

# **Emergence of Islamic student cultural identity through Visual Arts major works**



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# Introduction



- ✦ The arts can improve learning and develop students' cultural identity (Deasy & Stevenson, 2002).
- ✦ This research provides significant opportunities to
  - ✦ expand students' knowledge about the essence of Islamic art
  - ✦ to observe the affordances for investigating cultural identity for my students during the process of artmaking.

# Literature – Culturally responsive pedagogy

- ✦ Several small-scale studies suggest that academic learning follows engagement
- ✦ (Copenhaver, 2001; Hill, 2009; Nykiel-Herbert, 2010; Rodriguez, Jones, Pang, & Park, 2004; Thomas & Williams, 2008).
- ✦ Based on studies in which ethnic identity and engagement have been measured, it appears that students who understand their cultural identity are the ones who are more engaged in school (Bingham & Okagaki, 2013).

# Islamic arts & art forms



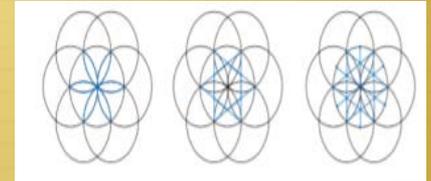
Textile



Ceramic



Architecture

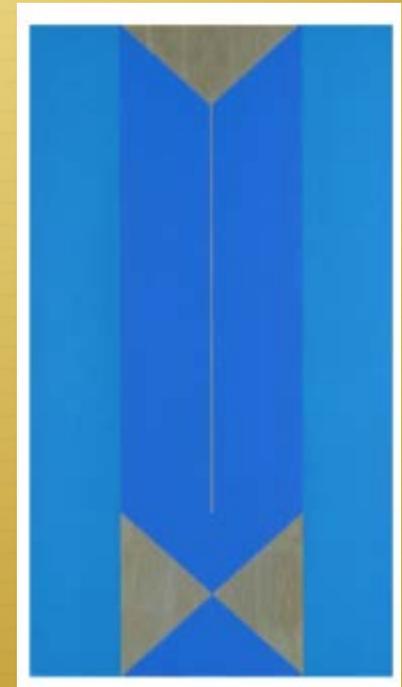
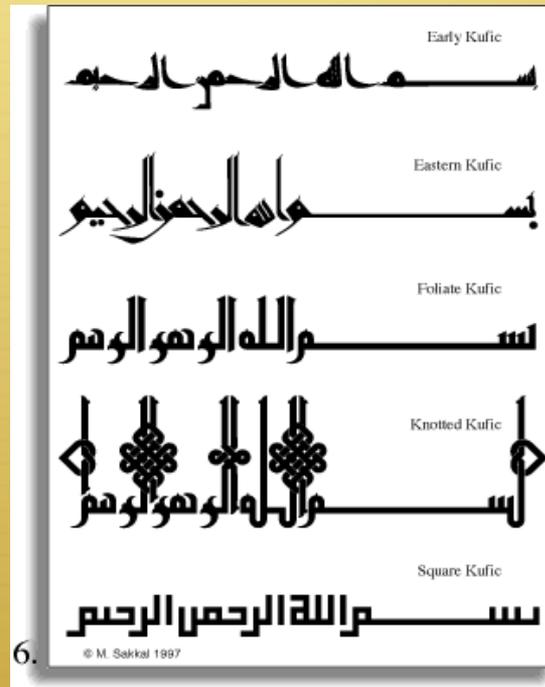
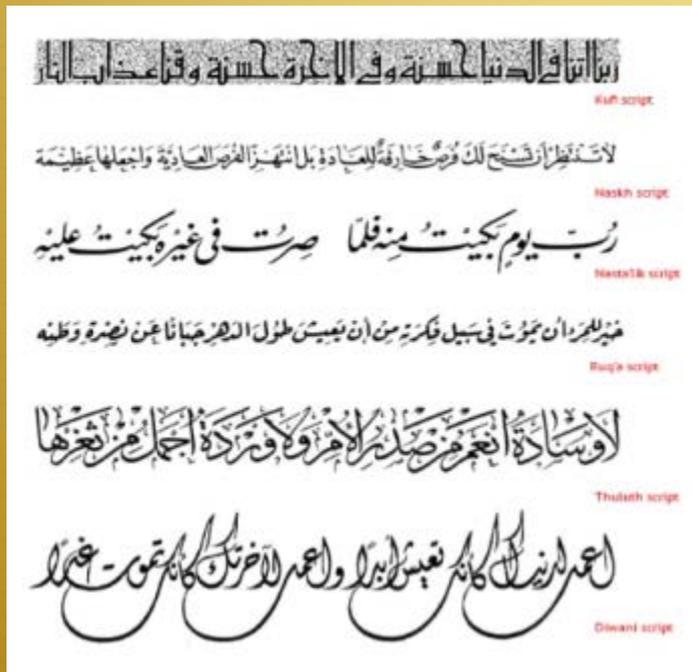


The use of circle

This links with great expressions to great traditions of Islamic art - became known for its different expressions in ceramics, textiles, metal works and calligraphy (Lewis, 2014).

Different interpretations about how Islamic artisans use the circle in their design. The circle could be used as visual representation of the unity in Islam, or could be as a symbol of a religion that highlights one God and the role of Mecca (Saeed, 2015).

# Arabic Calligraphy (Blair, 2006).



Classic Arabic scripts Naskh,  
Riqua Thulth, Duwani

Kufic

Lam Alef –  
contemporary

# Cultural knowledge from semiotic perspective

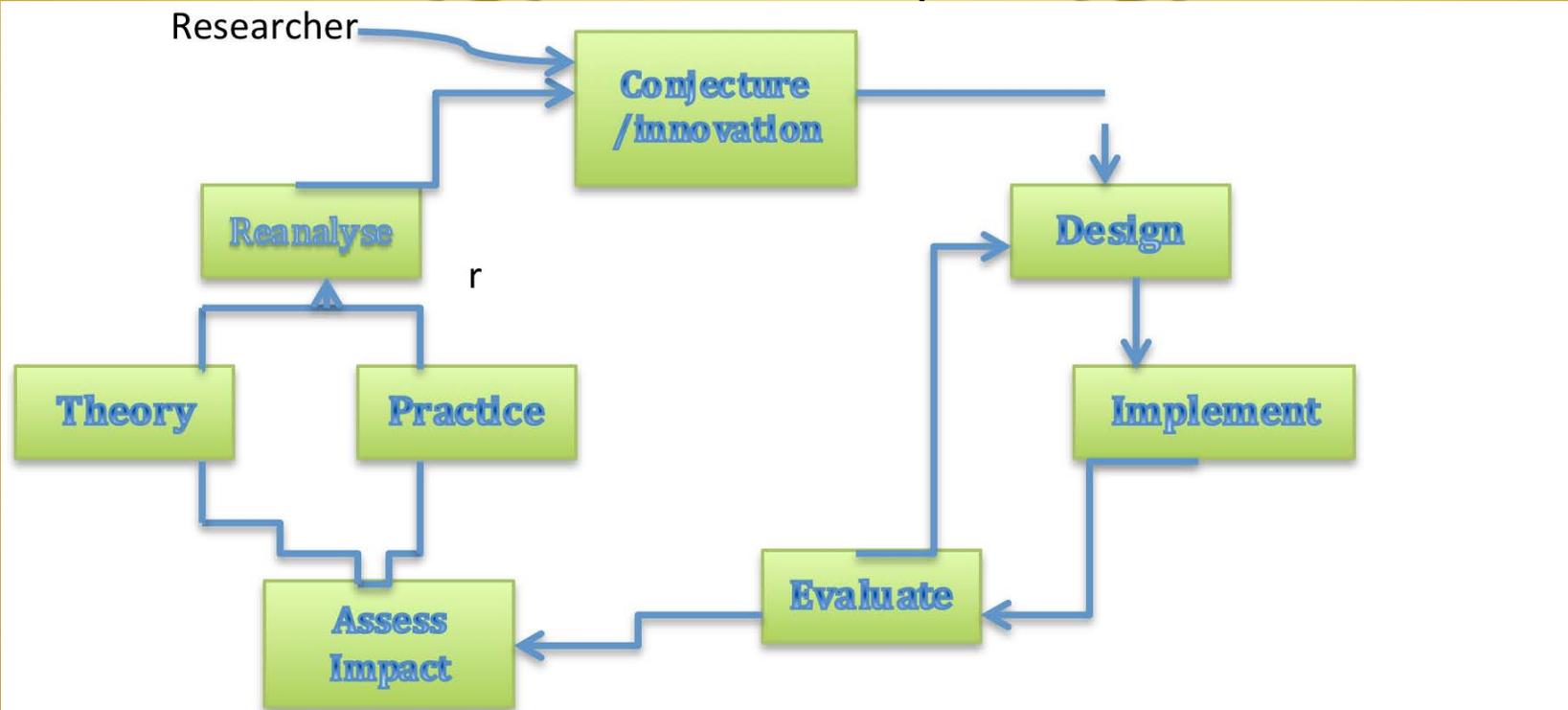
- ✦ Artists work in a symbolic way that will challenge viewers to read their artworks (Ferreira, 2007).
- ✦ As communication can guide us in our real world so conceptual meaning and technical resolution can inspire and stimulate other people's minds with meanings they find in the works of art.
- ✦ The audiences translate the symbols found in the artworks to comprehend and appreciate the conceptual meaning behind each artwork.

# Research sites and questions



- ✦ The research sites are schools in Sydney and Melbourne and that provides the opportunity to explore how different Islamic schools will look at similar concepts using Islamic art to encourage the developing identity of their students.
- ✦ Students can look at culturally relevant artwork and make their own using similar concepts and ideas that relate to them and their identity.
- ✦ The research question is: How does cultural identity emerge from a pedagogical intervention with students in a Year 11 visual arts classroom in Islamic Schools?
- ✦ How do Year 11 visual arts students, through their art work, demonstrate awareness of their cultural identity?

# Method- Design based research (DBR)

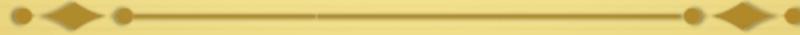


The DBR CYCLE

Figure 12: Iterative process of the design-based research cycle as depicted by <http://www.lancasterphd.org.uk/dbr/whatisdbr.html>



# Final artwork 1



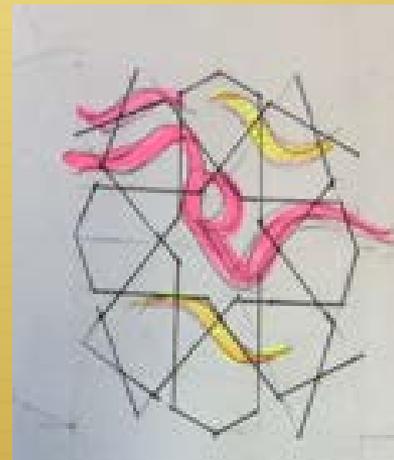
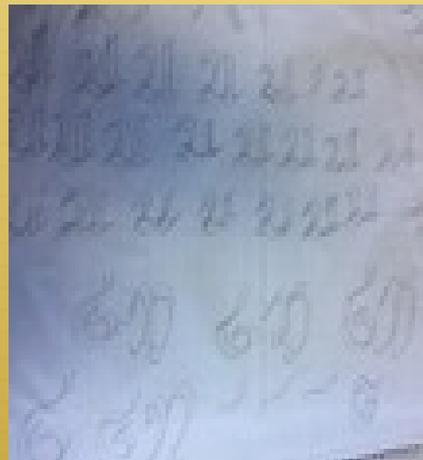
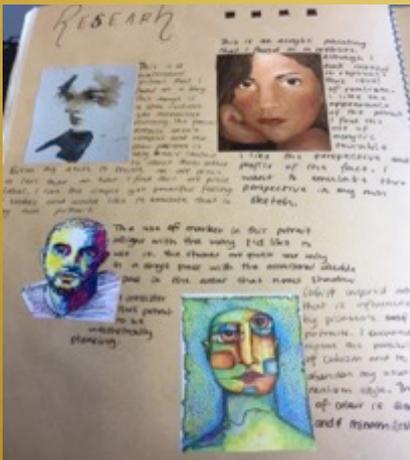
# The use of the face



- ✦ Many students included the face but at the end they have surrounded it with a theme of cultural identity in a symbolic and deeper level. The young Year 11 artists were trying to communicate an idea, an emotion, or a purpose for their work
- ✦ The symbols assist us to see that the students went through lots of ideas and themes to complete their artwork.
- ✦ In Islamic culture it's acceptable to draw faces and the drawing can be used for education, research, or some good lawful intention and this is aligned with Umar (the companion of prophet Mohamed) who narrated: I heard prophet Mohamed peace be upon him saying, "The reward of deeds depends upon the intentions and every person will get the reward according to what he has intended" (Bukhari, Book 1, Volume 1 in Correct Islamic faith (CIF), 2015).

# Student 2

An Australian Muslim - background is from Djibouti, in Africa.

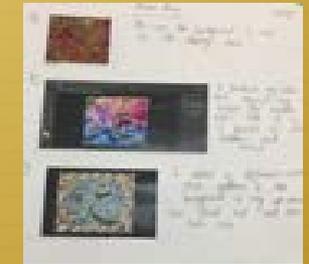
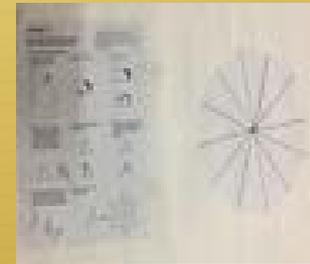
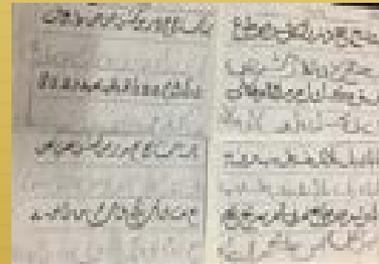
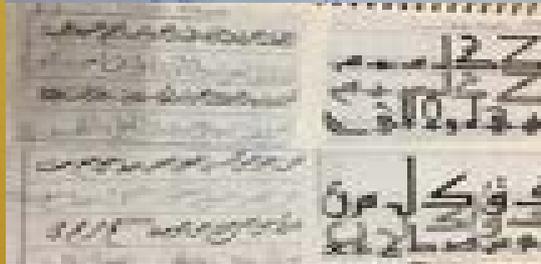
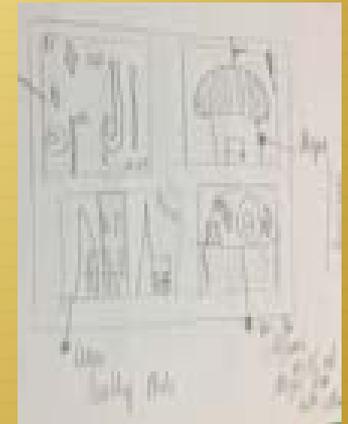
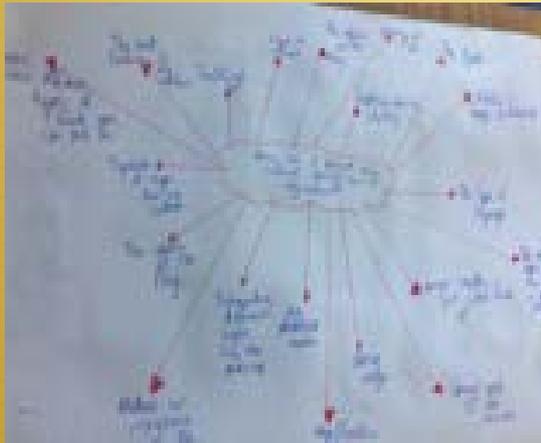


Experimentation of techniques, motifs and arabic calligraphy

# Sarah's Artwork

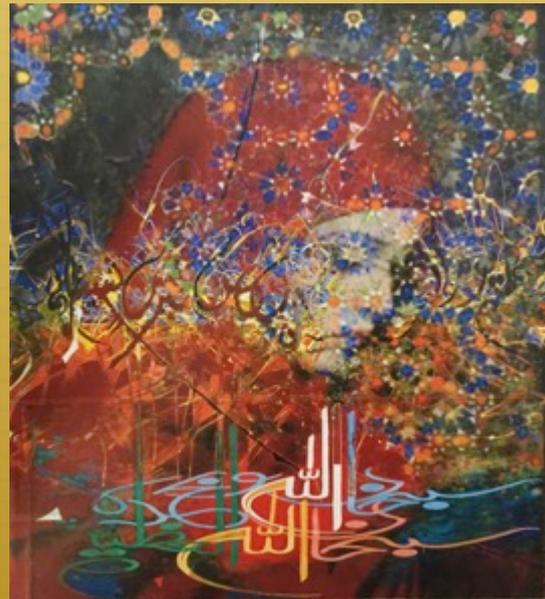
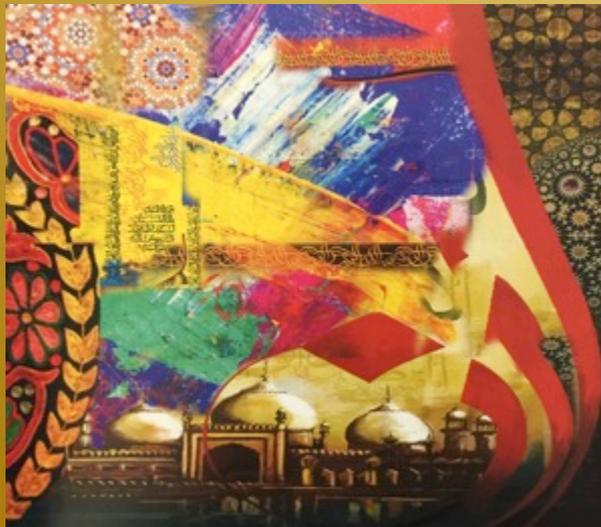
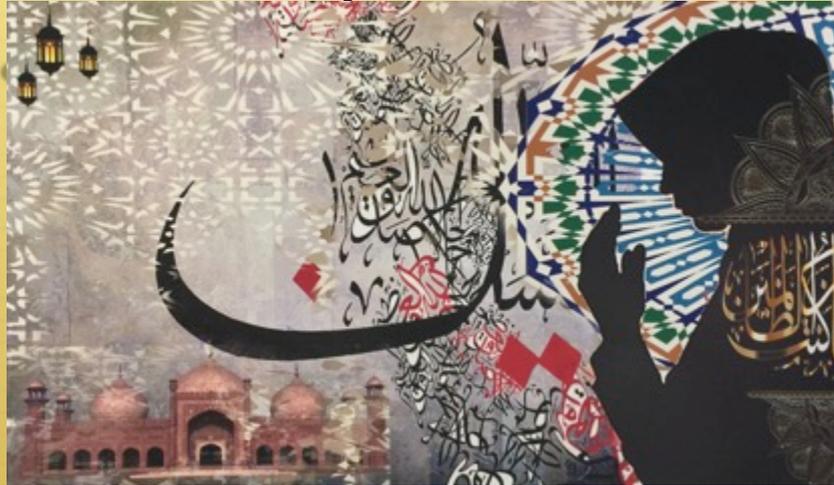


# Finding -student work 3



- Collected images, experimented with different Arabic calligraphy, motifs, practice Photoshop techniques

# Examples of Doha's work -Photoshop technique is layered



# Intention of the artwork



- ✦ Doha's intention was to create an artwork using Photoshop to represent both cultures (Dubai and Pakistan) and her religion;
- ✦ She also showed how both cultures combine to form her identity.
- ✦ She used mosques from both countries, language of both countries, colour of the flags and Islamic motifs in her artwork. She wanted to inform the audience about how these dual cultures form her personality, identity and religion.

# Implications: unexpected contextual factors, revealed in interviews

- ✦ Emergence of hybrid identity and sharing cultural identity
- ✦ Show evidence of connection with the country of origin
- ✦ When visit country of origin, they have problems of communication
- ✦ Some loss of mother tongue language/ identity / fusion
- ✦ Missing out on the togetherness of the culture
- ✦ Trying to understand culture and traditions that families observe.
- ✦ Experience a feeling of belonging
- ✦ Being a bilingual may mean that a person does not have enough words to be able to communicate with other people.
- ✦ Possibility to personalise learning through the arts
- ✦ Cultural identity - adapted and changed throughout life in response to educational and social experiences (Gollnick & Chinn 2002).

# This study



- ✦ Allows the students to learn about different cultures in the Islamic world as a way of developing an understanding of cultural diversity.
- ✦ Respects that each is unique but all bonded by common heritage.
- ✦ Uses creativity to evoke their inner beliefs in forms both abstract and realist, producing some symbolic works of art.
- ✦ Examines the meaning and character of art in Islamic culture and explores its main decorative forms-floral, geometrical, and calligraphic.
- ✦ Refers to symbols: flowers, flags, mosques, geometric motifs on dress, scarf
- ✦ Connects works of art to ways of transmitting the message of cultural identity and the language and religion



Thank you for listening

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