

The Role of Arts in Armenian Schools: Getting Arts Education
the Recognition it Deserves

by

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Abstract

The focus on arts education within school core curricula is the key to innovative education. Arts construct a supportive and productive environment that is crucial for child development. In arts classrooms and spaces, children become artists, performers, and researchers who learn through their senses and experiences. This research focuses on the impact of arts education on children in middle childhood, from 6 to 12 years old as at this stage, cognitive development of children starts to actively form. Thus, this research project observes the impact of arts education on child development and, simultaneously, strategies for reinventing the role of arts education in school curricula. It analyzes the role of educators, art centers, theaters and museums in making arts a basis of a well-rounded curriculum and complete education. The research findings and analysis have four key themes: the role of arts in child development, the impact of performing arts on children's perceptions, the importance of museums in children's learning and issues that arts education faces in the existing school system and their solutions.

Keywords: arts education, child development, teaching methods, innovative education

Introduction

We are life-long learners, questioners, and seekers. Each of us has individual learning and investigating methods that shape our thinking and identity. Due to that, we need freedom in education and often improvisations in learning. In that sense, arts education provides a stage in education for construction of self-aware and creative individuals. Arts deliver essential experiences as they teach about the importance of improvisation, openness and the ability to never give up on learning in any circumstances. Nevertheless, we should ask ourselves whether arts education receives the recognition it deserves in our days, considering how positive its learning outcomes and experience are.

Arts have had a significant role in Armenia since prehistoric times. Correspondingly, arts education has close ties to our family values and practices transmitted from generation to generation. Therefore, our goals should be to preserve the legacy of arts in Armenia and build a bridge between our art legacy and innovative education. Among our cultural values, one of the oldest ones is teaching children how to draw and dance. These fundamental teachings set the basis for development of other forms of arts, visual and performing arts. In this way, Armenian families play an important role in fostering arts education and connecting arts legacy with future innovations in Arts Education.

Coming back to our days, our childhood associations with painting, dancing and crafting remind us of our need to express ourselves and our creativity and cooperativeness. The first people who play a crucial role in encouraging our creative development are our family members. After family members, centers for early childhood education such as performing or visual arts schools become places where each of us can become an art-based researcher. The learning environment and diverse setting that educational centers create make us more open to

cooperating with teachers and other children. Thus, interest and affection towards different forms of arts root from our families and further develop in diverse learning environments created by our schools and teachers. Based on these ideas, we should always protect children's access to all forms of arts as they are intrinsic to their development.

In addition, as the world is constantly changing, our perceptions are changing and correspondingly, our learning methods should be adjusted to these changes. Traditional learning methods can often be limiting for children's liveliness and abstract vision. So, to prevent losing and demotivating young creative minds, we should strengthen advocacy for arts. All of us should stand for giving arts education the priority it deserves and keep in our minds that arts education produces critical thinkers, future leaders, and engaged citizens. Thus, using arts education for encouraging children's productivity, self-awareness and innovativeness, will positively impact their learning experience and contribution to society.

Lastly, to be successful now and in the future, it is essential that children are resourceful, enthusiastic and imaginative. The most effective way to encourage these characteristics in them is through arts education. Learning about arts and becoming artists themselves gives children the opportunity to bring into life their initiatives not simply in words or numbers but with their practices. As we live in a century when education is the key to making sense of ourselves and our environment, it has to be innovative, inclusive and based on listening to each other's perspectives. In this sense, arts education goes beyond teaching knowledge and skills, it teaches values, perspectives and vision pivotal to mindful existence in a constantly shifting world.

Key terms and definitions

Innovative education - an education which is based on improvised learning where imaginative experiences of children shape the learning process. Innovative education encourages abstract thinking and freedom in learning.

Asset-Based pedagogy - pedagogy focusing on revealing children's strengths through artmaking experiences. After uncovering children's strengths, educators use them to guide children through the learning process. Critical awareness, cultural knowledge, and cultural content integration are central in constructing curricula that place students' experiences and ideas as assets in the classroom (Shields, et al., 2020, p. 126).

Students as art-based-researchers - teaching approach concentrating on "perceiving students as art-based-researchers and focusing chiefly on their voice in research and school practice. This approach goes beyond the traditional school system by giving voice to each student. In addition, it enhances the practice of social justice through the lens of arts education" (Shields, et al., 2020, p. 138).

Fundamental equalizer - "Something that balances the educational system and is founded on notions of equity and opportunity. For example, arts are a fundamental equalizer as they give all students an opportunity to raise their voice through appreciation of the aesthetic experience and equally taking part in artmaking experiences" (Heilig, et al., 2010, p. 143).

Experiential Learning Theory - as John Dewey defines experiential learning theory:

"Everything happens inside a social environment. Knowledge is socially formed and reliant on experiences. Personal experiences are closely tied to education and can be educational if having purposeful learning outcomes" (Dewey as cited in Roberts, 2003, p. 9).

Literature review

My Capstone research project attempts to raise the question of whether arts education gets the recognition it deserves and the space to fully develop its potential in Armenian schools. Arts have the potential to fill in the gaps in school curricula and bring creativity to students' experiences. This idea is central to my research process as it mirrors one of the most impactful characteristics of arts education which is inclusivity. Arts education is for everyone as it values and encourages differences in students and makes their interaction and overall learning process more interesting. This also refers to other teaching subjects and the capability of arts enhancing knowledge gained from any subject.

In the first place, it is important to address the impact of arts education on other teaching subjects and the possibility of integrating arts into other subjects. For example, Shields, Fendler and Henn (2020) discuss the ways in which arts education boosts learning outcomes of other teaching subjects, specifically, civics education. In the first place, there should be a link and shared benefit between arts education and other subjects. For example, arts education and civics education are interconnected as they both share the same outcome – to result in students' meaningful cultural participation and engagement in their communities. Thus, cultural citizenship serves as a bridge between arts education and civics education. Next, Shields, Fendler and Henn highlight what serves as the basis of this bridge. They suggest two fundamental approaches, which are “asset-based pedagogy” and “students as art-based-researchers” approaches (Shields, et al., 2020, p. 126). With “asset-based pedagogy,” the authors suggest using arts classrooms as a place for boosting students' intellectual, participatory and dispositional skills. “Asset-based pedagogy” also aims at encouraging the use of arts classrooms as a space for reinventing students' potential. This is completed through the focus on students'

talents and providing them with tools to learn how to utilize their talents in their communities. The next approach concentrates on perceiving “students as art-based-researchers” and focusing chiefly on their voice in research and school practice. A Students as art-based-researchers approach goes beyond the “traditional school system.” It gives a voice to each student and enhances the practice of social justice through the lens of arts education (Shields, et al., 2020, p. 126) . Thus, Shields, Fendler and Henn’s findings point out the gaps in existing school curricula and highlight arts education’s ability to connect to different teaching subjects.

Similar to Shields, Fendler and Henn’s approach of perceiving students as art-based researchers, Almqvist & Christophersen (2017) also consider voicing students’ individual experiences in the learning environment in their study. The ideas of focusing chiefly on students’ voice in research and school practice and making arts education accessible to everyone are interconnected as they both will result in an inclusive art learning environment. Almqvist and Christophersen (2017) suggest that arts learning goes beyond reliance on simple learning techniques as it focuses more on students’ mental growth through teaching them how to build meaningful associations with the world and their society. In this way, arts classrooms become places for self-analysis and meaning-making for all students, places for welcoming inclusivity and as a result, places for cross-disciplinary collaboration. Thus, Almqvist and Christophersen bring forth the idea of perceiving arts education as a global network. Their findings conclude that arts education fills in the gaps in existing school curricula and encourages inclusivity in students’ learning environment (Almqvist & Christophersen, 2017).

It is crucial to further analyze inclusivity in the learning environment encouraged by arts. Senses and experiments of all children matter when it comes to exploration of their environment.

Therefore, setting plays a key role in uncovering the child's potential to the fullest. This idea corresponds to the Reggio Emilia approach — a philosophy based on enhancing children's learning through their personal experiences instead of fixed curricula. In Reggio's philosophy, "all children are seen full of potential, with inherent sense of curiosity and limitless imagination" (Edwards, Gardini, & Forman, 1993). In this way, children become natural researchers who are always questioning the world around them, are willing to experiment and find answers to their questions independently. This idea corresponds to Shields, Fendler & Henn's concept of "students as art-based researchers." I find that this approach is similar to that of Reggio Emilia as they both focus on each individual's voice and individual learning methods in research and school practice. In addition, creating a learning environment that makes children more open to cooperating with teachers and other children plays a pivotal role in these two approaches. In Reggio's classroom setting, children's vision and work are respected and taken seriously. The same can be said about Shields, Fields and Henn's approach. They also create a setting for children where successful learning comes from a positive atmosphere, where respect and support are core values. Thus, arts education encourages an environment where all children feel valued and special. Their voices are heard and collaboration with other children is highly supported and that is the key to children's successful learning and future development as active citizens. These reasons demonstrate once more that arts should not be an addition to existing school curricula but a firm basis of integrated learning inside and outside schools.

One of the most important components of my capstone research project is the recognition of arts education as a core subject and an investigation of the possible reasons why arts education is often relegated to a secondary role in public schools. Heilig, Cole & Aguilar (2010) highlight the need for preserving the presence of arts education in schools where the emphasis is put more

on test-based learning. Arts have often taken a backseat in educational curricula due to scores on standardized tests being a top priority for educators. However, Heilig, Cole and Aguilar emphasize that we should not forget that arts education is a “fundamental equalizer,” but not when its study is considered not central in educational curricula (2010, p. 143). Therefore, there is a need to voice how arts provide access to knowledge through aesthetic experience and how they can be incorporated in all classrooms. Similarly, the report *President’s Committee on the Arts and the Humanities* (2011) calls on action educators to encourage more involvement in arts through highlighting its positive learning outcomes and impact on overall students’ academic progress. The report builds upon Heilig, Cole and Aguilar’s idea of recognizing art’s intrinsic value and stresses the need for new skill sets in educational curricula that arts education can bring. For instance, arts education reinvents the perception of creative skills by bringing together the concepts of innovation and creativity in a new global context. However, nowadays, it has become a victim of narrowing school curricula based on emphasis on accountability for basic skills. Kisida and Bowen (2019) similar to the *President’s Committee on the Arts and the Humanities* report raise the issue of downgrading arts education due to emphasis on standardized-test-based accountability, which has pressured schools to focus resources on tested subjects. In their article “New evidence of the benefits of art education”, Kisida and Bowen state that arts education is necessary for well-rounded education. Educators need to recognize arts’ transformative impact on students’ experiences and substantial role in education. They suggest educators and policymakers collect data measuring social and emotional benefits of arts in order to illustrate the relation of arts education to students’ positive academic and social development. In this way, as educators and policymakers begin to gather outcome measures beyond test scores,

arts education will receive its recognition as a core part of school curricula (*President's Committee on the Arts and the Humanities*, 2011, p. 54).

To carry on with issues that arts education faces nowadays, as I mentioned above, prioritization of arts education in educational curricula is at risk and along with that, there is the issue of proper funding and investments in arts education. Russell-Bowie (2011) highlights that investment in resources and arts teachers' training programs in schools is insufficient. The training of arts teachers and consultants will be a significant step towards encouragement of proper funding for arts programs in schools and increased community awareness on the need to reinvest in arts education. Public schools need to increase the number of specialists who receive adequate resources and facilities. This is to ensure that all students receive a good arts background in their schools. In addition, this step will serve as a basis for giving arts education priority and highlighting the need to involve more parties in its financing. Based on this step, top issues of arts education such as becoming a victim of budget cuts and required 'academic testing' can be solved (Russell-Bowie, 2011). Crescencio (2019) claims that funding for arts is complex. Government and individual agencies need to unite in order to increase access to arts education among public school students and build public support for arts and its proper funding. To back up this claim, Crescencio (2019) brings forth the idea that creativity is not optional, since without being visually and culturally literate, students will be limited in academic and personal growth. This is a severe disadvantage that can result due to lack of proper funding for arts education. Nevertheless, it can be combated if we take action immediately and advocate for proper funding for arts education in both the local community and on a broader level.

Lastly, Bobick and Dicindio (2012) highlight advocacy resources for arts education with their work “Advocacy for Art Education: Beyond Tee-Shirts and Bumper Stickers.” They provide suggestions and steps towards ensuring high quality in arts teaching and learning. Bobick and Dicindio provide their suggestions based on the question “What is the art education that we wish to advocate?” (2012, p. 20). To answer this question, they suggest setting up goals such as reaching people who are not familiar with art through distribution of art brochures, offering hands-on art experiences in school art classrooms and cooperating with museums, cultural and civic organizations. These tactics will be very helpful in empowering the Ministry of Education of Armenia and educators to fill in the gaps and build upon existing arts programs, their funding and value among Armenian public schools. Thus, Bobick and Dicindio’s findings on efficiency of collaboration between museums and schools provide a solution for both the search for improved funding options for arts programs in schools and getting a bigger number of interested parties.

In sum, arts education goes beyond the emphasis on academic achievements. It not only constructs a cross-disciplinary bridge between all teaching subjects, but also enhances our perception of who we are as students, citizens and future leaders. Thus, arts education creates a learning environment crucial to human experience, it builds a global network of people who exchange human values and personal experiences. These ideas should guide us through understanding improvements that arts education brings to the educational system and finally, getting closer to uncovering the power of arts education as an essential part of school core curricula.

Research questions

The central research question of this capstone project is the following: “Why should arts education be an integral part of school core curricula?” To find an answer to this question, an analysis of the role of arts in child development is needed. Based on this idea, I came up with two secondary questions: “How does arts education influence children’s learning experiences?” and “What learning environment does it create for children?” After answering these questions, it is also important to address issues arts education faces and solutions to them. Correspondingly, this capstone project attempts to find answers to these following questions: “What issues does arts education face in its progression?” and equally, “How can we solve the issues that arts education is facing in its development?” All of these questions help foster a better understanding of the impact and lasting outcomes of incorporating arts education into school curricula.

Methodology

This capstone project is based on qualitative research. In my research study I employed content analysis and interviews to answer my research question. As the literature review revealed, it is important to provide evidence on the effectiveness of arts education in school curricula. Thus, gathering and analyzing relevant qualitative data from peer-reviewed journals and specific documents served as a starting point for my research study.

Content analysis played an important role in answering my research questions. It provided an insight into the impact of arts education on school curricula. Many scholars have investigated possible causes behind the decline of the presence of arts education in public schools. Their investigations revealed that creativity was less measurable as opposed to school dependence on accountability and test-based learning. Heilig, Cole, and Aguilar (2010) stated that as the main purpose of education is ensuring economic well-being and growth benefits with the help of subjects such as math and sciences, arts education faces lesser recognition in the

school system. However, creativity is essential to achieve economic success and arts education can fill in gaps in test-based learning.

Analysis of existing literature also revealed that test-based learning ran educational curricula. Different scholars emphasized that scores on standardized tests are a top priority for educators and educational institutions. Among these scholars, some highlight the need to find what pressures schools to focus resources on tested subjects, others address how these findings can prove the multiple ways that arts education fills in the gaps in existing school curriculum. These are some of the issues that arts education faces nowadays. A study of the roots of these issues helped to understand how to build better strategies aimed at reinventing the role of arts education in the school system.

Next, reliance on qualitative research helped with investigating the steps in ensuring successful arts advocacy. Different scholars pinpointed questions that arose in their mind while working on getting arts education recognition. Many of them asked open questions such as “Do all students receive the opportunity to experience the arts in deep and meaningful ways?”, “How might positioning them as arts-based researchers transform them into civically minded critical thinkers and makers?” and finally, “What is the art education that we wish to advocate?”. Thus, asking the right questions and linking the information collected from existing sources was crucial before gathering and organizing my research findings and newly obtained data through interviews.

As for collecting new data, well-organized interviews are a fundamental form of primary research that provide an insight into the state and perception of arts education in Armenian schools. I conducted semi-structured interviews with art organization representatives and

qualified art experts. Among them are Ani Amseyan, one of the initiators of *Hekyateren* /Հեփիսթերեփ [fairy-tale language] interactive puppet theatre; Eva Khachatryan, freelance curator and art critic who collaborates with different art galleries and is also vice president of the Institute for Contemporary Art; Elizaveta Shirinyan, Cafesjian Center for the Arts (CCA) Director of Education, and Gohar Toumasyan, fine arts teacher at Aregnazan Educational Complex - Waldorf School. All of my interviewees agreed to disclose their identity and freely participate in any publications or presentations that may result from the interviews. The reliance on open-ended questions assisted me in better understanding similarities and differences between answers of my interviewees and looking at arts education from different perspectives.

In the first place, I contacted and had an online interview with Ani Amseyan, the founder of *Hekyateren* interactive puppet theatre. Ani carries out important activities aiming at equipping children of different ages with knowledge of puppetry and arts and crafts. *Hekyateren* interactive puppet theatre immediately caught my attention with its inclusivity as it is accessible to all children through the possibility of organizing performances in museums, art centers and most importantly, schools. Building effective partnerships with theaters plays a pivotal role in encouraging support for performing arts in schools. Thus, I asked Ani questions such as “How the idea of creating *Hekyateren* interactive puppet theatre came to her and her husband’s mind?”, “How performing arts impact children’s learning process and creative development?”, “How can we successfully incorporate performing arts into the existing school curriculum?”, “What are the issues arts face nowadays in Armenia?” and “How can we raise awareness on needed arts advocacy in Armenia.” These questions are crucial in new data collecting and building upon existing data. I compared Armenian arts experts' answers with non-Armenian scholars' observations on the impact of partnerships on arts education recognition and advocacy.

Similar to interviewing Ani Amseyan, I had an interview with Elizaveta Shirinyan, Cafesjian Center for the Arts (CCA) Director of Education. I discussed with her the opportunity to partner with different public schools in Armenia based on the idea of strengthening the role of arts education among educators and students. Besides this idea, art centers play an important role in increasing public awareness on the importance of arts in schools and overall, students' experiences. I asked her about art programs that Cafesjian Center offers for children and whether they would agree to organize hands-on art experiences as a part of arts education curricula. Interviewing Elizaveta Shirinyan helped to have a better understanding of children's engagement in museum visits and participation in educational programs offered by Cafesjian Center for Arts. In addition, she talked about how children's learning experiences enhance when children familiarize themselves with different artworks and in turn, learn about the value of art and its appreciation. I used the knowledge that Elizaveta shared with me to make deeper sense of school collaboration with museums and integration of museum experiences into arts education curricula.

Next, I interviewed art critic and freelance curator Eva Khachatryan who shared her experience of cooperating with different art galleries, working with local and foreign artists and arts education advocacy in Armenia. I asked her questions such as "What steps can we make to promote better advocacy for arts education?", "How would she evaluate engagements in art exhibitions and programs as a curator?" and based on her cooperation with Mkhitar Sebastatsi Educational Complex, how do their arts programs differ from other school art programs? Asking these questions helped reveal positive learning experiences and outcomes of participation in different arts programs, possibilities of collaboration of schools with local and foreign artists, and organization of art masterclasses for children.

Lastly, I had an interview with Gohar Toumasyan, fine arts teacher in Aregnazan Educational Complex - Waldorf school. As I got to know that Waldorf school's core curricula is based on teaching arts to children, I knew that it would be different from other schools in Armenia. To find out more about how it succeeds in prioritizing arts when the focus on test-based learning prevails in schools, I asked Gohar questions such as how she became interested in teaching fine arts to children, her priorities in teaching children and how she sees our education system in 5 years. I want to admit that interviewing Gohar was quite different from other interviewees as we had more of an open talk rather than a structured interview. As I mentioned earlier, the interviews that I conducted were semi-structured, but with Gohar, I had more freedom in asking questions. Nevertheless, all of my interviewees, with respect to their expertise, provided interesting and valuable perceptions on teaching arts and the impact of arts education on children's learning and development. As a result of the interviews, it became easier to draw parallels between local art experts and foreign scholars' methods of teaching and understanding children's needs in education.

To conclude, it is important to analyze the learning environment that schools create for children to understand the strategies that will work best for prioritizing arts education in Armenia. Conducting interviews helped become familiar with experiences that arts education provides to children and how it transforms learning through new means of obtaining and exchanging knowledge.

Research findings and analysis

My qualitative research aims to raise awareness on the importance of incorporating arts education into school core curricula. Teaching sophisticated arts is the key to innovative education. Arts create an environment that enhances children's learning practices and stimulates

freedom in their thought. Arts are also about teaching differing perspectives to children and learning not only through educational means but through senses and experiences. As my research focuses on the impact of arts education on children in middle childhood, from 6 to 12 years old, at this stage cognitive development of children starts to form actively. Correspondingly, no other subjects in school spark children's fantasy and meaning-making processes as much as arts do. Thus, children especially need arts in the transitional period of early learning and familiarizing themselves with the school setting.

It is not accidental that I highlighted cognitive development of children with reference to arts education. As children try to make sense of the world around them, they start to carefully analyze their environment and their role in it. Environmental support plays a key role in assisting gradual development of children's cognitive abilities (Fisher & Bullock, 1984). Classrooms become a stage for them where they can be who they decide to be and places where their experiences and associations with school are designed. Based on these ideas, arts value children's efforts, practices, and interactions with their peers while becoming a part of art creation. Instead of focusing on competition and their end product, children start to appreciate the time spent with their peers and the process of bringing their ideas to life through creating art.

To find out about positive associations of children's cognitive development in response to arts education in Armenia, I conducted an interview with Gohar Toumasyan, fine arts teacher at Waldorf school. I chose to visit Waldorf school as it is an exceptional type of school in Armenia where children have painting, music and theatre classes from first grade. It is rare to find a school in Armenia that has always kept arts present within its curricula. Moreover, Waldorf school focuses not just on art, but on building its school curricula and teaching other subjects

based on children's experiences with arts education. As my research revealed, constructing children's learning based on arts education curricula aids better formation of children's personality, values and skill set. This leads us to the development of the first theme of my capstone project — the role of arts in child development, as international scholars and local art experts reveal.

The Role of Arts in Child Development

Middle childhood signals the start of a new experience for children that is formal education. In this transitional stage, children need 'guidance' from teachers. There is no single definition of this word, for some scholars, guidance is "making pedagogical spaces a place for strengthening children's leadership and decision-making skills" (Shields, et al., 2020, p. 126). Other scholars define guidance as "educators perceiving themselves as partners and co-instructor in children's learning" (Kim & Darling, 2009, p. 140). In the first case, guidance is defined through the approach called "asset-based pedagogy" while the second one is the Reggio Emilia approach. "Asset-based pedagogy" focuses on revealing children's strengths through artmaking experiences. After uncovering children's strengths, educators use them to guide children through the learning process. While in Reggio Emilia approach children are active participants and teachers are co-instructors, in teacher-student collaborative learning experience. "Asset-based pedagogy" has some similarities with my interviewees' vision, however relying on the Reggio Emilia approach will be better in terms of developing strategies and core values for teaching arts education to children.

While coming up with the theme of the role of arts in child development, I found it a necessity to find answers to questions such as how arts education influences children's learning experiences? What learning environment does it create for children? How do children perceive arts education as arts teachers reveal? These questions developed when I was analyzing the Reggio Emilia approach along with Gohar Toumasyan's interview and finding similarities between their teaching methods. For instance, the Reggio Emilia approach defines learning as far more than obtaining information (Kim & Darling, 2009, p. 141). Learning is about forming deeper relationships with artworks and searching for meanings in them. This idea corresponds to Gohar's perspective of teaching arts to children. As Gohar revealed: "For me the aim of teaching arts to children is encouraging sincerity and fearlessness in their works" (Gohar Toumasyan, interview, March 25, 2021). I believe that what Gohar said speaks to Reggio values of teacher and child bonding, as they thoroughly analyze artworks, children become more interested in them and demonstrate their real thoughts on them through their creations. Thus, both Gohar and Reggio Emilia approaches revolve around the idea of creating an environment where children feel free to express their ideas and seek for their meanings behind educational content.

Making children co-constructors of educational content positively impacts both their self-awareness and acceptance of others' opinions. Children are active and communicative individuals from the minute they are born (Kim & Darling, 2009, p. 144). Teaching them about the importance of cooperative learning, sharing and receiving knowledge with their teachers and peers makes them open to new perspectives and visions of the world around them. Constant exchange of ideas, questions and explanations creates the perfect environment for their learning and development. Similar to these ideas, Gohar stated: "If we want to have a strong society, we should raise strong individuals who clearly know their goals and means to achieve them" (Gohar

Toumasyan, interview, March 25, 2021). She concluded her idea with: “That’s why schools need to make children researchers from the first grade and teach them based on their individual capabilities” (Gohar Toumasyan, interview, March 25, 2021). Gohar brought the concept of ‘strong society’ and its close ties to self-aware and goal-oriented individuals. Correspondingly, teaching children to see themselves as thinkers and researchers with different points of view is crucial in shaping collective knowledge. Learning about accepting other people's opinions and feelings and offering their own, whether they are in agreement or not, boosts healthy communication between children. Thus, another key idea in relation to arts and child development coming from Gohar’s and Reggio’s teaching is giving children the opportunity to experience different environments and what role they play in them. Also, giving them the chance to decide who they want to be and how they want to communicate their experiences and beliefs plays a fundamental role in making them strong individuals and active participants of society.

Lastly, by analyzing the environment that Gohar creates for children and her values on pedagogy, I realized that we need more schools like Waldorf in Armenia. It is not a coincidence that Waldorf school was considered an experimental school when it was established. What served as the biggest motivation for Gohar to become a fine arts teacher was the sense of personal attachment and meanings she found within the walls of Waldorf school. As Gohar said: “The idea of teaching fine arts came to my mind when I was looking for a school for my little girl during the 1990s” (Gohar Toumasyan, interview, March 25, 2021). She added: “At that period, Armenia was facing tough days and schools were not in a good condition. After visiting several schools with my child, we came to Waldorf school based on my friend’s advice. She told me that in Waldorf school children start learning the alphabet by painting as the first step of making sense of the world around them” (Gohar Toumasyan, interview, March 25, 2021).

Waldorf school is exceptional as compared to other schools in Armenia as it understands and values the role of arts in child development. Arts classes play a fundamental role in a school's schedule and unlike other schools, are not an addition to curricula but a basis of it. For example, if children are learning language and literature, the concentration is still on arts. It is about looking at other teaching subjects from an arts lens and obtaining knowledge not only in words but through visualization practices. Thus, finalizing Gohar's ideas and mine as well, children should feel a sincere sense of belonging and attachment to school and in that sense, supportive classroom setting and innovative teaching methods play a key role in encouraging children's active participation in classroom activities.

The Impact of Performing Arts on Children's perspectives: Puppetry as Innovative Teaching Medium

Performing art has its distinct place in children-centered education as it makes children researchers and active participants of the learning process. Learning performing arts boost children's interest in making connections between real-world and fictional contexts. Children learn about social, historical, and cultural contexts of plays as the analysis of different plays requires active listening. However, schools nowadays don't provide interactive experiences for children, while becoming a part of theatre inspires and encourages children to become actors themselves. Watching and observing real-life and imaginative scenarios stimulates children's interest in open communication and self-expression. Thus, theatre in education makes children more open to risk-taking, effectively managing challenging situations and most importantly, it broadens children's perception of education and how innovative and creative it can be inside and outside schools.

A prominent form of performing arts is puppet theatre which is long known for capturing children's attention and developing positive associations. For example, let's take Yerevan State Puppet Theatre named after Hovhannes Tumanyan. It completely changes the atmosphere of Sayat Nova Street with colorful posters of upcoming performances, decorations on walls of the building and lots of puppets seen through windows. There is something unexplainable and magical about this theatre and how it conveys messages to everyone walking next to it, especially children. Creative contexts behind the theatre stimulate children's curiosity and meaning-making processes. Similarly, puppet plays revolve around children as they make them active listeners and investigators. Thus, teaching puppetry as a part of arts education is crucial for enhancing children's understanding of different contexts, means of communication and identities.

To learn more about the impact of puppetry on children's development, I had an interview with Ani Amseyan, one of the founders of *Hekyateren* interactive puppet theatre. Before bringing her and her husband's initiative to life, Ani was involved in organizing an art therapy course for children called "Ololo". It was interesting to find out that Ani started her path from working with children through art therapy, that is known as "a practice which assists people in expressing themselves artistically and getting a deeper understanding of their personality through drawing, painting, coloring or sculpting" (*Art Therapy*, 2021). Ani says: "Although "Ololo" project had a short life, I enjoyed working with children and in the process, the idea of creating an interactive puppet theatre came to my mind" (Ani Amseyan, interview, February 10, 2021). She added: "As we are living in a digitized world, lack of attention from children became a big issue and I thought about a new method of bringing fairy tales and theatre close to children which eventually became interactive puppet theatre. Our theatre is child-centered as our aim is to

make children active participants and the ones who shape the plot of the tale and character's development" (Ani Amseyan, interview, February 10, 2021,). Ani brought an important point regarding getting children's attention nowadays, especially on learning and using the knowledge they receive in schools—the idea of focusing on children's curiosity and understanding of their surroundings as a medium of learning in viewing education in a new light.

Constant changes in the world demand new methods of teaching and learning. This takes us to discussion of one of the most important purposes of arts—enhanced human interaction. While technologies became a barrier in children's socialization processes, there is a far bigger and up-to-date obstacle in children's active participation. As Ani reveals: "Restrictions brought by Coronavirus disease made children less active learners and worsened the quality of communication between children and their peers" (Ani Amseyan, interview, February 10, 2021). She explained further, "I often heard from parents that creative and social development of children is suffering, active children become less talkative and alienated from their families and peers. These circumstances vastly limited children's imagination and interest towards arts, books, and theatre" (Ani Amseyan, interview, February 10, 2021. Due to unpredictable situations and traumatic events happening in the world, education should come in different forms and be flexible based on children's needs. In any life circumstances and difficult situations, puppetry acts as a therapy for children. By combining education and entertainment, children commit to constant learning and are still able to find a motivation for learning in the most challenging times. As Ani mentions, "After our performances, we often make puppets together with children from any items around us, could be balloons or paper, so they can view everything around them as a piece of art and see potential in anything" (Ani Amseyan, interview, February 10, 2021). In

this way, using puppet-making as a creative method of teaching children becomes a practical and engaging tool of making children more open to learning both cognitively and emotionally.

Lastly, Ani brought attention to one of the most prominent features of puppet theatre—reminding children about our traditions and cultural values. Through storytelling, puppetry introduces children to Armenian family values and customs that are transmitted from generation to generation. As performing arts play a crucial role in enhancing children’s self-awareness, putting emphasis on conveying cultural values through interactive play is a valuable experience for children. Correspondingly, Ani stated, “In 2019, we created a project with Mughdusyan Art Center, which was called *Avandakhagh*/ «Ավանդախաղ» [interactive game]. Its purpose was to introduce and tell about our national holidays, customs, songs, and cuisine through interactive theatrical performances” (Ani Amseyan, interview, February 10, 2021). She further added, “It is very important that children learn about our national holidays and their purposes (Ani Amseyan, interview, February 10, 2021). These ideas take us to the conclusion that education can be in various forms, but the most important part is seeing children become more motivated and enthusiastic about the learning process. Similarly, engaging children in puppetry is crucial for their cultural awareness and understanding of their surroundings.

The Importance of Museums in Children’s Learning

As I mentioned above, learning comes in a variety of forms and settings. It can be unplanned and occurring in different contexts outside schools as homes, theaters, and museums. For this section, I will focus on museums and their impact on learning processes. Seeing museums as educational resources has its origins in the 19th century (Pringle, 2018). Its stimulus

became trust in the ability of art and culture to significantly advance individuals and society. As the identification of museums as places of knowledge production increased, possibilities of researching and transmitting new knowledge became recognizable to everyone. Getting to learn about art from observing and becoming closer to real artworks in museums create meaningful associations in our lives.

It is not accidental that I mentioned creating meaningful associations along with visiting museums as these two activities are closely tied. They are both rooted in learning through experience or, as John Dewey calls it: “Experiential Learning Theory.” Dewey’s definition of education as experiential, social, and learner-focused correlates with the educational practices in museums (Pringle, 2018). Dewey’s theory proposes the following:

(1) Experiential learning equips individuals with freedom to relate and connect to the acquired content, (2) New experiences correlate to previous experiences, but they should be reasonably unfamiliar to the learners for differentiating between what they know now and what they need to learn, (3) It is crucial to reflect during an experience. (Roberts, 2003, p. 9)

These key takeaways from Dewey’s Experiential Learning theory take us to the irreplaceable role art museums can play in children’s lives by allowing them to see and feel the environment where art conveys knowledge and meanings to them.

Educational programs can provide a venue for further analysis of children’s associations with museums. Art programs and activities assist children in observing, discussing and questioning different artworks along with making them artists by engaging in hands-on experiences. To see how these ideas are perceived in art museums of Armenia, I conducted an

interview with Elizaveta Shirinyan, Director of Education at Cafesjian Center for Arts (CCA).

The values and journey of Cafesjian Center for Arts dovetail with Dewey's Experiential Learning vision of seeing museums as places full of knowledge. As Elizaveta said, "Interactive and shareable experiences of museums become a part of ourselves as visitor experiences and liveliness of the museums never fade" (Elizaveta Shirinyan, interview, February 23, 2021).

Constructing knowledge through experiences comes from our individual methods of learning and interacting with people and our environment. In this sense, if we look at museums from children's perspectives, they become places where children can search for different art contexts and construct their viewpoints on them.

There has always been something welcoming in the environment that museums create for the visitor. For some, museums are places for socialization and participation in cultural activities, for others they are resourceful places full of hands-on experiences and possibilities for imaginative learning. For instance, when introducing children to museums, they feel free to familiarize themselves with various exhibits that leave a long-lasting impression on them. Along with that, the works of museums boost purposeful learning through positively impacting children's use of their mind and senses to relate to and decode different artworks. As Elizaveta revealed, "Education becomes innovative when you take what you learn in different places and get creative with it" (Elizaveta Shirinyan, interview, February 23, 2021). She came up with this idea when they were offering an art education program based on Sasuntsi Davit and the Sasna Tsrer epic at Cafesjian Center's Sasuntsi Davit Gallery. Elizaveta explained, "Through a contemporary visualization of the heroic Armenian epic Sasna Tsrer, children obtain knowledge in a creative way through demonstrating how they perceive the epic" (Elizaveta Shirinyan, interview, February 23, 2021). She elaborated further,

The Sasna Tsrer epic was descriptively presented to participants of the program, mainly third-grade children. Before beginning the creative process, children were told about comic book art and how by bringing together literature and visual art it can become a piece of contemporary art. Seated around tables, children choose an extract from the Sasuntsi Davit epic and draw it on paper in comic book style. At the end of the program, children collect their works and chronologically compile a new book. As a result, children get from the program their handmade, uniquely illustrated version of the epic. (Elizaveta Shirinyan, interview, February 23, 2021)

The example that Elizaveta brought about the link of the Sasna Tsrer educational program to a museum exhibit confirms that direct personal observations and experiences with art play an important role in teaching literature to children. They teach children that every place has its mediums of sharing knowledge and that learning is a life-long experience.

The experience and learning outcomes associated with museum settings demonstrate that museum education is central to equipping children with quality education. Visits to museums and participation in art education programs should not be seen as an extracurricular activity but as a basis of successful teaching and learning. As Elizaveta said, “Arts give children freedom and a space to create, where there are no restrictions on them” (Elizaveta Shirinyan, interview, February 23, 2021). Similarly, museum experiences are full of potential as they have the ability of making children open to collaborative learning, visual literacy and appreciation of art resources available to them. Thus, without museum education, learning inside and outside schools would be partial. Incorporating museum education into arts education curricula will

advance children's perspectives of creative means of learning and putting new knowledge into practice.

Issues in Prioritization of Arts Education in the School System and Their Solutions

As the observation of the above discussed arts education components shows, visual art, theatrical art, and museum experiences are pivotal to child development. These spheres of art make children resourceful, mindful, and skilled in any circumstances and life situations. Theatres, museums, and art classrooms become places where children become researchers, performers, and artists. They learn to put their knowledge into practice and efficiently communicate their ideas through their works. Aside from that, arts education has the quality of enriching learning experiences of other teaching subjects. As arts motivate and encourage children to look at knowledge from different perspectives, children start to apply creative ways of learning to literature and history as subjects known for their emphasis on test-based assessment and learning through memorization. However, there are some obstacles in advancing the role of arts education in school curricula and there is a need to develop strategies to overcome them.

In the first place, we lack schools that value child-centered education rather than widely accepted teacher-centered learning. As art curator Eva Khachatryan revealed, "Downgrading art education's essential input in learning can be due to how we educate or how we serve new knowledge to children in order to make it comprehensible for them" (Eva Khachatryan, interview, February 16, 2021). It is common to see "teachers in an active role as they are introducing information to children who are supposed to be passive receivers of information"

(Lathan, 2021). This approach limits possibilities in learning processes and experiences and is demotivating for children. Instead of making learning a shared experience, teachers focus more on successfully conveying information to children rather than focusing on methods and alternate learning ways that will work the best for children. In this situation, arts teach about the importance of delivering information through interactive means for engaging and getting curiosity from all children. As schools tend to focus more on verbal and spoken communication, art practices can seem odd and unsuitable for being a part of core curricula. However, fashioning children's active learning through practices and experiential teaching strategies can transform child development in a meaningful way such as making it richer in visualization. Thus, schools need to put emphasis on child-centered learning and value their personal experiences in education and in that sense, arts will be viewed as primary education resources.

Another key obstacle in recognizing the value of arts education is insufficient public awareness on the need for the presence of arts in children's lives. Arts education offers various new approaches such as asset-based pedagogy, child-centered and experiential learning, students as art-based researchers approach, however, many individuals and schools are unaware of these innovative teaching methods. Correspondingly, these approaches connect to collective thinking and mindset oriented towards appreciating art and its positive influence on children. The first step towards developing this mindset is understanding that education is not limited to one purpose and knowledge delivery methods. The more creative we get with teaching and learning, the richer the outcomes will be in terms of strong community and enthusiastic individuals. As Eva said, "If we pay more attention to the importance of arts in education, they can be a tool of cultural survival for us. We need a firm basis and persistent art programs in the existing school system, not just yearly or monthly art programs" (Eva Khachatryan, interview, February 16,

2021). The idea of seeing arts as a tool of cultural survival ties to developing arts-centered mindset where the emphasis is more on learning through personal observations, experiences and visualizations. Similarly, persistent art programs can aid increased public awareness on benefits of active participation in research of artworks, theatrical and visual arts. Thus, sufficient public awareness on values of arts education can be raised by teaching about new possibilities and teaching methods that arts education offers and the enhancement it can bring to the school curricula.

Lastly, funding and partnerships are other key issues in advancement of arts education that both require collaborative vision of incorporating arts education into the school system. As Eva stated,

When talking about arts advocacy both from government and society, we don't have as many institutions orienting towards getting public support for arts as much as foreign countries have. In that sense, we have a long path towards getting our government's advocacy for arts and establishment of new institutions with a strong arts basis and prioritization. (Eva Khachatryan, interview, February 16, 2021)

Forming partnerships can be a solution to the funding issue as the more parties are involved in arts advocacy, the better recognition arts education will receive within schools and the community. For example, Eva emphasized that cooperation between the Ministry of Education and the Ministry of Culture can be a good basis for encouraging professional partnerships for the sake of prioritizing arts education (Eva Khachatryan, interview, February 16, 2021). Cooperation of museums and schools can be the next step towards improving perception

of arts in the community. Finally, establishment of arts advocacy organizations can be the key to strengthening arts-based learning and arts' constant presence in schools.

Limitations and avenues for future research

The biggest limitations of my research are the number of interviewees and the schools involved in it. I interviewed a small number of people; however, their responses were quite detailed and reflective. Forming particular themes made the analysis of my interviewees' answers and working on similarities and differences in my research more effective. Thus, one avenue for further research can be including more experts from the educational and arts fields in the research for widening the scope of this project.

Another limitation of my study is the number of schools included in the analysis. For instance, I specifically focused on Waldorf school as it is a unique school in Armenia where arts are a top priority since first grade. Waldorf school's curricula and teaching of other subjects come from children's experiences with arts. An avenue for future research would be integrating more schools in the study, preferably different from Waldorf school. For example, the research could have included prominent public schools in Armenia, such as Nikol Aghbalyan Secondary School No.19 and Alexander Pushkin Basic School No.8. Analyzing these schools' core curricula and role of arts in it would be helpful in understanding the state of arts in other schools. Additionally, involving different types of schools such as QSI International School of Yerevan and CIS Armenia International School would be beneficial for doing a comparison between the state of arts in the international programs of teaching compared to the Armenian public educational system.

Conclusion

To sum up, the purpose of this research was to get a comprehensive understanding of the role of arts education in child development and learning experiences. Arts, which offer unconventional means and spaces for researching, teach children that they are the ones who define the purpose of education. Learning revolves around children, their individual experiences and meaning-making processes through the use of different learning methods and arts practices. However, art practices should not be seen as extracurricular activities but as a chief asset of their cognitive and creative development. The outcomes of four in-depth interviews point to positive connotations that arts education carries for children. They suggest that children are self-aware, inventive, and active learners when they learn through participation in art practices and direct involvement in visual and performing art experiences. For instance, Ani Amseyan, as a performing artist, revealed that children become aware of their potential through drawing, painting, coloring, or sculpting. As a crucial part of interactive puppet theatre, Ani observed children's reactions during participation in imaginative scenarios and engagement in role-playing. She realized that puppetry helps to stimulate children's interest in open communication and self-expression. Thus, one key answer to my central research question: "Why should arts education be an integral part of school core curricula?" is because it includes performing art as puppetry in its subject area and puppet theatre is capable of captivating children's attention and teaching them through experiences and role-playing.

Another key takeaway from my interviewees is Gohar's vision of teaching children arts through encouraging sincerity and fearlessness in their works. Gohar revealed that a sense of belonging and attachment to school is crucial for children and arts have a big input in that as they

create a supportive classroom setting for all children. Thus, Gohar helped in finding an answer to the question: “What learning environment do arts create for children?” Next, Elizaveta shared children’s learning experiences in museums as a Director of Education at the Cafesjian Center for Arts. She defined museums as places full of knowledge, interactive and shareable experiences. Her descriptions and findings on children’s experiences as museum visitors helped to get a deeper understanding of the positive impact of arts and museum education on knowledge exchange. Eva brought important points about issues arts education faces nowadays and the state of arts in Armenian schools. Her ideas of getting public awareness on arts education values and encouraging collaboration between museums and governmental institutions point to the ways of aiding arts advocacy on a communal level.

Lastly, the knowledge shared by my interviewees dovetailed with five key approaches in my existing literature analysis, which are the Reggio Emilia approach, Asset-based pedagogy, Students as Art-Based Researchers approach, Child-Centered Learning and Dewey’s Experiential Learning theory. These approaches highlighted core values of arts education and benefits they bring to learner experiences. In the end, I found answers to all of my questions but most importantly, I hope that my analysis will have its input in getting arts education the recognition it deserves.

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Appendices

Appendix A: Consent Form [Armenian version]

Համաձայնության հավաստագիր

Համաձայնագիր մասնակցելու դիպլոմային ծրագրի իրականացման Հայաստանի ամերիկյան համալսարանում: Սույնով հավաստում եմ, որ համաձայն եմ մասնակցել ՀԱՀ Հումանիտար և հասարակական գիտությունների ֆակուլտետի դասախոս դոկտոր Հուրիկ Ադդարեանի (հեռ. 060 612769, Էլ. հասցե hourig.attarian@aua.am) ղեկավարությամբ Մանե Մխիթարյանի կողմից դիպլոմային աշխատանքի նախագծի հարցազրույցին:

Նախագծի նպատակը

Տեղյակ եմ, որ այս նախագծի նպատակն է հասկանալ, թե արդյո՞ք արվեստը ստանում է բավականին ճանաչում տարրական կրթության շրջանակներում: Մանե Մխիթարյանի անցկացրած հարցազրույցը նպատակ ունի ուսումնասիրել Հայ արվեստի հարուստ ժառանգությունը և ամրապնդել արվեստի դերը երեխաների ստեղծագործական զարգացումը ապահովելու համար:

Ընթացակարգը

Հասկանում եմ, որ հարցազրույցը անցկացվելու է մասնակցի տանը կամ մեկ այլ պատշաճ վայրում, և տեսագրվելու և/կամ ձայնագրվելու է: Որպես մասնակից ես պատմելու եմ **թե ինչպիսին է եղել իմ ուղին դեպի արվեստի աշխարհ, ինչպե՞ս կարող եմք նպաստել արվեստի վերաարժեքավորմանը կրթության մեջ և թե արդյոք հնարավոր է մոտ ապագայում համագործակցել դպրոցների հետ/կազմակերպել տարբերի արտիստների այցեր դպրոցներ:** Տեղյակ եմ, որ հարցազրույցները տևելու են մոտ մեկ ժամ, բայց այդուհանդերձ մասնակիցները կարող են որևէ պահի դադարեցնել հարցազրույցը, հրաժարվել պատասխանել որևէ հարցի, կամ որևէ պահի դուրս գալ նախագծից: Հասկանում եմ, որ եթե ցանկանամ հարցազրույցը երկու ժամից ավելի երկարաձգել, ինձ այդ հնարավորությունը կընձեռվի:

Ռիսկեր և օգուտներ

Տեղյակ եմ, որ որևէ պահի կարող եմ դադարեցնել հարցազրույցը, ընդմիջել կամ հրաժարվել շարունակել: Հաշվի առնելով, որ ուսանողների նախագծերը ներլսարանային ցուցադրման մաս են կազմելու (կայքով և/կամ

հրատարակումներով), իմ պատմությունը և կարծիքները, իմ թույլտվությամբ, նույնպես ներկայացվելու է:

Մասնակցության պայմանները

Որպես մասնակից ինձ հասանելի կլինեն ձայնագրված և գրի առնված տվյալները՝ դրանք ստուգելու նպատակով: Նախագծի ամբողջ տևողության ընթացքում, ես հնարավորություն կունենամ վերանայել ու հաստատել անգլերեն թարգմանությունը, եթե նյութը հայերեն է:

___ Հասկանում եմ, որ որևէ պահի կարող եմ հետ վերցնել համաձայնությունս ու հրաժարվել մասնակցել նախագծին՝ առանց բացասական հետևանքների:

___ Հասկանում եմ, որ այս նախագծի տվյալները գիտաուսումնական նպատակներով կարող են հրատարակվել՝ տպագիր կամ թվային տարբերակներով:

Իմ հարցազրույցի **ինքնության բացահայտման և վերարտադրման առումով**

___ Համաձայն եմ, որ **ինքնությունս հայտնի լինի**: Հասկանում եմ, որ ինքնությունս կարող է բացահայտվել այս հարցազրույցի արդյունքում հրատարակված նյութերում:

___ Համաձայն եմ գիտաուսումնական նպատակներով այս հարցազրույցի նկարների ու ձայնագրությունների վերարտադրմանը որևէ հաղորդամիջոցով (վեբ կայքեր, և այլն):

ԿԱՄ

___ Հասկանում եմ, որ իմ մասնակցությունն այս ուսումնասիրությանը **գաղտնի** է: Ես հասկանում եմ, որ իմ ինքնությունը չի բացահայտվի այլ ցանկացած հրապարակման կամ ներկայացման մեջ, որոնք կլինեն այս հարցազրույցի արդյունքը, կօգտագործվի ծածկանուն:

___ Համաձայն եմ, որ չնայած իմ հարցազրույցից որոշ նյութեր կարող են հրատարակվել, սակայն ոչ մի ձայնագրություն չի կարող վերարտադրվել:

Այն դեպքում, երբ լուսանկարներ, իրեր կամ փաստաթղթեր են նկարվել կամ սկանավորվել

___ Համաձայն եմ, որ ուսումնասիրությունն անող ուսանողը պատճենահանի լուսանկարներ ու փաստաթղթեր նախագծի շրջանակներում օգտագործելու համար:

ՈՒՇԱԴԻՐ ԿԱՐԴԱՑԵԼ ԵՄ ՎԵՐԸ ՃԱՐԱԴԻՎԱԾԸ և ՀԱՍԿԱՆՈՒՄ ԵՄ ԱՅՍ
ՀԱՄԱՁԱՅՆԱԳՐԻ ԿԵՏԵՐԸ: ՀՈԺԱՐԱԿԱՄ ՀԱՄԱՁԱՅՆՈՒՄ ԵՄ ՄԱՍՆԱԿՑԵԼ ԱՅՍ
ՈՒՍՈՒՄՆԱՍԻՐՈՒԹՅԱՆԸ:

Մասնակից՝

Անուն ազգանուն (խնդրում ենք գրել տպատառ)

Ստորագրություն _____ Ամսաթիվ _____

Հարցազրույց վարող՝

Անուն ազգանուն

Ստորագրություն _____ Ամսաթիվ _____

Եթե որպես բանավոր պատմության նախագծի մասնակից որևէ պահի հարցեր կունենաք ձեր իրավունքների վերաբերյալ, կարող եք կապվել ՀԱՀ Հումանիտար և հասարակական գիտությունների ֆակուլտետի դասախոս դոկտոր Հուրիկ Ադդարեանի հետ (հեռ. 060 612769, Էլ.հասցե՝ hourig.attarian@aua.am):

Appendix B: Questionnaire

1. Կպատմե՞ք ձեր մասին, ինչպե՞ս ստացվեց, որ ընտրեցիք հենց կրթության/արվեստի ուղղությամբ գործունեություն ծավալել:
2. Արդյո՞ք ունեցել եք արվեստի դասեր ձեր դպրոցում:

3. Ինչ ե՞ք կարծում արվեստը ինչպիսի դեր ունի երեխաների վաղ զարգացման վրա:
4. Ձեր կարծիքով ինչպե՞ս կարող ենք նպաստել արվեստի կրթության վերաարժեքավորմանը և արվեստի դասերի մշտական ներկայությանը կրթական համակարգում:
5. Ինչպես ե՞ք վերաբերվում այն մտքին, որ այցելությունները թանգարաններ և արվեստի կենտրոններ լինեն կարևոր մաս դպրոցների ուսումնական ծրագրի արվեստի կրթության շրջանակներում:
6. Որպես արվեստագետ ին՞չ եք կարծում արվեստը ստանում է բավականին ռեսուրսներ/ֆինանսավորում զարգանալու և էլ ավելի ծաղկելու համար Հայաստանում:
7. Արվեստի կրթության երեք գլխավոր խնդիրներից են՝ ռեսուրսների տրամադրումը դպրոցներին, մասնագետների պակասը և ժամանակակից արվեստի դասերի ֆինանսավորումը, ինչ ե՞ք կարծում եթե արվեստագետները և արվեստի կենտրոնները համագործակցեն դպրոցների հետ կարո՞ղ ենք լուծել այս խնդիրները և այդպե՞ր, իսթան հանդիսանալ արվեստի կրթության կարևորության ճանաչմանը:
8. Կցանկանա՞ք մոտ ապագայում համագործակցել դպրոցների հետ կազմակերպել տարբեր արվեստագետների այցեր դպրոցներ և նրանց կողմից դասավանդած արվեստի դասեր:
9. Ինչ ե՞ք կարծում ինչպիսին կլինի մեր կրթական համակարգը 5 տարուց: Արդյո՞ք ակնկալում եք արմատական փոփոխություններ և ինչպե՞ս կազդեն այդ փոփոխությունները արվեստի ընկալման վրա դպրոցներում: