noorizah et al. (2010), ESL teachers are also found to give verbal feedback more frequently than written feedback despite its shortcomings which has led to criticisms and misinterpretations by the students. Generally, the reasons why teachers opt for verbal feedback might be due to time constraint and other workload.

The quality of feedback practices dimension was also seen to be at a moderate level in the programme. Most of the student respondents agreed that the feedback showed them how to do better in subsequent task. From the open-ended questions and the interview sessions, it was indicated that

the feedback provided was of high quality because it was clear, constructive, detailed, motivating and helpful in learning. Feedback can contribute in advancing students' language learning when it is constructive, accurate and is provided with justifications (Gielen et al., 2009). Parr and Timperly (2010) suggested that feedback should state expectations for students, key features of the standards and suggestions on how to achieve the standards might help in making the students realize their mistakes and ways to improve them in the future. Explicit feedback is found to be suitable for pre-intermediate level of language proficiency students because it enhances accuracy in the use of prepositions and articles in their writing when compared to implicit feedback (Mohammad & Ali, 2014). This seems to indicate that feedback is of good quality generally if it states what is expected from students, is constructive and accurate, is explicit and provides suggestions to improve students' mistakes.

For the fourth dimension, the utilization of feedback practices was also identified at a moderate level. Student respondents were found to mostly use feedback to avoid similar mistakes in their learning. From the open-ended questions and the interviews, student respondents did utilize the feedback by trying to avoid similar mistakes by revising, reading the feedback carefully and trying to understand what it meant and using the feedback to reflect on what they had done for their assignments. According to Samah (2013), negotiation of meaning is one of the ways to help students grasp an understanding on feedback given to them to avoid mistakes in the future. Students are recommended to have impromptu discussions with their teachers during class to understand the feedback. Shamshad and Faizah (2009) found students to fully utilize feedback given to improve their draft in writing tasks by reading the feedback carefully to understand it. Ene and Upton (2014) supported this finding by positing that feedback could prompt revision to correct mistakes and improve on the work in the next draft. Moreover, Kleitman and Costa (2014) found that feedback which develops metacognitive skills is effective in making students realize their strategies in learning such as revising materials in order to know the expectations and to avoid doing silly mistakes in their assignments. Feedback is seen to be used most when student revise and reflect (Kleitman & Costa, 2014). Therefore, it is clear that feedback can be used by students to avoid further mistakes by negotiating its meaning with a lecturer in order to improve the subsequent draft through revision on previous materials and tasks.

## CONCLUSION

In teaching language, ESL teachers experienced challenges in applying formative assessments because they feel that students lack experience in language for academic purposes (Leung & Scott, 2009). Hence, lecturers need to provide feedback to students to learn. From the findings, it is concluded that the practices of quantity and timing of feedback, quality of feedback and the utilization of feedback are still at a moderate level in the B. Ed TESL program. According to Davidson and Mckenzie (2009), an institution prepares assessment for its students to provide feedback on learning; it measures the development of students' learning and identifies the quality assurance for the institution as a center of academic learning. Overall, the findings indicate the need for the institution to improve its feedback practices in teaching and learning in higher education.

## REFERENCES

- Baker, W., & Bricker, R. H. (2010). The effects of direct and indirect speech acts on native English and ESL speakers' perception of teacher written feedback. *System*, 38, 75–84. Retrieved April 11, 2014 from [www.sciencedirect.com](http://www.sciencedirect.com)
- Black, P., & William, D. (2009). Developing the theory of formative assessment. *Educational Assessment, Evaluation and Accountability*, 21(1), 5-31.
- Chan, Y. F. (2011). *Current practices of assessment in higher education in the United States*. Fulbright Visiting Scholar Study at the Indiana University, United States.
- Davidson, S., & Mckenzie, L. (2009). *Tertiary assessment and higher education student outcomes: Policy, practise, research*. Wellington: University of Wellington, National Center for Tertiary Teaching Excellence.
- Ene, E., & Upton, T. A. (2014). Learner uptake of teacher electronic feedback in ESL composition. *System*, 46, 80-95. Retrieved October 1, 2014 from [www.elsevier.com/locate/system](http://www.elsevier.com/locate/system)

- Evans, C. (2013). Making sense of assessment feedback in higher education. *Review of Educational Research*, 83(1), 70-120.
- Gielen, S., Peeter, E., Dochy, F., Oghena, P., & Struyven. K . (2009). Improving the effectiveness of peer feedback for learning. *Learning and Instruction*, 20, 304-315. Retrieved April 22, 2014 from [www.elsevier.com/locate/learninstruc](http://www.elsevier.com/locate/learninstruc)
- Kleitman, S., & Costa, D. S. J. (2014). The role of a novel formative assessment tool and individual differences in real-life academic performance. *Learning and Individual Differences*, 29, 150–161. Retrieved April 23, 2014 from [www.elsevier.com/locate/lindif](http://www.elsevier.com/locate/lindif)
- Kulhavy, R. W., & Stock, W. (1989). Feedback in written instruction: The place of response certitude. *Educational Psychology Review*, 1 (4) 279–308.
- Leung, C., & Scott, C. (2009). Formative assessment in language education policies: Emerging lessons from Wales and Scotland. *Annual Review of Applied Linguistics*, 29, 64–79. doi: 10.1017/S0267190509090060
- Ming, L. S. (2005). Reduction of teacher workload in a formative assessment environment through the use of online technology. *ITHET 6<sup>th</sup> Annual International Conference*, 18-21.
- Mohamad Jokar., & Ali Soyooof (2014). The influence of written corrective feedback on two Iranian learners' grammatical accuracy. International Conference on Current Trends in ELT. *Procedia-Social and Behavioral Sciences*, 98, 799 – 805.
- Noorizah Mohd Noor, Idris Aman, Rosniah Mustaffa, & Teo. K. S. (2010). Teacher's verbal feedback on students' response: A Malaysian ESL classroom discourse analysis. International Conference on Learner Diversity 2010. *Procedia Social and Behavioral Sciences*, 7(C), 398–405. Retrieved February 9, 2014 from [www.sciencedirect.com](http://www.sciencedirect.com)
- Open University Malaysia. (2011). Assessment at Open University. Retrieved January 9, 2014 from <http://asiapacific-odl2.oum.edu.my/C33/F54.pdf>

- Parr, J. M., & Timperly, H. S. (2010). Feedback to writing, assessment for teaching and learning and student progress. *Assessing Writing, 15*, 68–85. Retrieved March 22, 2014 from [www.sciencedirect.com](http://www.sciencedirect.com)
- Ravand, H., & Rasekh, A. E. (2011). Feedback in ESL writing: Toward an interactional approach. *Journal of Language Teaching and Research, 2*(5), 1136-1145. Doi: 10.4304/jltr.2.5.1136-1145
- Sadler, D. R. (1989). Formative assessment and design instructional system. *Instructional Science, 18*, 119-144.
- Samah, E. (2013). Negotiation for meaning and feedback in ESL writing class. *Arab World English Journal, 4*(2), 223-234.
- Shamshad Begham Othman., & Faizah Mohamad (2009). Student response to teacher feedback on multiple-draft compositions in ESL classroom. *Proceedings of the 2nd International Conference of Teaching and Learning*. INTI University College, Malaysia.
- Shintani, N., & Eliss, R. (2013). The comparative effect of direct written corrective feedback and metalinguistic explanation on learners' explicit and implicit knowledge of the English indefinite article. *Journal of Second Language Writing, 22*, 286–306. Retrieved March 1, 2014 from [www.sciencedirect.com](http://www.sciencedirect.com).
- Tamby, S. M., & Lilia, H. (2011). Improve feedback on teaching and learning at the university through peer group. *Behavioral Sciences, 18*, 633–637.
- Tunku Badariah Tunku Ahmad., Ainol Madziah Zubairi., Mohd Burhan Ibrahim., Joharry Othman., Nik Suryani Abd Rahman., Zainurin Abd Rahman., Mohamad Sahari Nordin., & Zainab Mohd Nor (2014). Assessment for learning practices and competency among Malaysian university lecturers: A national study. *Practitioner Research in Higher Education Journal, 8*(1), 14-31.
- Yorke, M. (2003). Formative assessment in higher education: Moves towards theory and the enhancement of pedagogic practice. *Higher Education, 45*(4), 477-501.





# THE ROLE OF SOCIAL NETWORKING SITES (SNS) IN IMPROVING ACADEMIC LEARNING PROCESS AMONG UNDERGRADUATES IN A PUBLIC UNIVERSITY

**Johan @ Eddy Luaran**  
Universiti Teknologi MARA  
E-mail: johaneddyluaran@gmail.com

**NurAmalina Zaharuddin**  
Universiti Teknologi MARA

**Jasmine Jain**  
Taylor's University  
E-mail: jasmynjain@gmail.com

## ABSTRACT

*Corresponding with the globalization era in the 21st century, instructional technology has been used rapidly in the educational setting. It has a great impact on the education system and how instruction is delivered. The availability of technological devices coupled with high speed Internet connection is rapidly replacing traditional face-to-face instruction with virtual communication for instruction. One such platform for communication is through social networking sites (SNS). Reflecting on the need to understand how social networking sites impact learners, this paper investigated undergraduate students' perceptions of the role of social networking sites in their learning as well provided an overview of the effects and roles of social networking sites on their academic learning process. 100 undergraduates in their third and fourth semester in the Faculty of Education in a public university were chosen as respondents. Quantitative approach was employed, i.e. questionnaires were utilized as the instrument. The findings revealed that students had positive views and opinions towards social networks in their academic learning. Students also agreed that social networks had positively affected their academic learning process whereby they were more motivated to learn and collaborate with their friends through such virtual platforms.*

**Keywords:** social networking sites, undergraduates, teaching and learning

## **INTRODUCTION**

In the 21<sup>st</sup> century, education technology such as multimedia technology has been used rapidly. Modern technology has become an important tool for academicians in order to be successful in their field. The vast spread of information and communication technologies around the globe has been a prime indicator of the benefits of modern technology to both society and education (Milazzo, 2013).

Technology has a great impact on the education system especially with the new trend of integrating Web 2.0 in the teaching and learning process. Through Web 2.0 technology, students are able to control their learning. According to McLoughlin and Lee (2007), with the help of peers, instructors, virtual community sources and technology, students manage to receive scaffolding and when they work together to form a cooperative or group activity, learning will occur as a socio-cultural system. Aside from allowing the users to work cooperatively, Web 2.0 technologies also contribute to the body of universal knowledge wherever, whenever and across an assortment of applications and devices in real time (Milazzo, 2013). Milazzo (2013) also added that,

Web 2.0, therefore, allows learners to not only access global data, but to participate in creating information within a global community of learners. As learning becomes more connected to students' lives and accommodates students' individual learning styles, students become more engaged in and motivated by their learning. (p.23)

As stated by Fehmida (2012), Web 2.0 tools may encompass reflections and conversation since these tools demand dynamic content and hence, requiring collaboration and interaction. It concurs with Richardson's (2009) claim that a collaborative way of learning occurs when knowledge is socially assembled and the communication is multi-directional.

Social networking services have become one of the fast-growing and user-friendly platforms on the Internet. A social networking service or also known as SNS is an online service provided to the public to have social interaction with families or friends as well as meeting new friends all around the globe. It works as a medium of connection between people who share

similar backgrounds, interests or activities. As stated in Social Networking.com (2010), social networks consist of millions of individuals who have similar interests and share or gather information as well as experiences such as cooking, golfing, gardening or baking. Hence, social networking sites work like a portable community for users who share common interests in hobbies, religion, politics and alternative lifestyles. Through these websites, there is no limit in socialization with other Internet users (Social Networking.com, 2010). Kemp (2013) did a survey in March 2013 on active social media users around Asia. Based on Figure 1, there were almost 870 million active social networking users in Asian nations, representing a growth of 18% compared to a previous survey in October 2012. It indicates a growth of more than 10 million new users of social media every month (Kemp, 2013).

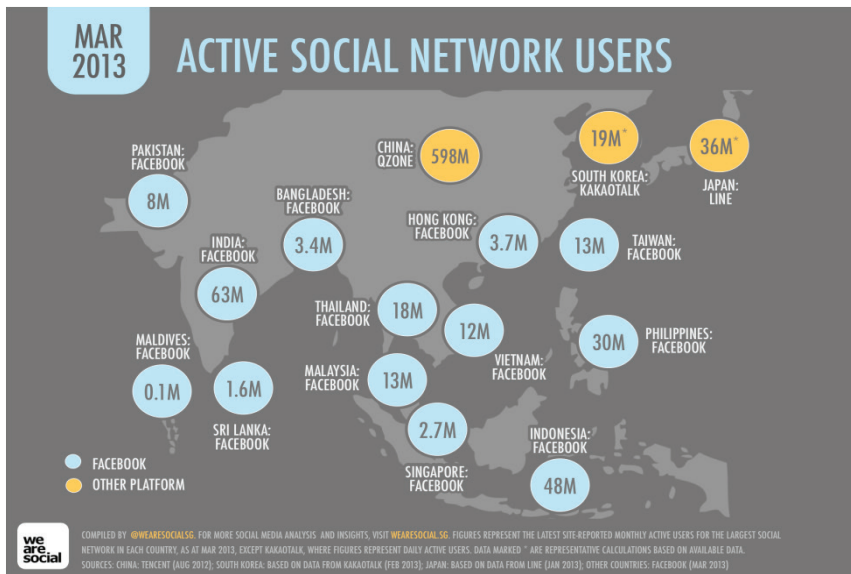


Figure 1: Active Social Network Users around Asia (Kemp, 2013)

Information technology has become a part of everyday life for many people. A vast percentage of users are university students. A large part of these university students' everyday usage is directed towards social networking websites such as Facebook and Twitter. There are various studies which have investigated the impact of social networking services on students' learning; however, there is no consensus on their findings.

According to a study by Ellison, Steinfield and Lampe (2007), the usage of social networking services especially Facebook might provide greater benefits to users especially the ones with low self-esteem and low life satisfaction. They also added that the usage of Facebook is able to measure psychological wellbeing (Ellison et al., 2007). Moreover, the study by Kosik (2007) discovered that in academic learning, students have been using social networking services especially Facebook as a medium of communication with their classmates to obtain information about assignments as well as providing more instant responses. A research among students from the University of North Carolina showed that they preferred to conduct their academic discussions via Facebook compared to the standard course management system (Stutzman, 2008). Another study at the University of Pennsylvania also found that the use of Facebook as an educational tool has helped in fostering students' critical thinking (Barnes, Marateo & Ferris, 2007).

Despite the advantages of social networking in educational context, there are also apparent disadvantages of those services. A study by Bugeja (2006) claimed that the use of Facebook can be both a tool and a distraction in the classroom, and the solution is not to block content, but to foster in students the ability to discern when and where technology may be appropriate or inappropriate. The nature of social networking services in education comes at the expense of distracting students from focusing on their studies since they spend unproductive time logging into the social networking services. It is also claimed that youth views technology primarily as their entertainment and thus, it does not promote critical thinking (Bosch, 2009; Bugeja, 2006).

Since findings on the role of social networking in improving students' academic learning are inconclusive, this study intended to examine students' perception on the use of SNS in improving their academic learning, and to identify both the effects and roles of SNS in promoting academic learning. Hence, the research questions guiding this study are as follows:

1. What are the perceptions of undergraduates' towards Social Networking Sites in improving their academic learning?
2. What are the effects and benefits of Social Networking Sites on undergraduates' academic learning?
3. What roles do Social Networking Sites play in improving the undergraduates' academic learning process?

## METHODOLOGY

This study was quantitative in nature with the use of a questionnaire as the instrument. The questionnaire consisted of five sections which were: demographic information, social networking background, perceptions of social networking sites, the effects and benefits of social networking sites and the use of social networking sites to improve academic performance. The instrument was validated by experts and the Cronbach Alpha value for internal consistency was 0.82 which indicated that the instrument was reliable. The sample of this study were 100 undergraduate students in third and fourth semester in a public university. The distribution of sample according to their academic programme was shown in Table 1.

**Table 1: Distribution of Respondents According to Programmes**

Programme	Frequency (N)	Percentage (%)
TESL	65	65
Science	5	5
Mathematics	2	2
Arts	24	24
Sport Science	4	1
Total	100	100

## RESULTS

### Background Information on Students and Social Networking Sites

#### Average hours per day of active social networking site(s) usage

Table 2 presented the average hours per day for the usage of social networking site(s) by the students. The highest percentage of students(37%) admitted that they used social networking sites from one to two hours per day. On the other end, 5% of the students spent less than an hour using social networking site(s). The second highest percentage was 30% of the students spent more than five hours per day on social networking site(s). Besides that, 28% of the students stated that they spent three to five hours per day on social networking site(s). From these findings, it can be concluded that the students were active users of social networking site(s) by large, with the exception of the 5% inactive users.

**Table 2: Average Hours Per Day of Active Social Networking Site(s) Usage**

Average hours per day of active Social Networking Site(s) usage	Frequency (N)	Percentage (%)
Less than 1 hour	5	5
1 - 2 hours	37	37
3 - 5 hours	28	28
More than 5 hours	30	30
Total	100	100

#### Account in social networking sites

Table 3 illustrates the percentage of the students' account in social networking site(s). From the results, 100% of the students admitted to have at least one account in social networking site(s). The highest percentage of students at 39% stated that they had at least one Facebook account. The second highest chosen accounts were Twitter and WhatsApp which had the same percentage of 12% (N=12). Following this, 9% of the respondents each indicated Skype and Others as their accounts in social networking sites. Some of the students stated Instagram, Tagged and Edmodo as their accounts

in social networking sites in explaining their choice for “Others”. The least were MySpace and Friendster which constituted 3% and 1% respectively.

**Table 3: Account in Social Networking Sites**

Account in Social Networking Sites	Frequency (N)	Percentage (%)
Facebook	39	39
Twitter	12	12
Skype	9	9
MySpace	3	3
Friendster	1	1
WeChat	6	6
WhatsApp	12	12
Line	5	5
Yahoo Messenger	4	4
Others	9	9
Total	100	100

### **Number of friends in social networking profile**

Table 4 presents the percentage of number of friends that the students had in their social networking account. 34% (N=34) of the respondents selected the fifth option which was 500 + friends in their social networking profile. 30% of the students stated that they had more than 100+ friends in their social networking profile. Meanwhile, 27% (N=27) of the students stated that they had more than 1000+ friends in their social networking profile. On the opposing pole, only 1% and 3% of the students had less than 10 and 10 to 49 friends in their social networking profile respectively.

**Table 4: Friends in Social Networking Profile**

Friends in Social Networking Profile	Frequency (N)	Percentage (%)
less than 10	1	1
10 - 49	3	3
50 - 99	5	5
100 +	30	30
500 +	34	34
1000 +	27	27
Total	100	100

**Frequency of logged-in time in social networking sites**

Table 5 shows the percentage of how often students logged on to their favourite social networking sites. More than half (51%) of the respondents stated that they constantly logged on to their favourite social networking sites. The second highest percentage was 34% (N=34) of the students who stated that they logged on to their favourite social networking sites several times a day. On the other hand, the lower percentages of students, 2% and 1% only logged on to their favourite sites once a week or occasionally (less than once a week) respectively. These findings illustrate that the students were actively logged on to their favourite social networking sites.

**Table 5: Frequency of Logged in Time in Social Networking Sites**

Frequency of Social Networking Used	Frequency (N)	Percentage (%)
Constantly logged on	51	51
Several times a day	34	34
Once in a few days	12	12
Once a week	2	2
Occasionally (less than once a week)	1	1
Total	100	100



## Average Time Per Session Spent on Social Networking Sites

**Table 6: Time Spent on Social Networking Sites Per Session**

Time Spent on Social Networking	Frequency (N)	Percentage (%)
Less than 5 minutes	4	4
5 – 9 minutes	14	14
10 – 29 minutes	12	12
30 – 59 minutes	38	38
More than one hour	32	32
Others	0	0
Total	100	100

Table 6 showed the average time per session that the students spent on their favourite social networking sites. The highest percentage of students at 38% admitted that they spent at least 30 to 59 minutes per session on their favourite social networking sites. Besides that, 32% (N=32) of the students stated that they spent more than one hour per session on their favourite social networking sites. On the other hand, the lowest percentage which was 4% admitted that they logged on to their favourite social networking sites for less than 5 minutes per session.

## Perception of Social Networking Sites

Table 7 revealed that the item, “I believe Social Networking site(s) can be used for organizing academic learning activities/discussions and make me aware of them” scored the highest with a mean of 3.96 and a standard deviation of 0.71. The second highest average was rated for the item, “I believe Social Networking plays an important role in the future of academic learning” with a mean of 3.87 and a standard deviation of 0.76. The items, “I believe Social Networking is a relevant, active and interesting way of communicating in academic learning.” and “It is very important to work with the aid of Social Networking site(s) for my learning purposes” were ranked third (mean=3.85 and standard deviation=0.83) and fourth (mean=3.76 and standard deviation=0.78) respectively. The lowest score statement was the item, “I lose track of learning without the aid of Social Networking site(s)” with only an average mean of 2.81 and a standard deviation of 1.14.

**Table 7: Perception of Social Networking Sites**

No.	Items	Mean	SD
16	I believe Social Networking site(s) can be used for organizing academic learning activities/discussions and make me aware of them.	3.96	0.71
10	I believe Social Networking plays an important role in the future of academic learning.	3.87	0.76
17	I believe Social Networking is a relevant, active and interesting way of communicating in academic learning.	3.85	0.83
15	It is very important to work with the aid of Social Networking site(s) for my learning purposes.	3.76	0.78
14	I believe Social Networking site(s) is a good medium for developing academic learning.	3.69	0.90
12	I use my Social Networking site(s) to share my learning content with my lecturers and classmates.	3.68	0.87
19	I believe that Social Networking site(s) has a significant potential for functioning as an educational tool.	3.67	0.93
11	I always use Social Networking site(s) as an aid in academic learning.	3.60	0.86
13	I use my Social Networking site(s) to facilitate my own learning.	3.60	0.80
18	I lose track of learning without the aid of Social Networking site(s).	2.81	1.14

### **The Effects and Benefits of Social Networking Sites on Undergraduates' Academic Learning Process**

Based on Table 8, it was apparent that the item, “Social Networking helps me to collaborate with my learning group/team” scored the highest with the mean of 4.01 and standard deviation of 0.70. The second highest average was gained by the item, “Social Networking eases the process of uploading/ downloading my academic file” with a mean of 3.98, which was less than the highest mean by only 0.03, and a standard deviation of 0.75. The items, “Social Networking helps me to get useful information related to my academic content” and “Social Networking increases my interaction with my lecturers/ classmates” were ranked third (mean=3.94 and standard deviation=0.71) and fourth (mean=3.88 and standard deviation=0.74)

respectively. This was followed by “Social Networking exposes me to relevant media and learning materials for my academic work” with the mean of 3.86 and standard deviation of 0.65. On the other hand, the lowest mean was 3.74 for the item, “Social Networking site(s) is a very important medium of communication during my learning” with a standard deviation of 0.72.

**Table 8: The Effects and Benefits of Social Networking Sites on Undergraduates’ Academic Learning Process**

No.	Items	Mean	SD
24	Social Networking helps me to collaborate with my learning group/team.	4.01	0.70
25	Social Networking eases the process of uploading/downloading my academic file.	3.98	0.75
23	Social Networking helps me to get useful information related to my academic content.	3.94	0.71
27	Social Networking increases my interaction with my lecturers/classmates.	3.88	0.74
29	Social Networking exposes me to relevant media and learning materials for my academic work.	3.86	0.65
26	Social Networking helps me to have instant communication or discussions with my lecturers/classmates.	3.85	0.72
22	Social Networking lets me stay up-to-date with my academic news/updates.	3.82	0.90
28	Social Networking helps me actively participate in general discussion about our academic course topics.	3.81	0.79
30	Social Networking promotes a collaborative and cooperative learning environment with my lecturers/classmates.	3.80	0.77
21	Social Networking site(s) is a very important medium of communication during my learning.	3.74	0.72

### **The Roles of Social Networking Site(s) in Improving Academic Learning Process**

Based on Table 9, the findings revealed that item No. 36, “Social Networking allows me to apply the acquired knowledge in learning” had the highest mean of 3.72 and a standard deviation of 0.82. The second highest scoring statement, which was the item “Social networking helps me to improve my academic achievement better” had a mean of 3.69 and standard deviation of 0.83. Besides that, the third highest average recorded

mean, 3.69 came from the item “Social networking helps the students to follow the course”. The items, “Social networking facilitates the integration of knowledge from different sources” and “Social networking helps me to develop skills related to academic learning” were ranked fourth (mean=3.68 and standard deviation=0.75) and fifth (mean=3.67 and standard deviation=0.70) respectively. On the other hand, the least popular statement was item No. 34, “Social Networking makes it easier for me to pass the course” which only gained a mean of 3.35 and a standard deviation of 0.91.

**Table 9: Roles of Social Networking Sites in Improving Academic Learning Process**

No.	Items	Mean	SD
36	Social Networking allows me to apply the acquired knowledge in learning.	3.72	0.82
41	Social Networking helps me to improve my academic achievement.	3.69	0.83
37	Social Networking helps me to follow the course.	3.69	0.77
39	Social Networking facilitates the integration of knowledge from different sources.	3.68	0.75
32	Social Networking helps me to develop skills related to academic learning.	3.67	0.70
40	Social Networking facilitates the diagnosis of my learning mistakes.	3.59	0.85
38	Social Networking allows me to better evaluate my progress in the subject.	3.58	0.75
33	Social Networking facilitates my self-assessment processes.	3.57	0.84
35	Social Networking enhances the pace of my academic work.	3.54	0.82
34	Social Networking makes it easier for me to pass the course.	3.35	0.91

## **DISCUSSION**

### **Undergraduates' Perceptions of Social Networking Site(s) in Improving their Academic Learning**

It was essential to identify whether the undergraduate students in this study were active social networking users or not before it was possible to probe further into their perceptions of using the social networking sites. The findings show that all the students admitted that they had at least one account on the social networking sites and 61% of them stated that they had more than 500 friends for their social networking profile. In addition, more than half of the students (51%) claimed that they constantly logged on to their favourite social networking sites and 95% stated that they spent more than one hour per day on active use of social networking sites. It can be concluded that the majority of undergraduates nowadays are active users of social networking sites. This finding concurs with studies that found university students make up a large proportion of social networking site users (Subrahmanyam, Reich, Waechter & Espinoza, 2008; Madge, Meek, Wellens & Hooley, 2009).

Having established this fact, the majority of the students perceived that the application of social networking sites enhanced their learning process. The positive results serve to imply that the students believed that social networking sites can be used as tools in education for organizing academic learning activities or discussions and the students are more aware of the academic content. This finding is in line with the study done by Kosik (2007) which discovered that in academic learning, students used social networking sites especially Facebook, as a communication medium with their classmates to obtain information about assignments as well as providing more instant responses. Besides that, learning through online social networking in higher education will generate academic learning content (Murray, 2008; Virkus, 2008; Hargadon, 2008; Sandars & Schroter, 2007). In addition, the students in this study also believed that social networking sites played an important role in the future of academic learning. Moreover, it was also clearly indicated that it was very crucial to work with social networking sites for learning purposes and it acted as a good medium for developing academic learning.

Though it may still be too early to gauge whether the trend of using social networking sites in order to communicate about academic-related information will be prevalent in the future, it can be concluded that university students today perceive that such academic discourse should happen on virtual social platforms like social networking sites. This is supported by the findings in this study where students perceived social networking as a relevant, active and interesting way of communicating in academic learning. This finding corroborates with the findings of a prior study done by Stutzman (2008) which claimed that students from the University of North Carolina preferred to conduct their academic discussions via Facebook compared to the standard course management system.

### **The Effects and Benefits of Using Social Networking Sites on Undergraduates' Academic Learning Process**

The findings revealed that social networking sites offered university students positive effects and benefits towards their academic learning. The item, "Social networking helps me to collaborate with my learning group/team" received a mean of 4.01, suggesting good consequence of using social networking sites in learning. Aside from that, the second and third highest average recorded in this section, which came respectively from the item, "Social networking eases the process of uploading or downloading academic file" and the item "Social networking helps students to obtain useful information related to academic content" indicated that university students gained useful academic-related information and eased those processes via social networking sites. Furthermore, the items, "Social networking increases my interaction with my lecturers/classmates" and "Social networking exposes me to relevant media and learning materials for my academic" revealed that social networking might be an excellent educational tool in students' learning process. The former finding is consistent with a research done in University of Northern Taiwan by Wang and Wu (2008), which stated that undergraduate students with certain self-regulation capacity have interaction with their peers as well as improved their academic performance in a web-based learning situation.

From this study, it was found that students responded positively to the researcher's assumption that social networking sites can convey positive impact towards Malaysian students' academic learning process. Based on

the findings of this research, it can be concluded that social networking sites: (1) help students to collaborate with their learning group or team, (2) assist and expose students to obtain useful and relevant learning materials related to academic, (3) increase interaction and active participation by having instant conversation or discussions with lecturers and classmates, (4) allow students to stay up-to-date with academic news or updates, (5) promote a collaborative and cooperative learning environment with lecturers and classmates, and (6) are a very important medium of communication during academic learning. Past research has also indicated similar advantages of using social networking sites in learning. Among them are receiving notifications easily and instantly without charges (Ericson, 2011), and increasing participation and collaboration with classmates/lecturers (Bryant, Sanders-Jackson & Smallwood, 2006). They also ease obtaining information related to academic learning and work as a medium of communication (Kosik, 2007), enhance discussion regarding coursework and sharing of educational documents.

### **The Roles of Social Networking Sites to Improve Undergraduates' Academic Learning Process**

From the findings, it is evident that social networking sites play a role in helping students to improve in their academic learning process. Based on the findings, it can be concluded that social networking sites help university students since they (1) allow students to apply the acquired knowledge, (2) help to improve students' academic achievement, (3) help students to stay attuned to the course, (4) facilitate the integration of knowledge from different sources, (5) develop skills related to academic learning, (6) allow students to better evaluate their progress in the subject by diagnosing their learning mistakes, (7) enhance the pace of students' academic work as well as facilitate students' self-assessment processes and (8) make it easier for the students to pass the course. As each of these students engaged with social networking sites for academic-related activities, the positive outcomes of social networking sites on academic learning have become clearer. In studies on student engagement, a plethora of aspects have been identified as possible grounds to increase students' engagement. Among them are students' background (Marks, 2000), a high aspect of challenge in the task, instructional relevance, and autonomy 'over their learning environment (Shernoff, Csikszentmihalyi, Shneider & Shernoff, 2003).

## CONCLUSION

To conclude, three significant discoveries are identified. These include the fact that students have positive views and opinions and they realize that social networking sites can convey positive effects towards their academic learning process. Moreover, it has been noted that social networking sites have positively helped students to improve in their academic learning process. Third, the majority of the students assert that social networking sites play an important role in university students' academic learning process. Therefore, it is vital that lecturers, institutions as well as stakeholders take note of these discoveries to better improve the progress of the students.

As students have shown much interest and give positive responses towards the role of social networking sites in improving academic learning, universities and colleges in Malaysia should be encouraged to create and maintain an institution-operated social networking account for the purpose of disseminating academic-related information and a communication medium for academic learning. Not only would this allow all parties to be easily and efficiently updated, they may even receive notifications on the go and have discussions instantly as the social networking sites are available on smart devices. Aside from that, it may also motivate students to communicate and have discussions on their academic matters since it brings a student-friendly environment to the institution system that appeals to students.

## REFERENCES

- Barnes, K., Marateo, R., & Ferris, S. (2007). Teaching and learning with the net generation. *Innovate*, 3(4), 1-8. Retrieved March 22, 2013 from <http://www.innovateonline.net>
- Bosch, T. E. (2009). Using online social networking for teaching and learning: Facebook use at the University of Cape Town. *Communication*, 35 (2), 185-200. Retrieved April 1, 2013 from <http://www.tandfonline.com/doi/pdf/10.1080/02500160903250648>
- Bryant, J. A., Sanders-Jackson, A., & Smallwood, A. M. K. (2006). IMing, text messaging, and adolescent social networks. *Journal of Computer-Mediated Communication*, 11, 577-592.



- Bugeja, M. (2006). Heads up: Facing the Facebook. Retrieved January 1, 2013 from <http://www.vpss.ku.edu/pdf/PSDCFacingtheFacebook.pdf>
- Dunlap, J. C., & Lowenthal, P. R. (2009). Tweetering on: Audience research and participation using Twitter. *Journal of Audience and Reception Studies*, 216-245.
- Ellison, N., Steinfield, C., & Lampe, C. (2007). The benefits of Facebook 'friends': Social capital and college students' use of online social network sites. *Journal of Computer-Mediated Communication*, 12(4), 1143-1168.
- Ericson, B. E. (2011). The relationship between student use of socially interactive technology and engagement and involvement in the undergraduate experience. ProQuest Dissertations and Theses, 166. Retrieved May 2, 2013 from <http://searchproquest.com.ezaccess.library.uitm.edu.my/docview/874157702?accountid=42518>
- Fehmida Hussain. (2012). E-Learning 3.0 = E-Learning 2.0 + WEB 3.0? Retrieved May 2, 2013 from <http://files.eric.ed.gov/fulltext/ED542649.pdf>
- Hargadon, S. (2008). *Web 2.0 is the future of education*. Retrieved April 22, 2013 from <http://www.stevehargadon.com/2008/03/web-20-is-future-of-education.html>
- Kemp, S. (2013). The state of social in Asia. Retrieved December 14, 2013 from <http://wearesocial.sg/blog/2013/03/state-social-asia-march-2013/>
- Kosik, A. 2007. The implications of Facebook. *Sharing the Commonwealth: Critical issues in higher education*, 3(31), 9–10. Retrieved March 2, 2013 from <http://www.pcpa.net/March2006.pdf>
- Madge, C., Meek, J., Wellens, J., & Hooley, T. (2009). Facebook, social integration and informal learning at university: It is more for socializing and talking to friends about work than for actually doing work. *Learning Media and Technology*, 34(2), 141-155.
- Marks, H. M. (2000). Student engagement in instructional activity: Patterns in the elementary, middle, and high schools years. *American Educational Research Journal*, 37(1), 153-184.

- McLoughlin, C., & Lee, M. J. W. (2007). *Social software and participatory learning: Pedagogical choices with technology affordances in the Web 2.0 era*. Retrieved February 2, 2013 from [http://www.dlc-ubc.ca/wordpress\\_dlc\\_mu/educ500/files/2011/07/mcloughlin.pdf](http://www.dlc-ubc.ca/wordpress_dlc_mu/educ500/files/2011/07/mcloughlin.pdf)
- Milazzo, L. (2013). *Using Web 2.0 Technology*. Retrieved February 28, 2013 from <http://www.learningtolearn.sa.edu.au/tfel/pages/toolsstrategies/usingweb/?reFlag=1>
- Murray, C. (2008). Schools and social networking fear or education? *Synergy Perspectives: Local*, 6(1), 8-12.
- Richardson, W. (2009). *Blogs, Wikis, Podcasts and other powerful web tools for the classrooms*. California: Cornwin Press.
- Sandars, J., & Schroter, S. (2007). Web 2.0 Technologies for undergraduate and postgraduate medical education: An online survey. *Postgraduate Medical Journal*, 83, 759-762.
- Shernoff, D. J., Csikszentmihalyi, M., Shneider, B., & Shernoff, E. S. (2003). Student engagement in high school classrooms from the perspective of flow theory. *School Psychology Quarterly*, 18(2) 158-176.
- Social Networking.com. (2010). What is social networking? Retrieved January 15, 2013 from <http://www.whatissocialnetworking.com/>
- Spadavecchia, E. (2010). Twitter at school: Dimensions and implications. *Proceedings of TCC – Teaching Colleges and Community Worldwide Online Conference 2010*, 71-76.
- Stutzman, F. (2008). *Case study: Facebook feeds and networked political action*. Retrieved March 3, 2013 from <http://www.ibiblio.org/fred/academic.html>
- Subrahmanyam, K., Reich, S. M., Waechter, N., & Espinoza, G. (2008). Online and offline social networks: Use of social networking sites by emerging adults. *Journal of Applied Developmental Psychology*, 29(6), 420-433.
- Virkus, S. (2008). Use of Web 2.0 technologies in LIS education: Experiences at Tallin University, Estonia. *Electronic Library and Information Systems*, 42(3), 262-274.

Wang, S. L., & Wu, P. Y. (2008). The role of feedback and self-efficacy on web-based learning: The social cognitive perspective. *Computers & Education, 51*(4), 1589-1598.



# SNAKES IN THE HOUSE: POIESIS, PRAXIS, AND TAKSU IN BALINESE ARTS AND RELIGION

William F. Condee

*J. Richard Hamilton/Baker & Hostetler Professor of Humanities*

*Ohio University*

*E-mail: condee@ohio.edu*

## ABSTRACT

*The importance of art and religion in Bali have been well documented, but the purpose of the arts in relation to religion is less clear. Two words—“art” and “religion”—seemingly simple in a Western context, become problematic when utilized to understand Balinese culture. The words obscure more than they illuminate. Instead, the cultural constructions that these words refer to should be examined in a Balinese context, including religious practice and pre- and postcolonial history. Western concepts of causality, praxis and poiesis, as well as the Balinese idea of taksu, can be helpful tools for exploring these complex relations. I propose that the telos (end or goal) of art in Bali is not poiesis, that is, not creative production or activity, as would commonly be the case in art of the Western tradition. Instead, the goal of “art” in Bali is praxis, or action. Art in Bali has the purpose of doing something, and art has measurable outcomes. And art is efficacious in so far as it has taksu, a Balinese concept comparable to virtuosity. In addition, a better understanding of the purpose of art in Bali can have a direct impact on student learning in university education, in particular the internationalization of higher education, teaching methodology, learning styles, and online education.*

**Keywords:** *Bali, art, religion, praxis, poiesis, taksu, higher education, internationalization, teaching methodology, learning styles, online education*

## INTRODUCTION

“Religion” is integral to everyday public and private practices in Bali. The dominant religion of Bali is identified as Hindu, but the practice of religion is more complex. Hinduism in Bali is far from the Abrahamic religions, in the sense of a system of beliefs and practices that can be separated from the rest of life, or religion as a “private matter of individual faith” as opposed to secular realms of life nor is there a single Balinese word for the Western concept of “religion” (Howe, 2001, pp. 4, 145). Religion for the Balinese is “a pervasive experience, intimately involved in every significant event of their daily life, inseparable from the totality of their cultural universe” (Picard, 2004, p. 62). Religious activity permeates “every aspect of communal customary practice,” known as *adat* (borrowed from the Arabic word, through Islam, for customary practice or tradition) (Howe, 2001, p. 4). While the concept of *adat* as customary practice is common among other groups in Indonesia, it does not carry the same spiritual connotations as in Bali. Religion and tradition in Bali are inextricably intertwined, and cannot be clearly distinguished from one another. *Adat* is part of a Balinese religious worldview, referring to both divine cosmic and social order. *Adat* prescribes behavior to achieve order, and success depends on the blessings of deities and the observance of taboos (Picard, 2004). In this sense, ritual religious practices and social relations mutually reinforce one another.

Religion in Bali is less concerned with holding the right belief (orthodoxy) than with carrying out the right behavior (orthopraxy). Religion is not so much something to be believed, but something to be performed (Picard, 2004). As Staal (1995) states, “Balinese ritual is a classic case of ritual without religion” (p. 31). Daily rituals consist of creating palm-leaf weavings with fruit, flowers, and incense. Temple festivals include elaborate offerings, group dances, masked dance, musical ensembles, and shadow-puppet performances. These festivals are not only expensive, they also entail complex organization and the participation of sometimes hundreds of people. When I asked a Balinese woman if young people were as devout as their elders and were as diligent in carrying out the complex and demanding rituals, she replied that their personal beliefs were essentially irrelevant. What is important, she stated, is that they carry out the rituals in proper accordance with their local customs, and she was confident that they would continue to do so.

Traditional Balinese religion is also very local, based on one's village and descent group. *Adat* determines how people should relate to their ancestors, other living humans, and their locale. *Adat* obligates the individual to participate in communal temple rituals for family, community, and work. For example, the same Balinese woman told me that she worried about snakes getting into their house in Denpasar when her husband was out of the country. She explained that she was from a distant village, and that she knew and performed her own local rituals. Her husband, who is from nearer to Denpasar, knew and performed the rituals appropriate to their home's locale. Her rituals did not address the local spirits and demons, and therefore left their home vulnerable. As a result, whenever he is away, snakes get into the house.

This history and formation of Balinese religion further complicate these issues. Balinese Hinduism has its roots in India, with Indic culture spreading across Southeast Asia from the ninth to the thirteenth centuries CE. According to Lansing (1983), this was more a movement of ideas than of people, with no evidence of conquest or colonization: "It is quite possible, even likely, that not a single Indian visited Bali between the fifth and fifteenth centuries, when Bali's Indic civilization was coming into being. It is even more likely that no Balinese visited India" (p.29). Balinese Hinduism grew and developed essentially independently, and may also be influenced by ritual traditions predating the Indic migration of ideas and practices.

During the colonial period, the Dutch saw Balinese religion as primitive, polytheistic, and animist, and the Dutch even questioned whether it was really a religion at all. After the Second World War, Indonesian independence forced religion into a critical role in the national debate. One problem in forging the new nation was how to unify the disparate islands, cultures, languages, and religions. The eventual constitution based the new republic on the *Pancasila*, or Five Principles, one of which dealt with religion. The Ministry of Religion decreed that authorized religions must have one god, a prophet, a holy book, and the religion must be "universal," defined as not restricted to one ethnic group. Initially the only accepted religions were Islam, Catholicism, Protestantism, and Buddhism. The Balinese religion was deemed to be "tribal," and the Balinese were included in groups seen as not having a religion (Ramstedt, 2004, pp. 5-17; Howe, 2001, pp. 128-29).

In reaction, Balinese reform organizations sought to tie Balinese religion more closely to Indian Hinduism. Leaders traveled to India to study at universities and invited Indian scholars to Bali. They raised teleological and existential questions: Who is our god? What are our religious beliefs? What is the point of ritual? (Howe, 2001). The reformers' goals were to rationalize, standardize, simplify, and codify the doctrine and theology of religion as practiced in Bali. The outcome of this process declared the religion as *Agama Hindu Bali*, with *Sanghyang Widhi*, a previously shadowy high deity, as the single god, and *Bhagavad Gita* as the holy book. *Agama Hindu Bali* gained official approval in 1958, and the *Hindu Dharma Bali* was established in 1959 to advance study of religion (Howe, 2001; Ramstedt, 2004; Picard, 2004). Balinese religion is therefore both an ancient practice and a post-colonial construction. An attempt to understand the relationship of art and religion, therefore, must reflect this complex history.

### THREE WORLDS OF BALI

Lansing (1983) proposes “Three Worlds” as a model to understand spiritual and earthly realms in Bali. The middle world is what we humans see around us, and is considered a realm of illusion, or in Hindu terms, *Maya*. This middle world is influenced by the upper world of gods and ancestral spirits, which are the forces of growth. But the middle world is also influenced by the lower world of demons, which are the forces of dissolution. The middle world comes into existence out of agreement between the upper and lower worlds, and these other worlds shape this middle world. Success in our middle world is therefore dependent on keeping the upper and lower worlds in balance and finding compromise among the three worlds. These three worlds intersect in the temple, a holistic institution integrating social, religious, and economic activities. Temple festivals, which are based on a complex and interlocking series of calendrical cycles, bring the temple to life. Festival rituals must accommodate all three worlds of gods, demons, and humans, in that each has its own needs and desires. If the rituals are successful, then compromise has been reached, and the temple is deserted until the new cycle.



Lansing (1983) shows how this complex process operates with Bali's unique, traditional system of wet-rice cultivation. Farmers are organized into groups based on their water source: a smaller *tempek* based on a common canal, and a larger *subak* based on a common dam. Temples are associated with *tempeks* and *subaks*, and farmers must participate in rituals for their temple festivals. Heads of *subaks* meet annually to coordinate water use and planting schedules, and two higher-level meetings take place at the "master water temples" for organization of the entire island (Pura Batu Kau for the west, and Pura Ulun Danau for the north, south, and east). Festivals and rituals are essential to this entire process of wet-rice cultivation on social, organizational, and spiritual levels. Lansing (1983) demonstrates "a clear pattern of associations among performing art groups, temples, and rice terraces" (p. 58). The Balinese temple system's "greatest organizational triumph" is managing wet-rice cultivation, and "performances in temples are vital to the successful functioning of the temple system" (Lansing, 1983, p.73).

The negative example of ritual's importance can be seen in the failed performance of *Eka Dasa Rudra* in 1963. *Eka Dasa Rudra*, the greatest of all Balinese temple festivals, is to be held once each century at Besakih, Bali's "mother temple" on the side of Mt. Agung, for the benefit of the entire island. President Sukarno, considered the "father" of independent Indonesia, decided to hold the festival in March, 1963, sixteen years before the end of the cycle, overruling priests in the process. His goals were to celebrate the inauguration of his "New Order" for Indonesia, to attract tourism, and to distract from the growing unrest that led to his effective overthrow two years later. But as preparations were getting underway, Mt. Agung started to rumble and smoke. The priests wanted to delay the festival, but Sukarno insisted on going forward. As the ceremonies began, the volcano erupted, with huge lava flows that barely missed the temple but did destroy the ornamental gateway built to honor Sukarno. According to Lansing, this event is often compared to the "grim royal tragedies of Balinese legendary histories, with Sukarno cast in the role of over-proud monarch" (Lansing, 1983, pp.129-39). *Eka Dasa Rudra* was successfully performed in 1979, at the proper end of the century cycle. In this case, the premature festival, with all of its attendant art, performance, and ritual, failed to bring about the desired compromise among the three worlds.

## CAUSALITY, *POIESIS*, AND *PRAXIS* IN BALINESE ART

This model of three worlds helps answer teleological questions about the purpose of religion in Bali: ritual helps achieve cosmic balance. But how do we understand “art” in relation to these rituals? The objects, dances, music, and performances are often viewed through the Western lens of “art,” but how is that concept best utilized? Aristotle’s ideas of causality, *poiesis* and *praxis* can help illuminate this difference between art in Bali and in the Western tradition. Aristotle investigated the causal issues of why phenomena exist, and he recognized four causes, with the final cause being, the end, that for the sake of which a thing is done. For example, as Falcon (2012) notes, if one examines the entire process of making a sculpture, the resulting sculpture itself, the art object, is “the *final cause* or that for the sake of which everything in the production process is done” (n. p.). In the case of art in Bali, however, the ritualistic artifact—the offering—is the result of the process, but the offering is not the final cause, the sake for which everything is done. Everything is done for the propitiation of the gods and demons, in order to achieve balance in the human world.

“Art,” as commonly understood in Western aesthetics, is based on Aristotle’s idea of *poiesis*: the creative act, the making or process involved in art. Aristotle distinguishes *poiesis* from *praxis*, which is action or doing (Shusterman, 2012). *Poiesis* aims at an external end (making art), while *praxis* is “action that is also an end in itself” (Irwin, 1998, 2003). As Shusterman (2012, p.2) explains, “[While poetry’s making has its end] outside itself and its maker (its end and value being in the object made), action has its end both in itself and in its agent, *who is affected by how [they act]*, though not allegedly by what [they make]” (emphasis added). What, then, is the end, or goal, of art in Bali? The goal is not Aristotle’s *poiesis*, in that the value of art does not lie in the object made. Instead the goal is *praxis*: action and who is affected by the action. The emphasis is on action—doing it, and doing it *right*—and the effect of the action on the three worlds.

*Poiesis*, understood as a creative process, is nonetheless relevant to Balinese ritual practice. *Poiesis* can be used to achieve *praxis* in Balinese performance. In Balinese mythology, as related by I Nyoman Sedana (2007), the god Siwa was lonely because he cursed his wife, the goddess Parwati, to

live in the form of a demoness, Durga. Siwa then transformed himself into the terrible demon Kala Rudra and his offsprings with Durga (Parwati in her demon form) were a throng of demons who carried pestilence throughout the world. To restore security to the world, the Hindu trinity of Brahma, Wisnu, and Iswara transformed into priests who performed *wayang kulit* (shadow puppetry). The *wayang* performance calmed the demons, and Siwa and Parwati returned to their god forms. As a result, pestilence vanished, and human welfare was restored. In this case, there is creative activity (*wayang*), and beauty is important, but beauty's purpose is action—distracting the demons. Success is measured not by beauty or contemplation, but by effect. Are the demons distracted and have they calmed down?

## **TAKSU IN BALINESE ART**

In a Balinese context, the power of the *dalang* (puppet master) lies in his or her *taksu*. This concept can refer to a temple shrine, spiritual inspiration, or energy in a ceremonial object, but in this context refers to “the charismatic power of a great performer to please the audience”, comparable to the Western idea of virtuosity (Davies, 2007, p. 21). Goodlander (in press), who calls *taksu* “the primary Balinese aesthetic”, emphasizes its “spiritual connection” (p. 16). *Wayang* is generally performed in relation to temple festivals, and the *taksu* of the *dalang* is essential to the successful completion of *wayang*'s ritualistic function (Gold, 2005, p. 90). *Taksu*, not as physical virtuosity or psychological charisma, but as a spiritual essence, can help us understand the efficacy of the *wayang* performance cited above: the *taksu* of the *dalang*, who in this case were gods, brought peace to the world.

## **RELATIONS TO HIGHER EDUCATION**

Understanding the purpose of art in Bali can also have a direct impact on issues in university education, in particular the internationalization, teaching methodology, learning styles, and online education. I have direct experience in this regard, in that I teach a course on Southeast Asian puppetry at Ohio University, as well as a module on *wayang kulit* in an online Introduction to the Arts general-education course. I have conducted field research on puppetry in Southeast Asian for the last fifteen years, and study regularly with a Balinese *dalang*, I Wayan Tunjung.

A course on puppetry would seem to be an unlikely vehicle to address these broad pedagogical issues of internationalization, teaching methodologies, and learning styles. One cannot expect students to become followers of the Balinese religion or adopt Balinese customary practices. An effective instructor must, of course, respect the variety of spiritual views and cultural practices of a diverse student body. Furthermore, one probably cannot teach virtuosity to anyone; some would view this as an inherent trait or an inspired gift and, most obviously, the students are probably not part of Balinese descent group or village.

## INTERNATIONALIZATION

Universities recognize that in the transnational world of the twenty-first century, an international perspective is essential for students. Never before has it been so true that no nation or population is an island. Whether in business, arts, humanities, communications, health or STEM (Science, Technology, Engineering, Mathematics) fields, students must see beyond their borders in order to succeed, thrive, and solve the complex, intertwined problems of our age. These matters are simultaneously as simple and multifaceted as learning to be sensitive to cultural and multicultural issues related to race, gender, religion, customary practices, etiquette, taboos, and language. To pick what is perhaps a trivial example, you can have all the best intentions, but in Bali if you point or use your left hand (or worse, as I did on my first visit, do both at once), you are less likely to be held in high regard. Or more significantly, an insensitive outsider to any culture can inadvertently cause serious offense, and even harm, with an inapposite word or action in regard to race, gender, or religion.

As unlikely as it may sound, a course on puppetry can address these issues. Students cannot become a *dalang* in fifteen weeks, and even the best students can only begin to learn the complex subtleties of manipulating the puppets. In a sense, the course is not even about puppetry at all. Instead, the course is about culture. Students learn about history, literature, power relations, gender, sexual identity, personal and mass communication, and religion. The course covers Balinese history, from precolonial through Dutch colonization to independence, including the enduring postcolonial legacies. Students read the *Mahabharata*, the epic poem that is the basis for

much of *wayang kulit*. Students learn about how issues of power in social relations are enacted during a performance. Students see how gender and sexual identity are embodied in the puppets. In addition, students discover the nature of communication in puppetry, from an intimate live performance to mass-market distribution and broadcast. And, as the subject of this paper suggests, the purpose of art in relation to religion is a major ongoing theme.

In addition, while the primary focus of the course is on Bali, there are sections on puppetry in Malaysia and Java. One purpose is to address the lack of information and prejudices that many American students have toward Islam in the post-9/11 era. Students tend to see Islam through the lens of the Middle East, to have a monolithic view of the religion, and, in extreme cases, even to see Islam as an inherently violent religion. By handling these innocent puppets, students can better understand the peaceful nature of Islam and the variety of ways it is practiced around the world.

## **TEACHING METHODOLOGY AND LEARNING STYLES**

How can one accomplish these goals? This problem raises issues of teaching methodology and learning styles. Students may be resistant to learning rote facts or reading material that is foreign to their own cultural perspective. Puppets, however, can be deceptively simple. They are not threatening, they are approachable, and puppetry is perceived as fun. The consistent approach is to address all the issues above through the bodies of the puppets. The course begins with a tour of Southeast Asian puppetry (Myanmar and Thailand, in addition to the forms mentioned elsewhere) before landing in Bali at mid-semester. In particular, the course begins with Vietnamese water puppetry, for which I set up kiddie-pools outside the classroom building and warn the students that they will get wet. Students learn little in the way of essential content during one session playing with small-scale puppets, but this learning activity breaks down resistance: among the students (they all get wet and have fun), and toward the puppets (puppets are perceived in the US simply as frivolous children's entertainment). Most important, this session allows the students to see that they can have fun during this class, which I believe is an essential and undervalued aspect of learning.

The course proceeds through the traditional academic topics described above (history, literature, power, gender, communication, religion), with readings, lectures, discussion, papers, and tests. During the second half of each class; however, students pick up puppets to learn, practice, and perform. In each case, we discuss how the given ideas are embodied in the puppets and enacted during a performance. All students engage in all these activities, but the variety of teaching methodologies are designed to address different learning styles. Students who learn in more traditional academic modes can focus on the reading and lectures. Students who are more kinesthetically inclined can embody these ideas through their own physical activity.

The final project for the course consists of a performance and related research paper. Each student creates his or her own performance using *wayang kulit* puppets. The performance must be based on the *Mahabharata*, either a “trunk” story taken directly from the epic or a “branch” story created by the student but based on the epic’s characters and ideas. The performance must also be framed as part of a larger event and have a clear message for the audience, as is the case with Balinese *wayang kulit*. In addition, inspired by a performance I witnessed in Bali that was arranged by Professor I Nyoman Sedana for Indonesian Independence Day, students must incorporate twenty-first century digital technology into their performance. This element brings together traditional art and contemporary technology, helping students to see *wayang*’s relevance and possible future. As examples of their work, during the Iraq war many performances focused on the theme of war, often using the *Bhagavad Gita*. In a different vein, one student used the “Game of Dice” scene from the *Mahabharata* to create a very moving performance he intended to perform subsequently as an “intervention” for his father, who suffered from a gambling addiction. In addition, each student must write a research paper that investigates issues of history, religion, gender, etc. that are relevant to the student’s project. In these projects and papers, students actively demonstrate their learning about Balinese history, culture and art. Some students may excel more in the traditional academic format of the research paper, while others may be better at live performance.

## ONLINE EDUCATION

One might assume that teaching puppetry would be limited to a face-to-face classroom environment, but I have also profitably adapted it to an online course. While the course described above focuses solely on puppetry, I also incorporate a module on *wayang kulit* as part of an online Introduction to the Arts course, in which most of the students are studying nursing (this course is part of their general-education program). The students read texts, view my online presentations and watch videos of *wayang* performances. While they do not actually create their own performances, they are required to write about an imagined performance of their own creation, which must be part of a larger event and deliver a clear message.

Regarding the theme here of art and religion, a very small number of students have balked at the religious basis of *wayang*, some finding it incompatible with their own firmly held Christian beliefs. A far greater number, however, have seen how they can adapt *wayang* to their own views. I have read very moving proposals for performances to mourn the death of a child, celebrate a birth or wedding, or to warn young people about the dangers of drugs or texting while driving. Students have even written accounts of proposed performances on specifically Christian themes or events.

## CONCLUSION

The purpose of “art” in Bali is therefore not beauty in itself, nor is it to provide human contemplation or satisfaction. Instead, artistic practice is about action, doing, and accomplishing something. The power of art is not a subjective sense of aesthetic beauty. Instead, art has measurable outcomes: providing for a bountiful rice crop, avoiding a volcanic eruption, and keeping the snakes out of the house. These issues are important not only for understanding the relationship of art and Bali, but can also have direct impacts on issues of internationalization, teaching methodologies, and learning styles in higher education today.

Note: An earlier version of this paper was presented at the Artistic Interspaces of Malaysia Symposium (AIMS 2012) organised by the Tun Abdul Razak Chair, Ohio University, Athens on October 2012.

## REFERENCES

- Davies, S. (2007). Balinese aesthetics. *The Journal of Aesthetics and Art Criticism*, 65, 21-29.
- Falcon, A. (2012). Aristotle on causality. In E. N. Zalta (Ed.), *The Stanford Encyclopedia of Philosophy*. Retrieved from <http://plato.stanford.edu/archives/win2012/entries/aristotle-causality/>
- Gold, L. (2005). *Music in Bali: Experiencing Music, Expressing Culture*. New York: Oxford University Press.
- Goodlander, J. (in press). *Woman in the Shadows: Performing Tradition in Bali*. Athens, Ohio: Ohio University Press.
- Howe, L. (2001). *Hinduism and hierarchy in Bali*. Santa Fe, N. M.: School of American Research Press.
- Irwin, T. H. (1998). Aristotle. In E. Craig (Ed.) *Routledge Encyclopedia of Philosophy*. London: Routledge. Retrieved from <http://www.rep.routledge.com/article/A022SECT29>
- Irwin, T. H. (2003). Aristotle. In E. Craig (Ed.) *Routledge Encyclopedia of Philosophy*. London: Routledge. Retrieved from <http://www.rep.routledge.com/article/A022SECT29>
- Lansing, J. S. (1983). *The three worlds of Bali*. New York: Praeger.
- Picard, M. (2004). What's in a name? Agama Hindu Bali in the making. In M. Ramstedt (Ed.), *Hinduism in Modern Indonesia*. (56-75). New York: Routledge Curzon.
- Ramstedt, M.. (2004). Introduction. In M. Ramstedt (Ed.), *Hinduism in modern Indonesia*. (1-34). New York: Routledge Curzon.
- Rubin, L. & I Nyoman Sedana. (2007). *Performance in Bali*. New York: Routledge.
- Shusterman, R. M. (1998). Poetry. In E. Craig (Ed.), *Routledge Encyclopedia of Philosophy*. London: Routledge. Retrieved from <http://www.rep.routledge.com/article/M036SECT3>



Shusterman, R. M. (2012). *Aesthetics as Philosophy of art and life*. JILA, 37, 1-6.

Staal, F. (1995). *Mantras between fire and water. Reflections on a Balinese rite*. Amsterdam: Koninklijke Nederlandse Akademie van Wetenschappen.



# THE INTEGRATION OF DICK AND CAREY MODEL IN DEVELOPING PORTRAIT TEACHING KIT FOR VISUAL ART EDUCATION TEACHERS

Nor Syamimi binti Samsudin

Roslaili Anuar

Universiti Teknologi Mara

E-mail: rosla206@ salam.uitm.edu.my

## ABSTRACT

*This study aimed at developing the teaching aids used in Visual Art Education (VAE) classrooms. Portrait is the most difficult lesson to teach as it involves tedious processes and highly-skilled procedures (Opie, 2003). A teaching kit for teaching portrait lesson (Portrait Teaching Kit) was developed; integrating Dick and Carey Model (2005) as an alternative instructional technology in teaching portrait among teachers. This study identified VAE teachers' perception and motivation towards Portrait Teaching Kit as a teaching aid in VAE subject. A survey research was employed. In this study, the respondents chosen were 30 experienced teachers of VAE subject from selected secondary schools in Perak, Malaysia. Based on the findings, the study showed that the implementation of Portrait Teaching Kit in VAE subject can provide new ideas and knowledge and enhance VAE teachers' perceptions and motivation to deliver portrait lessons in the classroom. It is hoped that the Portrait Teaching Kit can facilitate portrait lessons in VAE.*

## **INTRODUCTION**

Visual Art Education (VAE) plays a vital role in instilling awareness, promoting the value of creativity and learning process through diversity of media with visualization. Education technology fulfils the role as a teaching aid material which constitutes an important component to teachers who require interesting and creative teaching material in order to inspire learners in classroom activities (Norasiah, Nor Risah & Rosnah, 2009). Teachers tend to broadly use technology in teaching in order to diversify teaching strategies. Norasiah et al. (2009) added that teachers must have the ability to use instructional tools effectively to facilitate lessons.

Portrait is a topic in VAE subject which involves the most drawing skill, yet the traditional teaching method is still used in the classroom. The development of an effective teaching kit to replace the traditional art process should be adopted to achieve the objectives of teaching. According to Ahamad and Zoolcaphly (2009), technology presents unique opportunities for supporting creativity and extending visual arts. In the educational setting, the application of technology in teaching and learning process provides a new paradigm in teachers' methodology and pedagogy. According to Goh (2009) and Iberahim (2000), teachers are expected to be competent in the use of technology in their teaching. They not only need to use technology effectively but also need to develop instructional tools in enhancing their learning strategies.

## **LITERATURE REVIEW**

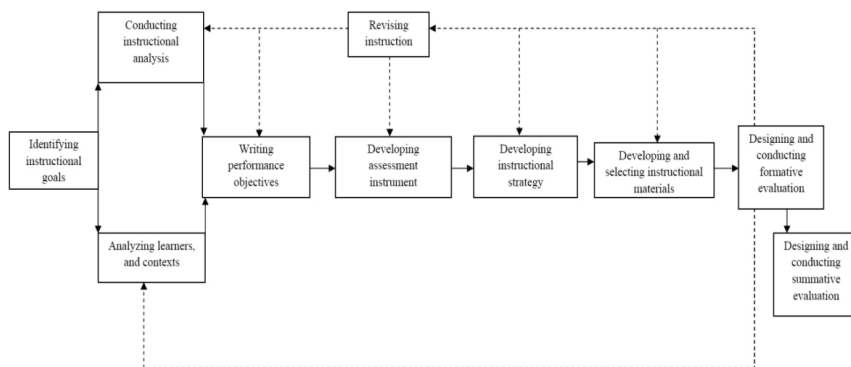
### **Portrait Teaching Strategies in Visual Art Education**

Portrait is a valuable piece of work that involves special challenges and techniques or even gifted talent. To draw a portrait properly, skill and disciplined practices are needed. The lack of resources, unskilled teachers, and ineffective teaching aids may result in less focus on this lesson in the school setting. According to Howgate and Nairne (2009), portrait is an individual similarity; human being likeness based on historical record, a personal tribute to someone, remembrance or memory of friendship, an appreciation of an individual's status or position, or a sample of vanity and indicator of fashion style in a particular timeline.

According to Greer (1994), the aim of teaching and learning process in VAE is to teach how to produce artwork by empowering a variety of procedures, techniques and skills. In achieving this aim, teachers need to develop students' potential through a variety of teaching strategies that can develop learners' cognitive, affective and psychomotor aspects apart from attracting them to VAE subject.

Based on VAE syllabus in the Kurikulum Bersepadu Sekolah Menengah (KBSM), portrait falls under art in general and is a form in art specifically. There are various teaching strategies in delivering portrait lessons. Among them are: imitating professional portrait artists, drawing portraits using grid lines, conducting portrait lessons based on basic shapes, abstract portraits inspired by Pablo Picasso, collage or mixed media techniques and basic portrait lessons in Julian Opie Style Portrait. According to Hassan (1971) and Fauzan (2005), in implementing VAE teaching and learning process in classrooms, suitable teaching strategies are to be applied to fulfil the lesson objectives.

### The Integration of Dick and Carey Model (2005) in the Portrait Teaching Kit



**Figure 1: The Components of Dick and Carey Systematic Instructional Model**

Source: The Systematic Design of Instruction by Dick and Carey (2005).

According to Dick and Carey (2005), the systematic instructional model (hereafter referred to as Dick and Carey Model) is very significant in contributing to instructional design by addressing instruction as an entire

system, focusing on the inter-relationship between context, content, learning and instruction. They posited that to achieve the desired learning outcomes, components such as teachers, learners, materials, instructional activities, delivery systems, and learning and performance environments interact with each other and work together. Ten components (see *Figure 1*) are included in the Dick and Carey Model (2005).

In this study, Dick and Carey Model (2005) was integrated as the instructional design model for the Portrait Teaching Kit for several reasons. According to Januszewski and Molenda (2008), the components in this instructional model are linked and replicable processes focus on learning objectives and goals. In this study, Dick and Carey Model (2005) was a systematic model that was very applicable in developing the Portrait Teaching Kit as an effective teaching aid to teachers in delivering portrait lesson. The Dick and Carey Model (2005) in the Portrait Teaching Kit was based on systematic steps. The content of the portrait lessons and the practical activities were derived from the instructional goal in line with Dick and Carey Model (2005). Each component in Dick and Carey Model (2005) specifically targeted the skills and knowledge to be applied and indicated the appropriate conditions for the learning outcomes of interrelated aspects (Hannafin & Peck, 1988). Furthermore, in the 21<sup>st</sup> century education system, teachers have exciting exposure and opportunities to explore and go beyond traditional teaching strategies. They should move towards innovation, combine technology and media in preparing effective teaching aids and promote interactive learning (Ahamad & Zoolcaphly, 2009; Fauzan, 2005; Muhamad 2000).

### **Portrait Teaching Kit for Visual Art Education Teachers**

Teaching portrait in the traditional method tends to make teachers skip this topic. The complicated and time consuming preparation of teaching aid has contributed to ineffective lessons. Thus, the Portrait Teaching Kit was developed to provide a new approach in teaching portrait to teachers in secondary schools. Dick and Carey Model (2005) was implemented as a guideline in analyzing needs, designing the layout, developing the Teaching Kit, and implementing it to the target audience and evaluating its effectiveness.

The Portrait Teaching Kit consisted of teaching materials that emphasized how teachers can teach portrait by using this kit comprehensively. In order to stimulate the diversity of approaches in VAE subject, the Portrait Teaching Kit provided practical materials for learning activities by combining kinesthetic elements and skill. This kit consisted of an instructional guide book of portrait lessons, a portrait teaching module, a set of lesson plan, a Portrait Teaching Kit CD package that consisted of PowerPoint Slides and interactive video, a Portrait Teaching Kit book that consisted of portrait lesson strategies, step-by-step procedures in teaching portrait and examples of the outcomes. To illustrate, Figure 2 showed the PowerPoint slides about portrait guidelines in the Portrait Teaching Kit.



Figure 2: Slides of Portrait Guidelines in the Portrait Teaching Kit

In this Portrait Teaching Kit, the researcher emphasized on the portrait teaching approach of using collage technique in producing Julian Opie Style Portrait. According to Bloom (2011), the collage activity is very relevant to target learners and easy to understand and to apply during lessons by VAE teachers. She also stated that the collage technique is very suitable for short lessons, the materials are easy to get and not much skill is needed.

Portrait teaching strategies inspired by Julian Opie style were selected because of the principle in this style, i.e. portrait can be demonstrated as simple lines and shapes. Julian Opie introduced the minimalist concept in his portrait style. He escaped from the realism style and began experimenting with this new method in portraiture. His artwork was inspired by Andy Warhol in the Pop Art Movement (Opie, 2003). This study improvised Opie’s original idea and adapted it into VAE syllabus to facilitate teachers in teaching portrait lessons.

The Portrait Teaching Kit based on Dick and Carey Model (2005) comprised several phases which are seen in Figure 3.

1. Identify Instructional Goals	Identify the problem that originally occurs and what is the instructional goal to cater to the problem.
2. Conduct Instructional Analysis	Determine step by step what teachers are doing based on four domains (intellectual, verbal, psychomotor, and attitude)
3. Analyze Learners and Contexts	Teachers’ current skills, preferences and attitudes are determined along with the characteristics of the instructional setting and the setting in which the skills are eventually used.
4. Write Performance Objectives	Teacher must perform and the criteria for successful performance is based on the manual booklet, teaching module, lesson plan, CD-ROM and the practical material in Portrait Teaching Kit.
5. Develop Assessment Instruments	Develop assessments that are parallel to and measure the teachers’ ability to perform what are described in the objectives.
6. Develop Instructional Strategy	Four learning components in the instructional strategy are based on the work of educational psychologists, and these components guide learners’ intellectual processing through the mental states and activities that foster learning. <ul style="list-style-type: none"> <li>• Pre-instructional activities (Content)</li> <li>• Content presentations (Practical Activities)</li> <li>• Teacher feedback (Additional Link)</li> <li>• Follow-up activities (Activities)</li> </ul>
7. Develop and Select Instructional Materials	Identify strategy to achieve objectives, emphasize presentation of information, practice and feedback and testing.



8. Design and Conduct Formative Evaluation of Instruction	Identify the effectiveness of the materials. One-to-one evaluation is conducted to pinpoint errors in the Portrait Teaching Kit. The evaluation should be designed to produce data to emphasize specific areas where the instruction is wrong and to suggest how it should be revised.
9. Revise Instructions	<p>Analysis in order to locate potential problems in the Portrait Teaching Kit</p> <ul style="list-style-type: none"> <li>• Examine the entry behaviour or target group perspective about the teaching aids.</li> <li>• Examine the objective and instructional strategy for any objective which fails.</li> <li>• Check procedures and implementation directions as well as equipment required for instruction for possible guides for revision.</li> <li>• Revise instructions based on the data collected. The final revision of the Portrait Teaching Kit should be effective to VAE teachers and can be implemented to overcome the portrait teaching problem.</li> </ul>
10. Design and Conduct Summative Evaluation	<p>Make decision about whether to maintain or adopt instructions. Types of analyses conducted:</p> <ul style="list-style-type: none"> <li>• Content analysis</li> <li>• Design analysis</li> <li>• Utility and feasibility analysis</li> <li>• User analysis (teachers)</li> </ul>

**Figure 3: Phases in the Portrait Teaching Kit**

The use of the teaching kit allows teachers to explore a variety of methods to help them in teaching. This is supported by Mok (2001), i.e. teaching aids are tools or equipment used by teachers while teaching and these can include all the learning materials to improve teaching and learning. According to Qais (2012), the combination of traditional method and technology in teaching provides an interactive support system for more effective teacher's behaviour in the teaching process. As mentioned by Worrall and Worrall (2003), the more effective teachers are involved actively in the teaching process.

Thus, the objectives of this study were:

1. To explore VAE teachers' perceptions of the Portrait Teaching Kit.
2. To explore VAE teachers' perceptions of the Portrait Teaching Kit as a teaching aid in VAE subject.
3. To explore VAE teachers' motivation towards the Portrait Teaching Kit as a teaching aid in VAE subject.

## **RESEARCH METHODOLOGY**

This study was conducted among VAE teachers from selected secondary schools in Perak, Malaysia. 30 participants were selected using the purposive sampling. They were teachers who were teaching portrait lesson in VAE in secondary schools. They were introduced to the Portrait Teaching Kit in one session and also had a practical session of the new approach in teaching portrait by practising collage techniques in Julian Opie Portrait Style.

A questionnaire was designed to explore VAE teachers' perceptions of the usability of the Portrait Teaching Kit, and their perceptions when using the Portrait Teaching Kit as a teaching aid in VAE subject. Besides, the study also sought to find out the VAE teachers' motivation in using the Portrait Teaching Kit as a teaching aid in VAE subject.

## **FINDINGS**

### ***RQ1: What are the VAE Teachers' Perceptions of the Portrait Teaching Kit?***

The findings pertained to six components: content, interactivity, navigation, feedback, screen design and the materials of the Portrait Teaching Kit as shown in Table 5.1 until Table 5.6.

**Table 5.1: Perception of Content in the Portrait Teaching Kit**

Item	Mean	Std. Deviation
1. The content is relevant and usable.	4.60	.558
2. The information is relevant to the age group and curriculum.	4.76	.499
3. There is a variety of teaching strategies in the content, with an option for increasing complexity.	4.31	.536
4. The content is structured in clear and understandable manner.	4.55	.565
5. I am satisfied with the amount of content provided.	4.58	.561

(1-Strongly Disagree 2-Disagree 3-Not sure 4- Agree 5- Strongly Agree)

Table 5.1 shows the mean scores ranged from 4.31 to 4.76. The highest mean score 4.76 (SD= .499) was for item 2. Item 3 showed the lowest mean score which was 4.31 (SD= .536).

**Table 5.2: Perception of Interactivity of the Portrait Teaching Kit**

Item	Mean	Std. deviation
6. This Portrait Teaching Kit has a variety of selection of media such as images, texts, video and presentation.	4.78	.490
7. This Portrait Teaching Kit allows learners to discover information through active exploration.	4.83	.457
8. I prefer to use this Portrait Teaching Kit because it is comprehensive, innovative and interactive	4.73	.516

(1-Strongly Disagree 2-Disagree 3-Not sure 4- Agree 5- Strongly Agree)

Table 5.2 shows the mean scores ranged from 4.73 to 4.83. The highest mean score was 4.83 (SD= .457) for item 7. Meanwhile, item 8 showed the lowest mean score which was 4.73 (SD= .516).

**Table 5.3: Perception of the Navigation of the Portrait Teaching Kit**

Item	Mean	Std. Deviation
9. This Portrait Teaching Kit is easy to handle.	4.28	.523
10. The content in the Portrait Teaching Kit is arranged accordingly to assist portrait lessons.	4.75	.508
11. I do not have problems using this Portrait Teaching Kit.	4.70	.530

(1-Strongly Disagree 2-Disagree 3-Not sure 4- Agree 5- Strongly Agree)

Table 5.3 shows the mean scores ranged from 4.28 to 4.75. Item 9 showed the lowest mean score which was 4.28 (SD= .523). The highest mean score was 4.75 (SD= .508) for item 10.

**Table 5.4: Perception of Feedback of the Portrait Teaching Kit**

Item	Mean	Std. Deviation
12. The language used in this Portrait Teaching Kit is easy to understand.	4.68	.536
13. This Portrait Teaching Kit Teaching Kit is relevant to my target learners.	4.70	.530
14. I prefer to use this Portrait Teaching Kit Teaching Kit because it gives ideas and new information for my lessons.	4.35	.546

(1-Strongly Disagree 2-Disagree 3-Not sure 4- Agree 5- Strongly Agree)

Table 5.4 shows the mean scores ranged from 4.35 to 4.70. The highest mean score 4.70 (SD= .530) was for item 13. Meanwhile, item 14 showed the lowest mean score which was 4.35 (SD= .546).

**Table 5.5: Perception of the Screen Design of the Portrait Teaching Kit**

Item	Mean	Std. Deviation
15. The presentation is clear and understandable.	4.46	.566
16. Information, content, graphic and overall presentation of this Portrait Teaching Kit looks attractive and well-coordinated.	4.83	.457
17. I prefer to use the presentation during my lessons to gain learners' attention	4.80	.480

(1-Strongly Disagree 2-Disagree 3-Not sure 4- Agree 5- Strongly Agree)

Table 5.5 shows the mean scores ranged from 4.46 to 4.83. The highest mean score was for item 16 (mean= 4.83, SD=.457) while the lowest mean score was for item 15 (mean=4.46, SD=.566).

**Table 5.6: Perception of the Materials in the Portrait Teaching Kit**

Item	Mean	Std. Deviation
18. The materials provided are sufficient.	4.35	.546
19. The materials provided are easily accessible and very useful.	4.58	.561
20. I prefer to prepare my own materials for practical use.	4.28	.523

(1-Strongly Disagree 2-Disagree 3-Not sure 4- Agree 5- Strongly Agree)

Table 5.6 shows the mean scores ranged from 4.28 to 4.58. The highest mean score was obtained for item 19 (mean=4.58, SD=.561) while the lowest mean score was for item 20 (mean=4.28, SD=.523).

### **RQ2: What are the VAE Teachers' Perceptions of the Portrait Teaching Kit as a Teaching Aid in VAE Subject?**

**Table 5.7: Perception of VAE Teachers of the Portrait Teaching Kit as a Teaching Aid**

Item	Mean	Std. Deviation
21. I prefer to adapt this Portrait Teaching Kit because of its usability.	4.70	.530
22. I prefer to apply this Portrait Teaching Kit because it is more effective than other teaching aids.	4.55	.565
23. I prefer to apply this Portrait Teaching Kit because the content is comprehensive.	4.31	.536
24. I prefer to use this Portrait Teaching Kit because it facilitates my teaching.	4.83	.457
25. I recommend this Portrait Teaching Kit to be used in all schools in Malaysia.	4.46	.566

(1-Strongly Disagree 2-Disagree 3-Not sure 4- Agree 5- Strongly Agree)

As shown in Table 5.7, the range of mean scores was from 4.31 to 4.83. The highest mean score was obtained for item 24 (mean= 4.83, SD=.457). Item 23 with a mean of 4.31 (SD=.536) was the lowest mean score.

### RQ3: What are the VAE Teachers' Motivation towards the Portrait Teaching Kit as a Teaching Aid in VAE Subject?

**Table 5.8: Motivation of VAE Teachers towards Using the Portrait Teaching Kit as a Teaching Aid**

Item	Mean	Std. Deviation
26. I can gain learners' attention by using this Portrait Teaching Kit during my lessons.	4.75	.508
27. I can engage learner with the relevant content in this Portrait Teaching Kit.	4.53	.566
28. I can show positive expectations from learner' feedback by using this Portrait Teaching Kit.	4.71	.523
29. I am satisfied with this Portrait Teaching Kit to facilitate my lessons.	4.38	.555
30. I am motivated to apply this Portrait Teaching Kit during my lessons.	4.81	.469

(1-Strongly Disagree 2-Disagree 3-Not sure 4- Agree 5 Strongly Agree)

As shown in Table 5.8, the mean scores ranged from 4.38 to 4.81. The highest mean score (mean=4.81, SD=.469) was obtained for item 30. Meanwhile, item 29 had the lowest mean score which was 4.38 (SD= .555).

## DISCUSSION

### RQ1: What are the VAE Teachers' Perceptions of the Portrait Teaching Kit?

The findings showed that VAE teachers agreed with the content in the Portrait Teaching Kit. This teaching kit was viewed as suitable for VAE subject focusing on portrait lessons in secondary schools. Based on the information provided in the teaching kit, the VAE teachers agreed that the content was structured and understandable. Besides that, many of the VAE teachers agreed that this Portrait Teaching Kit was interactive because it allowed discovery learning through active exploration by learners in portrait lessons. The VAE teachers liked the diversity of the selection of media usage such as images, texts, video and presentation in the lesson, and the comprehensive package that was provided in this Portrait Teaching Kit. From the findings, the VAE teachers gave positive responses towards the navigation of the Portrait Teaching Kit. The VAE teachers also felt it

was easy to handle the Portrait Teaching Kit because all the items were arranged accordingly to assist their portrait lessons. The VAE teachers expressed positive feedback for the language used in this Portrait Teaching Kit as it was easy to understand and was relevant for the target learners. They seemed to enjoy using the Portrait Teaching Kit as it provided new ideas for their lessons. Furthermore, the VAE teachers agreed that the design of the Portrait Teaching Kit was clear and understandable. They also gave positive feedback on the attractive information, content, graphic and other elements in the Portrait Teaching Kit which attracted learners. The findings also showed that the VAE teachers felt that the materials prepared in the Portrait Teaching Kit was sufficient and easy to assess in teaching portrait lessons.

### **RQ2: What are the VAE Teachers' Perceptions of the Portrait Teaching Kit as a Teaching Aid in VAE Subject?**

The findings indicated that many of the VAE teachers preferred to use the Portrait Teaching Kit because it was appropriate in facilitating their portrait lessons. Moreover, the Teaching Kit was developed as a compilation of an instructional guide, teaching module, lesson plan, book, CD-ROM and activities in one teaching package. The varieties of portrait teaching styles also promoted its usability and diversified teaching strategies among VAE teachers. Apart from that, through the comprehensive content, the VAE teachers also agreed to recommend this Portrait Teaching Kit as a teaching aid for VAE subject in secondary schools.

### **RQ3: What are the VAE Teachers' Motivation Towards the Portrait Teaching Kit as a Teaching Aid in VAE Subject?**

Many of the VAE teachers believed that they could get learner's attention, stimulate the engagement of learners and promote positive expectations of learners by using this Portrait Teaching Kit. The study shows that the VAE teachers were satisfied and motivated to deliver portrait lessons using this kit in their classrooms. Keller (1984) noted that there are four motivational components: attention, relevance, confidence and satisfaction. The Portrait Teaching Kit can be useful especially for inexperienced practitioners to enhance the motivational aspect to facilitate instructions on portrait lessons in classrooms.

## CONCLUSION

Overall, this study indicated that the utilization of the Portrait Teaching Kit can make VAE a more comprehensive subject, cultivate better quality in teaching and make learning more interesting and creative. In view of this, VAE teachers should diversify and enhance their teaching strategies in portrait lessons by implementing the Portrait Teaching Kit.

## REFERENCES

- Ahamad Tarmizi Azizan, & Zoolcaphly Sahib. (2009). *Komputer dan seni di era globalisasi: Peranan dan cabaran*. <http://umkeprints.umk.edu.my/318/1/Paper204.pdf>. 23.
- Bloom, S. R. (2011). *Digital Collage and Painting*. United Kingdom: Elsevier.
- Dick, W., Carey, L., & Carey, J. (2005). *The Systematic Design of Instruction* (6<sup>th</sup> ed.). Boston, MA: Pearson.
- Fauzan Omar. (2005). Perluasan media dalam seni tampak. In Mohd Johari AB. Hamid & Hamzah Lasa. (2013). *Estetika Seni Visual*. Tanjung Malim: Universiti Pendidikan Sultan Idris. Retrieved May 15, 2014 <http://free.freepspeech.org/eartasean/html/journal/Vol.3/ mediahalus.html>
- Goh Boon Cheng. (2009). *Pengurusan Teknologi Maklumat dalam Pendidikan*. Selangor: Penerbitan Multimedia Sdn.Bhd.
- Greer, D. (1994). *Discipline based art education*. NAEA., USA.
- Hannafin, M. J., Peck, K. L. (1988). *The Design, Development, & Evaluation of Instructional Software*. New York: Macmillan Publishing Company.
- Hassan Langgulung. (1971). *Kreativiti dalam Pendidikan*. Kuala Lumpur: Dewan Bahasa dan Pustaka.
- Howgate, S. & Nairne, S. (2009). *Guide to Contemporary Portraits*. London: University of Michigan, National Portrait Gallery.



- Iberahim Hassan. (2000). *Matlamat dan objektif pendidikan seni (visual) untuk sekolah menengah: perlu kajian semula*. Prosiding Konvensyen Kebangsaan Pendidikan Seni Visual 2000, Balai Seni Lukis Negara, Kuala Lumpur.
- Januszewski, A., & Molenda, M. (2008). *Educational Technology: A Definition with Commentary*. New York: Routledge.
- Keller, J. M. (1984). The use of the ARCS model of motivation in teacher training. In K. Shaw & A.J. Trott (Eds.), *Aspects of Educational Technology: Staff Development and Career Updating* (Vol. 17) (pp. 140-145). London: Kogan Page.
- Ministry of Education. (2003). *Huraian Sukatan Pelajaran Sekolah Menengah Pendidikan Seni Visual*. Kuala Lumpur: Dewan Bahasa dan Pustaka.
- Mok S. S. (2001). *Psikologi Pendidikan untuk Diploma Perguruan*. Kuala Lumpur: Kumpulan Budiman Sdn. Bhd.
- Muhamad Hasan Abdul Rahman. (2000). *Media Pengajaran: Penghasilan Bahan Pengajaran Berkesan*. Selangor: Penerbitan Universiti Putra Malaysia.
- Norasiah Abdullah, Nor Risah Jamilah Mat Zain, & Rosnah Ahmad Zain. (2009). *Siri Pengajian Profesional: Teknologi dalam Pengajaran dan Pembelajaran*. Puchong: Penerbitan Multimedia Sdn. Bhd.
- Opie, J. (2003). *Julian Opie: Portraits*. London: Codax Publication.
- Qais, F. (2012). Effective teaching and effective learning: Instructional design perspective. *International Journal of Engineering Research and Applications (IJERA)*. 2(1), 222-228.
- Worrall, D., & Worrall, P. (2003). Thinking out of the box: Development in specialist art and design teachers education and ICT. In N. A. Burgess (Ed.). *Issues in Art and Design*. n.p. London: Routledge Falmer.



## **CALL FOR PAPERS**

### **Asian Journal of University Education**

*The Asian Journal of University Education (AJUE)* is an online scholarly international refereed journal. It is published twice a year by the Asian Centre for Research on University Learning and Teaching (ACRULeT), Faculty of Education, Universiti Teknologi MARA, Shah Alam, Selangor, Malaysia.

The objective of the journal is to provide a forum for the publication of research and discussion on all aspects of university education such as internationalization of higher education, teaching methodology, learning styles, assessment, curriculum development, educational leadership, educational management and administration, leadership, gender issues and quality assurance in higher education. The journal hopes to receive papers that use a variety of methods including experimental, qualitative and case studies. Theoretical and narrative studies will also be considered. Book reviews and shorter research notes are also welcome.

The journal is published by the Asian Centre for Research on University Learning and Teaching (ACRULeT), Universiti Teknologi MARA, Shah Alam, Malaysia. It has a policy of double-blind reviewing. As an international journal it welcomes contributions from researchers and teachers from all parts of Asia and elsewhere.

### **Submission Requirements**

Articles should be written in English and should not exceed 30 double-spaced pages using font size 12. The format should be Microsoft Word version 6 or higher. Reviews, research notes and comments should not exceed 10 pages. All submissions should be accompanied by a statement that the said articles have not been submitted and will not be submitted for publication anywhere else.

Articles must be submitted to The Chief Editor as an e-mail attachment to [ajue09@yahoo.com](mailto:ajue09@yahoo.com). Articles must be submitted together with a short biodata of the author on a page separate from the article. This should include

the title of the article, author or authors, address for correspondence, e-mail address and relevant telephone number(s). Contact information must be given for all co-authors.

## **Style**

Orthography for English article may follow British or American conventions but should be consistent throughout the text.

## **Citations and References**

Citations and references should follow APA conventions. Notes should be used as sparingly as possible and should be in the form of endnotes rather than footnotes.

## **Abstracts**

Each article should be accompanied by an abstract of not more than 200–250 words.

For further information, please contact:

## **Head**

Asian Centre for Research on University Learning and Teaching (ACRULeT) Faculty of Education, UiTM Section 17 Shah Alam 40200 Selangor Malaysia

Tel : 603-5522 7409 / 7432

Fax : 603-5522 7412

E-mail : [ajue09@yahoo.com](mailto:ajue09@yahoo.com)



**ACRULeT**  
ASIAN CENTRE FOR RESEARCH ON UNIVERSITY LEARNING AND TEACHING



**PENERBIT**  **PRESS**  
UNIVERSITI TEKNOLOGI MARA

ISSN 1823-7797



9 771823 779008