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Message from the Editors

I am pleased to announce fifth issue of The Online Journal of New Horizons in Education (TOJNED) in 2012. In this issue, our journal diffuses its interdisciplinary perspective through various researches in education field. In order to share valuable researches from different fields, this issue sheds a light to open discussion in the academic platform.

This issue represents dynamic development of the journal and underlines how it is strategically explore its academic performance. I would like to thank to editorial board, reviewers and the researchers for their valuable contributions to the journal and this fifth issue.

Prof. Dr. Aytakin İŞMAN
Editor in Chief

I am very pleased to publish fifth issue in 2012. As an editor of The Online Journal of New Horizons in Education (TOJNED), this issue is the success of the reviewers, editorial board and the researchers. In this respect, I would like to thank to all reviewers, researchers and the editorial road.

Fifth issue covers different research scopes, approaches which subjects captures virtual learning environments, stress management, alternative pedagogy and approach in music, politics of beauty, environmental education by valuable researchers.

I and The Online Journal of New Horizons in Education (TOJNED) editorial team will be pleased to share various researches with this issue as it is the miracle of our journal. All authors can submit their manuscripts to tojnedjournal@gmail.com for the next issues.

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AFFECTIVITY AND COMMUNICATION IN VIRTUAL LEARNING ENVIRONMENTS

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Abstract: If affectivity is important in classroom's learning environments, then it becomes more complex to reach in distance learning environment, where there are no other sensitive elements.

The type of communication established between all members of the community is paramount to create bonds of affection.

The expression of affectivity in learning environments is about communication, which in a virtual environment, is essentially made by using the writing.

The way of communication becomes to be expressed in written form, where may arise some indicators which will turn into a symbolic register. This logic operation involves changes in social relations established between the elements of these communities. They write texts which are interconnected with certain symbols.

There is a connection between affectivity and cognition. The rational brain and the emotional brain work as a whole, in a present context and also in a virtual context.

This paper aims to address the affective dimension of learning in virtual environments, whether in Forums, whether the characteristics of the e-teacher, valued by learners. Our results, in both parts of our study, highlights the presence of the affective component and its regulator role in these learning contexts.

Keywords: Cognition, affectivity, communication, virtual learning environments.

AFFECTIVITY, COMMUNICATION AND LEARNING

One of the learning's aims is to allow students to adapt themselves. So, in an adaption task, the student should compare his situation to his expectations and find a way to enable it to build a bridge between the current and the future gap. Achieving this goal requires the motivation to carry out the needed tasks.

Here we find two factors. On one hand, aspects related with tasks' recognition and the necessary means to proceed with the processing of information, on the other hand, the aspects which lead the student to begin the process. It is not enough that the student only involves himself cognitively in the task. It is also necessary an affective involvement.

The developed works by Damásio (2000) and Goleman (1997) came to demonstrate the big importance that emotions have in life.

The importance of affection in life, has been recognized since a long time ago. This is seen as vital and stimulating to thoughts and behaviors. The affectivity may be coated in various ways, including the emotions and feelings.

However, in general, each emotion represents a different predisposition to action, guiding us “when we have to deal with situations and task too important to leave only as a charge of intellect” (Goleman, 1997, p.26)

Brien (1994) defines emotion as a result of a process of double nature, physiological and psychological, which is triggered from the perception that individuals have of the difference between the present situation and the situation that they aspire to have. This leads to activation of the physiological and cognitive evaluation of the situation. From the moment that is formed in a particular sensory representation, whether or not it is part of conscious thought, we have not great control over the mechanism inducing the emotion. If the psychological and physiological contexts are adequate, then it will be an emotion (Damásio, 2000).

Goleman (1997) explains that we have 2 minds: “one thinks – the rational mind”, with conscious understanding, thoughtful and reflective and “another one feels – the emotional mind” (p.30) more impulsive and sometimes not logical. These two modes of functioning are, “semi-independent, reflecting each one of them, ..., the operation of different circuits, but linked, inside the brain” (p. 31).

The logic of the emotional mind is associative, because it evokes the memory of a reality as reality itself. Following this logic things have not to be defined by their objective identity. The most important is how each one perceives them.

Events are seen from a *personal* perspective, focusing on the person. This feature, on one hand, can lead to suppress or ignore the facts or memories, unlike to their beliefs; on the other hand, it can focus on those facts that confirm it. So is self-confirmatory. Here we find portrayed the phenomenon known as *self-fulfilling prophecies*.

The learner's affective structures develop in parallel with the intellectual structures. Both are acquired, are modified or constructed during the course of experiences, established interactions in a favorable environment and accompanied by appropriate incentives.

Also Damásio (1995) aware us for the articulation of the cognitive and the affective. It is this that encourages or makes it possible to learn psychomotor or cognitive content, leading to his absence to compromise the cognitive and psychomotor development of the learner. Emotions should be considered as a requirement to learn.

We can then say “cognition, emotion and response” are a cycle of feedback, which are the basis to explain human behavior. Cognition awakes an emotion and, according to the felt emotion, it will generate a response. Emotions impose responses and quality processes of social interaction.

The affectivity is built on interpersonal relationships because in all human relationships, being them present or virtual, we are influenced and influencing thoughts, feelings, emotions and actions.

Virtual learning environment, by their particularity, show a pattern of communication, which affects, among other things, relationships between individuals.

The way of communication is no longer based on oral speech and it begins to be expressed in writing form. This logic operation involves changes in social relations established between the different elements which constitute these communities. In other words, inter-subjectivity is to be mediated in an online context.

Affectivity and Inter-Relationship Between Teacher and Students

Throughout the pedagogical relationship there is a participation of a teacher and students who interact and relate not only cognitively but also emotionally. Affectivity translates not only as a way of direct interaction, but also as the way of presenting the contents.

Knowledge building is made through experiences, both cognitive and affective between the involved parts.

The virtual learning environments are privileged and based on the construction of an autonomous learner and self-motivated. These assumptions imply that the teacher must be prepared to face the challenge of establishing an ongoing and effective relationship with the student, being prepared to handle the situation of teaching and distance learning and how to compensate the fact of not being face-to-face - to know, to support, to encourage and to help the student. The teacher, beyond imparting knowledge should guide the process of student learning in order to develop their skills, including learning to learn, self-learning and autonomy. It is expected to be a *moderator* in interpersonal and intrapersonal relations, making self and peer evaluation of contents and performances. It is also expected to support and encourage the students, guiding and regulating their emotions, affections and attitudes.

We know that these issues weigh dramatically in distance learning, because of this type of education system, the solo effort of learners may generate obstacles, either of cognitive or affective order, which will be reflected in their learning (Goulão, 2011).

Sometimes, the recourse to teacher is made by a psychological, emotional and reinforcement need, for their continuation on the learning system.

According to Aretio (2002) “effectiveness and efficiency of educational institutions depend mostly on education, capacities and attitudes of their professors” (p.116).

Fóruns and Affectivity

In virtual learning environment is also possible to have a social-affective communication. In these learning systems individuals' presence is “known” for their participation in proposed activities. There can be used several interfaces, but they are almost just in written language. The Forum comes up like an interface where students and teachers can express, not only their cognitive production, but their affectivity as well. It works according to a dialogic process allowing the intervenient to, about a certain theme, change points of views, agree and disagree between them. It is this process that helps to shape and establish links between different participants, considering that the availability of this exchange of ideas is necessary for everyone to learn to hear each other, to respect different positions, which makes possible to find new meanings. According to Oliveira (2009) “In this process the affectivity is stimulated, making the participation feels like part of the group and motivated to stay in the process” (p.8)

However, it is not enough to recognize that there is affectivity. It is necessary that the other understands that affectivity. According to Longhin et al (2009), theoretical studies about affectivity concepts and moods, allow interaction, among other things, support analysis and understanding of learners' observable in interaction. According to Scherer (2005), moods can be grouped in affectivity families. Longhi et al (2009), supported in several theoretical studies sought to represent the states of mind as shown in Figure 1.

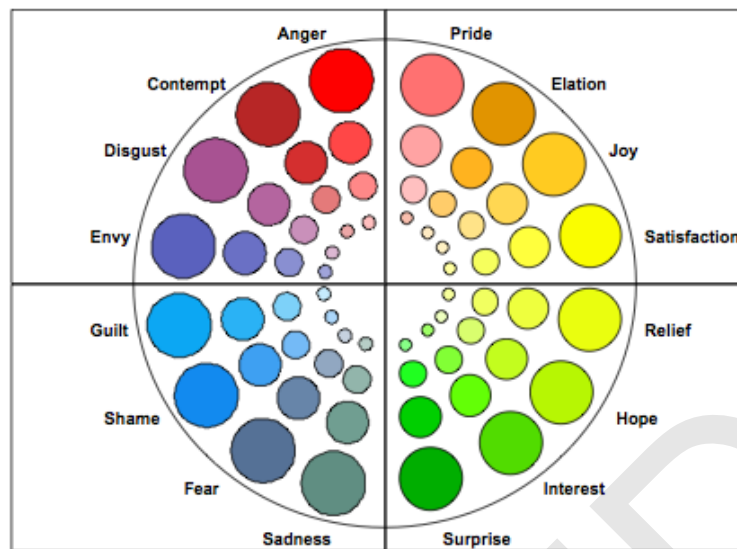


Figure 1 *Space of Mood's Representation* (Longhi et al, 2009)

According to these authors, the categorization of a text can be made from the count of positive and negative terms that compose it.

Garrison et al (2001) regarding the online learning introduces the concept of *Community of Inquiry*. According to these authors, this community is composed by a group that communicates and interacts from the requests and responses to questions / opinions posted by other members on a dialogical perspective. These communities are made and based through the articulation of three basic elements: cognitive presence, teaching presence and social presence.

As it was previously said, Forums are one of the main interface in this learning system and consequently the written language has an important role. So, the study of social presence should be made with resource to a textual analysis to the messages. The language used on Forums presents linguistic features has characteristics of its own language. Bastos et al (2010) present a set of textual clues indicating *affection*. Among these is the emphatic use of capitalization, repeated punctuation, emoticons, teasing, jokes, irony, sarcasm, details of extracurricular life, vulnerability and strength (intensity). They found that the expression of Affectivity in the Forums is "detected, mostly in response to expressions of thanks or explanation sent written in a conventional signaling more polite" (*op.cit.* pp-6-7).

Metodology

This point is divided in two parts. The first one is about the study of the characteristics of e-teacher and the second one is about a set of work Forums' analysis.

Part 1 – Teacher In Elearning

A. Sample

Our study's sample was a total of 80 distance learning students that made well the questionnaire. About the sample's gender, 33% were male and 67% female. Age minimum 26 years, maximum 60 years, mean 38 years. All of them are working students. The average frequency of this type of education is 2 years and the sample was from different degrees.

B. Instruments

The collection of the students' data was done through a questionnaire with two parts. Part one was demographic. The second part was about the teacher's role in e-Learning. They must describe it in three key words.

C. Results

After analyzing the answers' content, they point out to 3 dimensions. – Table 1

Table 1: Teacher's Dimensions in Virtual Environment

E-teacher		
Facilitator Skills	Management Skills	Technical Skills
63.1%	33.3%	3.6%

Facilitator Skills imply personal, social and pedagogic aspects. It implies the ability to motivate, venturing into new situations, to guide, to strengthen, to communicate with students and to encourage their participation.

In turn, management skills are associated with capabilities to manage training activity

- Tasks' definition (type, length, quantity...)
- Contents' definition
- Answers and interaction definition

Finally, technical skills, such as the name suggests, are linked to the skills of navigation in virtual environments. These dimensions consist of categories as described in Table 2.

Table 2: Teacher's categories in virtual environment

E-teacher (categories)	Facilitator Skills	Motivator	13.6%
		Online Personality	22.9%
		Feedback	12.1%
		Support/Guide	25.7%
		Pedagocig aspects	25.7%
	Management Skills	Time Management	70.3%
		Organization	29.7%
	Technical skills		3.6%

As we can see by the obtained results, these students value skills associated with emotional aspects, reinforcing the idea previously conveyed on the skills inherent in teaching and learning environments which, in turn, are closely linked to emotions.

Part 2 – Forums' Analyze

Sample

To study this parameter it was used as sample 3 different types of forums that refer to different contexts. The first forum type is about supporting the teaching activities development between a group of professors. The second group analyzed is part of the Doubts and General Questions Forum of a 2nd cycle of Bologna seminar. Lastly, the third working group was selected from a Working Team Forum from a 2nd cycle of Bologna seminar.

Instrument

These 3 types of forums were analyzed by their written expressions, kind of punctuation and their usage, or not, and symbols that refer to affection expressions.

Results

We are going to present, as an example, some messages that were placed on three different Forums. With this, we intend to illustrate the importance of both forums to build a community and as well as its role in learning. Table 3 shows some examples of messages placed in a space designed to support and sharing of documents and situations between teachers and guardians of a 1st cycle course of Bologna – *Meeting Point*.

Table 3 Example of messages in a Teacher's Team forum

	Intervenient 1	Intervenient 2	Intervenient 3
Situation 1	Good night Prof. and colleagues (...) and, while is still day 8, I wish you a very good special day – Women's Day! ☺	Good evening, (...) and remaining colleagues Thank you so much for day 8. ☺	Hello (...), Thank you very much to remind me that is day 8. Have a nice week! ☺
Situation 2	Hello professor and colleagues, I can't resist bringing to this space a message of a curious situation that a class' student ... put on Student's Forums... (I don't really know, but sometimes I feel a little uncomfortable ... or am I overreacting?!) For the three of you have a nice week and let the Sun keep on shining! (...) Thanks for sharing ☺	Hi (...)! In some situations it's natural to feel messed and restless about some students' intervention. Summarizing, don't let yourself feel intimidated by the student neither demonstrate that his message left you uncomfortable. I would showed I'm happy for his interest in the author and in her written revealing the will to make a detailed study. Well, I hope I've been helpful in something, or at least at thinking about these situations. Hugs and have a good Sunday!	Hi (...) and (...), I agree with (...) If you feel more comfortable, before launching the grades, I can review your work. Hugs and enjoy this sunny day!

In table 3, we can verify an affectivity expression. In addition to the theme of the message that triggers the situation, the form of transmit and the associated emoticons help to create an emotional climate

conducive to the whole team. In table 4, initiated by a need for sharing of an element, where the punctuation marks, as well as the use of different emoticons that seek to convey the way they feel each statement or each question, the group triggers a sharing of emotions and a sense of helping each others.

This second example comes up from *Doubts & General Questions Forum* of a seminar from the 2nd cycle of Bologna.

Table 4 Example of messages Doubts & General Questions Forum

	Intervenient 1	Intervenient 2	Intervenient 3
Situation 1	Hello I2! If for you it's necessary and important what your asking, if the Professor accepts your request, here we are to extend and wait for you.	Hi I1 I appreciate your solidarity.	Dear I2 (...) I hope this help you get through, at least less partially, your difficulties. See you soon and keep on the good job!
Situation 2	Dear Professor ☺ Thanks for "listening" and answer ☺		Dear I1 As you say and it is well said, we are all in the same boat. So, I believe your success is ours too. We have to "listen" to help get through difficulties and, if it's possible, get better in some aspects. See you soon

Although it can be verified a more formal speech where, as Bastos et al (op. cit) said the affectivity expressions are found in the thanks to situations expressions, questions are made. Also here we find again, not that much, the *emoticons* and some punctuation. The vulnerability is one of the features of the first situation.

Finally, we are going to present Forum interventions about a group work.

Table 5 Example of messages of a Team's Activity Forum

	Intervenient 1	Intervenient 2	Intervenient 3
Situation 1	Hi I3, I2 and I4 Here we go in another journey... If we try to divide the texts between us to manage the effort and get a more positive result? See you soon	Hi "buddies", I think it's a good idea I1. Moreover, that is what we have done in the other group where we were, do you remember? We should organize ourselves before Easter holidays.	Hello..., Together for one more activity ☺ I apologize for just giving news now, but our works have been intense.
Situation 2	Good night I agree with everything. I can have with the 4th text. If you agree I can have the first 4. Let's keep on...	Hi For me it's right ☺ I already started, although timidly, because I have a lot of work in school. I hope this little following break helps me A happy Easter to all and have a good rest/work...	Hi fellows, Please pay attention to the text codes. The better is to use the codes as they appear on the platform and not like texts 1, 2, 3... because they don't exist and it would be confusing.

In this type of Forum, it is all about using emoticons as a way of expressing affectivity. Also we can find some aspects linked with personal life details, as well as Strength (intensity), especially in the first situation.

Regardless the perspective as a basis for studying the affective component its existence is clear, its importance and its impact on building community and individual learning.

Final Consideration

The present paper searched to approach affectivity in virtual environment. The literature review done points to the role of emotions and affectivity in the lives of individuals, in general, and particularly in the situation of learning and communication. As we saw, virtual environment of learning do not escape to this influence. However, since this means are so specific, there were some reviews in some particular aspects. It was the case of the analysis of teacher's role. As the literature pointed out, students themselves consider important skills that are closer to the emotional aspects and

reinforce them. This leads us to highlight the importance of these actors in a virtual environment and the need for training them in order to strengthen or acquire skills to enable it to adjust its scientific content to a specific pedagogy and didactics of these systems, particularly with regard to socio-emotional communication.

Interactivity, which takes form in the forums of dialogue, allows participation - involvement of students, leading to a two-way communication between them and the teacher. The analysis of the different examples of intervention in the various forums turns possible to find evidence of affection expressed by different stakeholders. These manifestations are effectuated in certain expressions of agreement, to encourage recovery and also through certain symbols. These situations promote the reception of the participants and encourage them to join the group.

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THE RELATIONSHIP BETWEEN FEMALE ADOLESCENTS' STRATEGY ON COMBATING WITH STRESS

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Abstract: The aim of this research is to investigate on the relationship between female adolescents' strategy on combating with stress who have committed disciplinary crime and continuous anger-anger manner. Research population is based on students in TRNC attending vocational high schools. 102 students out of the ones who committed disciplinary crime are sampled by appropriate sampling method and included in the research. For data gathering tool, "Continuous Anger-Anger Manner Scale" by Özer (1994) and "Stress Management Strategies Scale" adopted by Sahin and Durak is used in the research. Continuous Anger-Anger Manner Scale in Turkish form is calculated separately for Cronbach Alpha values, dimensions for "Continuous Anger", "anger under control", "observed anger" are found .81, .83, .79, .72, respectively. "Stress Management Strategies Scale" Cronbach alpha trust coefficient is varying between 0.49 and 0.82. In the analysis of data SPSS (Statistical Package for the Social Science)13.0 package program is used. For data, Pearson moments multiplication, arithmetic average, single-sided variance analysis (ANOVA) and t-test is employed. Significance level is taken as 0.05 in the research. In conclusion of the research, for female adolescents' who committed disciplinary crime, it has been found that there are significant relationship between Stress Management Strategies Scale and Anger-Anger Manner Scale. Furthermore, it has been observed that Stress Management Strategies Scale and Anger-Anger Manner Scale Lower Scale are significantly varying depending on sociodemographic features.

Keywords: Adolescent, stress, anger, student, strategy.

Introduction

The adolescence period is a period where people's anger and hostile actions escalate. In many researches, it can be observed that the hostile actions and behavioral abnormalities rise during this period (Feindler, 1990; Yavuzer, 1992). Adolescence stage is a difficult period of the life for the developing child. After a period of quite long and well balanced behavior, child move to stage of unstable and erratic adolescence period. (Parman 1998; Yavuzer 1982).

According to the cognitive perspective, many negative feelings such as extreme anger, depression and stress against the real incidents that we met in our lives are based on non-functional knowledge such as untouchable expectations, corrupted perceptions, wrong thought patterns, illogical thoughts and inappropriate attributions. Cognitive interventions are aimed to correct this type of thoughts and feelings and ideas related to them. (Rose, 1998).

People who focus on their insufficiencies, fears, sense of avoidness have tendency to withdrawn and give less reaction to their world. At this point, it is accepted that children and adults that have social anxiety or shyness problem or children that have not taken serious by their equals are not only the quiet ones, they are also individuals that don't have necessary social skills to make effective interpersonal communication. (Leary ve Kowalski, 1997).

Children that have social anxiety or shyness don't have typical developmental learning experiences compared to their equals that have normal development because they have tendency to avoid from social interaction (Beidel ve Turner, 1998).

Clark ve Mcmanus (2002), investigate the relationship between social anxiety and cognitive processes and talk about the vicious circle that have social anxiety continued. According to this circle, the anxiety created by people who have a series of cognitive laterally before and after the social interactions, drop their social performance.

Anger is one of the significant emotional expressions of adolescents in every age group and the way of expressing anger is another important point. If anger cannot expose in an appropriate ways or not to express will cause a physical, psychological and social problems in adolescent. (Starner ve Peters 2004).

Anger arises in various ways in every individuals. These are; extrinsic anger, intrinsic anger and pulse into anger (Bostancı, Çoban, Tekin ve Özen 2006; Lerner 2007; Özer 1997; Starner ve Peters 2004; Sung, Puskar ve Sereika 2006; Tambağ ve Öz 2005).

Extrinsic anger is the way of expressing anger verbally or poured out of the transmission of behaviour and an adaptive response to cope with stress caused by anger. Intrinsic anger; is a anger which person hiding or keeping inside that have been using against the anger of an alternative compliance mechanism (Starner ve Peters 2004).

The aim of this research is to investigate the relationship between stress management strategies and continuous anger-anger manner of male adolescents who have committed disciplinary crime. With the discussion of the possible solutions in the light of the existing data, the research is considered to be providing contributions for educators who are dealing with the subject.

Purposes of the Study

1. Are the significant relationship between continuous anger-anger manner and stress management strategies lover scales in students who participated in the research?
2. Are they varying based on "gender of sibling before and sibling after" variable?
3. Are they varying based on "Career Plans after school" variable?

4. Are they varying based on “number of siblings” variable?
5. Are they varying based on “mother-father alive or dead” variable?
6. Are they varying based on “mother-father status” variable?
7. Are they varying based on “income” variable?
8. Are they varying based on “family manner perception” variable?

Method

Research Model

This research is realized in scanning model. Scanning models are research approaches aiming to describe past or present condition as it exists now. Researched state, incident, individual or object, is tried to be described under its own condition (Karasar, 2006).

Population and Sample

Students attending career high schools in TRNC are forming the population in our research. 102 female students who committed disciplinary crime are included in the sample using appropriate sampling method.

For research group, “Personal Information Form”, “Continuous Anger-Anger Manner Scale” and “Stress Management Strategies Scale” are employed.

Data Gathering

Application of “Continuous Anger-Anger Manner Scale” and “Stress Management Strategies Scale” in the research is undertaken between the dates of September 2011 – October 2011.

Statistical Data Analysis

In the analysis of data SPSS (Statistical Package for the Social Science)13.0 package program is used. Significance level is taken as 0.05 in the research.

Data Gathering Tools

Continuous Anger-Anger Manner Scale

The descriptions for the used concepts in this scale are given below:

1. Continuous Anger: ”It is concept expressing the frequency of having conditional anger in general (Özer, 1994a).
2. Internalized Anger: Internalized anger is concept expressing the tendency towards oppressing angry thoughts and feelings (Spielberger,1991).
3. Externalized Anger: Externalized anger is symbolization of the tendency of showing anger towards surrounding objects and individuals (Spielberger,1991).
4. Anger Control: Anger control is explaining the ability in preventing the expression and the feeling of anger (Özer, 1994b).

Stress Management Strategies Scale

Scale factors and the description of the factors are as follows (Gündüz, 2000):

1. Self-confident Approach: Evaluation of the importance of the problem and solution alternatives, being self-possessed and planned on solution, showing logical, active and conscious effort for changing the condition.
2. Approach without Self-Confidence: It is the way of directing the energy of one towards self-accusation, self-weakness, seeing himself as the source of the problem instead of spending that energy in solving the problem.
3. Optimistic Approach: It is the approach where one looks at problems indulgently and optimistically and evaluates the problems calmly and realistically.
4. Yielding/Helpless Approach: Expressing the feeling of helpless and searching for the solution in supernatural powers by following a fatalist approach.
5. Searching Social Support Approach: It is expressed as the sharing of the problem with others and asking for others help in finding the solution.

Findings

In this section, the findings that has been gathered for testing research problems has been listed. First research problem is explained as “Is there a significant relationship between adolescent stress management strategies of adolescents participating in the research and continous anger-anger manner.

In order to find the relationship between stress management strategies and continous anger-anger manner sub-scales, pearson product moment correlation has been calculated. According to this, there is a negative significant relationship between self-confident approach and continous anger ($r=-,509$ $p<0,01$).

There is a positive significant relationship between self-confident approach and anger control ($r=,417$ $p<0,01$). There has been found negative significant relationship between self-confident approach and external anger ($r=-,411$ $p<0,01$). There has been found negative significant relationship between self-confident approach and internal anger ($r=-,611$ $p<0,01$).

There is a positive significant relationship between approach without self-confidence and continous anger ($r=,656$ $p<0,01$). There is a negative significant relationship between approach without self-confidence and anger control ($r=-,409$ $p<0,01$). There is a positive significant relationship between approach without self-confidence and external anger ($r=,612$ $p<0,01$). There is a strong positive significant relationship between approach without self-confidence and internal anger ($r=,704$ $p<0,01$).

There is a negative significant relationship between optimistic approach and continous anger ($r=-,518$ $p<0,01$). There is a positive significant relationship between anger control and optimistic approach ($r=,459$ $p<0,01$). There is a negative significant relationship between optimistic approach and external anger ($r=-,568$ $p<0,01$). There is a negative significant relationship between internal anger and optimistic approach ($r=-,387$ $p<0,01$).

There is a positive significant relationship between yielding/helpless approach and continuous anger ($r=-,544$ $p<0,01$). There is not a significant relationship between yielding/helpless approach and anger control ($r=-,238$ $p>0,05$). There is a positive significant relationship between yielding/helpless approach and external anger ($r=,466$ $p<0,01$). There is a positive significant relationship between yielding/helpless approach and internal anger ($r=,567$ $p<0,01$).

There is a negative significant relationship between searching social support approach and continuous anger ($r=-,646$ $p<0,01$). There is a positive significant relationship between searching social support approach and anger control ($r=,386$ $p<0,01$). There is a negative significant relationship between searching social support approach and external anger ($r=-,422$ $p<0,01$). There is a negative significant relationship between searching social support approach and internal anger ($r=-,613$ $p<0,01$).

Table 1. Relationship between Stress Management Strategies Lower Scales and Continuous Anger-Anger Manner

Lower Scales	Self-confident	NoSelf-confidence	Optimistic Approach	Yielding Approach	Social Support
Continous.Anger	-,509**	,656**	-,518**	,544**	-,646**
Anger Control	,417**	-,409**	,459**	-,238	,386**
Ext. Anger	-,411**	,612**	-,568**	,466**	-,422**
<u>Inter. Anger.</u>	-,611**	,704**	-,387**	,567**	-,613**

$n=102$ $p<0,05^*$ $p<0,01^{**}$

Second research problem is explained as “Is there difference on participating students’ stress management strategies and continuous anger-anger style sub-scales based on social demographic characteristics.

In order to find whether stress management style of sample participating in the research and continuous anger-anger style sub-scales’ changes or not changes on point averages based on social demographic variables, t-test results has been given in table-2 and “One-Way ANOVA” test results has been given in table-3.

Table 2. Stress Management Strategies Lower Scales and Continuous Anger-Anger Manner Lower Scales t-test Results Based on Sociodemographic Features

Scale	Independent Variable	N	\bar{x}	SD	df	t	p
Cont. Anger	Previous Sibling Gender	Female	55	7,460	7,654	4,415	,000* *
		Male	35	26,733			
Ext. Anger	Previous Sibling Gender	Female	55	14,200	3,366	2,428	,025*
		Male	35	18,133			

Ext. Anger	Following Sibling Gender	Female	22	16,166	4,344	23	2,102	,047*
		Male	34	20,076	4,906			
Int. Anger	Previous Sibling Gender	Female	55	13,680	5,535	38	2,895	,006*
		Male	35	18,666	4,790			
Cont. Anger	Career Plan	Present		21,687	8,463	50	2,108	,040*
		None		30,750	3,862			
Int. Anger	Career Plan	Present	1	16,020	5,575	50	2,196	,033*
		None	1	22,250	2,872			
Cont. Anger	Father	Alive	1	21,478	8,355	50	2,199	,033*
		Dead		29,333	7,004			
Int. Anger	Father	Alive	1	15,413	4,887	50	4,510	,000*
		Dead	1	24,833	4,070			
Cont. Anger	Mother-Father	Together	93	20,561	8,360	50	3,240	,002*
		Seperate	09	29,181	5,231			
Ext. Anger	Mother-Father	Together	91	15,634	4,683	50	3,058	,004**
		Separate	1	20,636	5,315			
Self-conf. App.	Previous Sibling Gender	Female	5	24,480	4,583	38	2,253	,030*
		Male	5	20,933	5,202			
No Self-conf. App.	Previous Sibling Gender	Female	5	15,000	6,726	38	3,644	,001**
		Male	5	22,600	5,754			
Yielding App.	Previous Sibling Gender	Female	5	10,520	5,156	38	2,967	,005**
		Male	5	15,333	4,623			

Social Support	Career Plan	Present	6	11,738	3,819	50	2,148	,038*
		None	46	19,900	3,446			
No Self-conf. App.	Mother - Father	Alive	46	18,130	7,301	50	2,131	,048*
		Dead	46	24,666	4,412			
Self-confident App.	Mother-Father	Together	56	23,365	4,542	50	2,413	,020*
		Separate	46	19,636	4,588			

According to results in Table-2;

Continuous anger mean value has found to be more significant for the ones whose older sibling is male ($\bar{x}=7,460$ ss=7,654) compared to the ones whose older sibling is female ($\bar{x}=17,360$ ss=7,654).

External anger mean value has found to be more significant for the ones whose older sibling is male ($\bar{x}=14,200$ ss=3,366) compared to the ones whose older sibling is female ($\bar{x}=17,360$ ss=3,366).

External anger mean value has found to be more significant for the ones whose younger sibling is male ($\bar{x}=16,166$ $ss=4,344$) compared to the ones whose younger sibling is female ($\bar{x}=16,166$ $ss=4,344$).

Internal anger mean value has found to be more significant for the ones whose younger sibling is male ($\bar{x}=13,680$ $ss=5,535$) compared to the ones whose younger sibling is female ($\bar{x}=13,680$ $ss=5,535$).

Continuous anger mean value has found to be more significant for the ones who have no career plans ($\bar{x}=21,687$ $ss=3,862$) compared to the ones who have career plans ($\bar{x}=21,687$ $ss=8,463$).

Internal anger mean value has found to be more significant for the ones who have no career plans ($\bar{x}=22,250$ $ss=2,862$) compared to the ones who have career plans ($\bar{x}=16,020$ $ss=5,575$).

Internal anger mean value has found to be more significant for the ones whose father is not alive ($\bar{x}=24,833$ $ss=4,070$) compared to the ones whose father is alive ($\bar{x}=15,413$ $ss=4,887$).

Continuous anger mean value has found to be more significant for the ones whose parents are separate ($\bar{x}=29,181$ $ss=5,231$) compared to the ones whose parents are together ($\bar{x}=20,561$ $ss=8,360$).

External anger mean value has found to be more significant for the ones whose parents are separate ($\bar{x}=20,636$ $ss=5,315$) compared to the ones whose parents are together ($\bar{x}=15,634$ $ss=4,683$).

Self-confident approach mean value has found to be more significant for the ones whose older sibling is female ($\bar{x}=24,480$ $ss=4,583$) compared to the ones whose older sibling is male ($\bar{x}=20,933$ $ss=5,202$).

No self-confidence approach mean value has found to be more significant for the ones whose older sibling is male ($\bar{x}=22,600$ $ss=6,726$) compared to the ones whose older sibling is female ($\bar{x}=22,600$ $ss=5,754$).

Yielding approach mean value has found to be more significant for the ones whose older sibling is male ($\bar{x}=15,333$ $ss=4,623$) compared to the ones whose older sibling is female ($\bar{x}=10,520$ $ss=5,156$).

Social support approach mean value has found to be more significant for the ones whose older sibling is female ($\bar{x}=12,960$ $ss=3,769$) compared to the ones whose older sibling is male ($\bar{x}=9,400$ $ss=3,660$).

Optimistic approach mean value has found to be more significant for the ones who have career plans (\bar{x} =15,404 ss=2,723), compared to the ones who have no career plans (\bar{x} =12,000 ss= 4,546).

Social support approach mean value has found to be more significant for the ones who have career plans (\bar{x} =11,738 ss=3,819), compared to the ones who have no career plans (\bar{x} =8,900 ss= 3,446).

No self-confidence approach mean value has found to be more significant for the ones whose father and mother are not alive (\bar{x} =24,666 ss=4,412) compared to the ones whose mother-father are alive (\bar{x} =18,130 ss=7,301).

Self-confident approach mean value has found to be more significant for the ones whose parents are together (\bar{x} =23,365 ss=4,542) compared to the ones whose parents are separate (\bar{x} =19,636 ss=4,588).

Table 3. Stress Management Strategies Lower Scales and Continuous Anger-Anger Manner Lower Scales ANOVA Results Based on Sociodemographic Features

Scale	Independent Variable	n	\bar{x}	SD	df	F	p	Difference	
No Self-conf. App.	Income	Good	52	14,001	6,817	2 49 51	10,006	,000**	(Good-Low)
		Ave.	32	22,277	5,889				
		Low	18	22,202	5,304				
		Top	102	18,884	7,307				
Yielding App.	Income	Good	52	10,134	5,221	2 49 51	5,846	,000**	(Good-Low)
		Ave.	32	14,055	3,764				
		Low	18	15,162	4,284				
		Top	102	12,576	5,011				
Scale	Independent Variable	n	\bar{x}	SD	df	F	p	Difference	
Social Support	Income	Good	52	13,234	3,622	2 49 51	7,344	,000**	(Good-Low)
		Ave.	32	9,555	2,894				
		Low	18	9,645	3,878				
		Top	102	11,192	3,885				
Cont. Anger	Income	Good	52	17,333	8,543	2 49 51	10,398	,000**	(Good-Low)
		Ave.	32	24,833	6,555				
		Low	18	28,354	6,441				
		Top	102	2,384	8,534				
Ext. Anger	Income	Good	52	14,663	4,321	2 49 51	4,662	,015*	(Good-Low)
		Ave.	32	16,888	5,290				
		Low	18	20,181	5,367				
		Top	102	16,692	5,196				
Int. Anger	Income	Good	52	13,664	6,222	2 49 51	6,441	,003**	(Good-Low)
		Ave.	32	18,222	4,808				
		Low	18	19,236	2,789				
		Top	102	16,500	5,651				
Social	Family	Strict	6	8,500	3,535	2	6,144	,000**	(Love-Not)

Support		Love	79	12,344	3,486	49 51			concerned)
		Not con.	17	8,436	4,765				
		Top	102	,192	3,885				
Cont. Anger	Family	Strict	6	,000	1,313	2 49 51	3,681	,043*	(Love- Not concerned)
		Love	79	20,766	8,768				
		Not con.	17	27,675	6,223				
		Top	102	22,384	8,534				

Table 3 - Continue

Ext. Anger	Family	Strict	6	,000	1,414	2 49 51	4,711	,014*	(Love- Not concerned)
		Love	79	,543	4,652				
		Not con.	17	,267	5,677				
		Top	102	,692	5,196				
Int. Anger	Family	Strict	6	,000	,656	2 49 51	4,581	,016*	(Love- Not concerned)
		Love	79	,667	,618				
		Not con.	17	20,699	4,761				
		Top	102	16,500	5,651				

p<0.05* p<0.01**

Based on “Scheffe” test;

It has been found that the *no self-confidence* lower scale is varying between the mean values of the ones whose income level is “good” (\bar{x} =14,001 ss=6,817) and for the ones whose income level is “low” (\bar{x} =22,202 ss=5,304) and this variance is significant for good income level ($F_{(no\ self-confidence)}=10,006$ p< 0,01 p=0,001).

It has been found that the *yielding approach* lower scale is varying between the mean values of the ones whose income level is “good” (\bar{x} =10,134 ss=5,221) and for the ones whose income level is “low” (\bar{x} =15,162 ss=4,284) and this variance is significant for good income level ($F_{(yielding\ approach)}=5,846$ p< 0,01 p=0,030).

It has been found that the *social support search approach* lower scale is varying between the mean values of the ones whose income level is “good” (\bar{x} =13,234 ss=3,622) and for the ones whose income level is “low” (\bar{x} =9,645 ss=3,878) and this variance is significant for good income level ($F_{(social\ support)}=7,344$ p< 0,01 p=0,005).

It has been found that the *continuous anger* lower scale is varying between the mean values of the ones whose income level is “good” (\bar{x} =17,333 ss=6,543) and for the ones whose income level is “low” (\bar{x} =28,354 ss=6,441) and this variance is significant for good income level ($F_{(continuous\ anger)}=10,398$ p< 0,01 p=0,000).

It has been found that the *external anger* lower scale is varying between the mean values of the ones whose income level is “good” ($\bar{x}=14,663$ ss=4,321) and for the ones whose income level is “low” ($\bar{x}=20,181$ ss=5,367) and this variance is significant for good income level ($F_{(\text{external anger})}= 4,662$ $p < 0,05$ $p=0,004$).

It has been found that the *internal anger* lower scale is varying between the mean values of the ones whose income level is “good” ($\bar{x}=13,664$ ss=6,222) and for the ones whose income level is “low” ($\bar{x}=19,236$ ss=2,789) and this variance is significant for good income level ($F_{(\text{internal anger})}= 6,441$ $p < 0,01$ $p=0,011$).

It has been found that the *social support* lower scale is varying between the mean values of the ones whose family is “loving and indulgent” ($\bar{x}=12,344$ ss=3,486) and for the ones whose family is “not concerned” ($\bar{x}=8,436$ ss=4,765) and this variance is significant for of the ones whose family is “loving and indulgent” ($F_{(\text{social support})}= 6,144$ $p < 0,01$ $p=0,007$).

It has been found that the *continuous anger* lower scale is varying between the mean values of the ones whose family is “loving and indulgent” ($\bar{x}=20,766$ ss=8,768) and for the ones whose family is “not concerned” ($\bar{x}=27,675$ ss=6,223) and this variance is significant for of the ones whose family is “loving and indulgent” ($F_{(\text{continuous anger})}= 3,681$ $p < 0,05$ $p=0,018$).

It has been found that the *external anger* lower scale is varying between the mean values of the ones whose family is “loving and indulgent” ($\bar{x}=15,543$ ss=4,652) and for the ones whose family is “not concerned” ($\bar{x}=19,267$ ss=5,677) and this variance is significant for of the ones whose family is “loving and indulgent” ($F_{(\text{external anger})}= 4,711$ $p < 0,05$ $p=0,037$).

It has been found that the *internal anger* lower scale is varying between the mean values of the ones whose family is “loving and indulgent” ($\bar{x}=15,667$ ss=5,618) and for the ones whose family is “not concerned” ($\bar{x}=20,699$ ss=4,761) and this variance is significant for of the ones whose family is “loving and indulgent” ($F_{(\text{internal anger})}= 4,581$ $p < 0,05$ $p=0,009$).

Conclusion, Discussions and Suggestions

When the Self- confident approach, optimist approach and a behavior of searching social support increase, and when the lack of confident, obedient approach decrease, the level of continuous anger decrease and in the exact opposite of these behaviours, the level of continuous anger increase.

When Self-confident approach, optimist approach, and searching social support increase, the reduce of continuous anger can be seen. with the increasing of lack of confident approach this anger increase too. By the increasing of Self- confident approach, optimist approach and searching social

support, the level of inner and outer anger decrease and when the lack of confident and obedient approach increase, inner and outer anger level increase too. There is a noteworthy relation between lack of confident approach and the inner anger. In the studies show that, parents of teens who commit a crime do not show enough social support to them (Johnson and Pandina 1991). Although the teens have high behaviours of defiance over against of stress cases that they have faced with, they have lower ability to cope with stress. (Bartek 1993 Steiner and Feldman 1995). With the courses that will be announced by the Ministry of Education, by the teaching improvement of confident behavior, improvement of solving problems, their anger level can be reduced by the help of student advisors.

The ones who had the older brothers have heigher level of continuous anger and inner- outer anger rather than the ones who have older sisters. This is beacuse of Older sisters or brothers have more superiority over their younger sisters or brothers. Parents can be reduced brother and sister conflict with the positive behaviours.

Ones whose fathers are not living, have heigher continuous anger and inner anger level rather than the ones whose father's alive. The students whose parents are divorced, have heigher lack of confident behaviours and they have heigher outer anger level. Their optimist approach level and confident approach are lower than the others.

In Greenberger and McLaughlin's relational study about the connection with parents and to cope with stress in late adolescent period (1998), searching support, ability of solving problems play a big role in creation of connecting more confidently. School's psychologic advisor's positive guidance to the student advisors and families can be effective in solving problems of anger.

The ones who has heigh income have lower lack of self confident approach, continuous anger and inner anger level they have heigher searching of social support rather than who has lower income. Kısac, (1996) in his report on children who has low socio- economic level mentioned that some children are more angry and aggressive about their basic needs. With considering the income levels of the families, the government support can be provided in education expense.

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THE EUREKA MOMENT: EMBRACING THE NEW PARADIGM OF MUSICAL SOUNDS THROUGH ALTERNATIVE PEDAGOGY AND CURRICULUM IN THE MUSIC CLASSROOM

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Abstract: Within seconds of opening the package to a brand new MP3 player, my 8-year-old son installed the batteries, connected his headphones and starting searching for songs. He soon realized that there was no music and said: "Dad, the store ripped us off, they sold us an MP3 player with no music on it." This was a Eureka moment for me when I truly realized that a major paradigm shift in music listening had transpired -- a new digital paradigm where musical sounds are expected to be ubiquitous and gratis. This principal aim of this article, therefore, is threefold: (a) to highlight the new paradigm of musical sounds rooted in the new age of digital music, (b) to contend that the new paradigm requires alternative approaches to pedagogy in the music classroom embedded in the principles of holistic and democratic education, and (c) to encourage music teachers to adopt alternative curriculum methods entrenched in the new paradigm. Prior to addressing these issues, however, a contextual and theoretical framework that explores the relationship between sound and music is provided.

Introduction: Contextual and Theoretical Framework of Sound and Music

The boundary between sound and music has been debated amongst musicians, composers, and music scholars for many decades. Let us first examine John Cage's definition of music: "Music is sounds, sounds around us whether we're in or out of concert halls -- see Thoreau" (as cited in Schafer, 1986, p.96). Cage's reference was to *Walden*, a book written by Henry David Thoreau in 1854, which details Thoreau's two-year experience of relative isolation in a log cabin he built near Walden Pond in Concord, Massachusetts. Thoreau discovered that nature provided him with continuous musical entertainment, such as the sound of birds, crickets, and the rustling of leaves in the wind. Contrary to Cage, however, is Clifton (1983) who argued that sound--including sound found in nature--is not music. Bowman (1998) summed up Clifton's argument by stating that "sounds are the materials that bear music then, but music is not reducible to them" (p. 268). In other words, all music is sound, but not all sound is music. The rhetorical question therefore is, where does the boundary lie? According to Bowman (1998), there is no scholarly consensus as to where this boundary lies: "The distinction between music and noise is always a socio-cultural achievement, and rarely is there consensus over where the border between the two should be drawn"(p.245). Bowman, however, obviously sided with

Clifton and not Cage. He argued that the sounds themselves are not musical, but rather how people produce and employ such sounds:

Music has one irreducible "given": sound. However, the difference between sounds that are musical and sounds that are not can never be determined by attending to the sounds themselves. It is what people do by making and using sound that musical universals should be sought. (p. 245)

Moreover, much of Bowman's philosophy regarding this matter comes from musicologist Jean-Jacques Nattiez (1990) who argued that music is culturally defined. It is one's culture and personal experience that determine whether or not a sound is musical. Bowman (1998, p. 152) himself stated: "What counts as music or noise cannot be determined without recourse to its cultural situation, the doings that bring it into being and the web of interpretants that make it meaningful." (p. 152)

Bowman's philosophy can be animated through an analysis of film soundtracks, particularly what directors refer to as sound effects. Some sound effects are simply sounds based on the cultural background and experience of most film patrons in Western culture. For instance, many cowboy films often use the sound of a rattlesnake to manifest a perilous predicament. The sound of a rattlesnake on its own is, in my opinion, clearly not music. The sound of a rattlesnake on top of an existing musical sequence, however, may appear more musical, since the rattling sound is somewhat percussive and rhythmical in nature. This scenario is particularly significant for aboriginal inhabitants of the American Southwest, such as the Hopi Indians who often use snake rattles in their own folk music, such as the accompaniment for a rain dance.

Other sound effects, however, are abstract forms of music. For example, if someone falls down a set of stairs, a descending piano line is often used to emphasize the downward motion, particularly if the scene is comical in nature. This piano line is not particularly melodious and therefore is really considered a "sound effect." Yet, the very fact that a piano was used (along with specific musical notes and a distinctive rhythmical pattern) suggests that the piano line is not just a sound effect, but also a form of music. This is a very old idea that stems from the word-painting model first used during the Renaissance era. For example, if the libretto of an opera describes a person ascending to heaven, the accompanying music would also be ascending in melody. Likewise, if the libretto describes being cast into the inferno of hell, the music capitulates through a descending melodic motif. Music, therefore, is very illustrative, which in essence links both senses of sound and sight. Piano players of the silent film era are prime examples of this illustrative component. Ironically, this fundamental component of film scoring, which I call "see with your ears and hear with your eyes," is considered somewhat second rate by modern film composers, known in the industry as "mickeymousing" (Kelleghan, 1996).

In sum, I would like to end this section by echoing the work of Fiske (1993), who argued that humans possess a cognitive mechanism that categorizes nonverbal sounds into "music-intended" and "non-music intended." Fiske referred to this as the "listener-realized tonal-rhythmic order," which is contrived from the listener's social and cultural experiences (p. 63).

Musical Experiences: The New Paradigm

In the mid-eighteenth century pastoral setting of *Walden*, Thoreau argued that music was ubiquitous in the sounds of nature. A century and a half later, most of the world's population live in cities (Knickerbocker, 2007), and I argue that humans are experiencing music through a multitude of ubiquitous digital sounds via cell phones, computers, internet applications, vehicles, television, radio, shopping malls, and even elevators. The most prominent exposure to digital sound, however, is the personal MP3 player. In sum, I contend that music teachers must accept the reality that students of all ages are experiencing music in a vastly different manner than just a generation ago. Live music is basically non-existent in the daily lives of youth because access to recorded music is at its highest point in the annals of human history. Recorded music in digital form therefore, makes up the vast majority of musical experiences for the non-musician general public. In early 2009, Toshiba released a 240 Gigabyte Hard Drive compatible with MP3 devices, which can hold up to 70 thousand songs in the palm of one's hand (Staff, 2010). When I think back to my undergraduate days that would have been approximately seven thousand vinyl albums or a cost of 70 to 105 thousand dollars at ten to 15 dollars per album. Even if I had the money to purchase all of these albums, I would not have had the storage space, or the ability to select one song and play it within seconds. Today, access to music through online file sharing programs is facile and gratuitous in many countries around the world such as Canada, for example, whose federal Supreme Court ruled on June 30, 2004 "that internet service providers are not responsible for paying royalties on music downloaded by users" (CBC News, 2006). Even when it is illegal (such as in the United States), tens of millions of users download music every day, as there is no way to effectively police such a large number of users in a virtual setting. Khan (2009), for example, states that 70 per cent of 15 to 24 year-olds said they don't feel guilty for illegally downloading music, and on average, 43 per cent of the music they owned had not been paid for. This is similar to a study by the University of Hertfordshire where the average MP3 player in the U.K. was deemed to have 48 percent of illegally downloaded tracks (Sabbagh, 2008). Even more staggering is the report issued by the International Federation of the Phonographic Industry (IFPI), which indicates that 95 percent of all music downloaded is illegal (Santo, 2009).

How times have indeed changed within one generation. Such a change can be exemplified via my Eureka moment with my 8-year-old son and his MP3 player. The commercial success of MP3

players can be seen in a variety of settings, including people using them in airplanes, public transit, at the workplace, during leisure activities, and even in school cafeterias, hallways, and classrooms. Apart from Thoreau's revelation in *Walden*, live music in the concert hall or village square was virtually the only method of musical experience for the non-musician, general public just over a century ago. The bottom line is that music is expected to be everywhere today, and it is deemed by the new generation to be a free commodity. Moreover, we are consuming music at unprecedented levels, to the point where access to music is almost considered a democratic right, particularly by Western youth who have not experienced a world where remuneration for music is expected. In a digital world, remuneration for something you cannot really feel or touch like a compact disc, cassette tape, or vinyl album, is a hard concept to overcome.

Remakes (2009) discusses the free and ubiquitous nature of music in the new age of the MP3.

Sometimes, I feel the rise of MP3 made music too easy to obtain. Instead of taking time to appreciate good work, we now devour as much as we possibly can. My music collection feels increasingly impersonal, to the point that I have albums I've forgot I downloaded. Sometimes I'll listen to an album I like just once, and never touch it again. Why? Because at any given time, I have about 10-20 other new albums I'm wanting to check out. There's just not enough time to give every album the same attention, and when you try to really get into a handful of albums, you miss out on 100 other new releases (p. 01).

This is similar to Attali's (1985) paradoxical notion that we are silenced or deafened by music because of its ubiquity. Attali argues that this deafening is really a political maneuver to control and manage the masses:

Music is used and produced in the ritual in an attempt to make people *forget* the general violence; in another, it is employed to make people *believe* in the harmony of the world, that there is order in exchange and legitimacy in commercial power; and finally, there is one in which it serves to *silence*, by mass-producing a deafening, syncretic kind of music, and censoring all other human noises. (p. 19)

Moreover, Orłowski (2008) reports that governments prefer the aural fixation the masses have with recorded music since live music (in both large and small venues) incites rebellion and violence and is a threat to the prevention of terrorism. In fact, the U.K. government is taking this threat so seriously that it has recently passed legislation that allows them to cancel a live music event: "A dozen London boroughs have implemented a 'risk assessment' policy for live music that permits the police to ban any live music if they fail to receive personal details from the performers 14 days in advance"

(Orlowski 2008, p.1). This is a real world example of Attali's notion of silencing or deafening the masses for political maneuvering.

Ubiquitous musical experiences in our currently "wired world" are also commonplace in an ancillary context. Lendino (2009), for example, reported that ring tone sales in the US were 550 million dollars in 2008 with Billboard.com keeping a weekly top ten on ringtone downloads in the USA. In a study by Belinkie (1999), 66 percent of college students polled could hum the melody to Super Mario Bros., even though many of them had not played the game for years. In fact, video game soundtrack composition is so serious and respectable that the National Academy of Recording Arts and Sciences (NARAS) in the USA decided to let interactive games compete in the annual Grammy awards in 2000 (Pidkameny, 2002). Moreover, the astounding success of musical video games such as Guitar Hero, Rock Band, and Wii Music are changing the landscape of musical experiences to a fun and even educational encounter where music itself is the object of the game (Cross, 2009; Downton et al, 2009). On January 22, 2009, The National Association for Music Education in the USA (aka MENC) announced a partnership with Nintendo Corporation to bring Wii Music into American music classrooms (Business Wire, 2009). Moreover, a study by Vitale (2010a) revealed that many pre-service teaching candidates are willing to embrace musical video games in the music classroom as a serious pedagogical tool. In sum, the new paradigm of ubiquitous and gratis music in the digital age is coming at us from a variety of different angles and mediums. I contend that the new paradigm requires alternate pedagogy and curriculum in the public school music classroom.

Alternative Pedagogy

If current musical experiences are rooted in the free and ubiquitous availability of musical sounds, then music education naturally has to follow suit and strive to become more flexible and democratic. For starters, there needs to be more of a mindset or a commitment by the teacher to move away from traditional approaches to teaching. For example, the transmissive, uni-directional approach to teaching (Thomas & McRobbie, 2010; Miller, 1993) still continues to dominate many of the music classrooms that I have observed in the last couple of years, especially in the secondary school instrumental/vocal classroom. In this model of teaching, the teacher is the conductor, s/he instructs from the front of the classroom, and tries to arrange and establish order to produce the most controlled and fluent musical sounds. This technique is imbued with Western music principles that have been around for centuries where the student is considered an empty vessel waiting to be filled with knowledge (Gaetane, 2010). Woodford (2005) eloquently states: "Music classrooms and rehearsal rooms are all too often drab and joyless places in which drill prevails over inquiry and in which students' heads are stuffed with facts." (p. 85) Moreover, the student loses his/her voice in the process,

making traditional forms of music education undemocratic and socially unjust. Bowman (2005) articulates:

Too often, teaching and learning resemble training (or even indoctrination) more than education. The do-it-this-way mode of instruction, in which modeling rightly figures centrally, can, if not carefully monitored, foster critical compliance and nurture dependence rather than the independence and empowerment that are hallmarks of true education. (p. 142)

Alternative methods, rather, approach the process of teaching in a more constructivist and holistic manner. The teacher is not the conductor, but rather an equal performer who performs side-by-side with his/her students. In this setting, the teacher's principal goal is to create a democratic learning environment that stimulates personal growth and social change (Dewey, 1933 and Freire, 1998). Jordan (1999) adeptly states that the ". . . teacher is connected to each member of the community in a direct, one-on-one, eyeball-to-eyeball, soul-to-soul union. Both are equal." (p. 76). This is very similar to native drum circles, for example, where there is no leader and true performance democracy (sometimes referred to as drumocracy) is achieved. In 1991, during testimony before the United States Senate Special Committee on Aging, Grateful Dead drummer Mickey Hart (2009) stated:

Typically, people gather to drum in drum "circles" with others from the surrounding community. The drum circle offers equality because there is no head or tail. It includes people of all ages. The main objective is to share rhythm and get in tune with each other and themselves -- to form a group consciousness to entrain and resonate. By entrainment, I mean that a new voice, a collective voice, emerges from the group as they drum together.

This democratic approach to teaching music -- where the boundaries of teacher and student are re-drawn and almost eliminated -- is an alternative method that has worked well for me in the past. It requires a confident teacher who is willing to take risks (Christoph and Nystrand 2001, Zamel 2001) and experiment with different pedagogical approaches that move away from traditional Western methods. Ironically, two great products of Western music also realized the limitations and complacency of employing traditional matters. Composer Gustav Mahler (2009) has said: "Tradition is really just complacency and slackness." Arturo Toscanini (2009) echoes a similar sentiment: "Tradition is the last bad performance." In the spirit of Mahler and Toscanini, I also believe that public school music educators that only teach the method and matter of decades gone by are not only complacent and slack, they are also engaging in a bad pedagogical performance. Tradition has a place in our pedagogy and curriculum, but it should not permeate the very foundations of public school

music education, especially in the new digital age of musical ubiquity. Since music education has become far removed from popular culture, scholars in the field have been calling for a complete reformulation of the discipline. Kratus (2005), for example, argues:

Music education has become isolated from the prevailing culture . . . I contend that the long-term problems of music education will not be fixed through improved advocacy of the status quo . . . the product [music education] needs to be reformulated, and this reformulation will almost certainly not come in the form of a new national curriculum or national standards.

Democratic education in the music classroom is also about embracing students' attitude towards music and giving them a voice – the new paradigm. This means respecting the types of musical sounds they listen to, and providing opportunities for students to meaningfully engage in their selected music through listening, analysis, and even performing, if possible. Green (2008, p. 185) asks us to listen to “young people’s voices” and, as music educators, to take “their values and their culture seriously.” Music educators have to be very open-minded about the types of music their students listen to, as the boundary between noise and music is often separated by one generation – the teacher and the student.

Most music educators in public schools across the Western World have few limitations placed upon them when it comes to pedagogic delivery. Despite this wonderful autonomy, teachers tend to teach the same way that they were taught, and this is a dangerous trap that many educators fall into. Specifically, music teachers need to stop placing so much emphasis on reproducing their own music education experiences. What worked in the past doesn't necessarily work in the present. This brings to life the old adage: “If we always do what we always did, we will always get what we always got.” Public school music teachers need to be free, uninhibited, and boundless in their pedagogy, and most importantly, not afraid to make mistakes. Differentiation of instruction plays a significant role in this process. The mantra of differentiation is to “teach all of our students some of the time”, rather than “teach some of our students all of the time” (Tomlinson and McTighe 2006 and Kaplan, Rogers, and Webster 2008). Teaching all of our students some of the time requires a flexible and adaptable music teacher that is not afraid to try different methods of instruction, many of which are rooted in holistic principles. These holistic approaches to teaching not only give our students a voice in the learning process, they also provide an opportunity for the teacher to learn and discover new knowledge and wisdom through communicative learning. According to Mezirow (2000), communicative learning is “what others mean when they communicate with you. This often involves feeling, intentions, values, and moral issues.” For efficacious pedagogy to transpire, it is critical for music teachers to engage in communicative learning with their students. Both teacher and student need to be active participants in

the learning process in order for true transformation to take place. True transformation, therefore, is indicative of authentic learning experiences.

Alternative Curriculum

Alternative curriculum is often ostracized in most public schools, as centralized governments tend to establish general curriculum guidelines and benchmarks. This is why very traditional approaches to curriculum seem to be the norm in the majority of music classrooms that I have observed in the past couple of years in both North America and Western Europe. This is in part due to the mass culture of music publishers who produce thousands of method and technique books, rhythm studies, and band/orchestral/vocal music that address the same curriculum I was exposed to as a high school student in the 1980s! A lot has changed in the last 20-30 years to say the least! I argue, however, that general music curriculum guidelines are open to interpretation and provide many diverse and dynamic opportunities to break away from traditional curriculum. Addressing the musical reality of current public school students -- the new digital paradigm for instance -- not only breaks away from traditional curriculum, but also wins their trust and builds an amicable relationship, a principal tenet of holistic education. This new reality might be imbued in rap, hip-hop, heavy metal, or country to name a few genres. Yet, these genres can be the vehicles to teach a variety of musical elements (the fixed curriculum), such as melody, rhythm, and texture, not to mention that these elements are themselves changing. The concept of melody in a Rap song, for example, is very different from a Puccini opera.

Appealing to the needs of students based on current musical trends and developments (Vitale 2007, 2008) can help bolster music enrollment at the secondary and post-secondary levels (where taking music is usually an option in most schools) and create a dynamic music curriculum that moves away from traditional approaches. Moving away from tradition on some level is critical for growth and sustainability in music education. Mezirow (2000) eloquently summarizes this notion:

If we are unable to understand, we often turn to tradition, thoughtlessly seize explanations by authority figures, or resort to various psychological mechanisms, such as projection and rationalization, to create imaginary meanings (p. 3)

Moreover, many music teachers put too many restrictions and limits on their students. It is important that public school music educators open doors rather than close doors. At the end of the day, it is critical that students have favourable encounters with musical study -- this is the only way to ensure further musical study. Wiggins (2001, p. 114) has stated: "It is important that the experiences

they [students] encounter both establish a basis for further study and invite and intrigue them to be motivated to pursue further study.” Ultimately, music is an art form, and putting restrictions on art contravenes the very definition of the word. Thus, the self-taught musician -- the one that does not know how to read notes but can play his/her instrument -- is often overlooked and even maligned in the music education arena. I know this type of student very well because I was one of them. I learned how to perform on a number of musical instruments by ear, and it was not until I considered studying music at the university level during my senior years of high school that I was obliged to learn “notes on a page.” I would like to quote a scene from the film *Mr. Holland’s Opus* (Nolin, Cort, & Herek 1996) to further elucidate on this matter. In this scene, student Gertrude Lang comes into the music classroom to notify Mr. Holland that she is returning her clarinet and quitting music class because she is frustrated at her inability to play.

Mr. Holland: "Is it any fun" [playing the clarinet]?

Gertrude Lang: [pause] "I wanted it to be."

Mr. Holland: [pause -- slaps his thigh] "You know what we have been doing wrong Miss Lang? We've been playing the notes on the page."

Gertrude Lang: "Well, what else is there to play?"

Mr. Holland: "Well, there's a lot more to music than notes on a page."

Mr. Holland goes on to play a recording of “*Louie Louie*” for Gertrude – a popular song at the time by The Kingsmen – indicating that the band knew nothing about the theoretical constructs of music, but still created something beautiful and fun. In true Hollywood fashion, Mr. Holland gets Gertrude to play from her heart, not the notes on the page, and sure enough -- Gertrude is successful. Perhaps the best “real world” example of this phenomenon is that of The Beatles. Despite being considered as long-haired freaks in their day by the social elite, The Beatles were indeed a fun and beautiful band, captivating an entire generation of youth in the 1960s. In fact, none of the Fab Four knew how to read music (Roberts, 2002). Lack of formal music education, however, did not stop them from being perhaps the best songwriters of the twentieth century and the most influential entity not only in music, but also, in all of pop culture. John Lennon stated: “None of us were technical musicians. None of us could read music. None of us can write it. But as pure musicians, as inspired humans to make noise, we’re as good as anyone.” (Roberts, 2002 p. 22) I find it very interesting that Lennon refers to their music as making “noise”, which always reminds me of my uncle Phillip who (to this very day) refers to the early music of The Beatles as nothing but noise. Once again, the difference between perceived noise and music is imbued in the life experience of the listener and often separated

only by a generation. Even the Vatican officially apologized to The Beatles on the 40th anniversary of the band's breakup in April, 2010 in *L'Osservatore Romano*, the official newspaper of the Vatican. "Their beautiful melodies, which changed forever pop music and still give us emotions, live on like precious jewels" (Black, 2010, p. 01). This is a far cry from the Vatican's response to The Beatles back in the 1960s, which referred to them as Satanic. In fact, the overall success of The Beatles can be summarized by the over eight thousand books that have been written about them; and as reported by the March 03, 2009 edition of *The Huffington Post*, Liverpool Hope University even offers a graduate degree on the Fab Four. Very impressive indeed for a for a few guys that could not read notes on a page and started out by playing music that was fun, and even to a certain extent, considered noise.

Most current secondary school music students would have a difficult time identifying the names of all four Beatles. But, they certainly know the names of current popular bands and artists such as Coldplay and the Red Hot Chili Peppers. Music educators should open a doorway in their classroom for some of these bands and artists and embrace them as part of the curriculum. In fact, it has been my experience that students will be more willing to adopt traditional music curriculum once they have been given a voice and shown genuine and sincere respect for their music.

Musicologists over the last century have branched off into two distinct areas, namely; the Formalists and the Expressionists. The former is rooted in traditional approaches to pedagogy and curriculum, that is, the more one knows about the elements of music -- rhythm, melody, harmony, tone, etc. -- the more enjoyment and appreciation one will have when listening to music (Copland, 1993). The fundamental tenet of the Expressionists, however, is that one's formal musical training (or lack thereof) is not commensurate with the level of enjoyment or appreciation one receives when listening to music (Bartel, 2002). In over a decade of teaching high school music in Toronto, Canada, students take music (an optional subject) because they enjoy music and like the teacher – the "fun factor" that Mr. Holland refers to. Students today enjoy music not because they dissect and scrutinize the elements of music, but because they have a spiritual, emotional, and psychological connection to it. This is especially true during adolescent years where music listening is not only at its peak (Larson, 1995), but is often the most preferred activity. The addiction to music is so great that a large majority of teenagers would rather give up sex for a week rather than their iPods (Khan, 2009).

The formalist and expressionist philosophies in music have been the focal point of much debate in music education research, particularly the latter. Green (2001) offers much in the way of the self-taught musician in the classroom specifically distinguishing between peer-directed learning and group learning. This is similar to the study by Soderman and Folkestad (2004), which shows that the creative

process of making lyrics and composing music in the hip-hop genre are peer-directed and collective in character. Rodriguez (2004) and Green (2008) offer examples and strategies for the teacher's role in such a self-taught and peer-directed classroom environment. A study by Vitale (2010b) has revealed that the vast majority of secondary school, non-music teachers polled had more respect for self-taught musicians than those that were formally trained. Rather ironic considering the academic training and perspective of the participants in this study.

The influence and role of media in the self-taught/informal learning model (expressionist philosophy) cannot be underestimated, particularly since a major source of musical experiences in most Westernized countries are perpetuated by the media. For example, the highest rated television series in the USA for the last few years has been American Idol. Love it or hate it, this is the reality of many vocal music students at the secondary school level in North America. Vocal music teachers can choose to ignore and even malign American Idol, or they can embrace it and make it a part of their pedagogy and curriculum keeping them "in tune" with current trends in the musical arena of our youth. I was teaching a few sections of vocal music at the secondary school level during the first three seasons of American Idol and I was totally awestruck at the level of interest my vocal students had over this TV show. In fact, this attention spilled over into the entire school at large. I had students who had never taken a vocal music course at high school flocking to my room. They were asking questions about signing up for vocal music next semester/year, or just asking if they could sing in the choir. Even if the motivation behind such hysteria was created by a pop culture phenomenon such as American Idol, getting students into the music room -- an optional program -- is the *raison d'être* for every music teacher. Many years later, American Idol is still going strong, still just as powerful and inspiring as in the first few seasons. Somehow, I do not think this is a fad, but rather a manifestation of the new paradigm of music education that is coming our way. Evidence of this is the many spin-off shows such as America's Got Talent or Britain's Got Talent. Who can forget the worldwide hysteria created by Susan Boyle on Britain's Got Talent in the spring of 2009? Susan Boyle became a household name in many countries across the planet, dominating every radio station, television show, and discussion in schools and the workplace. In fact, the astonishing video clip of Susan Boyle generated 100 million hits in the first nine days alone (Van Buskirk, 2009). At the end of the day, a great singing voice truly resonates with the general public! Even vocal music scholars are starting to take note of these popular approaches to singing. Wiggington (2010) argues:

Somewhere outside the classical paradigm of perfect posture, pure vowels, and forward placement exists a vast universe of musicmaking singers. These artists pour their souls into each note, their voices shaking you, moving you to your very core. These singers have never heard of the

zygomatic arch or the ligament vocalis; they have never even considered raising their soft palates. . . Many of them have never had a voice lesson in their lives-and see no reason to. (p. 1)

Conclusion

If exposure to musical sounds has vastly changed in the last decade, then common sense tells us that music educators must make changes to the way they teach (pedagogy) and what they teach (curriculum). I am not suggesting, however, that all musical pedagogies and curriculum that have worked for generations be eliminated. My aim, rather, is to challenge music teachers to keep up with changes in our society as far as musical experiences are concerned. After all, curriculum is merely a reflection of society (Ross 2000; Hewitt 2006), and current music curriculum should mirror current musical experiences on some level. In sum, change in society equates to change in the methods of our teaching and the matter of what we teach. I urge all music teachers to start making changes -- even if they are subtle -- with regards to pedagogy and curriculum. Music educators need to be in charge of their own destiny and face the new wave of digital musical experiences among them. Remember, music teachers are by and large digital immigrants -- they remember and were schooled in the old paradigm. Current students, however, are digital natives -- they don't know the old paradigm (Prensky, 2001). Even as far back as 2001 (an eon away in the technological world), Marc Prensky stated:

Today's students -- K through college -- represent the first generations to grow up with this new technology. They have spent their entire lives surrounded by and using computers, videogames, digital music players, video cams, cell phones, and all the other toys and tools of the digital age. Today's average college grads have spent less than 5,000 hours of their lives reading, but over 10,000 hours playing video games (not to mention 20,000 hours watching TV). Computer games, email, the Internet, cell phones and instant messaging are integral parts of their lives.

Most importantly, however, is that Prensky (2001, p. 01) makes the argument that technological ubiquity has created students to "think and process information fundamentally differently" and even posits that "our students' brains have physically changed." Such changes necessitate a different approach to pedagogy and curriculum, which is basically the argument of this paper from a music education perspective.

If you have made it this far, some of you reading this article may be of the opinion that now -- more than any other point in the history of music education -- is the time to maintain and sustain traditional approaches to pedagogy and curriculum in the music classroom. I would like to respond by saying that the transition from one musical era to another throughout the annals of music history did

not happen overnight, but rather over a transition period that lasted many years. I believe that we are currently in one of those transition periods within the realm of music and Music Education and none of us have the power to stop or delay the new paradigm. When the current generation of digital immigrants are gone, the new paradigm will be deeply entrenched in music education models. Ultimately, pedagogy and especially curriculum are shaped by culture, not the other way around. Music teachers must learn to go with the flow of this new wave of musical sounds and culture. Yes, we can learn from our past, and to a certain extent, even study our past. The success of our public school music programs, however, lies in the present and in the future. Embrace it, face it, and welcome it – the new paradigm of public school music education is here!

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THE POLITICS OF BEAUTY

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Abstract: Transformation/In Loree's Beauty shop/hot combs sizzled/against/wet oily scalps/branding/grown woman fantasies/into tender young/heads./Thick busy afros/became/long glossy black curls/transforming/natural Black queens/into/commercial mahogany princess. (Boyd, 1997).

The politics of black hair is defined as challenges to the traditional ideals of beauty that affect all of us globally. As an example of this, blonde hair and blue eyes are now globally seen as the perfection of beauty. This is evident from an examination of the media arts and entertainment industries. The politics of black hair in media arts education is a dissertation proposal for online media studies, black studies and feminist studies curriculum development designed for post-secondary education. The basis for developing the curriculum will be Donna Kakonge's graduate research on the politics of black hair called *Afro Forever* (1999), also known as *What Happened to the Afro?* (2006), done at Concordia University's Communications department back in 1999. The aim of the dissertation and online project is to broaden my scope of research from my master's thesis on the politics of black hair to a wider curriculum framework.

Keywords: Politics of Black Hair, Curriculum Development, Donna Kakonge, OISE/University of Toronto, Beauty, Media Arts Education, Black Hair and Media Arts Education, Online Education, Dissertation on the Politics of Black Hair, Politics of Black Hair and Online Education, The Politics of Beauty

Introduction

In the 1960s *hooks* recalls that "many young *black* folks found just how much political value was placed on straightened *hair* as a sign of respectability and conformity to societal expectations" (5) (del Guadelope Davidson et. al, 2009)

This was still true 20 years later.

Back in the mid-80s, watching Oprah Winfrey's bouncing and behaving hair was like a dream come true. I never knew that black hair could do that. I rushed to a salon, telling them to duplicate the Oprah 'do on my head, and they did. The bad part is that just like what once happened to Oprah, my hair fell out. I was left with no hair on my head to duplicate any 'do.

Nina Simone sings "Black is the Colour of My True Love's Hair" and actually I once thought my true soul mate was a bald man. But the inside love (that's me) does have black hair. Learning to love myself and my hair is a never-ending project, so much so I've decided to make it my concentration of study at the graduate level. (Kakonge, 2006)

My currere with black hair politics began when I was sitting with some friends of mine at a Montréal university pub, talking about what I often do – hair. One of them said to me, "why don't you do research on hair?" I thought she was crazy, and that I would never find information on the topic,

but I was wrong on both counts. I had been thinking and talking about hair for so long that I was sure my first thought as a baby was a kinky one. It was a natural choice for me to do research on hair. This was back in 1998.

Now 50 years after the start of the Civil Rights movement, I found out that everybody is talking about black hair these days. It's like when Dr. Ruth came out talking about sex and everyone was discussing it. I don't know who started the black hair talk, maybe Jesus himself, but black hair is the top pick of writing topics, music, documentaries, and Internet sites.

With the growing sophistication of technology, and the millennium on its way, I decided to catch up with the times and do my master's project as an Internet site.

Finding a metaphor for the site was easy. I had spent a lifetime searching for the perfect salon. I wanted to create a salon with hairdressers that paid more attention to your head than the telephone. I wanted to create a salon that encouraged you to feel beautiful naturally. I wanted to create a salon with top-rate service, but low-rate prices. With the dream world one can create on the Internet I built a virtual one called Salon Utopia.

Cammarota and Fine (2008) discuss being inspired by the movie *The Matrix* (1999), in order to get at the truth in their research. The visual reference for my research goals is the movie *American Beauty* (1999). In this movie, the character Angela was seen as the quintessential beauty with her blonde hair and blue eyes. Lester, played by Kevin Spacey was enamoured with this young woman to the point of fixation. There is a character Brad in the movie that is in love with Lester's daughter Janie – who has dark hair and does not fit into the “typical American beauty” picture. Brad loves Janie because she is not “ordinary,” which he accuses her friend Angela of being.

Natural black hair and natural black beauty is so unordinary in North American society that black people are completely absent from the film *American Beauty*. Just as Brad and Lester were seeking to fight the ordinariness of their lives in different ways, however similar ways, natural black hair and natural black beauty is something that should be included into the visual frame of the ideal American beauty. Young people need to recognize this, especially young black women so they do not aspire to be anything different from what they are. It may not be ordinary, however as Brad could recognize in Janie, it is still beautiful.

This is also echoed from the “Black is Beautiful” movement from the 1970s. With huge afros and hot combs thrown away, as depicted in the cover photo of this dissertation, black people embraced their beauty, while media followed by introducing more black characters on TV and in commercial advertisements. More black people were getting jobs, notably for the purposes of this dissertation as

teachers. The acceptance of their natural black hair in academe continues to this day, such as Dr. Afua Cooper sporting an impressive afro and Dr. Althea Prince wearing lovely natural locks. Dr. Bernice Moreau wears natural hair, teaching at Tyndale University. These professors are role models. bell hooks who I had met back in the early 1990s at Carleton University was wearing a short well-kept afro at the time. It fit her happy and welcoming smile perfectly. All these women are examples that “Black is Beautiful.”

Now, with the extraordinary opportunity to complete my PhD in CTL at OISE/University of Toronto, I am going to expand this topic of black hair to online curriculum development, inspired by my Foundations of Curriculum online course with Dr. Heather Sykes.

Why an online course?

I did my 90-page master's thesis entitled *Afro Forever*. I also did a master's project, a 26-page website called *Salon Utopia*. On this website Salon Utopia, there was an online community where I analyzed and included the responses of about 30 participants who took part. The participants were diverse and were from various disabled, disability, cultural, religious, sexual orientation and gender backgrounds. As well, for the thesis, I included a videotaped session that I transcribed of four black women, discussing black hair.

Stemming from this research, I have written articles on black hair politics for *Panache Magazine*, an International black woman's magazine and written about beauty in general for Canoe.ca's *Lifewise* section. I have done commentaries for the CBC on black hair politics in Montréal that has been syndicated and replayed. Most recently, I keep an [online blog](#) where I often write about beauty issues, as well as feature beauty issues on my successful magazine *Donna*.

The politics of black hair is displayed in books like *Tenderheaded* (Harris, et. al, 2001) to the Princess of Wales plays *'Da Kink in My Hair* and *Hairspray* to movies like *Barber Shop* (2002) and *Barber Shop II: Back in Business* (2004) and Chris Rock's *Good Hair* (2009) to songs played on Flow 93.5 in Toronto. Everyone alters his or her hair to gain more power in society. Mariame Kaba is also a contributor to the book *Tenderheaded*. In her work, Kaba discusses the straightening of black women's hair as an agent for political power. Keeping one's hair natural is also a source of political gain by using one's ethnicity to move forward in society. At the time I did my master's thesis with the title *Afro Forever: Research Paper on Salon Utopia*, I did not see I was using my natural hair to obtain personal and professional power in the employment I chose after graduation from Concordia University's media studies program, working as an Announcer/Producer for Radio Canada International's “African Eyes” program.

Francis B. Nyamnjoh, Deborah Durham and Jude D. Fokwang (2002) write in *Identity, Culture and Politics*, about "The Domestication of Hair and Modernized Consciousness in Cameroon: A Critique in the Context of Globalization" (that African women consume Western ideals in their choice of hair design and do not control the flow of hair aesthetics in the global marketplace. This is true, not just in Cameroon. However, even non-African cultures are strongly affected by Western ideals. In Grant McCracken's *Big Hair: A Journey into Transformation of Self* (1996), he focuses on the effect big hair had on a mainly Caucasian group of celebrities in the 1980s. These women used their hair, a big part of one's image, to advance themselves in their chosen profession of glamour.

The same can be said of the South Asian man who gets a haircut to work in arts journalism, the Jewish and Hispanic women who straighten their hair for the job interview and the older men who colour their hair to look more hip, or alternatively use their grey power. In all these cases, some form of alteration has been made with the aim for advancing economically.

Time and time again I have seen students in the post-secondary schools I work in changing their appearances through hair and even missing classes because of hair appointments because they believe it will help to advance them socially, professionally and educationally. Our cues for the choices we make often come from the way we have been educated. The media educates all of us on how to look (both hair and clothes) if there is a role we want to play with the career path we choose in higher education. The online forum for this executed curriculum development will aim to allow a flexible schedule for students of all backgrounds. As well, as online discussions may become heated, which is entirely possible, especially when discussing notions and ideals of beauty and ideas around natural black hair, the Internet allows for a comfortable barrier and a free exchange, as well as flow of information – thus, its success.

An online forum allows for an ideal learning environment where video, podcasts and photos can be exchanged. Assignments can be dealt with electronically. Hundreds of students can feel free to be judged on their intelligence, rather than their looks.

To add additional narrative to the dissertation, historical views of black hair dialogues conducted by video, compared with present day black hair dialogues conducted by email will be included as well.

Definition of the Politics of Black Hair/Beauty in Education

The politics of black hair includes traditional beauty standards that affect the livelihood, existence and self-esteem of those students who fall outside of the normative construction in media arts programs. For example, blonde hair and blue eyes being the traditional model of what is beautiful,

many people fall out of this paradigm. Thanks to the globalization of the media industry, in 1996 a young black man in Kampala, Uganda could be seen wearing a Beverly Hills 90210 T-shirt and Ugandan women straighten their hair, and some even bleach their skin with Javex. This paradigm of beauty, although something that needs to be continually challenged, works within a geopolitical context.

The natural, super curly aesthetic of black hair has been a potential source of low self-esteem for many black people, especially women. Due to the fact this aesthetic goes against the grain of what is seen as mainstream beauty (straight, brunette, red and especially blonde hair), an entire industry has been created to alter the natural hair of black people so they can feel better about themselves for a mainstream beauty standard that is influential around the globe.

Research project

The curriculum will outline the following, inspired by the model set up by Dr. Heather Sykes et al. for the online Foundations of Curriculum course, as well as adaptations from Donna Kakonge's previous graduate research on black hair politics done at Concordia University in Montréal.

Reasons and purposes for undertaking this project/Methodology

Many students undertake arts and entertainment courses at a variety of schools in Toronto, as well as all over the world. Many of these programs do not ever reveal a critical analysis of the politics of black hair and beauty that the students will face out in their chosen field. This post-secondary curriculum and teaching development is based on the politics of black hair from a media arts perspective. The target student-clientele includes undergraduate college and university students. The aim is to help students form a critical analysis of black hair politics in the areas of arts and entertainment education, so they can work to add to the existing paradigm of beauty knowledge.

I did my 90-page master's thesis entitled *Afro Forever*. I also did a master's project, a 26-page website called *Salon Utopia*. I have written articles on black hair politics for *Panache Magazine*, an International black woman's magazine and written about beauty in general for Canoe.ca's *Lifewise* section. I have done commentaries for the CBC on black hair politics in Montréal that has been syndicated and replayed throughout Canada. Most recently, I keep an online magazine where I frequently write about beauty issues also on a blog. The politics of black hair is displayed in books such as *Tenderheaded* to the Princess of Wales plays *'da Kink in My Hair* and *Hairspray* to movies like *Beauty Shop* and Chris Rock's *Good Hair* to songs played on Flow 93.5 in Toronto, and I am sure it will become apparent in the new black radio station CARN 98.7.

Another purpose of the project is modeled after Julia Cammarota and Michelle Fine's work in *Revolutionizing Education: Youth Participatory Action Research in Motion* (2008) where the students participating in the politics of black hair research will choose to understand the truth of how they have been deceived by the standard beauty myth (Wolf, 1997) and participate in their own self-discovery and collective inquiry towards redefining notions of beauty that are more inclusive of their personal beauty. This question is posed by Cammarota and Fine: "Under what conditions can critical research be a tool for youth development and social justice work?" The online curriculum I plan to develop would aim to answer this question. To construct the curriculum and actually conduct it within an educational institution or a learning centre would be the ideal forum to test out its validity and effectiveness.

Cammarota and Fine use the *Matrix* (1999) as inspiration for their research. The movie that inspires my research is *American Beauty* (1999). Themes around being "ordinary" and "ordinary" beauty are prevalent in the film. By focusing on The Politics of Black Hair in online curriculum with 300 students or research participants, wider frameworks of beauty will be explored and a malleable theory will be determined.

Course Management Systems (CMS) or Learning Management System (LMS) to conduct the research on my own can be found through Moodle.org to create a Virtual Learning Environment (VLE) that is Open Source. I can conduct a free course to make it accessible to anyone wanting to learn about the politics of black hair, as well as draw from my research samples along with the students. This will create a collaborative learning environment, similar to the one Dr. Sykes created in a social constructivist framework. I know of many people who could connect me, as well as draw upon my own resources for potential participants for the course. I would also include postings on Craigslist and Kijiji in various geographical regions. Advertisements will also be posted at various colleges and universities all over the world to encourage participants. As well, participants will come from advertisements on Donna Magazine, as well as promotions on Twitter and Facebook. I am hoping to have a selection pool of 300 students over four months to work with. An evaluation of the course will be conducted by using SurveyMonkey software to tweak the course for future use. Participants will also be recruited from ReporterConnection.com.

The methodology will also include qualitative comparative research methods where a select sample of interviews that were done in 1999 for my master's thesis, will be compared with qualitative research done in 2010.

As well, survey research will also be used by utilizing SurveyMonkey software and the respondents will be the visitors to Donna Magazine. The online curriculum PAR project, the

qualitative research, as well as the survey research will make up the primary research portion of the dissertation. Secondary research will also be used to add context to the issues surrounding the politics of black hair. The other mixed method research methodology that will be used is currere that will be expressed as an arts-based research method as I include personal entries from my journal included from my research in 1999, as well as from this dissertation and present day research through my [hair blog](#). A comparative analysis will be done. The aim is develop theory around the extraordinary beauty of natural black hair and how this can be emphasized in post-secondary media education, as taken from the concept of ordinary beauty posited by the movie *American Beauty* (1999).

Literature Review of Beauty Knowledge - History of Hair Politics

The following is just a brief history of hair politics and analysis, particularly in the United States, but the issues are still relevant to Canada:

And in still other 'houses of worship' throughout Virginia and in such cities as Philadelphia and New Orleans, a fine-toothed comb was hung on a rope near the front entrance. If one's hair was too nappy and snagged in the comb, entry was denied (Russell et al., 1992).

The Color Complex goes into a historical analysis that mentions among many things the "one drop rule" for blacks in the United States. With this rule in effect, (not being sure of how much it holds true in Canada) what is black hair?

Black hairstylist Nantil Chardonay, of Nantil for Egypt III hair salon in Montréal, maintains that virtually all of today's popular hairstyles can be traced to early African cultures. But she laments that it has usually taken a white woman - like Bo Derek with her braids in the 1980 hit film "10" to popularize, even among blacks, what has been a traditionally African hairstyle. Although some black women in the sixties and seventies were wearing beaded braids and cornrows as an expression of their African heritage, this was not considered a mainstream thing to the black community until after "10" came out. In Chardonay's words taken from the Color Complex, "I thought it was very shallow of them [African-American women] suddenly to want to copy someone else who was copying our culture to begin with" (Russell et al., 1992).

Obviously, historically and even now, white people play a great influence in black acceptance or rejections of beauty.

We have started re-creating our image bit by bit and piece by piece, thumbing our noses at Mr. Society. In fact, we are so good at our own recreation that Mr. Society has started to imitate us: Bo Derek's cornrows, Barbara Hershey's full lips, and Coppertone skin. The difficulty lies in having to

constantly justify and defend our individuality - as Black women, a group that has long been ignored or dismissed (Boyd 1997).

The history continues. There are no longer houses with fine tooth combs at the door to keep the truly nappy-headed out, but straight hair is still seen as the access to power. And there does exist doors of industry, commerce, business and the like that pass over a black person and scrutinize them on the clothes they are wearing, the jewellery and its amount, maybe even the car they drive, the makeup in some cases, and definitely the hair to gain access - to get through the door. Of course, one would have to have money to even play in these games of society and class.

Since middle class women have been sequestered from the world, isolated from one another, and their heritage submerged with each generation, they are more dependent than men are on the cultural modes on offer, and more likely to be imprinted on them. Marina Warner's *Monuments and Maidens* explains how it comes about that individual men's names and faces are enshrined in monuments, supported by identical anonymous (and "beautiful") stone women. The situation is true of culture in general. Given few role models in the world, women seek them on the screen and the glossy page (Wolf, 1997).

It is the middle class of any segment of the population who traditionally attend the post-secondary institutions that will be the focus of my curriculum development. When Wolf wrote *The Beauty Myth* during a huge wave of second generation white feminist theory, the Internet was not as popular as it is today, and women were more isolated.

Many women do seek their role models from the screen and the glossy page. The typical image of beauty that is displayed is white, blonde, blue-eyed, slim, able-bodied beauty. Women of colour are affected by these images when they straighten their hair, and even some colour their hair blonde. It was popular during the 1980s for many people of colour to wear coloured contact lenses, turning their "brown eyes blue" (Gayle, 1977).

People of colour, especially women, who enter media arts education programs at the post-secondary level, are striving to be the kind of role models that Oprah Winfrey, Connie Chung, Margaret Cho and Ellen Degeneres are now. On a smaller scale and appealing heavily to the African-Canadian community, would be playwright/actress Trey Anthony who is queer and falls out of normative ideals of beauty with her Jamaican heritage. Other women such as Jill Scott, current actress on HBO and Angie Stone, singer/songwriter, are African-American women who have a strong role model appeal on a slightly marginalized level, however this does show improvement.

Many of the young women in these media arts programs want to be stars. What often ends up happening is that they become stars at a price; plastic surgery, bulimia, anorexia, hair dying and hair straightening. White women are plagued by this pressure to be “beautiful” too. Enter the politics of black hair/beauty in media arts education (Giddings, 1996).

Everyone alters his or her hair to gain more power in society. Dr. Mariame Kaba, PhD, is also a contributor to the book *Tenderheaded* (Harris et al., 2001). In her work, Kaba discusses the straightening of black women's hair as an agent for political power. Keeping one's hair natural is also a source of political gain by using one's ethnicity to move forward in society. At the time I did my master's thesis with the title *Afro Forever: Research Paper on Salon Utopia* (Kakonge, 1999), I did not see I was using my natural hair to obtain personal and professional power in the employment I chose after graduation from Concordia University's media studies program. I worked on an African radio morning show with African colleagues for Radio Canada International.

Francis B. Nyamnjoh, Deborah Durham and Jude D. Fokwang write in *Identity, Culture and Politics*, about "The Domestication of Hair and Modernized Consciousness in Cameroon: A Critique in the Context of Globalization" (2002) that African women consume Western ideals in their choice of hair design and do not control the flow of hair aesthetics in the global marketplace. This is true, not just in Cameroon. However, even non-African cultures are strongly affected by Western ideals. In Grant McCracken's *Big Hair: A Journey into Transformation of Self* (1996), he focuses on the effect big hair had on a mainly Caucasian group of celebrities in the 1980s. These women used their hair, a big part of one's image, to advance themselves in their chosen profession of glamour. The same can be said of the South Asian man who gets a haircut to work in arts journalism, the Jewish and Hispanic women who straighten their hair for the job interview and the older men who colour their hair to look more hip or use their grey power. In all these cases, some form of alteration has been made with the aim for advancing economically.

Time and time again I have seen students in the post-secondary schools I work in changing their appearances through hair and even missing classes because of hair appointments because they believe it will help to advance socially, professionally and educationally. Our cues for the choices we make often come from the way we have been educated. The media educates all of us on how to look (both hair and clothes) if there is a role we want to play with the career path we choose in higher education. My dissertation will analyze the media and cultures of people of colour; red, brown, gold, black and white, however with a specific emphasis on black hair, to show how the majority of us succumb to the education of the media and our culture for political gain through our appearance. The development of

online media studies/black studies/feminist studies curriculum will be the result of the research and the call to action.

Situating Interdisciplinary Curriculum for the Politics of Black Hair

Black hair itself is something visual and that has been the subject of documentaries such as *Good Hair* by Chris Rock (2009). For the purposes of this dissertation's theory, the concept of ordinariness in *American Beauty* (1999) is the focus. However, Chris Rock's *Good Hair* (2009) is an important documentary of focus for this dissertation. This documentary shows the lengths, as well as expense many black women will go to in order to conform to the *American Beauty* standard. This is also displayed in the clear and simple writing style of this proposal. This curriculum being influenced by a media studies framework, although based in black studies and feminist studies – the ultimate aim will be for it to lead an enlightened or altered knowledge about black hair and beauty, as related to what Du Bois (1903/1990), Dewey (1929/2004), hooks (1994) and Cole & O'Riley (2002) discuss during the third session of the Foundations of Curriculum Course (Sykes, 2010) on Who's Knowledge Counts? (Sykes, 2010). The knowledge that will count in this curriculum development will stem heavily from the students themselves. It will be a participatory and inclusive curriculum where students can share their stories and follow the path of learning along with the professor. Thus, the course will be heavily steeped in currere (Pinar, 1975).

Drawing again on Michelle Fine's work (Participatory Action Research Collective, Internet), the curriculum will take shape through the media interviews, in-class and out-of-class media projects stemming from media studies. Along with this will be a focus on black studies and feminist studies reading material from many black female scholars such as Michelle Wallace (1990), to bell hooks (1993), and Althea Prince (2009). There will also be documentaries shown such as Chris Rock's *Good Hair* (2009), TV shows such as *'da Kink in My Hair* (2006) and Internet explorations concerning black hair.

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TOJNED

ENVIRONMENTAL EDUCATION IN PORTUGUESE SCHOOL PROGRAMMES AND TEXTBOOKS IN TWO PERIODS: 1991-2000 AND 2001–2006.

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Abstract: Environmental education (EE) is seen as a key instrument contributing for changing values, mentality and attitudes. This study intends to examine how EE addresses environmental education in the Portuguese school programmes in two periods, Time I: 1991/1992 – 1999/2000 and Time II: 2000/2001 – 2005/2006. We used the grids of analysis constructed within the BIOHEAD-CITIZEN project (CIT2-2004-506015). The analysis covered the national programmes and textbooks since the 1st grade (5/6 years-old pupils) up to the 12th grade (17/18 years-old pupils) by looking at the four pre-selected sub-topics: *Pollution, Use of Resources, Ecosystems and Biodiversity and Cycles*. Biodiversity is the sub-topic that had little presence in Time I but is nowadays (Time II) more present all along the school levels. In earlier years (1CBE) the textbooks follow the national programme very tightly. Major differences between the national programmes and the textbooks examined were found in the Secondary school (10th, 11th and 12th grade).

Keywords: Textbooks, Programmes, Environmental Education

Introduction

The concept of Environmental Education (EE) has had a remarkable evolution in meaning over time. In the beginning the concept of Environmental Education assumed a naturalist concept whereas currently it means a balance between the natural and man, with a view of building a future of sustainable development. Thus, environmental education should be seen as a key instrument contributing for changing values, mentality and attitudes to create a deep and abiding awareness in society of the problems associated with environmental issues (Morgado et al., 2000). According to Raposo (referre by Palma, 1997), In Portugal, only in 1986, with the entry into force of the Law of the Education System (Law n°46/86), were established school programmes for the implementation of environmental education in schools. Since then, some environmental education practices and consequent development of school projects were implemented: the School Area (allowed to carry out school overall projects), the Complementary Activities (gave the possibility to create clubs where pupils could experience the development of cross-curricular activities) and the discipline of Personal and Social Development.

The Law n°46/86 states that students' literacy skills must be analysed at the end of Basic Education (2001) and it focuses on the knowledge, reasoning, communication and attitudes. For the development of these skills science teaching was organized in the three cycles of basic education (Law n°46/86), around four organizing themes: (i) Earth in space, (ii) Land in transformation, (iii) Sustainability on Earth and (iv) Live better on earth. From these four themes, it is Sustainability on Earth and Live better on earth those that skills on environmental education in formal education are better expressed. Although the Portuguese school programmes address the skills development for the Environmental Education (EE), its implementation often collides with the dominant traditional curriculum. Some authors Stevenson (1987), Robottom (1987) and Bowers (2001) (referred in Adams, 2007:22) have described several reasons for the schools difficulties in developing pupils' skills towards the environment:

- *EE is supposed to be a holistic and cooperative learning, while school curricula tend to be atomistic;*
- *EE emphasizes the analysis of real problems, whereas traditional curricula emphasizes the abstract problems and pre-determined issues;*
- *EE aims at mobilizing knowledge for immediate implementation, which contrasts with the idea of knowledge for future use implicit in traditional curriculum;*
- *EE involves working methods and develop skills that require time, which makes it difficult to reconcile with the need for rapid acquisition of knowledge standard to be tested;*
- *EE tend to conduct activities outside school, which is difficult to reconcile with the regular and financial constraints of schools as well as traditional teaching;*
- *EE proposes a model of school open to the community, creating partnerships, which is often discarded by the traditional school;*
- *EE seeks to alter the dominant values in society, while the purpose of schools is to maintain the existing social order.*

These issues raise the problem regarding the implementation of EE in the curricula of schools not only in Portugal, but also in other countries, although the schools try to overcome these and other difficulties they face. The aim of the present study is to examine how EE addresses environmental education in the school programmes and textbooks in two different periods, **Time I:** 1991/1992 – 1999/2000 and **Time II:** 2000/2001 – 2005/2006, separated by a national program reform occurred in 2000/2001.

Methodology

This study took place under the research Project European BIOHEAD-CITIZEN (STREP, priority 7 of FP6: Knowledge-based Economy and Society, CIT2-2004-506015) entitled "Biology, Health and Environmental Education for better Citizenship" attended by the following 18 countries: five from the "old" EU (Portugal, France, Germany, Italy, Finland), who recently joined seven (Cyprus, Estonia, Hungary, Lithuania, Malta, Poland and Romania) and six countries of the International co-operation (INCO) (Lebanon, Tunisia, Algeria, Morocco, Mozambique and Senegal). In the case of this investigation we focus on the results of the analysis of Portuguese textbooks which was performed by content analysis, through the use of grid constructed within the BIOHEAD-CITIZEN project. The initial grids were tested earlier in the participating countries, thereby verifying the difficulties that entailed. After application and further discussion, these grids were modified to create an improved grid, which was tested in at least one of the manuals for each level of education. The final EE grid was divided into four sub-topics, allowing carrying out extensive analysis (Caravita et al, 2007). These four topics are Pollution, Use of Resources, Ecosystems and Cycles, and Biodiversity. Each grid has two main parts:

Part A is a cross-grid, similar to all BIOHEAD-CITIZEN grids of textbook analysis, covering the general characteristics of the textbooks;

Part B encompasses the four axes of analysis – “linear vs. Complex”, “global vs. local”, “individual responsibility vs. social responsibility”, “humans as owners vs. human as guests” - which are specific for each sub-topics discussed.

Initially, this study focused on the content of school national programs to identify which school years treat the sub-topics of Environmental Education in both primary and secondary levels (5/6 years-old pupils up to 17/18 years-old pupils). The four sub-topics of EE were identified in each school level. They could be found in several disciplines such as Environmental Studies, Natural Sciences, Biology and Geography. For the selection of textbooks to be analysed, the Project-CITIZEN BIOHEAD had stipulated that in countries where there is no single book, as in Portugal, the choice of textbooks should comply with the criterion of "most used" in each school year in which each the sub-topic is taught. For this, the list with the books more used in the years 1991/2000 and 2000/2006 was asked to the Ministry of Education. Apart from the textbooks during the ongoing development of this study (2003/2006) we also looked for previous textbooks to have an historical approach. Since there was a curriculum change in 2001, we divide the historical analysis in two phases: **Time I**: 1991/1992 - 1999/2000 and **Time II**: 2000/2001 - 2005/2006.

Table 2.1: Portuguese textbooks analyzed in the Time I (1991/1992 - 1999/2000).

Environmental Education						
School year	Students year	Discipline	Editors	Textbook	Author	Year
1°	6/7	Environment Studies	Porto Editora	Bambi 1	Pinto, A. M. & Carneiro, A.	1995
2°	7/8	Environment Studies	Porto Editora	Bambi 2	Pinto, A. M. & Carneiro, A.	1997
3°	8/9	Environment Studies	Porto Editora	O Bambi 3	Pinto, A. & Carneiro, M.	1996
4°	9/10	Environment Studies	Porto Editora	Pequenos Curiosos	Marques, C. & Timóteo, N.	1999
5°	10/11	Natural Sciences	Porto Editora	Bioterra	Motta, M., Viana, M.A. & Isaías, E.	1996
6°	11/12	Natural Sciences	Porto Editora	Vida Mágica	Peralta, C.R. & Calhau, M.B.	1996
7°	12/13	Natural Sciences	Porto Editora	Planeta Vivo – Ciências Naturais	Silva, A.D., Gramaxo, F., Mesquita, J., Santos, M.E. & Cruz, O.	1996
7°	12/13	Geography	Lisboa Editora	A Europa	Lemos, E.S., Pedrão, M.A. & Pinheiro, M.C.	1995
9°	14/15	Geography	Areal Editores	O Mundo em Contraste	Ribeiro, I.J., Costa, M. & Carrapa, M.E.	1997
10°	15/16	Earth and life Sciences	Porto Editora	Terra, Universo de Vida	Silva, A., Gramaxo, F., Santos, M. & Mesquita, J.	1993
10/11°	16/17	Geography	Porto Editora	Geografia 10° Ano	Pimentel, M.A. & Almeida, C.R.	1996
12°	17/18	Biology	Porto Editora	Terra, Universo de Vida (Biologia) – 2ª parte	Silva, A.D., Gramaxo, F., Santos, M.E., Mesquita, A.F. & Baldaia, L.	1996
12°	17/18	Geography	Lisboa Editora	Introdução ao Desenvolvimento Económico e Social	Lemos, E.S., Gonçalves, F., Costa, I.A., Silvestre, M.M. Moinhos, M.R.	1995

Table 2.2: Portuguese textbooks analyzed in Time II (2000/2001 - 2005/2006).

Environmental Education						
School year	Students age	Discipline	Editors	Textbooks	Author	Year
1°	6/7	Environment Studies	Porto Editora	Eu e o Bambi	Pinto, A. M. & Carneiro, A.	2003
2°	7/8	Environment Studies	Porto Editora	Eu e o Bambi	Pinto, A. M. & Carneiro, A.	2005
3°	8/9	Environment Studies	Porto Editora	Bambi 3	Pinto, A. & Carneiro, M.	2003
4°	9/19	Environment Studies	Gailivro	Estudo do Meio do João	Monteiro, J. & Paiva, M.	2004
5°	10/11	Natural Sciences	Porto Editora	Magia da Terra	Peralta, C., Calhau, M. & Sousa, M.	2004
7°	12/13	Geography	Texto Editores	Novas Viagens: Atividades Económicas	Rodrigues, A.	2005
8°	13/14	Natural Sciences	Porto Editora	Bioterra: Sustentabilidade na Terra	Motta, L. & Viana, M.	2005
9°	14/15	Geography	Texto Editores	Novas Viagens: Ambiente e Sociedade	Rodrigues, A.	2003
10°	15/16	Biology	Porto Editora	Terra, Universo de Vida – 2ª Parte	Silva, A., Gramaxo, F., Santos, M. & Mesquita, A.	2004
10/11°	16/17	Geography	Texto Editores	Geografia A	Rodrigues, A. & Barata, I.	2003
12°	17/18	Biology	Porto Editora	Terra, Universo de Vida	Silva, A., Gramaxo, F., Santos, M., Mesquita, A., Baldaia, L. & Félix, J.	2005

Findings

The analysis of documents related to the national programmes of basic and secondary education showed that Environmental Education (EE) runs through the Portuguese education system, since the 1st grade (5/6 years-old pupils) throughout the 12th grade (17/18 years-old pupils). The Educational system is divided into the Basic Education and the Secondary School. The former is composed of three cycles: the 1st Cycle of Basic Education (1CBE), including the initial four grades; the 2nd Cycle of Basic Education (2CBE), including the 5th and 6th grades; and the 3rd Cycle of Basic Education (3CBE), including the 7th, 8th and 9th grades. The Secondary School (SS) has three grades: 10th, 11th and 12th grade.

Distribution of the four topics in the programs of the Elementary and Secondary Education

In a first approach we examine, in the school program of the Ministry of Education in which years of schooling are considered, four pre-selected sub-topics: *Pollution, Use of Resources, Ecosystems and Biodiversity and Cycles*. This was performed taking into account the two-period study, Time I (1991/1992 - 1999/2000) and Time II (2000/2001 - 2005/2006) as shown in Table 3.1.

Table 3.1: Addressing the four sub-topics in the programs of basic and secondary education at Time I (1991-2000) and Time II (2000-2006).

A: Relation between the sub-topic <i>POLLUTION</i> and years of schooling, at Time I and II.												
Time	1 ^o CEB				2CEB		3CEB			Secondary School		
	1 ^o	2 ^o	3 ^o	4 ^o	5 ^o	6 ^o	7 ^o	8 ^o	9 ^o	10 ^o	10 ^o /11 ^o	12 ^o
T. I			X	X	X	X	X (G; S)		X (G)		X (G)	X (C;DES)
T.II			X	X	X		X (G)	X	X (G)	X	X (G)	X
B: Relation between the sub-topic <i>USE OF RESOURCES</i> and years of schooling at Time I and II												
T. I							X (S)		X (G)		X (G)	X (C;DES)
T.II			X				X (G)	X	X (G)	X	X (G)	
C: Relation between the sub-topic <i>ECOSSYSTEMS AND CYCLES</i> and years of schooling at Time I and II												
T. I			X		X		X			X		X
T.II			X		X			X		X		
D: Relation between the sub-topic <i>BIODIVERSITY</i> and years of schooling at Time I and II.												
T. I	X	X	X									X
T.II	X	X	X					X	X	X		X

Note: S= Science; G= Geography; ESD= Introduction to the Economic and Social Development

Table 3.1 shows that the sub-topic most frequently mentioned in both times is the *Pollution*, followed by the *Use of Resources*, *Ecosystems and Cycles*, and eventually emerges *Biodiversity*. At the level of the **1^oCEB** (primary school), *Pollution* appears in textbooks of the 3rd and 4th years for both Time (I and II). The sub-topic *Use of Resources* is not present in any textbook of the primary school of Time I (T.I) but it appears in textbook of the 3rd year in Time II (T.II). *Ecosystems and cycles* only appears in the 3rd year (in both T.I and T.II), and *Biodiversity* in the first three years of schooling (T.I and T.II), as shown in Table 3.1 (A, B, C and D). In **2^oCEB**, only appear two sub-topics: *Pollution* and *Ecosystems and Cycles* appear in the textbooks. At the 6th grade *Pollution* is the only sub-topic that appears in textbooks from Time I, as it is shown in table 3.1 (A, B, C e D). In **3^oCEB**, *Pollution* and *Use of Resources* are the sub-topics that appear in the three years of this Cycle of studies, except in the 8th grade of Time I where none of the topics appear (Table 3.1-C). The sub-topic *Ecosystems and cycles* only appears in textbooks of 7th grade (T. I) and 8th grade (T. II). Finally, *Biodiversity* is not present in any year of schooling in Time I, however it appears in the 8th and 9th grade of Time II. In the **Secondary School** all the sub-topics appear in the textbooks analyzed. *Pollution* appear in the textbooks of all the grades except in the 10th grade of Time I (Table 3.1-A). The *Use of Resources* does not appear in the textbooks of grade 10th of Time I, or in the 12th grade, Time II (Table 3.1-B). However, *Ecosystems and Cycles* and *Biodiversity* are absent in the textbooks of 10/11th grade (Table 3.1-C e D). At 12th grade, at Time II, the discipline called Geography, was called Introduction to the Economic and Social Development - ESD, in Time I (1991/1992 - 1999/2000). In the Geography

textbooks the sub-topics referred are only *Pollution* and *Use of Resources*, which are present in 3CBE and Secondary School in both Time I and Time II.

Analysis of the school programmes and textbooks of Basic Education and Secondary School

1st Cycle of Basic Education (1CBE)

Confronting the school programmes with the analysed textbooks, we found that, in general, there is conformity between what appears in the current programme of primary education (1CBE) and what appears in the current corresponding textbooks. Comparing the Time I (1991-2000) with Time II (2000-2006) we found that both sub-topics *Pollution* and *Ecosystems and Cycles* appear in both periods, at 3th and 4th grade. However, the sub-topics and *Biodiversity* and *Use of Resources* only arises in Time II (Table 3.1-B and -D), indicating the intention now (Time II) of treating these topics earlier in the education system than before (Time I).

2nd Cycle of Basic Education (2CBE)

The analysis of national programmes of 2CBE showed that the programmes of the 5th grade (Time I) refer the three sub-topics: *Pollution*, *Ecosystems and cycle*, and *Use of Resources*. However, the *Use of Resources* does not appear in the analysed textbooks, showing a discrepancy in relation to the national program. In contrast, *Pollution* as well as *Ecosystems and Cycles* appear in the textbooks in a tight association to what is prescribed in the national programmes.

3rd Cycle of Basic Education (3CBE)

Some discrepancy was found between the national programmes and the textbooks for the 3CBE of studies (7th, 8th and 9th grade) in Time I. This discrepancy was detected at the 7th grade, where there was no reference to the *Biodiversity* sub-topic in the textbook, but it is referred in the programme for this school level. Today (Time II) the syllabus of the 8th grade, deals with environmental issues only, therefore the entire textbook is dedicated to the four sub-topics mentioned above (Table 3.1).

Secondary School (SS)

Major differences between the national programmes and the examined textbooks were found in the SS, particularly in Time I (1991-2000): (i) Although the 12th grade programme does not refer *Pollution*, it appears in the analysed textbook; (ii) in the 12th grade Science textbook the two sub-topics *Biodiversity* and *Use of Resources* appear but they are not mentioned in the programme; and (iii) the 10th grade Geography textbook refers *Pollution* but it is not mentioned in the programme. For the Time II there is agreement between the syllabus and the analysed textbooks. The four sub-topics are treated in the secondary school textbooks (Table 3.1).

Discussion/Conclusion

Environmental education should be mainly driven by and for the promotion of values, the environmental ethics. Should have an inter-and transdisciplinary approach to promote critical thinking and developing skills that allow teachers to decision making in order to have an equilibrium with the environment in which the individual falls is. In Portugal, it was only in post-revolutionary period of 1974 that EE was introduced in the curriculum of the 1st cycle of basic education, the area of Physical and Social Environment with the aim of encouraging the development of responsible attitudes to create respect for life and for the conservation, protection and improvement of the environment (Teixeira, 2003). Our study shows that EE is currently addressed throughout schooling, from the 1st year up to the 12th years, over the areas of Physical and Social Environment (1CBE), Natural Sciences (2CBE), Natural Sciences (3CBE), Biology and Geography (SS). This study also showed that the national programme makes the external didactic transposition (Clément, 2006) along the Time I and Time II periods. Thus, through the efforts of the National Environmental Commission and the publication of the Law of the Education System in 1986, EE was recognized to be a school matter with the new goals of training students at all levels of education. The national guidelines and teachers' training have been better assured, and the institutionalization of the 'School Area' and 'Complementary Activities', became spaces for opportunity used by teachers to implement EE in actual living experiences of school communities (Teixeira, 2003). We may say that we went from a preoccupation with the natural systems for a work focused, for example, to food security, urban quality, climate change, desertification, green consumption, biodiversity and environmental ethics (Teixeira, 2003). These situations are reflected in the syllabus studied and textbooks for the periods 1991-2000 (T.I) and 2000-2006 (T.II) where, as we found in this study, it gives a greater emphasis on *Pollution*, followed by the *Use of Resources, Ecosystems and Cycles* and finally *Biodiversity*. We noted also that the topic of *Biodiversity* is addressed in most textbooks of T.II. In fact, the 2000/2001 reform met the growing concern for biodiversity conservation of our planet, thereby helping to pay attention to resource use and sustainable development, which Teixeira (2003:66) expressed as follows: "... everyone should take responsibility for their impact on natural systems, not affecting the biodiversity or ecological processes or over-exploiting renewable resources." An interesting aspect when analyzing the subject of EE in all the textbooks in our study is that there is an over-identification between EE and the Natural Sciences or between EE and Ecology which is in agreement with those found by Almeida (2007) in their studies. Dias (1998) in turn, argues that we should distinguish between EE and Ecology, considering that the latter was initiated at an earlier stage, when there was an overlap between EE and nature conservation, an idea that Dias (1998:23) considers passed out, stating that: "[However] the textbooks continue torturing the teachers and students with the tedious

and inefficient approach to the biological sciences related to Ecology." In this sense, the EE cannot be limited to addressing the content of Sciences, or ecological knowledge it is needed to improve the knowledge of Economics, Sociology and Psychology to help us understand the causes of the environmental crisis, as well as to develop individuals' and companies' attitudes and behaviours (Almeida, 2007). The school curriculum does not simply make a selection from available content in a particular historical period, should also make them actually transmitted, so converting them into subject teaching. In addition to textbooks and other educational resources, it should be emphasized the importance of teachers' work in the classroom, making the process of internal didactic transposition (Gazzinelli, 2002). One aspect that has marked the Portuguese education system is the several curriculum changes that have occurred over the years. The latter curriculum revision led to the establishment of three new curricular areas - *project area*, *study skills* and *civic education*. The reorganization of the curriculum in the 1st Cycle of Basic Education focused on skills known as "knowledge in action" and was intended (DEB, 2001:15): *"to build an identity and awareness of personal and social participation free, responsible, critical solidarity and civic life, respect and appreciation of diversity of individual and group (...), construction of an ecological awareness which leads to the appreciation and preservation of natural and cultural heritage, the enhancement of relational dimensions and ethical principles that govern the relationship with others."* Environmental education is seen as cutting across all disciplines and with the globalizing features of the entire school, as advocated by Menezes (2003:146): *"the effectiveness of an environmental education project depends on the involvement of the whole school as an area where acquisitions in terms of knowledge, attitudes and skills can be put into practice, contextualized and reinforced by all players in the educational process.* This curriculum reorganization, which occurred in 2001 and 2002, assumes a more active role of the student in the classroom and a different teaching way, where the teacher acts as a facilitator of learning and not only as a transmitter of knowledge (Freire, 2005). One of the inconsistencies that we found in our study was the discrepancy between what is advocated in the program and what is stated in textbooks analyzed in some disciplines, with respect to the Time I (1991-2000), but not at Time II (2000-2006). It is important that textbooks meet the goals and objectives, but with no need of being restricted to the national programmes. Rather, the way they are and develop the content and activities, the textbook provides the acquisition of basic knowledge and skills, exceeding the programmes. They are also important means of strengthening, deepening and integration of several acquisitions as well as pupils' personal development, social and cultural development (Bárrios *et al.*, 2000). Textbooks are still the dominant teaching tool in the classroom, and teachers are usually very dependent on them (Duarte, 1999). Indeed, textbooks, as the main reference in the classroom, represent the current curriculum since they determine the selection and sequence of topics to be taught and help teachers to implement the several subjects.

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