

ORANG ASLI CHILDREN'S DRAWING: A WINDOW TO THEIR MINDS

Johari Talib^{1*}, Nuzha Mohamed Taha¹, Mohd Azli Jailani¹

Faculty of Education and Humanities, UNITAR International University, Malaysia

*Corresponding author: johari_talib@unitar.my

ABSTRACT

The importance of listening to children's perception has been emphasized in a wide range of recent research using variety of strategies, including drawing. This paper explores the use of drawing as a strategy to engage with young children around the topic of their life in the forest. Originally there were 40 children taking part in the research, later only ten of them aged 9 to 12 were chosen as final participants. Children were asked to draw anything cross to their mind without restriction to any specific theme. Results of the study depicts for boys, their theme were concentrated on environment, deep forest, and house, fruit orchard in the forest, swimming in the river and hunting activities. Few boys attempted to draw other themes such as football match, car, and invasion of tractor into their village. The themes depicted by children were not much related to the themes present in any of the text books they use in the learning process. Children world views or prior knowledge therefore failed to support the learning process in the classroom suggesting that they may need more exposure to the outside world or they may need a special school curriculum.

Keywords: Orang Asli, children, life, drawing, environment, themes, support

INTRODUCTION

Orang Asli or Orang Asal is the aborigines of the Malay Peninsular who believed to have settled in as early as 11,000 BC (Bellwood, 1997; Masron, Masami & Ismail, 2013). It is believed that most of them coming from China and Tibet which followed the migration routes through mainland of Southeast Asia before settled in Peninsular and other Malay Archipelagos. In Malaysia, however, they are a very small minority of the population accounting 178,197 of the total 30 million people in Malaysia (JAKOA, 2014). One of the major social-economic problem faced by the Orang Asli is the low educational performance among their children. For example, studies done by the JHEOA (2010) and by independent consultants all reveal that the dropout rate among the Orang Asli school children, at all levels, is disproportionately high compared to the national average.

It is found that for every 100 Orang Asli children entering Primary 1, only about 6 will be expected to reach Form 5 eleven years later. That is, 94 per cent would have dropped out by then. The dropout rate is also high between the transitions from Primary 6 to Form 1. In 2003, of the 3,333 Orang Asli school children who finished Standard 6, only 1,869 continued into Form 1. That is, a total of 1,464 (43.9 per cent) had dropped out after primary school. This accounts for the lower enrolment numbers at the secondary level. Due to government efforts, by year 2008 the enrolment for primary school increased to 27,171 and in secondary school it was 9738 and the total increase was 20.1 per cent. However, the Orang Asli students were lagging behind in terms

of educational achievements as compared to other ethnic group students (Rosnan, 2014). There are many reasons why their performance was poor such as absence of birth certificate, high rate of dropping out, poverty, transportation problems, funding, poor parents and children's attitudes, custom influences and contrast in the pedagogy and culture (Talib & Muslim, 2007, Suhakam 2015, Khoso & Yew, 2015).

The pedagogical and custom influences is a major problem faced by Orang Asli children in school or particularly in the classroom. The national system of education is one where the government, the teachers, and in the case of the Orang Asli, the JHEOA, determine the nature, content and administration of the school system. In some schools, parents play a role as well. And for the most part, the responsibility of educating the students are tasked to the teachers. This is in contrast to the traditional Orang Asli system where the learning process and method is multi-faceted and holistic. Education system overall is about teaching children skills, knowledge and ethics that could be consistent with modern way of living. It is fully mentioned in the National Education Philosophy. These values such as self-discipline, punctuality, competitive, hardworking, individualistic, and motivated are so contrast with Orang Asli's values which overall was more to collective basis. (Talib & Muslim, 2007, Khoso & Yew, 2015)

Through their indigenous culture and language, a child is taught to be polite, considerate and amicable. The way they learn living skills is through informal approach or naturally by looking at how the older community members passing their skill and messages to the younger generation. Overall the skills impart to the young generation are limited within their way of live resulting them to have limited prior knowledge or world views. Modern school system demands each child to have wide scope of experiences and rich knowledge from multiple environment setting that could be matched with the content of book or lesson in the classroom. How could Orang Asli children adapt themselves to a system that is so new to them? The school system and its environment is not similar to their home environment. For an Orang Asli child entering the school system for the first time, he is thrust into a new environment and has to deal with new people with differing cultures and values. This comes as a shock to them. Some may be able to adapt, others may simply choose to withdraw.

Following their custom, Orang Asli child who is not accustomed to being beaten or scolded, for example, will be fearful of returning to school if such action is committed against the child. Sometimes an innocent threat is enough to cause an Orang Asli to stay away from school. For example, in 2015 seven Orang Asli children went missing to escape punishment after they were caught swimming in a nearby river without teacher's permission. Only two of them survived when they were found after 45 days. This extreme case is an example that for some Orang Asli children even they are provided with basic facilities in the school hostel, they still cannot adapt to the structured way of life. Orang Asli children's limited learning experience also influence their prior knowledge or their world views. Much of the learning process taking place by accommodating learner's prior-knowledge with the current knowledge teachers trying to impart to them, or using learning materials such as books (Piaget, 1986). How could Orang Asli children adapt or accommodate their limited prior-knowledge with so many things and concepts that are so new to them? Their simple learning experiences are about rafting, fishing, hunting, swimming in the river, fruit season, and the whole thing about forest. Their basic learning experiences which is nature based are so contrast with the content of modern Malaysian school system. (Talib & Muslim, 2007, Khoso & Yew, 2015; Abdullah, Wan Mamat, Amir Zal & Ibrahim 2017). The present paper

discusses in detail what are the Orang Asli children have in mind or their prior-knowledge, their world views through drawing.

LITERATURE REVIEW

Cultural Ecology Theory

This research was conducted using the cultural ecology theory as a guideline, the theory provides a framework for broadening the conception of environment influences or human competencies and their acquisition. This theory is derived from the work of anthropologist (Steward, 1967) and his followers. Steward and colleagues defined cultural ecology as the study of institutionalized and socially transmitted patterns behavior interdependent with features of the environment (Netting, 1968; Goldschmidt, 1971). Among Steward followers are Bennet (1969) Bronfenbrenner (1986) Ogbu (1981) and Belsky, Steinberg & Draper (1991). Ogbu (1981) defines cultural-ecology as "the way a population uses its natural social environmental influences and cultural values and how the relationship between the personal attributes and behaviors of its members and their environment is to be found to the strategies or tasks they have devised for coping with their environmental demands in the way exploiting available resources to attain their subsistence goals and solve recurrent and new problems, as well as in ways of dealing with one another" (p. 421).

Bronfenbrenner (1979) who developed this concept suggests that human beings depend on others for their survival as it is impossible for human to be developed by himself and all aspects about human are interrelated- social contact, linguistic, intellectual, economic, ritual, attitudes and religion. The interdependence is part of social system perspective which is run on energy, which they draw from the environmental beyond their boundaries or generate it from resources they contain. The term "environment here includes everything outside the organism such as laws, society, attitudes, school that directly or indirectly affect any child. The process of cultural-ecology demands people develop adaptive strategies in a new environment or larger community groups. The character of the individual organism plays significant role with environment as both of them are mutually shaping each other, thus in school or classroom different people react differently to the same school or classroom environment. Is this concept can be applied to Orang Asli children? The cultural ecology concept comes into play when a child undertakes a task at school for which he will be evaluated academically. There are two major determinants in his school achievement: the child organism and his environment. These two factors are inter-related, and because environment is important, parents raise their children in way that respond to the cultural environment.

The role of drawing in exploring children's world views

Drawing gives children the opportunity to express themselves in many different ways. For children with limited vocabulary it is an effective way of communicating with their peers and adults, both in school and at home. Drawing is regarded as a universal language and it offers children a valuable release for emotion, which may not be verbalized, and it serves as a means of communication (Sedwick & Sedwick, 2003). When drawing is used as a tool for communication, children are able to express themselves and make meaning out of the world around them. Using drawing as a means of communication helps the process of making ideas, thoughts, and feelings available to others (Adams, 2006).

Drawing forms an integral part of enhancing the development of children in their early years.

There are different parts that drawing plays in facilitating the teaching, and learning process, and also the language development of the child. Children start to form typical contemplations with any question they can lay hands on (Kress, 2007). Drawing encourages children to understand symbols, signs and representations which later end up noticeably pivotal in their experience with signs and symbols in home and school (Matthews, 2003), which infers that children utilize signs and symbols as the premise of their language development. Matthews further stressed that when children start to draw and paint, they start a scholarly voyage, which involves melodic, linguistic, coherent, mathematical, and esthetic viewpoints. Furthermore, drawing is an action that enables children to symbolize what they know and feel and it is an exceptionally basic outlet for children whose vocabulary, written or verbal, might be constrained (de la Roche, 2006).

In addition, children can utilize drawing to express emotional moments, for example, fervor and bitterness. Pictorial expressions fill in as a vehicle for imaginative development and give opportunity to self-expression (Cox, 2002). Bartel (2010) asserted that there is a feeling of emotional satisfaction when children show with mud, draw with crayons or make composition with reused scraps. At the point when children can put forth an artistic expression, it helps their moral and gives them euphoria for having made that particular action. Bartel (2010) clarified that, drawing is basic for human survival and achievement, therefore toddlers figure out how to draw before the primary review (age four). He delineated a few reasons why drawing is fundamental to the lives of people and to children's development; he said that drawing develops the mental capacities of children, in light of the fact that the brain is continually thinking amid the process of drawing. Through drawing, children's confidence is enhanced, new revelations are made, and stories can be verbalized. Drawing causes us to give and clarify instructions much superior to anything words and it is valuable for recording and monitoring historical occasions. In furtherance of the above explanation, Hope (2008) depicted drawing as a capable and accessible tool that enables children to learn and understand the ideas of others in order to effectively develop, generate, expand, and communicate their own ideas. Therefore, drawing for children greatly affects their office to communicate and on their development all in all.

Nonetheless, Brooks (2003) pronounced that through discussions about children's drawing, children can benefit from outside assistance to recollect and recover their memories from their drawings. "Drawing goes about as scaffold between the internal world of imagination and reason and the external world of communication and sharing of ideas (Hope, 2008; p11). Additionally, Hope, (2008) distinguished some key employments of drawing as takes after; drawing generates and develop ideas, it clears up ideas, observations and relationships; it speaks to and investigations concepts and it develops understanding and communicates with others. These perspectives clarify why drawing is helpful in developing children's communication in the early phases of life. Hawkins, (2002) depicted the part of children's drawing in three levels; subjective, full of feeling and linguistic. Psychologically, drawing is an action that gives children a rich state of mind, knowing and exploring their worlds affectively it is a method for enabling children to express and develop their emotions, and linguistically it gives opportunities to children to develop their visual language.

Methodology

Setting

This research was conducted in Sekolah Kebangsaan Pos Bersih, a rural school located in Kampung Pos Bersih, Ulu Slim, and Perak. Ulu Slim is one of a mukim, part of District of Tanjung Malim. Kampung Pos Bersih is surrounded by a vast oil palm plantation develop by RISDA and private corporation. The private corporations mainly develop the customary land under the lease term with Orang Asli chiefs. Part of the village is also blanketed by forest. The school has average 150 pupils, mainly came from Kampung Pos Bersih itself and some of them came from Kampung Tibang and Kampung Tenau. All of the school's population were Orang Asli children of Temiar tribe. The school was supported by 15 qualified teachers, 14 of them were Malay and one of them was a Temiar origin. Distant from the school to Kampung Tibang and Kampung Tenau was between 10-15 KM. Most children from the two villages went to school by motorcycle, riding by their family members. During rainy season many of them failed to present at school because the road was slippery. Kampung Pos Bersih is also closed to Kampung Ulu Slim, a Malay village about 6 KM away. The two villages are separated by an old tin mine. Malay children attended another school in their village, Sekolah Kebangsaan Ulu Slim. Interaction between the two communities was minimal due to lifestyle, culture and religion differences. There were about 50 families lived in Kampung Pos Bersih at time when this research was conducted. Altogether there were 400 people lived in the village.

Research Participants and Data Collection

Altogether there were 40 children ages 9-11 years attended the drawing session conducted by researchers in all three sessions. Researchers had no choice, but accepted all of them because children's parents didn't understand researchers' message. Most children who attended the sessions came from Kampung Pos Bersih and Kampung Tibang. They were provided breakfast, lunch and light evening tea. For analysis purposes, however, researchers didn't include younger children whose age were below 9 years because they belong to different drawing development category. Altogether after three session of drawing as suggested by Farokhi & Hashemi (2011) and Einarsdottir & Perry (2009) from 40 children, researchers managed to collect 120 pieces of drawings. From 40 children, researchers selected 20 children (10 girls and 10 boys) as final participants for the study. These participants were selected based on their maturity and willingness to narrate their drawing materials. The final participants were also asked to narrate and share meaning of their drawings in front of other children. The narration sessions were fully recorded by researchers. This paper however only presents the boys drawings as an outcome of the research. Table 2.1 below summarizes the participants' background.

Table 2.1 Background of the participants

Name	Age	Village
Bah Johnny	11	Kg. Pos Bersih
Bah Thomas	10	Kg. Pos Bersih
Bah Haikal	10	Kg. Tibang
Bah Tony	9	Kg. Tibang
Bah Simpol	9	Kg. Pos Bersih

Bah Aloï	11	Kg. Pos Bersih
Bah Gaby	11	Kg. Tibang
Bah Viktor	10	Kg. Tibang
Bah Toddy	9	Kg. Pos Bersih
Bah Jerry	10	Kg. Pos Bersih

There were 10 boys as a final participant in Table 2.1. All of their name started with 'Bah', a common first name for Temiar boys. Altogether, 3 of them were 9 years, 3 were 10 year and 4 were 11 years old. The distribution of participants' age is fairly balance. Participants came from two villages, Kampung Pos Bersih and Kampung Tibang.

Trustworthiness of Data

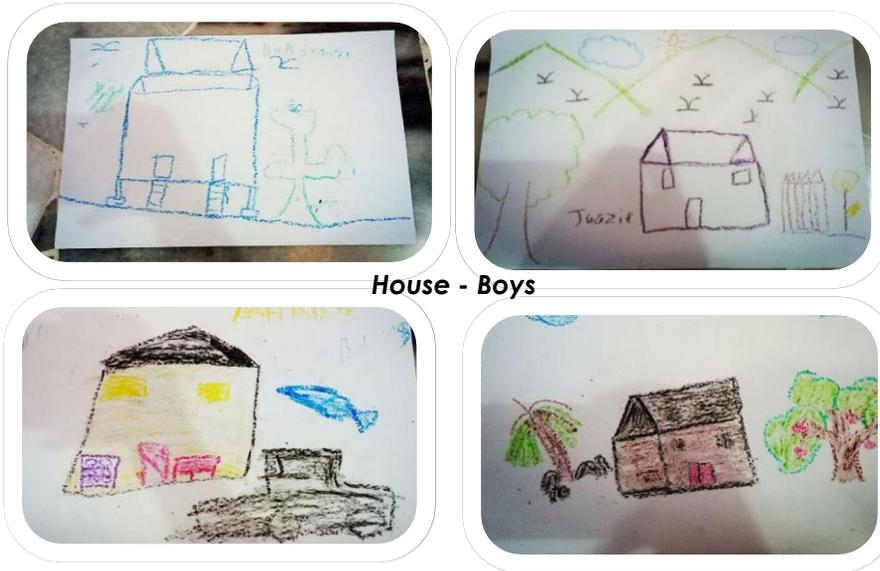
Validity and reliability of data in a research play important part to make sure data presented is accepted. It is to ensure that the findings are actually measuring what researcher intends to measure (Golafshani, 2003). In a qualitative research, the term used is trustworthiness. According to Lincoln and Guba (1985), trustworthiness involves credibility, transferability, dependability, and confirmability of how the data is collected. The trustworthiness of this research is established through triangulation of data, frequent debriefing sessions, and member checking. Shenton (2004) defines triangulation involves the use of multiple data sources for data analyzing. For the purpose of trustworthiness, the present research collected at least three sources of data, children drawing materials, drawing narration, and researcher observation outcomes. Triangulation of data for this research also refers to the various background of the participants. Children participants are divided into three groups by age; 9 years, 10 years and 11 years. Sources of data in this research provide multiple perspectives for exploration. Frequent debriefing session and discussion were done by all three researchers. Through discussion, researchers shared their views and experiences to widen their knowledge and prepared research work report as well as to ensure the research outcomes were not biased (Shenton, 2004).

RESULTS

There are two main categories of data collected for the present study, drawing materials from children and its narration and observation outcomes by researchers. Researchers made observation about Orang Asli children's home background, the river where they played, the fruit orchard and even the forest where they went for hunting with their fathers. As suggested by Farokhi, & Hashemi (2011) after three sessions of drawing, researchers managed to collect 120 pieces of drawing. Similar to other types of qualitative data as suggested by Leedy & Ormrod (2010), researchers firstly checked all pieces of drawing, rechecked again and found that boys and girls had quite different focused about their themes. Researchers later decided to separate boy and girls drawing materials and identified its themes. Following this stage, researchers categorized both boys and girls drawing according to their themes and lastly researchers selected ten pieces of drawing from each category as final materials to be narrated by the participants themselves.

The House Theme

Boys love to draw their houses and have similar imagination like girls. Most of them draw medium size of house, surrounded by trees and flowers, and with black birds and sun as the background of the house. Almost all houses draw in the small or medium sizes indicated that they boys left their comfort secured home background and preferred to explore the surrounding area environment



Bah Johnny (11 Years)

"My house is quite big".

"My house is made of wood and bamboo."

"There are seven people live in the house"

"My house is empty, no table and no chairs".

"It is quite difficult for me to do school works".

"During the rainy season, water drips into my house"

"I don't like my house."

The Environment Theme

Boys who also draw environment with some objects and motives. Many of them express their harmony feelings by highlighting flowers, colourful butterflies, rainbow fruit trees, mountains and birds. For boys, one thing that differ from girls, they never missed to draw a hole at the tree trunk that supposed to be the birds' or squirrels' or perhaps snake's nest. The colour they choose are similar are green, blue, brown and red.

Bah Haikal (11 Years)

"I like walking in the forest"

"Sometimes me and my friend go to the forest"

"There are birds, wild animals and ghost in the forest".

"I wish I can kill the animal".

"When I grow up I wanted to be a hunter".

"I want to catch big animal such as wild boar, big monkey, they taste good".



Environment - Boys

The Hunting Experience Theme

Boys also love to share their experience about hunting in the jungle. They should have followed their fathers hunting since small. That is why they can pick their experience easily. When hunting, parents bring gun and traditional tools and most common one was a blow pipe. Hunting experience depicted in the forest in details including the roles of dogs and common animals could be wild boar



Hunting experience - Boys

Bah Simpol (12 Years)

"I like my picture, it is about my hunting experience with my father".

"One day my father and me went for a hunting".

"My father brought his gun and our hunting dogs."

"Suddenly the dog barked fiercely....then we saw a huge wild boar....."

"I was so scared because the boar was running toward us...."

"My father managed to shoot the boar..."

"Later that night we shared boar meat with neighbours."

"We didn't waste any part of the boar...my mother roasted some of the meat for cooking oil".

"When I grow up I wanted to be a hunter."

The Fruit Theme

Boys also always thinking of fruit season because during that season, fruits are abundant in the forest and also, they won't experience shortage of food. Fruit season also invite animals to the orchard, they also love the fruits. For Orang Asli, fruit season also coincides with a hunting season, and common animals available for hunting were monkey, squirrel, and porcupine. Many of them went to the forest, left their village and skipped school for quite some time.



Bah Aloï (10 Years)

"I like fruit very much".

"The fruit I draw is jackfruit."

"We can get jackfruit in our village and in our fruit orchard in the forest".

"I also like other fruits such as durian, rambutan, bacang, redan and other jungle fruit".

"I love fruit season, and always waited for it...."

"During the fruit season we can have plenty of fruit in our fruit orchard".

"My father built a small hut in the fruit orchard"

The Rafting and Swimming Theme

Boys also share their experience about daily routine, which is swimming in the river. Almost all the children from the schools have similar experience but only boys share it in detail. Girls do go to the river, but they don't draw. Good swimming time is when the weather is fine and the river water is not polluted. If it is in raining season, parents normally forbid them to go to the river. In one picture, the boy depicts their experience about swimming, diving, rafting and jumping from the trees without hesitation.



Bah Victor (11 Years)

"Me and my friends love swimming in the river".

"The river is near our village".

"We normally go for swimming if the weather is fine".

"We really enjoy swimming and diving".

"We jump or dive into the river from the trees".

"Girls also love swimming, but they don't dive."

"The river also uses by outsiders for rafting".

"They use boat and dingy".

"When I grow up I wanted to guide outsiders swimming and rafting in the river".

The Car and Motorcycle Themes

Boys also depicted car and motorcycle in front of the house. Having car or motorcycle are about the comfort life they intend to experience of perhaps those are common things they see every day. In many drawings, cars and motorcycles are located in front of the house and the house looks quite good. Do they dream to have better life in future?



Car and Motorcycle - Boys

Bah Kenny (12 Years)

"This is my neighbour's car".

"It is red in colour".

"Bah Taan and Bah Robert drive the car:

"They drive the car to Ulu Slim and Tanjung Malim".

"Sometimes they drive sick neighbour to the clinic".

"Sometimes they came back late and make noise".

The Football Theme

Few of the boys draw about football which is quite common in the village. Most boys and school leavers used their school field to play football when the day is good. Number of the boys who drew about soccer are just few.



Football - Boys

Bah Jerry (11 Years)

"Me and my friends love football so much".

"Last year I was selected to be a state football player".

"My elder brother and his friends also love football".

"We play football in the school football field".

"Usually kampung people came to watch us played".

"Sometimes we played football till sunset".

"We kept on playing even though it is heavy rain."

Other Themes

Other themes drawn by the children are Malaysian flag, tree with hole in the trunk, and image of tractor on move to clear up forest nearby their village. The Malaysian flag image could be related to what they observed in school or TV. Participant draw it naturally with his willingness without other people suggestions. Consciously or not this boy shows a strong sense of belonging to his country. The image of tree with hole in its trunk is only drawn by boys, not girls indicating that when come to nature boys are more observant than girl particularly when it concerns with animal. The hole in the tree trunk can be a hole made up by squirrel, bird or snake. When they are in the forest boy naturally will look for animal including those in hole of tree trunk. At least three boys came out with ideas of drawing a tractor destroying their environment. The first picture depicted how a tractor destroyed their fruit trees in their village and the other one clearly shown how the tractor cleared up land for development purposes. The first picture has conflict element, it came out so natural and symbolically tractor represents a power that is so strong to destroy their livelihood.



Flag - Boy



Tree with hole - Boy



Tractors - Boys

DISCUSSION

Inviting children to draw their experiences of everyday life has facilitated discussion of their perceptions and understandings. Drawing also portrayed what they had in mind or about their world views. In most of the drawing activities reported in this paper, it has been the children's choice to draw. They were not given any theme or guideline, researcher just given them drawing papers and crayon or pencil color. It was a free drawing session. What they depicted in the paper were things, events, scenes and objects that came first into their mind or about schemata that had been stored so rich in their long-term memory. Several other means of engaging with researchers have also been available including, role play and discussions. Yet, these children have made an active choice to draw, suggesting that they are comfortable and familiar with the activity.

Drawing by Orang Asli children whose age were between 9 to 11 years indicated that they knew about the reality and sometimes depicted the outside of the house, as well as what were inside of the house. Almost all of them repeated the same color, object, and events in all their three sessions of drawing. Luquet (1991) and Di Leo (1983) note that children at this stage produce visually realistic drawings which correspond to the stage of concrete operations. There were five major themes appeared in the Orang Asli children's drawings and for boys, their themes were about house, environment, fruit season, hunting, swimming and rafting in the river, football and about car and motorcycle. Overall the drawing materials were all about realistic intellectual realism as suggested by Krampen (1991) and Di Leo (1983). Klepsch & Logie note, "Drawing represent what person is like on the day he does drawing" (p. 42). All boys used basic realistic colors in their drawings. Similar to objects and events, colour has profound effects on the emotions, behavior, and body (Clark, 1975).

Through the use of colour, children can release various mood on the emotions, behavior that could not be expressed but words (Withrow, 2004), thus the work in colour becomes a powerful tool for emotional balance (Mahnke, 1993). The overuse of on colour can lead to excessive emotional response, extreme reactions, and restlessness. On the other hand, the smearing and playing with bright colours enables children experience various aspects of their personalities. Depressed children use significantly fewer colours than those who are not depressed (Wadeson, 1971). Outgoing children often prefer warm colours like red and orange and find cool colours not stimulating enough. The introverts are more sensitive to cool, calming colours and report the warm colours to be distressing (Birren, 1980; Mahnke, 1993). Orang Asli children used the combination of basic colours in their drawings and major colours were blue, green, black, red, and orange. And flowers appeared in red. The basic colours used by children could be based on the reality of the objects. However, the overused of few the same colours may indicate some overreaction, extreme restlessness among Orang Asli children. They wanted their voice to be heard by other people. Boys somehow used lots of black colour for their houses. Were they not satisfied with their house or overall of their lifestyle? Despite some elements of distress in the drawings, many of them were outgoing type, life could be so simple for them.

The mind, experience and prior-knowledge of Orang Asli Children were so much influenced by their environment. Most of the drawings depicted about forest, their simple house, the fruit season, the hunting experience, the river swimming, the wild flowers, and only few of them especially boys manage to infuse some new events such as playing football and car or motorcycle objects. The

objects of their drawings indicate that what they have in mind or prior-knowledge are all about nature. They didn't have any ideas or cannot imagine about what happen to the outside world, at least to the nearby Malay village which is only about 6 KM distant. The simple and limited prior-knowledge cannot be fitted or matched with the contents of school books they used in the classroom and when they fail to make connection, they give up (Talib & Muslim, 2007). Poor children's prior-knowledge, lack of interaction with outside world, lack of new experience, poor family background, poor parenting style predicted low school performance (Talib, Maharam & Zulkifli, 2017; Talib, Maharam & Zulkifli, 2011; Talib, Maharam, Zulkifli, 2007, Bakken, Brown & Downing, 2017). The overall children's prior-knowledge and world views are so limited to their simple way life, nature type experiences which is worsen by their poor or low-income family background. There are many children who come from lower-income family background, but the most miserable one are those whose family with lower inconsistent income, sometime parents manage to have income and sometime no income depending to certain factors such as weather, availability of daily basis job, transportation, attitudes and wages (Talib, Mamat & Mohamad, 2017). Most children in the study came from poor family background with inconsistent income.

CONCLUSION

Much recent research has emphasized the importance of listening to children's perspectives on issues that are important and relevant for them. In reporting several studies where children have been encouraged to draw, we have noted the importance of drawing as a process, rather than the drawing product. In particular, we note that when children draw and talk, they construct and convey meaning, in our case, meanings related to the prior-knowledge or world views. Drawing is not a favoured method of communication for all children but it has been used by many of the children with whom we have interacted in our studies. Their choice of drawing and the narrative that accompanies the drawing has proven to be a powerful combination. Children have some control over what they draw and what they say, and they exercise this control. Our response is that such action is their right and, if we are serious about the importance of listening to children's perspectives, we must facilitate their involvement as equitably as possible. The stimulus of having children draw and comment on their drawings has enriched the research reported here. It has given researchers both adult and child, another way in which to communicate with each other and this has led to important findings.

REFERENCES

- Abdullah, R. Wan Mamat, A.H., Amir Zal, W.A. Ibrahim, A.M. (2013). Teaching and learning problems of the Orang Asli education: Students' perspectives. *Asian Social Science*: Vol. 9, 12 118-124.
- Adams, E. (2006). *Drawing insights*. London: The Campaign for Drawing. and an appreciation for art. (1sted). New York. H. Holt.
- Anning, A. (2002). Conversations around young children's drawing. The impact of the beliefs of significant others and school. *Journal of Art and Design Education*, 21 (3), 197-208.
- Bartel, M (2010) *How to teach drawing to children*. Retrieved May 25th, 2017 from <http://www.goshen.edu/art/ed/draw.htm>
- Bartel, M, (2008). *Learning to know how to draw*. Retrieved May, 23rd, 2017 <http://bartelart.com/arted/blindcontour.html>
- Bellwood, A. (2007). *Prehistory of the Indo-Malaysian Archipelago*. ANU E Press.
- Bennett (1969). *Northern plainsmen. Adaptive strategy and agrarian life*. Chicago: Aldine. Brittain, W., L. (1979) *Creativity, art, and the young child*. New York: Macmillan;
- Birren, F. (1980). *Color psychology and color therapy*. (Rev. Ed.). Secaucus, NJ: Citadel Pres'
- Bland, D. (2012). Analysing children drawings: applied imagination. *International Journal of Research Methods in Education*, Vol. 35, p. 235-242.
- Bronfenbrenner, U. (1986). Ecology of the family as a context of human development. Research perspective. *Developmental Psychology*, 22,723-724.
- Bronfenbrenner,U. (1979). *The eology of human development. Experiments by nature design*. Cambridge, MA: Harvard University Press.
- Brooks, M. (2003) *Drawing to learn*. Retrieved June 6th, 2017 from
Cox, M. (2002). *Children's drawing*. England: Penguin Books.
- Cox, S. (2002). Intention and meaning in young children's drawing. *International Journal of Art and Design Education*, 24(2), 115-125.
- Creswell, J. W. (2014). *Research Design Qualitative, Quantitative and Mixed Methods Approaches* (4th Ed.). Thousand Oaks, CA Sage.
- De la Roche, E. (1996). Snowflakes: Developing meaningful art experiences for young children. *Young Children*, 51(2), 82-83.

- Denscombe, M. (2007) *The good research guide: for small-scale social research projects*.
- Di Leo, J.H. (1983). *Interpreting children's drawing*. NY: Bruner Manzel
Early literacy. New York and London: Routledge.
- Einarsdottir, J. (2005b). We can decide what to play! Children's perception of quality in an
 Einarsdottir, J., Dockett, S. & Perry, B. (2009). *Early Childhood Development and Care*, Vol
 179, 217-232.
- Einarsdottir, J., Dockett, S., & Perry, B. (2009). *Making meaning children's
 perspectives expressed through drawings*. London: Routledge.
- Farokhi, M. & Hashemi, M. (2011). The analysis of children's drawing: Social, emotional, physical
 and psychological aspects. *Procedia, Social and Behavioral Sciences*, 30, 2219-2224.
- Furth, G. (2002). *The secret world of drawing. A Jungian approach application to healing through
 art*. Toronto: Inner City Books.
- Gentle, K. (1985). *Children and art teaching*. London: Croom Helm.
- Golafshan, N. (2003). Understanding Reliability and Validity in Qualitative Research. *The Qualitative
 Research Report*, 8 (4), 597-606.
- Goldschmidt, W. (1971). Introduction: The theory of cultural adaptation. In R.B. Edgerton, *The
 individual in cultural adaptation of study four East African people*. Berkeley: University of
 California Press.
- Hawkins, B. (2002). Children's drawing, self-expression, identity and imagination. *Journal of Art &
 Design Education*, 21(3), 209-219.
- Hope, G. (2008). *Thinking and learning through drawing*. London: Sage.
<http://www.naeyc.org/files/yc/file/200309/DrawingtoLearn.pdf>
- Icelandic playschool. *Early Education and Development*, 16(4), 469-488.
- in depression. *Journal of Nervous and Mental Disease*, 153197-204. Withrow, R.L. (2011). The
 use of color in art therapy . <https://doi.org/10.1002/j.2164-490X.2004.tb00040.x>
- JAKOA (2011). *Development Strategic Planning for the Orang Asli 2011-2015*. Kuala Lumpur.
- JAKOA (2014) Laporan Tahunan Orang Asli. Kuala Lumpur: JAKOA
- JHEOA (2002). *Kehidupan dan pantang larang Orang Asli*. Kuala Lumpur: JHEOA.
- JHEOA (2006). *Annual Report of Department of Orang Asli Affairs 2006*. Kuala Lumpur. Jabatan Hal
 Ehwal Orang Asli.
- JHEOA (2010). *Pecahan penduduk Orang Asli mmengikut kumpulan kaum dan etnik bagi tahun*.

Kuala Lumpur: JHEOA

- Kellman, J. (1994). The case for developmentally appropriate lessons: The child and art. *Visual Arts Research*, 20(2), 62-68.
- Kellogg, R. (1969). *Analyzing children's art*. Palo Alto, CA: National Press Books.
- Khoso, A., & Yew, V.W, C, (2015). Promotion and protection of the rights of Orang Asli in Peninsular Malaysia: A study of the SUHAKAM, GEORAFIA, *Malaysian Journal of Society and Space* 11, 13, 86-95.
- Kindler, A. M. (1995). Significance of adult input in early childhood artistic development. In C. M. Thompson (Ed.), *The visual arts and early childhood learning* (pp. 10-14). Reston, VA: NAEA.
- Kitahara, R. and Matsuishi, T. (2007), Research on children's drawings. http://www.matsuishi-lab.org/childrenpicturesummaryJ_E.html. Accessed 2017 24th
- Klepsch, M. & Logie, L. (1982). *Children draw and tell: An introduction to the projective uses of children's human figure drawings*. NY: Brunner/Manzel.
- Kress, G (2003). *Literacy in the new media age*. London. Routledge.
- Kress, G. (1997) *Before writing. Rethinking the path to literacy*. London: Routledge.
- Leedy, P.D. & Ormrod, J.E. (2013). *Practical research planning and design* (10th Ed.). NY : Pearson.
- Lincoln, Y. S & Guba, E.G (1985). *Naturalistic Inquiry*. Newbury Park, CA: Sage Publications/*literacy*. New York and London: Routledge.
- Malchiodi, C.A. (1998). *Understanding children's drawings*. NY: Guilford.
- Masron, T. Masami, F. & Ismail, N. (2013). Orang Asli in Peninsular Malaysia: Population, spatial, distribution and socio-economic condition. *Journal Ritsumeikan Social Science Humanities*, 6, 75-115.
- Matthews, J. (1999). *The art of childhood and adolescence. The construction of meaning*. London: Falmer Press
- Matthews, J. (1999). *The art of childhood and adolescence: The construction of meaning*. London: Falmer Press.
- Matthews, J. (2003). *Drawing and painting: Children and visual representation*
Netting, R.M.C. (1960). *Hills farmers of Nigeria. Cultural ecology of the Jos Plateau*. Seattle: University of Washington Press.

- Nicholas, C. (2005). The Orang Asli: Origins, identity and classification. In S.Hood, *Peoples and Traditions (The Encyclopedia of Malaysia)* (pp 20-21). Kuala Lumpur: Archipelago Press.
- Nor, H.M. (1997). *A study on primary school dropout of the Orang Asli students*. National University of Malaysia. Department of Anthropology and Sociology (research Report)
- Ogbu, J. U. (1981). Origin of human competence. A cultural ecology perspective. *Child Development*, 52, 413-429.
- Piaget, J. (1986). Piaget's Theory, in P.H. Munsen (Ed.), *Handbook of Child Psychology, Vol. 1, History, Theory and Methods*. NY: John Wiley & Sons.
- Ring, K. (2001). *Young children's drawing: the significance of the context*. Retrieved May 12th 2017, from <http://www.leeds.ac.uk/educol/documents/00001927.htm>
- Ring, K. (2006). Supporting young children drawing: Developing a role. *International Journal of Education through Art*, 2(3): 195-209.
- Rosnan, M.R. (2014). Challenges of the Orang Asli's rights in mainstream education in Malaysia: An overview. *Malaysian Journal on Human Rights*. Human Right Commission of Malaysia. Thomson Reuters. Kuala Lumpur: Malaysia Sdn Bhd.
- Ross, D. P., & Roberts, P. (1999). *Income and child well-being: A new perspective on the poverty debate*. Ottawa: Canadian Council on Social Development.
- Sani, N., & Idris, A. R. (2013). Identifying the challenges encountered by teachers in dealing with indigenous students. *Malaysian Online Journal of Educational Management*, 1 (3), 48–63.
- Sedwick, D., & Sedwick F. (2003). *Drawing to learn*. London: Hodder & Stoughton
- Seefeldt, C. (2005). Art: A serious work. *Young Children*, 50(3), 39-45
- Shenton, A.K. (2004). Strategies for ensuring trustworthiness in qualitative research. *Education for Information*, Vol 22 (2), p63-75.
- Steward, J.H. (1967). *Contemporary change in traditional societies* (Ed.). Urbana: University of Illinois Press.
- Suhakam (2015). Annual Report 2014. Human Right Commission of Malaysia, KL.
- Talib, J & Muslim, N. (2007). Bagaimana kanak-kanak Orang Asli gagal di sekolah? *Jurnal Pengajian Umum*, Universiti Kebangsaan Malaysia, Bil 8, 51-74.
- Talib, J., Mamat, M., Ibrahim, M., & Mohamad, Z. (2017). Penerokaan gaya keibubapaan ibu bapa kelas sosial rendah yang mempunyai anak berprestasi rendah. *Jurnal Psikologi dan Kesihatan Sosial*, Vol. 8-12.

Talib, J., Mohamad, Z. & Mamat, M. (2011). Effects of parenting style on children development. *World Journal of Social Sciences*, Vol, 1, pp 14-35.

Vygotsky, L.S. C. (1978). *Mind in society. The development of higher psychological prcesses* (New edition, edited by M. Cole, V John Steiner, S. Scribner & E. Souberman). Cambridge, MA: Harvard University Press.

Vygotsky, L.S.C. (1986). *Thought and language*. Cambridge, MA: MIT Press.

Wimmer, M. (2016). *Interpreting children's drawing*, <http://www.roshidacom>. Retrieved on 24th July 2017.