

University of Hull

**An Empirical Evaluation of the Art Education Curriculum in
Primary Schools in the City of Al-Madina in Saudi Arabia**

**being a thesis submitted for the Degree of Doctor of Philosophy in
the University of Hull**

by

Fouad Taha Mougharbel

**B.A. Helwan University College of Art Education, Cairo, 1979
M.A. Eastern New Mexico University, U.S.A., 1984**

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Abstract

This is an empirical evaluation study of the art education curriculum in Saudi Arabian primary school with special reference to primary schools in Al-Madana City.

The study aims to explore the current art education curriculum in relation to classroom observation, teachers' attitudes, parents' opinions and children's work. The study sample covers 20 schools for classroom observations, 114 schools for a survey of teacher attitudes, 20 parents and 50 randomly selected children's art works.

The design of the study instruments was based on the literature, and the researcher's experience. Literature was reviewed on all aspects of art education, including its principles, art education's function and art in schools, with particular focus on art in the school curriculum, curriculum and culture, curriculum contents and evaluation.

A pilot study was conducted in some Hull primary schools to test the validity of the instruments. The outcomes led to refinement of the instruments before the field implementation.

The findings indicate that the parents have no proper link with the school, especially with art education as an integrated part of the school curriculum, which may reflect the social tradition that underestimates art in general and art education in particular. The teachers' attitudes indicated that the general and ambiguous curriculum guidance is responsible for their inability to use their potential in the teaching-learning process. The findings also shed light on the responses of teachers to the social tradition which makes them less interested and less motivated, as revealed throughout the observation process. The pupils' works, in the estimation of the evaluators, reflected a low level of learning,

consistent with the low value given to art and aesthetic sensitivity. This can be attributed to both teachers' methods of teaching and the curriculum construction.

The study's findings were interpreted in relation to the research questions. The research achieved its objectives, opening new horizons to the researcher and others to take into consideration within the socio-cultural tradition, the curriculum components and teachers' initial and in-service training in art education.

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CHAPTER ONE

BACKGROUND TO THE STUDY

1.1. Introduction

In a severe Parisian winter in 1902, Picasso, the great artist, admitted that in that winter “it looked as though we are going to have to eat bricks” (Mailer, 1996, p. 158). He had nothing to encourage him to believe he might survive another day. But he survived and produced great works, such as “Guernica”, which symbolically depicted images of human and animal destruction. In an imitative way, a local unknown artist delivered a scribble of figures with unco-ordinated colours, and when somebody asked him what this work meant, he simply said, “Have you never seen a river in your life?” The ambiguous answer makes the ambiguous work valueless in the mind of an ordinary viewer.

We do not need to teach our children the ambiguity in art, but we need to teach them how an artist like Da Vinci, five centuries before Picasso, built up treasures of aesthetic works, and how art developed to become more than depicting nature, in line with the development in human experience. Unfortunately, art in general and art education in particular, in the traditional culture of Saudi Arabia, has a short history of recognition as a valuable subject. Still, the majority of the people, including most officials, have no systematic and clear ideas about the function of art in school. For that reason, they may express arbitrary views about art and the art education curriculum. The lack of experience in relation to art brings about a flimsy curriculum which does not meet the needs of the learners or teachers alike. Clear evidence of this lack of experience and flimsy curriculum can be seen in the yearly review of the school curriculum, where the curriculum of every subject in the school is reviewed carefully according to the

teachers' and supervisors' notes and academic research, except for art, where the same slogans are repeated.

The main problem, indeed, is that art is not part of social life. The public never socialise in that way. On the contrary, some religious scholars prohibit the depiction of human life, claiming that it is blasphemous, since man is imitating the Creator. From this perspective, art has been kept out of the social life. However, a few pioneering modern educators who have studied in the west realise the importance of art in school, but officials who have learned and socialised traditionally lack the ability and the experience to build up an effective school curriculum in this field.

The lack of experience in producing a significant art education curriculum, with less appreciation of the public, in addition to a lack of yearly or even periodical evaluation of the current art education curriculum, stimulated the researcher to conduct an empirical investigation of the current art education curriculum, to estimate the weakness and strength of its components, which may help to develop this essential part of the school curriculum and to produce a work which may help officials to build up a more effective curriculum.

1.2. Research Problem

Art education in Saudi Arabia is quite a recent subject within the school curriculum. The curriculum of art education was not established and developed locally or nationally, but like curricula in other school subjects, was developed in other countries such as Egypt and adopted by Saudi schools with some modification. Moreover, the official attitude toward art education is derived from traditional societal values, which

underestimate art and those involved in art activities, except for professional artists, who achieve status as a result of media exposure and their personal efforts. Unfortunately, there are always contradictions between what is said in the academic books and what is in the minds of the administrators, who are influenced by the strong traditional heritage. Their view affects the planning and design of the curriculum, which draws on other Arab (Egyptian) curricula for art education.

Apart from that, the art education curriculum, unlike those of other subjects, has not been reviewed and developed in recent years. This, again, reflects the traditional attitude toward art as a whole and art education in particular. To some degree it can be claimed that Saudi art education is out of date, in that it has not responded to theoretical developments or the outcomes of empirical studies, regarding the role of art in children's development, aesthetically, psychologically, personally and socially. Rather, it is based on general principles, which include ambiguous and open-ended perspectives, especially in the way of planning for each stage and each subject matter. Such planning should take into consideration the physical growth of the children as well as their mental, psychological and social development. The implementation of the curriculum, given that it consists only of general principles with no clear, detailed guidelines, depends totally on the teacher's ability and talent for his task. A review of the literature related to art curricula indicates that clear guidelines are needed to interpret the curriculum's objectives and its role in helping the children to develop their talents, their aesthetic senses and their psycho-sociological approaches. The teacher himself can do little without clear, up-to-date and detailed curriculum guidelines.

In the light of the above, the researcher believes that the current art education curriculum may not be adequate to meet children's needs for learning and developing,

and that the present curriculum needs a careful evaluation. This evaluation is the task of the present research. Once this has been accomplished, then an alternative curriculum may be developed and tested, to see whether or not children's aesthetic education can be enhanced in Saudi Arabia.

1.3. Research Objectives

Setting up the research objectives, which concern the evaluation of the current art education curriculum in primary schools of KSA, is necessary as a foundation for the empirical investigation of the current art education curriculum, which the researcher believes may be insufficient and inadequate to develop children in terms of aesthetic experience and psychological, social and personal growth. The objective of the current study, therefore, is to evaluate the current art education curriculum in terms of:

1. What is the teacher's attitude toward the present art education curriculum in the primary schools of Saudi Arabia?
2. Do parents have a good idea about what their children do in art education lessons?
3. Are the teaching methods used to implement the art education curriculum able to translate the components of the curriculum into practice?
4. Does students' work reflect the curriculum objectives?

Children's development in their aesthetic skills, related appropriately to their age, as reflected in their art works, as well as the teachers' methods of teaching, their attitudes toward the current curriculum components, in addition to parents' opinions on the same context, these objectives are believed to provide a clear and organised outline for the following work, especially the fieldwork.

1.4. Importance of the Study

This study breaks new ground by investigating and evaluating the Saudi art education curriculum empirically. The main concern of this study is to identify weaknesses and strengths in the contemporary art education curriculum. Since there has been no serious (empirical) academic research to investigate this field in KSA, and since Saudi schools and the society have been developing rapidly in technical, economic and scientific respects, art education and the school curriculum generally need to be reviewed to ensure that they contribute to equipping pupils for today's world.

The old fashioned view of educational officials responsible for constructing art education may need to be changed immediately to value the subject as it deserves. On the other hand, the modern world which has become only a "small village" because of developments in communication technology, should affect the traditional view of the school administration and the society as a whole and Saudi education should take advantage of modern theories and school curricula in art education, to benefit the children. This study is seen as a contribution to promoting such development.

1.5. Questions of the Study

This study is concerned to answer the following questions:

1. What is the teacher's attitude toward the present art education curriculum in the primary schools of Saudi Arabia?
2. Do parents have a good idea about what their children do in art education lessons?
3. Are the teaching methods used to implement the art education curriculum able to translate the components of the curriculum into practice?
4. Does students' work reflect the curriculum objectives?

1.6. Location of the Study

The study was conducted in the primary schools in the city of Al-Madina Al-Monawrah, where the researcher grew up, studied and works. The city and its schools are familiar to the researcher, which facilitated gaining access for the empirical investigation. Also, the schools in Al-Madina can represent all primary schools in the Kingdom of Saudi Arabia. The research will be confined to primary schools in Al-Madina since its population is more than one million, covered by precisely 114 primary schools. The curriculum of art education in Al-Madina is the same as that in the Kingdom's primary schools, since the curriculum is prescribed centrally and all the instructions, textbooks and teachers' guides are similar all over the Kingdom. Accordingly, Al-Madina's schools could represent all the Kingdom schools.

1.7. Definition of Terms

It is important at the outset to establish a clear understanding of the terms used in this study. The main terms used can be defined as follows:

1. **Art:** human creation which evokes pleasure, feelings of pity and compassion and is used as a way of communication (Carpenter and Graham, 1971), or as Read (1944) said, an actual process of perception, thought and bodily action.
2. **Art education:** is a subject part of the school curriculum which involves children in activities in order to develop their ability of aesthetic sensitivity, skills, vision, colour, experience and is concerned with the growth of children overall (Dewey, 1934; Steveni, 1968).
3. **Curriculum:** a curriculum is a definition of what is to be learned (Ross, 1999).

4. **Art techniques:** There are two types of art technique: the conventional such as craft work, and the personal type, which is the individual way of using the language of aesthetic sense (Hoyland, 1985).
5. **Aesthetic sensitivity;** the way in which children realise and understand beauty through developing their abilities to experience the value of art works (Chapman, 1978; Bucher, 1953).
6. **Teaching method:** refers to the conception which the teacher has of what he is doing and what he is going to do. According to Obanya (1985), the term is no more than a “hint” as to how the teacher tries to bring about change in the learner; in other words, the way in which teachers convey information and experience to bring about positive change in the learner (Obanya, 1985; Jefferson, 1959).
7. **Culture:** is a complex whole which consists of knowledge, beliefs, art, law, custom and any other forms acquired by man as a member of society through the process of socialisation (Taylor, 1871).
8. **Evaluation:** a term that refers to efforts to assess the effects of educational programmes (Wiles and Bondi, 1979).

In the next chapter we shall present the education system and art education curriculum in the primary schools of KSA.

CHAPTER TWO

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CHAPTER TWO—

THE CONTEXT OF THE STUDY

2.1. Introduction

Modern curriculum design and planning in Saudi Arabia are closely related to the recent history of the national education system, which started no longer than 60 years ago, to be exact, in 1924, when the first meeting was held between King Abdul Aziz (the founder of the Saudi Kingdom in the Arabian peninsula) and the elite of Makka, who urged him to give education priority in terms of modernisation, systemisation and expansion. A few schools of a traditional type were immediately established. The new, systematic, modern education system did not see the light until one year later, in 1925, when the Education Directorate was established and started a new era of education (Al-Hakeel, 1986).

This chapter will briefly discuss the education system in Saudi Arabia with special focus on the curriculum in general and the art education curriculum in primary schools.

2.2. The Establishment of the Education Directorate

The establishment of the Education Directorate in 1925 is regarded as the first step in modernisation and systemisation of the educational system. This new institution totally changed the traditional system, based on traditional Islamic studies (*Katateb*), into a systematic modern style aimed to a) provide at least basic education for all Saudi citizens, b) provide students with the skills that are required by the changes in the economy and social life, c) educate the students in the beliefs, practice and socio-cultural values (Al-Baadi, 1994). During the period of the Educational Directorate, the

first academic institution was established in 1926. This institution is regarded as the first formal educational provision beyond primary education. Its purpose was to prepare qualified manpower to teach in the primary schools. At the same time, several schools were being established, such as the School of Religious Studies and School of Scholarship Preparation, which was the first secondary school to qualify students to attend universities abroad (Al-Saloom et al., 1995).

The Education Directorate produced the first national curriculum for primary education in 1935 and made a genuine attempt to establish and develop technical education and the basis for higher education.

By the time the Ministry of Education was established in 1953, the number of modern schools in the country had reached 306, with a total of 39,920 students and 1472 teachers (Ministry of Education, 1985).

The establishment of the Ministry of Education marked a new era for education in Saudi Arabia in terms of expansion, quantitatively and qualitatively. The new Ministry crystallised the education policy which was set out in the “Document of the Higher Committee of Education Policy” in 1970. The document contained 206 articles covering the general basis of the education system in the Kingdom, its aims, objectives, the educational stages, and all the procedures to execute and develop the system in accordance with the government’s policy and objectives. The first organisational chart was made which included a specialised education department. The ministry also set up educational offices in various parts of the country to supervise and administer education in each district. Serious attempts were made to develop the curricula in schools in order to increase the effectiveness of the teaching staff and raise the quality of student

outcomes. At the same time, priority was given to educational programmes and research. In 1963 a text books administration was established under the direct supervision of the Ministry of Education. The function of this administration was to encourage researchers and authors to carry out research on educational matters in order to develop the school programmes and to develop suitable text books. The authors and researchers were and still are awarded with both non-material and financial incentives to encourage them to provide quality research and text books (Al-Jawady and Saleh, 1985) (Al-Sonbil et al., 1998).

The first comprehensive school programme established in 1927 included the following subjects:

Table 2.1

Primary School Programme of 1927

	First Year	Second Year	Third Year	Fourth Year
Religious Education	11	10	7	7
Arabic Language	10	10	10	9
History	1	1	2	2
Nationalism	-	-	1	2
Geography	2	2	2	2
Arithmetic	5	5	4	4
Geometry	-	1	2	2
Science	1	1	2	1
Drawing	-	-	1	1
English Language	4	4	4	4

The programme was revised and modified in 1928, 1935, 1945, 1955, 1957, 1968 and 1979, to become as follows:

Table 2.2.**Curriculum of Saudi Arabian Elementary Schools for Boys in Period per Week**

	Subjects	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Religious Science	The Quran	7	7	7	6	4	3
	Recitation	-	-	-	1	1	-
	Islamic Fundamentals, elem.	1	1	1	1	2	2
	Jurisprudence	1	1	1	1	1	2
	Prophet's sayings	-	-	-	-	1	1
	Explanation	-	-	-	-	-	1
Arabic	Spelling and Writing	7	7	-	-	-	-
	Reading and Studying	-	-	3	2	2	2
	Songs and memorised material	2	2	2	2	1	1
	Dictation	-	-	2	2	1	1
	Composition	-	-	1	1	1	1
	Grammar	-	-	-	1	2	2
	Handwriting	-	-	1	1	1	1
Social Science	Geography	-	-	-	1	1	1
	History	-	-	-	1	1	1
	Mathematics	4	4	4	5	5	5
	Science and Hygiene	2	2	2	2	3	3
	Drawing and Handicrafts	2	2	2	1	1	1
	Physical Education	2	2	2	2	2	2
Grand Total		28	28	28	30	30	30

Because of the traditional perspective supported by some religious bodies, no school for girls was founded until 1960. The government realised that education of girls had become a necessity to face the requirements of development and the need for girls as an essential part of the national manpower. Increasingly, the view was expressed that girls could not be kept out of school for ever, which would mean failing to realise the potential of half the society. The development of the country economically, socially and culturally gave rise to a need for women's participation in socio-economic life which could only be effectively achieved through education. However, the objections of the religious bodies were taken into consideration, so girls' schools were put under the religious bodies' supervision, to ensure segregation was maintained. For this reason, the administrative authority for girls' schools which was established in 1960,

was independent of the Ministry of Education. In the first year of its establishment, the General Administration of Girls' Education, GAGE (1960), opened 2,644 schools, mostly elementary, intermediate and secondary, with a total enrolment of 425,042 female students. In the same year a system for the training of women teachers was also started.

At the beginning of 1979, GAGE established Junior Colleges for girls, to train women teachers to teach in intermediate and secondary schools. In 1970, the first College of Education for girls was opened in Riyadh (the capital). Two more colleges of education followed, one in Jeddah in 1974 and one in Mekkah in 1975, and now there are 11 colleges for girls in the Kingdom (Ministry of Education, 1985; Al-Baadi, 1994).

Higher education came under the supervision of the Ministry of Education until 1975, when the Ministry of Higher Education was established and given responsibility for implementing the Kingdom's policy in the field of higher education.

So far, the education system in Saudi Arabia consists of four major educational bodies, of varying size, which remain independent of each other. These bodies are under the authority of the Supreme Council, which has the role of co-ordinating the educational effort in Saudi Arabia.

2.3. Art Education in Saudi Arabia

Art education in KSA was created and integrated into the school curriculum only in 1957, while the school curriculum for other subjects was developed much longer ago, in 1924 (Dashash et al., 1985). This gap of some 30 years between art education and other

subjects may have negatively affected the development of the subject as a whole, compared with other subjects. On the other hand, it may also reflect the attitude of the society and the education officials who look upon art education as inferior to other subjects and of less value. However, this view may be seen from the perspective of societal development, rather than educational development. Saudi society has very strong traditions and more than 70% of the population are illiterate, so when the new educational system was established, there was little scope for art education, since the majority of people did not even know the alphabet. However, the educational authorities realised that the school curriculum would be incomplete without art education, since some of those officials had studied in other Arab countries which include art education in the school curriculum, and some of them had attended European and US universities. They therefore realised the importance of art education in the school curriculum. The education authorities, being satisfied that art education is valuable in the school curriculum, introduced it under the authority and supervision of the “youth care department” of the Ministry of Education. This move itself, however, provides a revealing insight into the way art education was perceived by the education authorities; art education was linked with physical education and art education came under the physical education department until 1962, when art education was given its own administration and department within the Ministry of Education. In this year, a general supervisor was appointed with three assistants in order to plan and supervise education at regional and school levels (Ministry of Education, 1983). The number of supervisors responsible for all the art teaching-learning process in schools increased gradually to reach 50 supervisors by 1985 (Ministry of Education, 1986).

The development of art education in school took a further step forward in 1964 when the education authorities began to give serious thought to replacing the expatriate

teachers who had been imported from other Arab countries and employed in Saudi schools. Thus, in 1965, an art education institution was established. The study in this institution was for three years. The students were not only Saudis but also Arabs who qualified to attend the institution. The institution awarded its graduates a diploma in Art Education and during their years of study, the students were given free accommodation and a monthly allowance of 300SR (about £50). The first 10 graduates were sent abroad to pursue higher studies. The number of students who attended the institution in its first year, 1968, was 18 students. The number increased dramatically to reach 99 in 1978 and 120 in 1984. Although the institution provided a reasonable number of art teachers for Saudi primary schools, the number was not sufficient to cover all Saudi schools until 1979, since when teachers' colleges all over the country (18 colleges) have provided primary schools with higher qualified teachers for art education (Ministry of Education, Statistics, 1997). Each college has a department of art education.

Since the establishment of art education as a significant part of the school curriculum, the subject began with two lessons of drawing per week in 1962, for all primary stages. In 1977 the Ministry of Education modified the plan to be two lessons per week for years one, two and three, and only one lesson per week for years four, five and six (Dashash et al., 1985). The researcher sees no merit in this decision to reduce the amount of time allocated to art education in years four to six. Indeed, one or even two hours a week of art education in primary school is not sufficient, since modern education theories emphasise that art has a vital part to play in the education process (Wickiser, 1957). Meanwhile, Saudi schools' art education does not include music or drama as it does in the west; it is confined to drawing and handicraft. Music and drama are never included in the art education classroom, though drama may sometimes be used

by any teacher in the school who has the ability to train children to perform a play outside school hours.

In the light of the above, art education seems to be only a decoration to complete the school curriculum. It is still given little attention by the educational authorities and the school administrations. The allocation of only one hour a week is clear evidence that art is not a valued subject and the teachers of art education themselves always complain that art is not given enough time or attention by the educational authorities. Moreover, even that one hour a week is under threat; school administrations often intervene to give it to other subject teachers. The importance of art education is still not understood. That is the fault of nobody, but the curriculum designers and education planners who give little value and status to art teachers as well.

2.4. Current Art Education Curriculum

The current art education curriculum, as shown in Appendix 1, covers all the six years of the primary school stage. The curriculum starts with a general note on the occupations that need art, such as knitting, hairdressing, textiles and drilling, and argues that, because of the growing needs for specialists in careers like these, students and parents should realise the importance of learning art to acquire basic skills for this purpose.

A number of objections could be advanced against this view. The main objection could be raised that if a student does not want to engage in one of these jobs, then there is no point in studying art. In fact, the value of studying art goes far beyond its usefulness for specific jobs. As we shall see in the literature review, art can play a relevant role in

developing skills for any job: medicine, anatomy, civil engineering, product design, and so on. It also has relevance to other subject learning, such as shaping letters, drawing pictures as learning aids, shaping numbers, and preparing maps for history and geography. Moreover, art could play an essential role in children's development in terms of physical, social, psychological and cognitive growth. In more specific terms, art could help children to test life in an effective way through the development of their aesthetic senses, to understand and interpret their experience in terms of beauty, or otherwise. In this context the value of art for children in particular could be endless. If that is the case, the general note that prefaces the curriculum details is very limited in scope.

However, a careful look at the curriculum context may support our criticism that such a curriculum is not really sufficient nor adequate to help children and teachers to engage in successful art teaching and learning. In the first year, for which three sessions per week are allocated, the curriculum covers three headings: Drawing, Handicrafts and Materials. In the first part, "Drawing", the curriculum draws attention to three kinds of drawing: "imaginative drawing, drawing from memory and drawing tangible things". There is, however, no mention of teaching children basic skills; how to handle the pencil or crayons, how to use space or dimensions or distance. There is no mention of the art literature or history of art, or even simplified stories about art in former times. Let us see what the curriculum says, for instance, about drawing from memory.

1) The pupils are asked to draw simple real things that they know or simple things they have already looked at and the teacher asks each pupil to try to draw what he/she can remember.

2) Each student is asked to draw what he can remember from his previous drawing.

It seems pointless for teachers to ask children to draw things from memory, when they do not even know how to handle the pencil to write their names, and there seems to be no point in asking children to use their memory to repeat previous drawings. What is the wisdom of that?

The curriculum document also states that the “imaginative drawing and drawing from memory go hand in hand, they could be one issue”. If that is so, why are they treated as two different issues in the document?

Let us now consider the second dimension in the first year, “Handicraft”. This dimension covers two different types of activity, handicraft with clay and plasticine and handicraft with paper. Regarding the first one, the curriculum states: “It is left to the pupil to model what he thinks appropriate from fruits, vegetables, houses, trees, flowers, alphabets or numerals”. Regarding the second one (with paper) it refers to “coloured or uncoloured, newspapers or magazines”. That is all the guidance the curriculum gives the teachers. There is no mention of the aim, objectives, the purposes or the function of this activity, nor even any basic principles to guide teachers in their jobs. Thus, the curriculum guidance is weak and not well thought out.

The third dimension of the first year art is “Materials”. The document only mentions the kinds of materials that can be used, such as “rough-surfaced white drawing paper, thick smooth-surface white drawing paper, coloured shiny pastel paper, water colour, liquid or powder paints, paint brushes for glue, paint brushes for water colour, wax chalk, clay, variety of beads, clips, matches, nails, wooden board”. The researcher is aware that each material could be used for a different activity, and to guide teachers, the

curriculum designer should give them at least the principles that would allow them to perform their tasks.

In the second, third and fourth years, the same procedures have to be followed. In years five and six, the only change is that in the handicraft component, carpentry is added, and teachers are expected to teach children how to use the hardware such as hammer, club-hammer, files and set-square. The problem is that none of these materials are available in schools, so that even when the curriculum offers teachers explicit guidance, the non-availability of materials prevents them from implementing it.

Generally speaking, the curriculum contents seem to be constructed by people who have little idea about art and its functions. They seem not even to believe that art should be in the school curriculum to be learned. Even the simple principles which should be included to guide teachers to teach children basic skills and provide them with basic knowledge, are missing. The literature review in the previous chapter underlined the objectives of the curriculum contents which should take into consideration at least three goals, as Chapman (1978) pointed out:

1. personal expression and response,
2. awareness of the artistic heritage,
3. awareness of art in society.

Each of these goals has at least eight detailed goals. These goals, as Chapman (1978) indicated, guide the teachers step by step to show them how to teach children with approaches to study, with practical examples. That is how the curriculum should be constructed.

Although we have claimed that teachers have a responsibility for providing children with artistic knowledge, experience and skills, educationists indicate that teachers are responsible for “how to teach” not “what to teach”. As Sawyer and De Francesco (1971) pointed out: “what to teach and organising it are curriculum problems” (p. 138).

Eisner (1972) asserted that the curriculum structure provides the basic plan that will be used by teachers to develop the particular units and activities that constitute the curriculum. The curriculum structure, in that case, plays an essential role in the teaching-learning process. Although teachers could have a major role in developing the curriculum in the way they understand and interpret the units and the sequences of the curriculum, if the units, activities and the sequences are not clear enough, the teacher may do little. Herbert Read (1944) provided a great example of how the curriculum designers can put links between subjects, showing that art seems to be the common base in all subjects such as elementary science, biology, mechanics, geography and history:

“In such subjects, drawing is of value, not only as a means of recording what is seen and in so doing strengthening the pupils’ powers of accurate observation of detail, but also as a means of training the pupil to appreciate the significance of diagrams, maps and plans in the textbook and works of reference which he uses for the various branches of the curriculum” (p. 210).

Indeed, as we have seen, the curriculum, not teachers, is the most important element in art education. It is clear that the curriculum designers in Saudi Arabia have ignored the basic elements of art curricula; either they lack a clear understanding on this subject or they are responding to traditional social values that underestimate art. Whichever is the case, the outcome is poor art curriculum components which adversely affect the teaching-learning process.

2.5. Islam and Art

When the Islamic message came, Arabs were worshipping idols made of stone or date wood. The message of God to Mohammad (his messenger) was clear; there was no God except “Allah”, the only one God. Accordingly, Mohammad (peace upon him) ordered all idols to be destroyed. His followers in the early stage of Islam prohibited drawing portraits of human beings to keep people away from the old tradition of worshipping idols or icons (Al-Tabary, 803-889). Arab and Islamic culture after settlement made a great contribution to the history of human art, which can be seen in historical buildings, mosques and architectural sites. After the decline of the Arab empire in 1256, the uneducated religious people prohibited art in public life, depending on the old tradition that had taken root in the early stage of Islam. Artists, therefore, to keep in line with the provision of the traditional education, which was confined to mosques until the early twentieth century, paid attention only to producing script and decoration, which flourished and became for a long time the main themes for artists. According to this tradition, the people over time came to look on other forms of art as something undesirable. For that reason, it seems that art in its modern form has no real value in the eyes of the public. As a consequence, artists and all those involved in art works may have less value, compared with exponents of other branches of knowledge. Despite this, there is no evidence in Islam’s holy book (the Quran) or the prophet Mohammad’s sayings (Hadith) that drawing images or portraits of human beings is prohibited. The people, however, take no notice and carry on underestimating art. On the contrary, Islam encourages people to look at what God created for them in nature, the aesthetics of plants, mountains, animals and so on, asking people to produce something beautiful in speech and in deeds (Al-Basyony, 1984).

2.6. Art Teachers' Initial and In-service Training

Teachers' initial training in Saudi Arabia has received the attention of the central authorities. After the establishment of the educational directorate in 1926, the first educational institute was established to prepare native teachers. The teachers' institute had a capacity of only 40 students in the beginning. They studied for three years to be teachers in primary schools. The objectives of establishing this institute were to prepare native teachers to work alongside the teachers from other Arab and Islamic countries who had been teaching in Saudi schools and to acquire experience to depend solely on native teachers in the long-term. The programme of study was soon afterwards changed to five years to provide a course in keeping with the requirements of a professional teacher (Al-Sonbil et al., 1998; Al-Saloom, 1991). When the Ministry of Education was established in 1953, more attention was given to teachers' institutions, the number of which jumped from three institutions and 139 students in 1954 to 28 institutions and 1668 students in 1958. The dramatic increase in the number of students, who only needed the basic educational qualification in order to enrol, gave rise to serious problems and serious criticism from educators and educational authorities. These criticisms prompted the government to re-consider the quality and the quantity of these institutions. Accordingly, in 1968/69, all the old institutions were replaced with new ones with higher entry requirements; candidates had to have an intermediate qualification before attending the teachers' institutions. For the first time, an art teachers' institute was established in 1966, applying the new entry requirements (intermediate qualification).

Similar problems faced the new institution, so the government again re-considered these institutions, and established two colleges in 1976-77 to re-train the old teachers and accept graduates of secondary schools instead of intermediate graduates. The

improvement in quality of teaching outcomes was tangible, which encouraged the government to abolish all the old teachers' institutions and replace them with teachers' colleges, which developed dramatically from two colleges in 1976-77, to 17 colleges in 1989. The quality of the teaching programme has been developed to be in line with the colleges and universities in the developed cultures. Art colleges have co-operative links with universities in the USA and Britain, and with many other Arab and Muslim universities, especially Egyptian universities. In each of the 17 teacher colleges scattered all over the country, art education departments have been established. The teacher college curriculum and programme and the lecturing staff are highly qualified to prepare well-qualified teachers (Al-Baghdadi, 1985; Al-Sonbil, 1998). The colleges' programmes contain three major elements; 1) general preparation, which focuses on the trainee's academic education; 2) compulsory courses in aspects of educational theory and methodology; 3) professional preparation in the student's academic specialism, such as art education, geography, history and so on (Kabli, 1999). Teachers, however, face many problems in the field, in terms of the traditional attitude and the social underestimation of art education, as well as the school staff and local educational authorities who give little value to art education. The other problem facing teachers in general and art teachers in particular, is the lack of in-service training (Al-Othaim, 1999). Teachers should have in-service training, but it does not take place regularly. Some teachers receive in-service training only once or twice throughout their career, some never attend, and some have no wish to attend. Accordingly, there is no real concern about in-service training, either from the local educational authorities or from the teachers themselves. This problem could adversely affect the quality of teaching-learning process and may affect the learning outcomes.

2.7. Summary

This chapter has described the development of the educational system in KSA, with special focus on the art education curriculum. As we have seen, the modern education system in KSA is quite recent, as it started no longer than 60 years ago, immediately after the unification of the country in 1924. Before that, the system depended wholly on so-called “Al-Kuttab”, whereby children were taught in the mosque the principles of reading and writing, religious education and some arithmetic. The main development came after the formation of the education directorate, which employed some Arab teachers, especially Egyptians and Syrians, to teach and train local teachers to acquire modern pedagogy. The system developed slowly until the early 1970s, when oil prices jumped. This, accompanied with an increase in production, provided revenue which made possible accelerated development and investment in education, as well as other aspects of the national economy. Accordingly, the number of schools, institutions and universities increased dramatically, and they were improved qualitatively. Moreover, thousands of students were sent abroad, mainly to Britain and USA. These graduates brought their experience and knowledge, including Western programmes and pedagogy, to Saudi universities. Although the government pays attention to all aspects of the education system in the country, the art education curriculum still has undergone no real development, maybe because of the old fashioned people who were responsible for designing and developing the art education programme, which was mainly derived from the old tradition that prohibited depicting the human form. This popular belief, in fact, has no real foundation in Islam, as the religion never prohibited drawing and Islamic history shows great contributions to world aesthetics. However, the deficiency of the art education curriculum may be attributed either to the designer or to the teachers, who have few opportunities for in-service training.

In the next chapter, we will shed light on the theoretical approaches (literature review) world-wide related to art education and art education curricula.

CHAPTER THREE

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CHAPTER THREE

LITERATURE REVIEW

3.1. Introduction

Art has a real value in human history, and people everywhere greatly appreciate artists and their works. However, people's appreciation unfortunately tends to be confined to professional artists, the most talented figures. The efforts of those with more modest talent, and those who practise art as a hobby are often less valued. Despite the appreciation and love of art for its symbolism of life and its problems, educationalists (Eisner (1972) have often not considered art education as a subject worthwhile to be taught in primary and secondary schools. The idea has often been that if there is any subject to be dropped, it could be art, since this subject would not prepare pupils for socio-economic life, except in the case of the very few, with sufficient talent to aspire to an artistic career.

The problem of art education is more gloomy in traditional cultures, such as the one under consideration (Al-Basyony, 1984), where the Arts as a whole are surrounded by severe restrictions, and art education is given much less attention than any other subject. Unfortunately, Saudi society in general, as well as the officials in the education administration, do not realise the significant role of art in the mental and psychological development of children. They take a restricted view of art as being about teaching children to draw a tree or a house and they do not go any further to understand the significance of art in perception, aesthetic sense and psychological development.

Many officials, as well as art teachers, in Saudi culture attribute their restricted views to religion, claiming that the depiction of figures or things is unlawful, a view which has

no fundamental basis in Islam. Meanwhile, art education does not prepare the ordinary child for a job, but no sensible person can ignore the fundamental function of art in developing children's well-being (Nour, M.A., 1994).

3.2. The Definition of Art

There is no specific definition of visual art, since it takes so many varied forms of expression. Generally, a work of art can be defined as an object of beauty created by man, which makes the viewer feel pleased and relaxed. However, beauty or an aesthetic experience does not always arouse feelings of happiness. It may give impressions of terror and agony, evoking the feelings of pity and compassion rather than pleasure. This reflects the tragic aspects of human life (Carpenter and Graham, 1971). The term beauty has been used as equivalent to aesthetic, but it seems that aesthetic is a more comprehensive term, which would cover both bitter and sweet (Gotshalk, 1962; Allison, 1988).

Some have defined art as the expression of an impression, but this definition is also inadequate. Art may, to some degree, be concerned with the communication of ideas, concepts and accretions developed from personal experience. Although a combination of the imaginative and practical may produce a work of art, however, the combination of skill and imagination may produce nothing more than scribbling, which may be done better by craftsmen, although patient craftsmanship is not necessarily art. To produce a work of art, Bucher (1953) asserted, "the subjective and objective activity must be fused together and ennobled in the purifying fires of the spirit" (p. 9). Bucher gave no ready recipe or royal road to such a combination. He asserted that the creation of the work of art is a process totally dependent on the quality of the artist's soul, which may make the

difference between the work of the artist and that of the artisan. In the same context, Clement (1986) indicated that art is evidence of a response to different kinds of experience, which may be reflected either objectively or subjectively according to both the experience received and the response that follows. Barratt (1979) claimed that any definition of art could be incomplete and open to dispute. Nevertheless, he adopted Herbert Read's (1944) definition, which he claimed was acceptable to many artists and art educators as well:

“That it (art) has been so elusive is explained by the fact that it has always been treated as a metaphysical concept, whereas it is fundamentally an organic and measurable phenomenon. Like breathing, it has rhythmic elements; like speech expressive elements; but “like” does not in this case express an analogy: art is deeply involved in the actual process of perception, thought and bodily action. It is not so much a governing principle to be applied to life, as a governing mechanism which can only be ignored at our peril” (Read, 1944, p. 4, Arabic translation p. 7).

According to Barrett (1979), the development of the senses is the main concern of art, since it could be used as a way to symbolise, understand, express, communicate, order and solve problems in our world. It encompasses three main components: impulses, feelings and ideas combined with our inner reality and our sensory experience. Art could be the best way, through the sensory experience, of knowing, thinking and feeling and is regarded as the best way of receiving, organising, understanding and transmitting our own feelings, impulses and ideas.

Since there is no completely indisputable definition of art, it is not possible to adopt a single approach, but it is possible to synthesise a comprehensive one by encompassing the essential ingredients of art. The three major components are:

1. Conceptual, which include having ideas, thinking, feeling, forming, conceptualising, responding and communicating;
2. Operational, by using tools, materials and developing appropriate skills;
3. Synthetic, putting all these together to produce creative activity (Cross, 1977).

These major elements, listed by Cross (1977) as the components of creative activity, are derived from the work of many scholars and researchers involved in art and art education. As Cross himself said, these elements work through various mediums, including such channels as:

- expression
- communication
- quality of the soul
- response to experience
- perception.

From these diverse sources, we can develop a new, comprehensive definition which will be the definition understood throughout the rest of this study: art is a creative work, which can be developed as a result of man's experience, combined with the quality of his soul, and contains spontaneity, feelings and impressions. The resulting creative work is then able to be used as a medium for communicating ideas and emotions, thereby evoking a variety of responses from the observer.

3.3. The Main Forms of Art

The term “art” encompasses a wide range of different aesthetic activities: literature, poetry, music, drama, dancing as well as design, painting and sculpture, could be categorised under the term “art”. These forms have, historically, attracted the attention of philosophers as well as artists and educators. Plato, for instance, as Bucher (1953) points out, maintained that art should form the basis of all education. By art, he meant all forms of art including poetry, music, dancing, drawing, painting and so on, which have common characteristics such as rhythm, harmony, balance and tone.

Taylor and Andrews (1993) defined six major areas of art, namely dance, drama, visual art, music, verbal arts and film and television. They believe that those forms of art have certain characteristics in common, and all aim to develop personal qualities.

Chapman (1978) indicated that it is impossible to underline every object or event that might be regarded as art but at the same time we should have some way of mapping out the major forms of art. He discussed in detail ten forms of art, namely: drawing and painting; printing and graphic design; photography; film and television; sculpture; craft and product design; architecture and environmental design; ceremonial and holiday art.

Abbs (1989) made very clear the wide links between language (English) and all other expressive arts, music, dance, drama and film. He stated:

“While the many connections become only too visible at a conceptual level, at a practical level most of them still remain to be forged. The past and current practice of English has led in other directions, towards the humanities and particularly towards linguistics (of the language in use kind). Yet if we consider the genres again as the means for demarcating our symbolic concerns, the connections with the other arts become quickly clear. Many forms of poetry belong with music (the ballad, the

song, the incantation); some belong with the visual arts (kinetic poetry, typographical poetry, poster poetry). Autobiography has its correspondence in the visual arts in the self-portrait and vital connections in our century with photography, while myth moves across to dance and drama” (p. 75-76).

Accordingly, there seem to be several forms of art: dance, drawing, drama. . . etc., but all share a common base and have functions in common. So what are the functions of these forms of art? That is what the next section will discuss.

3.4. The Functions of Art Education

Obviously, the various art forms may serve the same basic function, especially with children, where this sort of creative activity may not only be aimed at developing the child’s aesthetic senses, but also may contribute to the development of their personality and help to emphasise original thinking: (imagination, conceptual, symbolisation), doing: (drawing, shaping, designing), and evaluating: (reaction, appreciation and criticism). Through this emphasis, art becomes an avenue to meaningful enjoyment, enrichment and expansion of life experiences. As a consequence, art experience may contribute to the exploration of life’s meaning and through the exploring process, we are able to organise our experience creatively and sensitively. Generally, it could be said that art has the potential to be valuable in psychological aesthetic and social development. Art functions can, therefore, be discussed under the following headings:

- a) Communication
- b) Psychological
- c) Technical
- d) Personal and social
- e) Aesthetic

3.4.1. Art as a Medium for Communication

Art could be used as a medium for communication, where, through interaction between artists and their surrounding environment in relation to the creative work, artistic performance explores communication; making, presenting, responding and evaluating constitute major elements of the communication process (Gentle, 1990). In Chapman's (1978) words, "the medium is the message" (p. 32). In other words, through the art work, a person can express his feelings and views on the environment around him, by using materials, tools and equipment to symbolise his own experience with society at large and assert his own personality, with his view of the world as he imagines and understands it to be. So the expressive power of a medium often stems from combination between material and the surrounding environment (Chapman, 1978). In this context, art could be understood as another language, helping to express things which cannot be conveyed by words. A shape can be most easily described by drawing it. A colour is more easily visualised when seen. All these components, colour, lines, shapes, tone and texture are the words of the language of art. This language, in its composition, can convey ideas and views of the world around us as well as joy and horror. The shape represented may be realistic or symbolic and this is a way of dealing with life as artists see the world, or as in their mind's eye (Dean, 1968). Accordingly, the function of art may be realised as a way of seeing the world around us (communication through interaction, challenge and response). It is particularly important for children as a way to integrate and express their experience. In this context, Dean (1968) points out:

"We absorb experience and then need to give it out in some way. For children this giving out is sometimes in the form of play, sometimes in terms of drawing and painting. For many adults the giving out is in the form of talk. Different kinds of experience need different forms of expression, however, and if we cease to use graphic forms of expression, we shall soon cease to feel emotion about what we see. This is, in fact,

what has happened to the majority of people, who go about without seeing what is around them. We stop seeing when we leave childhood behind and are much the poorer. One of the tasks of art and craft teaching is to make children so much more aware of the world around them and so much aware in the habit of looking, that they go on looking when they grow up” (p. 10).

This view, that the language of art is mainly used as a medium of communication, reflecting absorbed experience, implies that artistic sense should be developed in the interest of the child’s development in terms of personal, physical, mental and socio-psychological growth, as we shall see in other sub-sections. The language used, whether that of art or speech, must fit the user’s age group and will be different when transmitted to another age group. This means language tools must be appropriate to the development of the child’s personality in terms of mental, physical and social growth. In this manner, language, whether that of artistic expression or speech, contributes to the development of all children’s faculties and potentials (Taylor, 1993). The expression of language in all its shapes is of great concern to psychologists as a medium of communication and as a way of studying children’s growth and development (see Beard, 1969; Hilgard et al., 1979; Hayes and Orell, 1989). In their view, language makes a valuable contribution to all aspects of the child’s growth and development. In this sense, Read (1944) points out:

“We have to recognise that expression is also communication, or at least an attempt to communicate, and the question we are asking, therefore, is why does the child desire to communicate? Communication implies the intention to affect other people and it is therefore a social activity. Any adequate explanation of it must therefore rest on a psychology which considers, not only the individual, but the individual’s relation to the group” (p. 163).

On the basis of the above, art as a medium of communication may play a fundamental role in the physical, mental, psychological and social development of those involved in such activity.

3.4.2. Psychological Development

One of the main concerns of education, and particularly art education, is the psychological development of children. Just as physical growth is associated with more advanced experience using sensory, muscular and then conceptual abilities, the experience of growth with proper guidance could enrich the child's social competence and the shaping of his or her unique personality. A distinction between physical, social and psychological development is not possible in real life, where all these aspects work in an integrated way, side by side. Piaget (1953a, 1955), for instance, in his theory of cognitive development, underlined five stages of development, namely:

- Stage 1 Sensory-motor period
- Stage 2 Pre-conceptual intelligence
- Stage 3 Intuitive thinking
- Stage 4 Concrete operations
- Stage 5 Formal operations

These stages of development involve physical as well as psychological and social growth (Beard, 1969). However, all psychological theories in terms of learning, indicate that the most significant stage in personality development may relate to the learning of language, which could be the cornerstone of the child's transformation from creature to human, and this stage must be associated with development in physical and social aspects (Davies and Houghten, 1991).

Like spoken language, art is believed to promote growth and development in terms of personality. Psychologists claim that the process of physical growth entails certain responses and behaviours. The young person always encounters many frustrating situations. By releasing emotional tension and fear, art tends to encourage free expression, gives the young person confidence in his ability and contributes to emotional adjustment, so facilitating development of a mature personality (Wickiser, 1957).

Concerning the cognitive domain, art could be a vehicle for thinking through different stages. In each stage, creative experience can provide young people with an opportunity to use their intellectual ability to deal with shapes and forms. Such activity contributes to develop their mental ability as well as their personalities (Read, 1944; Wickiser, 1957; Dean, 1968).

In the same context, art contributes to self-image, where through the growth stages each child realises his major goals and ambitions. Art makes sense to individuals. If the learning process is completed, each individual can assert himself through the sense of fulfilment. Accordingly, art activities can offer a unique opportunity to develop individuals' personality through thinking, imagination and feeling. As Wickiser stated:

“Development of the self is purposive and brings about growth in initiative, confidence, critical ability, direction and creativity. Through art activities, the uniqueness of each individual is encouraged. Personal expression is stimulated and allowed to emerge. Children are encouraged to develop curiosity, which leads to exploration, experimentation, and invention” (p. 15).

In the light of the descriptive context of the development of the personality, self-image, self-realisation, maturing and creative imagination, which are all psychological components, the characterisation of the personality could be crystallised through art experience.

3.4.3. Techniques of Art

There are two types of artistic techniques, the conventional and the personal. The conventional is concerned with a relatively standard method of achieving a known effect, such as craft work or knitting or washing with a thin coat of very diluted paint. This technique is stereotyped and does not need uniqueness. It is not of interest in the present investigation, though this is not to denigrate the skill involved. The focus of this study is the personal type of technique, which is the artist's individual way of using the language of aesthetic sense. Hoyland (1985) explains this idea clearly by saying: "Art, in fact, is not a branch of science, which can be learnt step by step from a book. . . art becomes a logarithm. . ." (p. 5). It has a unique quality, involving ideas invention and skills which cannot be learned or imitated, unlike handicraft, which is easily copied or imitated (Chapman, 1978). The personal type of art technique needs thought and inventiveness. It must also have "eloquence without flatulence, magnificence without exaggeration" (Gotshalk, 1962). The personal technique is an outcome of the artist's experience, rather than a result of learned skill. If a technique becomes separated from individual experience, it is then only a conventional type of artistic technique, or handicraft which may restrict the individual, rather than encourage him (Lowenfield and Brittain, 1970). Thus, the personal technique cannot be compared to the handicraft or the conventional type, since "anyone can learn a conventional technique, but a personal technique cannot be taught" (Chapman, 1978, p. 34).

3.4.4. Personal and Social Functions

This section discusses the role of art in personal fulfilment and as a promotion of social growth.

3.4.4.1. Art as means for personal fulfilment

When children are involved in a learning process, they realise that their lives can be enriched by their own efforts through creative activity. They enjoy manipulating art materials and they might produce work of expressive power, which is important for self-confidence and self-esteem.

Enjoyment could be a fundamental measure of the worth of individual creative accomplishment (Thistlewood, 1990). It is true that only very few children are talented by nature and can express themselves without a supportive environment, but the vast majority of children may, with guidance, achieve personal fulfilment. As Chapman (1978) stated:

“In order to achieve personal fulfilment through creating art, children need sensitive adult guidance in mastering the following pivotal moves in artistic process: the creation of ideas for personal expression, the discovery of visual qualities to express ideas and feelings, and the use of media to convey an expressive intent” (p. 119).

Accordingly, personal fulfilment through art has its echoes through the information and knowledge provided by a supportive environment, which enables the children to feel, express and respond.

3.4.4.2. Art and social growth

The work of art in terms of personal and social growth involves activity which is not just socially acceptable, but rather must be done in a socially desirable manner. Any type of aesthetic work takes place through group effort, as well as individual effort. It materialises as the individual works with the group, co-operates with the group and discovers artistic value in group experience. Through the process of learning, people realise the significance of sharing ideas, experiences, materials and tools and to respect the ability of others. In the light of these facts, the individual will realise the significance of the group's security and social confidence, which help him to be a member of his reference group.

The development of the sense of co-operation with others which creates the balance between the uniqueness of the personality and membership within a social group, may be responsible only for creating art work derived from the experience of the individual which is purposive in terms of social goals (Read, 1944; Wickiser, 1957; Steveni, 1968). Throughout the socialisation process, the adoption process which entails communication with others continues, even after the person becomes a member of a social unit. In this context, Steveni (1968) asserted that art as a language of expression should be considered as a growth process and social activity, allowing integration with a group or social unit. Accordingly, art can contribute to personal and social growth through the process of sharing work, co-operation and acting in line with social values and tradition.

3.4.5. Aesthetic Functions

Aesthetic functions will be discussed under two sub-headings, as follows.

3.4.5.1. Art and appreciation

One of the most important outcomes of art as a fundamental tool for social development, is that the work of art educates the eye: how we see things in a way not everybody can see, the dimension we look to, the depth and the light. In brief, vision, the main sensor channel, organises our visual perception: “It is a means of ordering the appearance of things to make them more comprehensible” (Wickiser, 1957, p. 26). To see things in a way of feeling, hearing, smelling, may develop the taste and critical sense, which leads to the appreciation of other people’s work and conversely, the exchange of the art experience through the visual experience is a kind of social activity, through which we learn how to respond to certain common beliefs, customs and values. As he/she develops, the child learns to behave in ways expected by others and by the culture as a whole. In this manner, culture shapes our own general behaviour, but the individual still has some experience that is unique. So appreciation could be a mix of cultural and personal characteristics. The appreciation process involves judgement, which is not confined to pictures, sculptures or buildings, but rather, daily experience, which develop the awareness of other people, visual structure and our inner vision, which is important for the balance between the “we” and “they”, myself and other. All these, indeed, are involved in the process of growing up not artistically, but socially (Read, 1944; Wickiser, 1957).

3.4.5.2. Art fosters aesthetic sensitivity

Although art has a wider acceptance in society and education than was formerly the case, it is still not fully recognised in all schools everywhere as serving valuable functions for the children (Wickiser, 1957). Nevertheless, educators and policy makers increasingly realise the significant role of art in the child's growth and development and its vital contribution in helping to foster an aesthetic maturity. Art experience is not confined to growth and development of children in terms of physical, mental, psychological or social aspects. The work of art could be more vital in terms of seeing, interpreting, judging in addition to creating. Through art, children learn to observe motion, light, shadow, the effect of heat, changes in the seasons and so on, which not only inculcates aesthetic sensitivity through the awareness of the surrounding environment but also helps them to discover the real value of the objects within the environment (Chapman, 1978). Aesthetic awareness could lead, as Bucher (1953) reported, to thorough recognition of life and consciousness of being alive. Meanwhile, aesthetic awareness triggers sensitivity to qualities of artistic structure in all experience. Wickiser (1957) explained that brilliantly when he said:

“Our concepts of art, what we believe it to be and how it functions in our life, depend to a great extent on our aesthetic awareness. Meaning in art is far more complicated than possessing information or knowledge about art. To discover meaning in art demands full participation of mind and feeling. It is total bodily response to the work of art. When this takes place, each work of art has its own peculiar and unique meaning, and each art experience has its own personal significance. Evidence of aesthetic sensitivity is often called “taste”, which merely indicates the degree of our aesthetic awareness” (p. 28).

In the same context, Larkin (1981) regarded aesthetic sensitivity as an essential to perceive and value the things we see, hear and touch within the world around us. According to this view, the sparking of the feelings, the senses and the mind goes much

further than appreciation of art works in galleries. There is the satisfaction which can be derived from our own perception of aesthetic qualities, such as form, colour, texture and their combinations, disassociated from descriptive content in our common experience with things, information and events. Accordingly, if we do not develop aesthetic sensitivity, we cannot fully appreciate man's perception in his view of the world.

Aesthetic awareness leads to the ability of criticism and judgement, which is important for the person's aesthetic maturity. Making aesthetic judgement entails creative ability and understanding the aesthetic quality of art work. Personal reaction to art work is important but not adequate without being founded upon artistic knowledge. Meanwhile, judgement of art must be recognised as a whole process associated with the creative ability. It is more than like and dislike. The judgement may be viewed in relation to the whole development of the person's perception, aesthetic sensitivity and knowledge (Jefferson, 1959). Fostering aesthetic sensitivity gives individuals the ability to learn, think, solve problems, explore, experiment, imagine, feel and react fully to life (Wickiser, 1957; Read, 1944). Briefly stated, the development of aesthetic sensitivity should develop, among the involved individuals, the ability of judgement which is far more than looking at art works, but extends to feeling, conscious awareness and exploring the world beyond the pictures.

On the other hand, aesthetic sensitivity could contribute to developing a real appreciation of good and bad work in the whole of life, not just in art work. As Dean (1968) asserted, developing aesthetic sensitivity could lead to distinguishing between good and bad shape and design in the goods which fill our shops: "Good craftsmanship is something which can best be recognised through personal experience of the craft. When we recognise it, we can share with the maker the feeling of skill in the making,

the feeling of using good tools well, the joy of finding exactly the right shape or combination of materials” (p. 10).

Accordingly, aesthetic sensitivity does not necessarily create artists, although artists must have such sensitivity. It could have another function, that is, to prepare the individual to evaluate and taste the aesthetic values in the entire natural and man-made environment.

3.5. Art in Schools

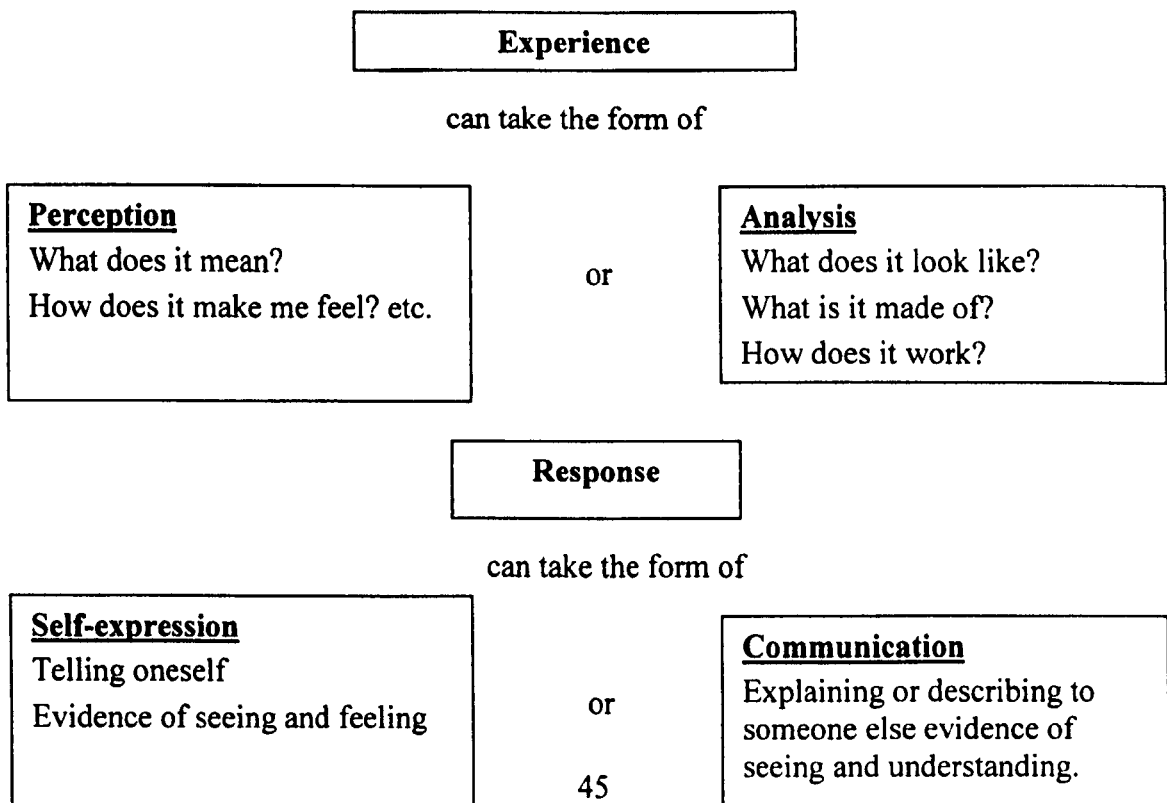
Despite the many goals of art, it seems that art is primarily concerned, in one way or another, with how people see and understand the world. Children certainly have their own aesthetic awareness. At first, children regard art as a natural means of communication and expression and gradually they realise that this should become formalised in some way (Steveni, 1968). Education may to some degree help children to formalise their art experience. However, art education, as Dewey (1934) would say, is concerned with the growth of children overall, and not with the imposition of adult perceptions.

The education system, basically, emphasises the learning of factual information, failing or passing an examination or a course, which depends upon the retention or mastery of certain bits of information. Once the child has achieved a certain competency at producing convenient information at the right time, he is considered ready to graduate from school. However, the skill of repeating the prescribed information may have little relationship to the well-adjusted member of society we intend the school to produce (Lowenfield and Brittain, 1970).

People, however, are coming to recognise more and more that learning activity involves not only intellectual capacity, but also, social, emotional, physical, perceptual and psychological factors. In this context, it seems that without art education, children will lose an opportunity to develop their creativity. The school, hence, should teach children and encourage their own ability to discover, to search and to create, instead of passively waiting for answers and directions from the teacher. These abilities cannot saliently appear unless children find freedom to act, and that could be properly produced through art (Lowenfield and Brittain, 1970). Learning through art education provides children with the ability to see, hear, smell and taste the means by which the child interacts with the environment. As Steveni (1968) stated:

“Very roughly, one could say that art education is concerned with how one approaches certain kinds of problem, especially visual problems. Also, it is concerned with the imaginative synthesising of certain kinds of simulated emotional states – an art product” (pp. 29-30).

In the same context, Clement (1986) produced a simple model to illustrate the process of learning through art as a response to different kinds of experience.



He recommended that this model could be a useful framework for art teachers “to use as a monitor of the range of experience they provide for their pupils” (p. 12).

A similar model has been developed by Taylor (1993), involving four elements: making, presenting, responding and evaluating, which is derived from the children’s experience and entails responses.

As a result, art education is concerned with the values we believe to be most important to inculcate in young people. These values are related to feeling, seeing, evaluation sensitive awareness, and sharing experience, as an instrument for expression (Wickiser, 1957).

3.5.1. Art as a Co-ordinating Subject

The relationship between art and other areas of the curriculum is close indeed. Art depends for its subject matter content on learning from other subjects which are frequently transferred to art. Poster-making, for instance, requires skills and knowledge acquired in the study of other subjects, such as spelling, learned in studying language, or imaginative subjects which may derive from the study of maths or science (Jefferson, 1959). In this context, Clement (1986) provides evidence about the link between art and science, especially with the environmental sciences, where skills of observation and analysis are acquired through drawing, which plays an important role in children’s examination of the natural and man-made environment. He underlined several links between art and other subjects, for example, when the children deal with the science of colour in their physics lessons; when the teacher of English (language) plans a personal writing project on a theme relevant to the children’s work in art; and when in geography the children embark upon a detailed study of part of the local environment. Winslow

(1949) regarded art as not merely an obligation of the entire curriculum, but a major objective of all school study as well. He pointed out:

“Art as a school study may be regarded as exactly co-ordinate with other subjects; from the standpoints of content and of psychological method”
(p. 6).

Educators recognise the value of building on interests and knowledge in one subject to fortify the learning in another, and art could be the common base for all subjects. Hudson (1987) has made a historical and contemporary trace of the link between art, science and technology. He concluded that all sophisticated technology is simply an outcome of “art making” and no scientific ideas and creative activities could have found the light without the work of art.

In the light of the above evidence, art seems to be a subject in common for all areas of the curriculum, which can be utilised for shaping information, organising the knowledge or even symbolising the content of each subject within the curriculum, and as a consequence, it helps children to understand, recognise and realise scientific facts, thereby helping to prepare them mentally, scientifically, psychologically and socially for the future.

3.5.2. Art Education in Primary Schools

Primary schools today are paying more attention to the visual imagery of young children, because not only can it help in the learning process, but it can also contribute to growth and development in mental, psychological and social aspects. Langer (1948) believes that the child acquires the visual language of art in the same way that he acquires the verbal language when he imitates or plays with sounds in learning to talk.

The child tries to symbolise the forms in art with his own intuitive mind. The use of symbols is a fundamental function of human beings, as natural as eating and drinking (Langer, 1948).

Art education in the elementary school was first given recognition by Cizek, when he was a young man studying art in Vienna. He noticed that children drew in quite a different way when they were left to themselves, than when they were taught in school. His observation led him to establish classes in art for children, for which he later became famous, and his explicit faith in children to produce art started a movement that later spread throughout Europe and the United states (Johnson, 1965). Since Cizek's time, there has been much effort devoted to the art of young children. The most effective attempt which comes in line with Cizek's perspective was made by James Sully, the British psychologist, who detected a number of stages in the development of children's drawing. Such stages were elaborated and well explained by Burt (1921), Read (1944) and Lowenfield and Brittain (1970). Several stages which have been developed by many scholars were summarised by Wooff (1976). He underlined four major stages:

1. In the first two years, the child begins to make marks for the pleasure of the activity itself, but later he invests them with meaning, though such meaning may be short-lived. Kellogg (1970), however, sees this mark-making process as itself having several sub-stages which can be developed into combinations which take an associated meaning for the child.
2. At about three to four years, the child starts to ascribe particular meanings to shapes of a general nature, which reflect the awareness by the child of the relationship of

one object to another, but these relationships depend on the emotional importance of the object to the child.

3. In the third stage, which starts at about seven years of age, the situation changes with the development of “schemas”, which indicate that the child produces images in shapes or forms which have typical meaning for the child.
4. At age nine to ten, the “schematic” is gradually discarded and replaced by concern with realism, promoting self-consciousness, awareness of means of expression and great desire to experiment with visual forms.

In the last stage, which begins in early adolescence, many children lose confidence in their capacity to handle visual forms of expression. It is only with careful supervision and guidance that this insecurity may be overcome, and growth of the adult forms of art may be established.

Meanwhile, Read (1944) gave much more detail about these stages. He disclosed seven stages of development from age two to five, to age 15. These are shown in Table 3.1 along with the views of Kellogg and Wooff

Table 3.1**Stages of Artistic Design**

Read (1944)	Kellogg (1970)	Wooff (1976)	Description
1. Scribble stage 2-3 years	1. Mark-making stage 0-3 years	1. Mark-making stage 0-2 years	Purposeless, purely muscular movements
2. Line stage age 4		2. pre-schematic stage 3-4 years	Visual control, progressive, human figure becoming favourite subject.
3. Descriptive symbolism stage age 5-6	2. Ascribe particular meaning stage 5-9 years		Human figure reproduced with reasonable accuracy but as a crude symbolic schema.
4. Descriptive realism stage age 7-8		3. Schematic stage	Drawing still logical rather than visual. The children set down what they saw, what they know.
5. Visual realism stage age 9-10	3. Representational approach 9-15 years		Change from drawing from memory and imagination to drawing from nature
6. Repression stage age 11-14			Reproduction of objects at best laborious, human figure becomes rare.
7. Artistic revival stage age 15 and over		4. Early adolescence	Genuine artistic activity. Drawing tells story. Distinction between sexes in colours, lines and forms.

Apart from those who regard art as a waste of time, contemporary school teachers and administrators believe that much of the art activity within primary school is directed to the child's acquisition of communication skills in speech, writing and recognition of numerical relationships. In this sense, Wooff (1976) stated:

“The extent to which art is valued in the primary school depends on the position, training and role of the teacher involved. For most head teachers, art plays a valuable role in promoting a particular ambience within the school. Murals decorating the walls, corridors lined with examples of children's work including drawing, painting, design,

patterns and projects, costumes and effects for the school play —by these means art is seen to engender an atmosphere of learning and purpose and is an inspiration to staff and pupils alike” (pp. 7-8).

The value of art can be seen in its use as a remedial activity. Kramer (1973) indicated that self-expression through art is valuable for people and especially for unhappy and deprived children. For that reason, schools and in particular primary schools and kindergartens, pay more attention to art as a natural remedy, especially for disturbed children. Thus, art education in primary schools seems to be vital for the children's growth and development and as a remedy in the case of disturbed children. However, the success or failure of investing in art in school depend mainly on the teacher, so what is the role of the teacher in the process?

3.5.3. The Art Teacher's Role

The art teacher is not an exceptional teacher; he/she should have the same characteristics as other subject teachers. However, to some degree, it may not be enough for him to meet the standard qualification. A professional attitude and outlook is as important as other characteristics in his suitability for teaching children art (Winslow, 1949). However, Winslow (1949) underlined four major characteristics as crucial criteria for art teachers' suitability:

1. **Physical qualities**, including appearance, neatness, health and voice.
2. **Intellectual qualities**, including grasp of art subject and command.
3. **Character qualities**: sincerity, enthusiasm, impartiality, self-control, common sense, sense of humour and sympathy.

4. **Professional qualities:** care of classroom, discipline, instructional skill, promptness, understanding of children, co-operativeness, preparation for daily lesson, interest in pupils, care of records and resourcefulness.

Indeed, these characteristics could be applied to any teacher, including the art teacher. However, the art teacher's object in school is not to produce potential professional artists. As Bucher (1953) stated: "If a child happens to be a latent artist he will eventually become one, no matter what the teacher may or may not do to him" (p. 15). Abbs (1989) had a somewhat different viewpoint. He thought that the teacher should be exemplar, a co-artist:

"Where the teacher paints alongside the students, establishes a ready model for what I have in mind. According to this model, the teacher of an arts discipline becomes, in some measure, a practitioner: the music teacher composes, the teacher of literature writes and edits, the teacher of dance dances and all should be ready, at times, to act as creative exemplars" (p. 39).

Bearing this view in mind, the teacher of art in the school should acquire the basic qualities of what Abbs called "co-artist" which contribute to the depth and range of his/her appreciation (Mock, 1955).

If we agree that the qualification of the teacher of art is important, what is the responsibility of such a teacher? Steveni (1968) stated:

"A good teacher can help a child to find a form of expression that is sincere and appropriate to the type of understanding the child has of the world" (p. 27).

Johnson (1965) indicated that the teacher's main responsibility is to open the door that unlocks the child's creativity and to plan the means whereby this creativity is expanded. To fulfil this responsibility, the teacher has to have personal qualities that enable him to identify with the child, create a suitable climate for work, in line with good pedagogical procedures in regard to motivation, guidance and evaluation and have knowledge and understanding of the nature of artistic growth and achievement. In that way, he can provide the necessary encouragement. Michael (1965) asserted that the teacher has an important role in using creative art experience as a means of helping children to actualise their potential. In this sense, the art teachers' responsibility may be concerned with conveying knowledge, developing appreciation and understanding as developing the children's ability to express themselves with materials, discovering and developing talent.

In the light of all the above, the teacher's role is not to create artists, but to help all children, regardless of their interest or ability, to express themselves, to understand the world around them better and to provide them with necessary information and knowledge which enable them to communicate and integrate with the whole society.

Meanwhile, the failure or success of the teacher depends on many characteristics, some of them personal, and some of them non-personal, such as the teaching methods used. So how does the pedagogical approach or the teaching method affect the art teacher's task?

3.5.4. Art Teaching Methods

The methods of teaching used by the teacher could play an essential role in determining the value of art experience in relation to the children involved. Several methods and procedures for teaching art can be used in practice with children. Some have real value for the children's well-being and growth, while some have the opposite effects. The methods used in teaching, however, have vital and immediate effect upon the children's activity. They also have a deep and long lasting effect upon the children's attitudes, habits, thinking and behaviour. These attitudes, habits and behaviour patterns, formed throughout the impressionable years, could carry over into adult life and may become standards. For that reason, teachers should be very careful about every method they use with children (Jefferson, 1959).

Learning ability differs considerably from one age to another, and from one individual to another, which makes the learning process unimaginably complex. Therefore, Lowenfeld and Brittain (1965) indicated that "there may be no single best teaching method" (p. 2). Jefferson (1959) underlined several valuable teaching methods. They are:

1. **Creative expression.** This method provides the children with opportunity to choose, express and organise their own ideas freely. Jefferson said, "wherever the child is given all of these choices, creative expression is the method of teaching and working in art" (p. 2).

This method may represent the teacher in the role of "entertainer" as he/she tries to supervise and inspire pupils to work freely (Barnes,1989). It is a valuable method because it gives the teacher no power to force the child to do what the teacher wants, a point to which we shall return in discussing other, more harmful methods. Thus,

many scholars and researchers have focused on this method as an ideal (Mock, 1955; Read, 1944; Pateman, 1991).

2. **Assigned Topics:** This method is one of the most valuable methods. The teacher or the children suggest a certain topic as a matter for their art lesson, such as “summer vacation” or some local event or celebration. Every child builds up his work from his own view about the topic. Jefferson (1959) defined this method thus:

“Assigned topics as a method of teaching art is identified by the opportunities each child has to develop in his own way a topic assigned to the group” (p. 6).

According to this method, some children may scribble, and even though they are expressing their own ideas, they should have the teacher’s encouragement and if they produce any meaningful shapes, the teacher should provide reinforcement by giving the picture titles, such as “night visitor”, “trip to the country”, “portrait of a woman” and so on. This will motivate the child to creative activity (Lowenfeld and Brittain, 1970).

3. **Copying methods:** The activity in this method consists of reproducing the likeness of a shape or a model. It is a copying experience. This method, in the early stage, could provide a means to experience the real value of the art work of others.

These three methods could be ideal for teaching children, but there are other methods that could harm the process of learning and development which may be used in some schools, and the teachers need to know about them, not to follow them. These methods are:

1. Directed or dictated methods, which are controlled by the teacher step by step and give no chance to the child to think and express his own ideas, but rather, confine him following the teacher's shaping and drawing.
2. The patterns method, which refers to shapes drawn or cut by another person, which the children have to duplicate.
3. The prepared outlines method. This method is similar to the pattern one. It includes colouring books or outlined shapes, which limit the child's opportunity of expression.

Although these last three methods are still used in schools, especially in Saudi Arabian schools and many other similar traditional societies, these methods give a quite limited chance to children to develop their talents and basic abilities.

The point here is that the teacher must understand and assess the value of each method and its appropriateness to specific educational objectives, and that depends mainly on the teacher's motivation, knowledge and training.

However, these are not the only teaching methods in art; Ruskin's method of teaching, known as the "perceptual-cognitive approach" is one of the most successful methods of teaching which "moved the learner beyond the more obvious visual qualities to the nature and causation underlying appearance and hence towards greater understanding and perhaps expressive power" (Haslam, 1988, p. 72). Thus, teaching methods play an essential role in the process of learning, motivating and developing children's faculties or otherwise, and not only colour their early childhood, but continue to influence them in adult life.

3.6. Art in the Curriculum

It may be useful to start with the complaint of Cross (1977) about the position of art in the curriculum in the British education system. He said:

“Although every single national report from Hadow (1926) to Newson (1963) has stressed the valuable educational potential of the art, there is no agreed level at which they should be incorporated into the body of the school. Nobody has ever quite established what is the relative importance of art subjects to the curriculum as a whole” (p. 85).

No wonder, then, if the school curriculum in less developed cultures gives less attention to art. Indeed, the curriculum should embody the needs of the children, the mode of operation by individual teachers, the understanding of the role of art in society and the integration of all subjects within the whole school curriculum. Unfortunately, the decision-makers realise the significance of art in the learning process, only as a teaching aid, not as an independent subject. Even some art researchers such as Jefferson (1959) express art's importance only in its relation to other areas of the curriculum, which indicates that art as a subject tends to be used as a teaching aid to motivate children in other subjects. Art can and should be used as an aid in the learning process, but that does not mean it should be ignored as an independent subject.

Jefferson himself admitted that art has inherent qualities of its own that are different from other subjects, but since his main concern was to prove the relationship between art and other subjects in the curriculum, he gave less attention to art as an independent subject, and emphasised the function of art as an aid to promote learning. He stated:

“In the elementary grades, workbooks are frequently used as one of several aids to promote learning in some of the school subjects. Realising the advantages to be gained from relating art experiences to another area of the curriculum, many of these workbooks contain

pictures that may illustrate the work of another subject, by providing opportunities for children to colour inside outlines of even to copy pictures” (p. 256).

Cross (1977) indicated that decision makers, administrators, special needs teachers, and school staff, do realise the importance of art education, not as an independent subject but as a therapeutic, physiologically valuable, vocationally creative and necessary part of a well-rounded education.

Although the position of art in the curriculum is not as clear as that of other subjects, it is necessary to understand, as Wold and Hastie (1965) asserted that the teacher’s independent view of the operation has been the most significant characteristic of the decision-making process in curriculum construction in art. Teachers organise their own programmes in their own classrooms, since the curriculum itself is mainly constructed generally to fit all schools and all art teachers, regardless of their abilities, knowledge and capability. This view determines the vital role of art in the humanistic development of the individual, and socio-economic well-being of the society from the whole art curriculum development (Allison, 1988).

Wickiser (1957) underlined three attitudes about the function of art in the curriculum: (1) art as a subject, (2) art as an activity and (3) art as a qualitative experience. He indicated that if art is thought to be a subject, it becomes a problem to be solved through exercises and the content in the programme should be learned. But if it is thought that art is an activity, then it cannot be tackled as a problem to be solved, but rather as an activity to be explored. If art is thought to be a qualitative experience, then the units of work should be organised to provide art experience. Thus, the perspective adopted determines the choice of content. However, the art curriculum, as Wickiser

acknowledged, should cover all the facets mentioned above, in addition to the way we select and use the material, equipment and art resources in the school and community.

Chapman (1978) produced a valuable curriculum framework for art education. This framework can be summarised as follows: First of all, he determined headings such as “Expression in art”. These headings contain sub-headings such as “inception of ideas for art” and for each sub-heading there are several goals such as “learning to generate ideas for expression through art” and approaches to study such as “observing children”. The goals and approaches to study enrich the suggested curriculum with details of practice and procedures. This is necessary not only for the child, but also for those involved in teaching art. However, the framework curriculum was general and did not constitute a school programme. As Chapman said:

“The goals and approaches to study outlined here do not in themselves constitute an art program. In order to develop such a program, we need to think about relationships among goals, the scope and rhythm of instruction within a year and from one year to the next, and variations in the circumstances under which teachers work” (p. 138).

He assumed that such a curriculum would be informed by two major principles: 1) helping children to continue their self-education in art, 2) developing children’s artistic endeavours.

His view, however, conforms to the theoretical approach to the curriculum as developed by Stenhouse (1975), who asserted that the curriculum should provide a basis for planning a course, studying it empirically and considering the ground of its justification, determining the contents and the procedures.

3.6.1. Curriculum Objectives

The discussion of art as a subject within the curriculum, so far, has focused on aims, goals and the position of art in the curriculum. In considering curriculum objectives, it may be valuable to distinguish between aims and objectives. Aims are often quite general statements of goals and lack specificity to provide clear guidelines for planners and teachers, while the term objectives refers to more precise and specific statements of goals derived from these general aims (Kelly, 1977). They are usually determined in terms of behavioural changes that may take place if the objective is accomplished. Bloom's (1956) taxonomy of educational objectives offers a clear explanation of curriculum objectives through three domains: the cognitive, the affective and the psychomotor, which may be interpreted in other terms: the head, the heart and the hand. The cognitive domain, he assumed, comprises objectives which emphasise remembering or reproducing something which has been learned, as well as objectives which involve solving problems of some intellectual task derived from procedures, ideas and methods previously learned. The affective domain consists of objectives which emphasise feeling, emotion or degree of acceptance or rejection. The psychomotor domain comprises of objectives which focus on some muscular or motor skill, some manipulation of material and objects or some act which entails neuromuscular co-ordination.

Bloom's (1956) taxonomy provides planners and curriculum designers with a great opportunity to underline the kinds of behaviour which are the objectives of the curriculum.

However, Bloom's taxonomy has been strongly criticised by many scholars and educators (Pring, 1970; Hirst, 1975; Kelly, 1977; and Sockett, 1971). They assert that it

offers only general categories of objectives and shows a lack of a clear concept of education, so that it offers no criteria for the assessment of the objectives. Kelly (1977) summarised the critiques as follows:

“Bloom’s taxonomy, in being very precise, takes too naïve a view of educational processes and thus provides an over-simplified model for curriculum planning which must inevitably, if pursued too slavishly, lead to bad educational practice” (p. 31).

Despite the bitter criticism, Bloom’s taxonomy is still, as Sockett (1971) said, “one of the major works in the field of curriculum” (p. 16).

For art in particular, Barrett (1979) underlined three types of objective:

1. **Behavioural or instructional objectives.** These objectives are concerned with the specific behaviour a student is supposed to perform, and are not concerned with what the teacher is doing;
2. **Expressive objectives.** Expressive objectives do not specify the behaviour of the children after they are involved in one or more learning activities, but rather, provide both teacher and children with an invitation to explore. According to this objective, diversity is preferable to homogeneity of response among the children.

“In the expressive context the teacher hopes to provide a situation in which meanings become personalised and in which children produce products, both theoretical and qualitative, that are as diverse as themselves” (p.37).

Eisner (1972) asserted that expressive objectives describe the encounter the student is to have. From these encounters, the teacher needs to discover and appraise what students learn, experience and produce; how students transfer feelings, images or

ideas into material. Through that transformation, the material becomes a medium of expression.

3. **The design objective.** This objective is to identify the way in which a problem can be solved and to select the most appropriate and best solutions.

These objectives are mainly derived from Tyler's (1949) objectives which are formulated through four basic questions:

1. What educational purpose would the school seek to attain?
2. What educational experiences can we provide that are likely to attain these purposes?
3. How can these educational experiences be effectively organised?
4. How can we determine whether these purposes are being attained? (Tyler, 1949, p. 1).

Thus, curriculum objectives are basically concerned with significant changes in patterns of student behaviour.

3.6.2. Curriculum Content

Curriculum construction entails the recognition of many factors. A curriculum, as Kelly (1977) noted, "cannot go on in an intellectual vacuum, cut off from contact with the society and the culture in which it is being practised" (p. 11). Accordingly, the curriculum should aim to achieve social and cultural objectives as well as provide children with knowledge. In other words, curriculum construction should take into consideration the society's needs, by inculcating favourable social and cultural values

associated with knowledge. Thus, curriculum content can be discussed under four headings:

1. Curriculum and culture.
2. Curriculum and knowledge.
3. Child-centre education.
4. Evaluation.

These elements are the main influences which colour and shape the curriculum content.

3.7. Curriculum and Culture

School exists as an agency for the handing on of the culture of the society. Even the pure scientific subjects such as mathematics, biology or science are inevitably coloured and shaped by cultural elements. However, we should first answer the question “What is culture?” to see how the curriculum embodies the cultural component.

3.7.1. What is Culture?

The oldest definition of “culture” is perhaps that given by Tylor (1871) who said that culture is “that complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society” (Mair, 1980, p. 9). This definition has been used as a basis for all those who tackled “culture” in social studies. Giddens (1989) defined culture as a social system that includes the values held by people, the norms they follow and the material goods they create. Bilton et al. (1990) defined culture as a “learned behaviour in any particular society which includes those ideas, techniques and habits which are passed on by one

generation to another – in a sense, a social heritage – and which are virtually a set of solutions to problems that, in the course of time, others have met and solved before” (p. 11). Talcott Parsons indicated three attributes of culture:

1. Culture as transmitted, which means the social heritage and social tradition transferred from one generation to another through a large number of channels, habits, customs, traditions, religious values and so on.
2. Culture could be “learned”; human behaviour is more likely to be transferred from one generation to another according to the learning process, rather than through man’s genetic constitution.
3. Shared, which means the majority of the society follow the same values and same traditions. (Parsons, 1952)

This idea can be seen to be relevant to the educational context, where knowledge, ideas and values can be transmitted, learned and shared.

These definitions indicate that culture is a concept of human behaviour which embodies the value system, norms, customs and all the social heritage which must be delivered from one generation to another through socialisation and shared by social groups. Now, the link between culture and curriculum may be to some degree, more obvious.

3.7.2. Cultural Elements in the Curriculum

The cultural heritage of a society is perpetuated through the process of transfer from one generation to another by many agencies, such as family, school and other social institutions. Accordingly, the purpose of education, at least in part, must be seen in terms of socialisation, aiming to induct children into the way of life of their societies by

inculcating desirable values, norms, customs and knowledge. Thus, the designers of school curricula must take the cultural heritage into consideration. The construction of curriculum should go beyond the notion of inducting the pupils into the cultural aspects of their societies, beyond the term “socialisation” to the idea of preparing the children for the fact of social change, to initiate and adapt changes in the values, norms, traditions and customs of the community (Kelly, 1980). Skilbeck (1973) indicated that curriculum designers and school management should pay attention to three major dimensions: first, educational criteria, possibly in the form of objectives, which are worked through by the school staff; secondly, the requirement of the school to have a clear understanding of the effects of what they have done in the past; and thirdly, the future outlook, anticipating the effects of the current trends in the culture and relating all of their work explicitly to the assessments they are able to make.

Smith, Stanley and Shores (1977) asserted that the components of the curriculum in any society are derived from its culture. They stated:

“If an observer looks at the curriculum of the school in any society, he will find, either stated or implied, a set of educational objectives, a body of subject matter, a list of exercises or activities to be performed, and a way of determining whether or nor the objectives have been reached by the students. He will find also some kind of control which the teacher is required to exercise over the learners. These things comprising the curriculum are always, in every society, derived from the culture” (p. 16).

Barrow (1976) asserted that curriculum is culturally determined and the truth and knowledge within the curriculum are themselves socially and culturally determined.

In the light of the above, curriculum designers, whether they realise it or not, determine curriculum content culturally, by considering cultural values, facts, beliefs and

knowledge. Cultural influences may be direct or indirect. Examples of direct cultural influence in Saudi schools would be the inculcation of Islam, and informal social control, while indirect cultural impacts include the use of the symbols of the culture, like numbers, shapes of things and the language of the society which is used as a medium for transmission of knowledge.

3.8. Curriculum and Knowledge

The content of the curriculum is derived from the characteristics of the knowledge represented by school knowledge and by the learning process which is socially and culturally determined. Since school knowledge is socially constructed, any attempt to make decisions about the content of the curriculum, based on a particular cultural view or ideology, can be seen as an attempt to inculcate a certain ideology among children (Hooper, 1977). One cannot avoid cultural determinism in the school curriculum, since the designers and constructors of the curriculum are themselves under the influence of the cultural foundation. Barrow (1976) assumed that a hidden culture curriculum always influences the construction of the school curriculum. He explains that:

“By ‘the hidden culture curriculum theory’ I mean the view that the curriculum should derive its content from the actual interests, pursuits and cultural values of the social background of the child in question” (p. 63).

Accordingly, the subject matter or the knowledge that is considered desirable to be included in the curriculum is indeed culturally determined.

Phenix (1964) indicated that since education aims to help human beings to learn and to be effective individuals within the social organisation, educators and curriculum

designers have to understand human nature and that could be achieved through different channels. He argued strongly that each branch of knowledge can shed light on human nature from its own viewpoint. Physicists and chemists usually assume that human beings are part of the general matter-energy system of nature; accordingly, a person as a material structure conforms to the same physiochemical laws as rocks, animals, plants and all other existing things. Biologists consider man as one species of animal, the most highly developed of all forms of living things. Psychologists see man as an organism with mind. Sociologists and social psychologists describe man as a social animal. Economists see man as a producer or consumer of material goods and services. Politicians describe man as a seeker for power or influence.

These viewpoints may reveal that the sense of the whole is non-sustainable. As Phenix (1975) pointed out:

“All too commonly the teacher teaches a particular subject or unit within a subject without any reference to its relationships to other components of the curriculum. Similarly, the student may study one subject after another with no idea of what his growing fund of knowledge and skill might contribute to an integrated way of life. Students and teachers alike are prone to take the curriculum as they find it, as a traditional sequence of separate elements, without ever inquiring into the comprehensive pattern within which the constituent parts are located” (p. 165).

He asserted that a special task of education is to widen one’s view of life, and engender an integrated outlook. This integral perspective is important for many reasons, among which the following may be cited:

1. A comprehensive outlook is necessary for all intelligent decisions about what shall be included or excluded from the course.
2. Because a person is an organised totality and not just a collection of parts, the curriculum should be designed with an organic quality.

3. Society's, as well as individuals' dependence upon principles of community, requires some overall plan. The curriculum may contribute a basis for the growth of the community, when it is designed and planned comprehensively for learning.
4. Comprehensiveness of the structure of learning may add significance to each segment of the curriculum. The value of any subject is enhanced by an understanding of its relationship with other subjects.

Hirst (1975) shares Phenix's ideas and expresses the view that acquiring knowledge and understanding necessitates a) furnishing mind with right ideas; b) getting the machine working properly. These two major elements may be effective in developing the rationality which is the main objective of education.

Knowledge, however, within the curriculum structure, is divided up into subjects, each of which embodies the growth of children, socially and physically and cognitively. It is also concerned with the psychological needs of the children, as well as embodying the requirements of the culture of a certain society (Kelly, 1977).

Lawton (1975) assumed that there are two sorts of knowledge: common-sense knowledge and non-common-sense knowledge. Common-sense knowledge emphasises the view of reality that is picked up informally rather than learned systematically, while the non-common-sense knowledge which is a matter of school concern, is concerned with a view of reality that has been conceptualised by classifying (dividing into subjects). However, Lawton admitted that common-sense knowledge and school (non-common-sense) knowledge are not completely different. He stated:

“I would suggest that school knowledge or academic knowledge is an extension and refinement of common-sense reality” (p. 71).

3.8.1. The Integration of Knowledge

There is no logical problem in the attempt to integrate subjects within the same discipline, though problems might occur, to some degree, when the integration of separate disciplines is involved. So-called “integrated science” does not present a logical problem, since all the subjects to be integrated fall within the same form of knowledge (Kelly, 1977).

Despite the segmentation of knowledge into discipline and subjects, these divisions can be regarded as only “artificial” and not reflecting the essential unity of reality (Pring, 1970). Clear evidence of the unity of knowledge can be seen in the independence among all the knowledge disciplines, where history could have close links, for instance, to biological, chemical or social developments in a certain environment. The studies of today which focus on micro-subjects all depend on the results of each other. No society or group can develop certain qualities without understanding the development of this society in other fields of knowledge, so the integration of subjects, regardless of “segmentalisation”, is a necessity. The systematic learning process which involves the disciplines that represent the structure of knowledge could consist of the most complete developed form of logical structure of knowledge. The learning process toward the goal of acquiring knowledge could be an integrated activity united in the current interests of the pupils (Pring, 1971).

In this context, human development in the standard of living and innovation comes as a result of knowledge integration. In the words of Glass (1970):

“It is well recognised that many, if not most, scientific breakthroughs come about when the techniques and concepts of quite different scientific fields are brought together in an original synthesis of insight and imagination” (p. 72).

In the light of the above, integrated knowledge is essential not only in theory, but also in practice and throughout the curriculum construction. Interdependence between disciplines and subjects would facilitate the achievement of learning goals. It is crucial that this be understood and recognised in the constructing, designing and restructuring of the school curriculum.

3.8.2. Child-centred Curricula

The obvious objectives of curriculum construction are based on the needs, interests and wants of the individual child. This approach, however, is contrary to the approach that focuses on knowledge as the subject of consideration in planning educational practices. Instead, this approach takes the child's interests and needs as the starting point for curriculum construction (Barrow, 1976). In this context, Kelly (1977) pointed out:

“Education should be based on the nature of the child – a recommendation that we should base our decisions concerning the content of the curriculum on a consideration of the interests of the child” (p. 66).

Accordingly, child-centred curricula pay more attention to children's needs, interest and preferences, in terms of growth and development, physically, psychologically, mentally and socially.

However, the construction of the curriculum nowadays may involve more than one approach, taking into consideration both the knowledge produced for children and the child-centred approach. The success or failure of the curriculum can be estimated from the evaluation process, as we shall see in the following section.

3.8.3. Curriculum Evaluation

Evaluating the curriculum means assessing its value, in terms of clear objectives, and pupils' behaviour when these objectives have been attained, in terms of balance in choosing subjects and topics and in terms of implementation. The objectives themselves can be evaluated to see if they are valid educationally (White, 1971). However, the evaluation process should be related to the formulated objectives to assess the suitability of the curriculum for the children, the school and the community. The evaluation process, which may involve teachers, academics, professionals, textbook writers, educational consultants, media and relevant research organisations, plays an essential role in the improvement and development of the curriculum and in the educational process as a whole (Marsh, 1997).

Wiles and Bondi (1979) saw the process as a way to determine the value of the curriculum. They stated:

“Evaluation is a broadly defined term that refers to efforts to assess the effects of educational programmes. In most school settings, the use of the term evaluation includes research activities, the systematic testing of data, clarifying discrepancies between goals and objectives and a decision-making function. Common targets of the evaluation process are the appraisal of student outcomes, determining the value of the curriculum, and the assessment of administrative and managerial practice” (p. 176).

This definition covers all the aspects involved in the evaluation process. Cronbach (1963) distinguished three types of decisions for which curriculum evaluation is used:

1. **Course improvement:** deciding what instructional materials and methods are satisfactory and where change is needed.

2. **Decisions about individuals:** identifying the needs of the pupil for the sake of planning his instruction, judging pupil merit for purposes of selection and grouping, acquainting the pupil with his own progress and deficiencies.
3. **Administrative regulation:** judging how good the school system is, how good individual teachers are etc. (p. 673).

Although these three types of evaluation focus on the role of the teacher and the school, the evaluation may involve various other bodies, as mentioned earlier. Nonetheless, the teacher and the school administration may still be the cornerstone for any real assessment, since they are directly dealing with the implementation of the curriculum objectives and goals.

Meanwhile, White (1971) indicated that any evaluation process of the curriculum should consider two aspects: the first is to explore the relative merits of a project in terms of cost, effectiveness and so on. In this case, relevant data is required. The second raises the difficult issue of value; such as, whether the experience being offered to pupils is of educational value, whether the curriculum is good in terms of its goals, rather than the effectiveness of its procedures.

Kelly (1977) underlines three types of evaluation:

1. evaluation of the suitability of the objectives of an educational programme;
2. on-going formative evaluation which helps the production of the educational programme once its objectives have been accepted;

3. evaluation of individual readiness and progress which can be used by teachers to diagnose their children' ability to benefit from certain experiences, to assess their progress and to locate their difficulties.

One of the most popular methods of evaluating a curriculum is what Grobman (1968) called (formative and summative evaluation". The formative evaluation uses the classroom tryout of experience material. The purpose of the formative is to provide feedback to the authors to improve the material being developed. In contrast, the summative evaluation uses the period after the material has been completed. The purpose of summative evaluation is to compare the results with those of other projects or to satisfy academic curiosity. A similar idea is expressed in the terms formal and informal evaluation; formal evaluation is more operationalised and open to view, while informal evaluation seems to be a more universal and abiding human act (Stake, 1976)

Internal and external evaluation is another approach to assessing the curriculum's effectiveness. The method comes after criticisms of so-called "self-evaluation", with project staff evaluating their own work. The opposing view is that the curriculum project should be evaluated by an outsider (Grobman, 1968).

Grobman (1968) outlined nine evaluation approaches. These are:

1. Student gain by testing: which may be done by specialists to measure student gain in performance according to a standardised test designed to cover programme objectives.
2. Institutional self-study by staff: Some professional organisations can conduct the assessment and provide self-regulation, to avoid the need for state regulation.

3. Prestige panel or blue-ribbon panel: This evaluation approach could be taken by people who have a strong sense of social responsibility.
4. Transaction-observation: This approach focuses on disciplined study of the educational process. Issues may be drawn from the proceedings rather than theory or goal statements.
5. Instructional research: The evaluation in this approach employs an experimental design with comparison of randomised treatments under controlled conditions. This assessment may be used to seek out summative values and provide generalised information.
- 6-7. Management analysis and social policy analysis: These two approaches blend into each other. Management analysis refers to a study done to assist programme managers, while social policy refers to the same type of study done to assist policy-making, but here, it may be for a longer time-span and with a wider constituency.
- 8-9. Goal-free evaluation and adversary evaluation: These two approaches seem to be newcomers to the educational research. The first refers to a case where there is a clear distinction between the evaluators and programme staff, but the evaluators are aware of the goals that should be pursued. The adversary approach is divided into two parts; the first shows the shortcomings of the programme, the second shows its merits.

These general theoretical approaches to curriculum and related procedures may be used as guidelines in our own investigation. They need, to some degree, to be used as criteria

for assessing the current Saudi school curriculum with reference to art education as a subject of study in primary school. This will be the focus of the following chapter.

3.9. Summary

This chapter has focused on the literature closely related to art in general and art education as a subject in the school curriculum.

It was indicated that there is no specific and indisputable definition for art, and from a number of definitions already displayed, a comprehensive definition has been developed, including almost all the components of art agreed by researchers, artists and art educators. To clarify the definition, the main forms of art have been reviewed in order to underline the nature of art activities, which include poetry, music, dance, drawing, painting and so on.

Attention then turned to the function of art activity. It was argued that art has a fundamental role in all aspects of human life, and is especially important for children. Therefore, a discussion was presented of all the valuable functions that art has in children's life including communication, psychological, technical, personal, social and aesthetic aspects. It was shown that art is valuable for children's physical, social, psychological, aesthetic and personal development.

The argument then became more specific, focused on art in schools, as an independent subject and as a co-ordinating subject which is closely linked with all areas of the curriculum.

Since the researcher's concern is about art in primary education, special attention was paid to tackle art in the primary school and its function in the early stage of learning. The effectiveness of art teaching methods and the role of art teachers were also considered.

The final section of this chapter focused on art as a subject in the curriculum. In this section, the curriculum objectives, and content were discussed in some detail, including curriculum and culture, curriculum and knowledge child-centred education and, finally, the way that curriculum can be evaluated.

Since the researcher is interested in art within the school curriculum in a specific culture, the review of literature established the basic principles of the curriculum in relation to art. Whether or not and how these principles are reflected in the current school curriculum in Saudi Arabia. the next chapter will outline the optimal art education curriculum checklist.

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OPTIMAL ART EDUCATION CURRICULUM CHECKLIST

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CHAPTER FOUR

OPTIMAL ART EDUCATION CURRICULUM CHECKLIST

4.1. Introduction

The purpose of this chapter is to demonstrate to the reader how the Art Education Curriculum Checklist was derived. The checklist for evaluating the art education curriculum was constructed based on the literature review and a number of relevant resources. The checklist has been classified into four areas: Knowledge, Culture, Nature of Art Education Curriculum and The Modern World. Each area has its own sub-headings. The construction was developed as follows:

4.2. Knowledge

Knowledge can be understood as learning activity which Eisner (1972) regarded as “the heart of the curriculum” (p. 162). Knowledge in this sense does not mean the cognitive approach, but encompasses also the expressive, including skills, symbols, feelings and reactions, also aesthetic, communication and evaluation elements. Concerning the knowledge sub-headings, the first sub-group is “Cognitive” (see Section 4.2.1, p. 81).

The first three statements concern providing the children with information about the history of art, locally and internationally, which is important for the art learner as an introductory step to the world of art. The ideas were derived from Chapman (1978) p. 237, Wickiser (1957) pp. 146 – 152 and Eisner (1972) pp. 162 – 168. The fourth and fifth statements, which concern acquiring knowledge about artistic experience and art resources which is vital for the mental growth and to form a basic background, were derived from Eisner (1972) p. 163 and Cross (1977) p. 42. Statements 6 – 10, which

concern motivation, thinking and awareness as a cognitive process, were derived from Wickiser (1957) pp. 8 – 20 and Cross (1977) p. 75.

The second sub-group contains six statements concerned with the “Expressive”. The first two statements which deal directly with expressive experience are derived from Read (1944) pp. 108 – 109 and from Lowenfeld and Brittain (1970) pp. 143 – 144. The other four statements which regard expression of experience as a skill to be used in life to provide enjoyment and reaction which is vital for the development of children aesthetically, were derived from Chapman (1978) pp. 39 – 41 and Melzi and Palmer (1967).

The third sub-heading includes six statements which all involve directly the possibility of fostering the child’s aesthetic ability and sensitivity, derived from Read (1944) pp. 90 – 94, R Taylor (1993) pp. 1 – 4.

The fourth sub-heading concerns the “Psychological” dimension. All the eight statements in this group concern the effect of art learning on the development of the children, psychologically, derived from Read (1944) pp. 61 – 62 and Wickiser (1957) pp. 93 – 95.

The fifth sub-heading is “Communication” which covers six statements viewing art as another language. These are derived from Wickiser (1957), pp. 61 – 62, Dean (1968) p. 10 and Read (1944) p. 163.

The last sub-heading is “Evaluation”, which concerns the children’s growth which can be evaluated. All the four statements were derived from Eisner (1972) pp. 201 – 235 and Chapman (1978) pp. 384 – 407.

Table 4.1
Knowledge

	Knowledge
1	Provides information about the history of art world-wide.
2	Provides information about the history of art in Saudi Arabia.
3	Utilises artistic models.
4	Utilises learning resources.
5	Provides up to date artistic experience.
6	Avoids ambiguity.
7	Can be understood and achieved.
8	Related to the children's age and ability.
9	Indicates self-evaluation.
10	Involves critical faculties.
11	Motivates children
12	Fosters their hobbies and abilities.
13	Develops their personality.
14	Develops awareness of the value of art.
15	Develops awareness of the value of art.
16	Usability of art in other subjects.
17	Medium for communication (interaction)
18	Involves symbolic expressions.
19	Used as another language.
20	Develops children's faculties.
21	Enriches children's background.
22	Encourages working in an integrated way.
23	Releases emotional tension and fear.
24	Free expression.
25	Gives the young person confidence.
26	Encourages problem-solving.
27	A vehicle for thinking.
28	Encourages creativity.
29	Encourages initiative.
30	Involves imagination.
31	Real experience.
32	Develops skills to be used in real life.
33	Develops sensitivity (aesthetic)
34	Encourages self-perception.
35	Provides enjoyment
36	Explores the world around us.
37	Involves judgement ability.
38	Encourages the child to feel and react fully to life.
39	Provides proper use of tools.
40	Utilises media and aids.

These statements were classified under major sub-heading for methodological and analysis purposes.

4.2.1. Cognitive

1. Provides information about the history of art world-wide.
2. Provides information about the history of art in Saudi Arabia.
3. Utilises artistic models, such as trees, inanimate objects (granite-ware)
4. Motivates children
5. Develops awareness of the value of art
6. Usability of art in other subjects
7. Encourages problem-solving
8. A vehicle for thinking

4.2.2. Expressive

1. Involves symbolic expressions
2. Free expression
3. Real experience
4. Develops skills to be used in real life
5. Provides enjoyment
6. Encourages the child to feel and react fully to life

4.2.3. Aesthetic

1. Develops children's aesthetic faculties
2. Enriches children's background
3. Encourages creativity
4. Encourages initiative
5. Involves imagination
6. Develops sensitivity (aesthetic)

4.2.4. Psychological

1. Develops their socio-psychological aspects
2. Related to the children's age and ability
3. Fosters their hobbies and abilities
4. Develops their personality
5. Encourages working in an integrated way
6. Releases emotional tension and fear
7. Gives the young person confidence
8. Encourages self-perception

4.2.5. Communication

1. Can be understood and achieved
2. Medium for communication (interaction)
3. Used as another language
4. Explores the world around us
5. Provides proper use of tools
6. Utilises media aids

4.2.6. Evaluation

1. Related to the children's age and ability
2. Includes self-evaluation
3. Involves critical faculties
4. Involves judgement ability

4.3. Culture

The checklist concerning “Culture” is divided into three sub-groups. Most of the ideas for the cultural aspects statements were derived from Lawton (1975) pp. 11 – 25, with some reference also to Chapman (1978) pp. 129, 154 – 162 and McFee (1961) pp. 17 – 26.

Table 4.2

Culture

	Culture
1	Identifying the local aesthetic heritage.
2	Asserting desirable social values.
3	Relating the activities of the art education curriculum to the environment around us.
4	Involving cultural resources such as museums, art galleries and libraries.
5	Developing awareness of socio-cultural heritage such as architecture, shrines and religious places such as Makkah.
6	The subject sequences and units involving the cultural symbols (national flags, special occasions, festivals)
7	Reflecting cultural values of what is right and what is wrong.
8	Reflecting the community tradition such as the style of clothes.
9	Supporting norms and beliefs.
10	Asserting the importance of social control, both formal and informal.
11	Fostering a sense of national identity, dignity and pride.
12	Supporting religious rituals.
13	Involving the state policy.
14	Identifying the superior characteristics and figures in the history of the country.
15	Inculcating the daily customs.
16	Indicating the common way of life.
17	Identifying the social technology which has historically been used.
18	Referring to the desirable social common attitudes.
19	Involving social folklore and legends.
20	Inculcating special concepts such as ‘believing’, ‘intending’, ‘wanting’, ‘acting’, ‘hoping’, and ‘enjoying’.
21	Producing elements of other cultures.
22	Enabling children to study various customs; birth, puberty, marriage and death.

These statements were classified under major sub-heading for methodological and analysis purposes.

4.3.1. Local and National Heritage

1. Identify the local aesthetic heritage.
2. Asserting desirable social values.
3. Relating the activities of the art education curriculum to the environment around us.
4. Reflecting culture and values of what is right and what is wrong.
5. Reflecting the community's traditions, such as the style of clothes.
6. Supporting norms and beliefs.
7. Asserting the importance of social control, both formal and informal.
8. Fostering a sense of national identity, dignity and pride.
9. Supporting religious rituals.
10. Reflecting the state policy.
11. Identifying the key characters and figures in the history of the country.
12. Inculcating daily customs.
13. Indicating the common way of life.

4.3.2. International heritage

1. Presents elements of other cultures.
2. Identifying the social technology which has historically been used, such as using the wheel, the weapons.
3. Referring to desirable social common attitudes.
4. Involving social folklore and legends.
5. Inculcating special concepts such as believing, intending, wanting, acting, hoping and enjoying.

4.3.3. National and International Integration

1. Involving cultural resources such as museums, art galleries and libraries.
2. Developing awareness of socio-cultural heritage such as architecture, shrines and religious places such as Makkah.
3. The subject sequences and units involve cultural symbols (national flags, special occasions, festivals).
4. Enabling children to study various customs related to birth, puberty, marriage and death.

4.4. The Nature of Art Education Curriculum

The nature of art covers all the curriculum aspects including knowledge, culture, personal experience, socio-cultural perspective and evaluation. The first sub-heading, “Knowledge”, contains seven statements (see below, section 4.4.1.) all derived from Chapman (1978) pp. 123 – 138.

The second sub-heading is “Personal Experience”. These items were derived from Wickiser (1957) pp. 73 – 121, Lowenfeld and Brittain (1970) pp. 45 – 51. The third sub-heading is “Socio-Cultural Perspective” and contains items derived from Chapman (1978) pp. 129, 154 – 162 and McFee (1961) pp. 22 – 24.

The last sub-heading is “Evaluation”. All the statements relevant to this subject were derived from Chapman (1978) pp. 385 – 407 and Eisner (1972) pp. 201 – 235.

Table 4.3

The Nature of Art Education Curriculum

	The nature of art education curriculum
1	Indicating personal fulfilment through art.
2	Understanding the artistic heritage.
3	Understanding the role of art in society.
4	Learning to generate ideas for expression through art.
5	Learning how art forms originate in society.
6	Learning to refine and modify ideas for visual expression.
7	Learning how experts perceive and describe art.
8	Learning how people perceive visual forms in their environment.
9	Learning to interpret the meaning of perceptions
10	Learning how experts interpret works of art.
11	Learning how people interpret visual forms as social expressions.
12	Learning to judge the significance of experience.
13	Learning how experts judge works of art.
14	Learning how judgements can be made about visual forms in society.
15	Learning how to use tools and materials.
16	Learning how to use visual art for joy and exploration.
17	Learning how to express social values.
18	Learning how to test and criticise art works.
19	Learning how to symbolise things.

These statements were classified under major sub-heading for methodological and analysis purposes.

4.4.1. Knowledge

1. Learning to generate ideas for expression through art.
2. Learning to refine and modify ideas for visual expression.
3. Learning to perceive obvious and subtle qualities.
4. Learning to interpret the meaning of perceptions.
5. Learning how experts interpret works of art.
6. Learning how to use visual art for you and exploration.
7. Learning how to symbolise things.

4.4.2. Personal Experience

1. Achieving personal fulfilment through art.
2. Learning how experts perceive and describe art.
3. Learning how people perceive visual forms in their environment.
4. Learning how to use tools and materials.
5. Learning how to express social values.

4.4.3. Socio-cultural perspective

1. Understanding the artistic heritage.
2. Understanding the role of art in society.
3. Learning how art forms originate in society.
4. Learning how people interpret visual forms as social expressions.

4.4.4. Evaluation

1. Learning to judge the significance of experience of others.
2. Learning how experts judge works of art.
3. Learning how judgements can be made about visual forms in society.
4. Learning how to test and criticise art work.

4.5. Modern World of Art Education Curriculum

This section is divided into two areas. The first is concerned with the design of the art curriculum according to the national and international approach. The main ideas of this part, i.e. that art curriculum design should take into consideration cultural aspects, represent the content, goals for instruction and be able to be examined by anyone, were derived from Chapman (1978) pp. 117 – 138, Kelly (1977) pp. 1 – 19, Saylor and Alexander (1956) pp. 277 – 304.

The second part concerns the curriculum change, which will come after the evaluation process and coping with socio-cultural and educational change. The ideas for these statements that the curriculum design should keep abreast of major social and educational problems, as well as of new concepts and practices in art, to implement the role of art in education in a better way, were derived from Wickiser (1957) pp. 164 – 165, Chapman (1978), pp. 385 – 389, and Saylor and Alexander (1956) pp. 277 – 304.

Table 4.4

Modern World of Art Education Curriculum

Modern world of art education curriculum	
1	Art education curriculum designed on the basis of the cultural perspective.
2	Art education curriculum designed in accordance with other art curriculum world-wide.
3	Art education curriculum taking into consideration the latest developments in other cultures.
4	Art education curriculum designed according to a multi-racial approach.
5	Art education curriculum introducing the artistic heritage locally and internationally.
6	Art education curriculum designed to cope with the technological and social development.
7	Components of art education curriculum being changed periodically.
8	Change in the art education curriculum derived from the teacher's and supervisor's reports.
9	Art education curriculum changes covering both contents and procedures.
10	The art education curriculum may not be changed for a long while.
11	Lack of change in the art education curriculum indicates lack of interest in the subject.
12	Minor changes, if any, do not affect the content, but are only related to the procedures; teaching methods, material etc.

These statements were classified under major sub-heading for methodological and analysis purposes.

4.5.1. Art education curriculum design

1. Art education curriculum designed on the basis of the cultural perspective.
2. Art education curriculum designed in accordance with other art curricula world-wide.
3. Art education curriculum designed according to multi-racial approach.
4. Art education curriculum introducing the artistic heritage, locally and internationally.

4.5.2. Art education curriculum change

1. Art education curriculum taking into consideration the latest developments in other cultures.
2. Art education curriculum designed to cope with technological and social developments.
3. Components of art education curriculum being changed periodically.
4. Changed in art education curriculum covering both contents and procedures.
5. Changes in art education curriculum may not be changed for a long while.
6. Lack of change in the art education curriculum indicates lack of interest in the subject.
7. Minor changes, if any, do not affect the content but are only related to the procedures, teaching methods, materials etc.

We shall use the statement below for the interview with educationists, as indicator to get their responses about the art education curriculum. We shall add their own suggestions.

4.6. Summary

The optimal art education curriculum checklist was constructed based on a review of relevant resources. It has been discussed under four headings. First: The Knowledge, which is regarded by some educators as the heart of the curriculum. It covers not only the cognitive approach, but all the learning aspects including skills, symbols, feeling, reactions and so on. In this context, the statements included in the checklist related to knowledge have been reported according to their original sources, e.g. the first three statements were from Chapman (1978), Wickiser (1957) and Eisner (1972). The second heading was Culture, which has been divided into three subgroups; local and natural heritage, international heritage, and national and international integration, most of the checklist statements in this section were derived from Lawton (1975). Third was The Nature of Art Education Curriculum. This checklist covers three aspects; “knowledge, containing seven statements obtained mainly from Chapman (1978), “personal experience”, with five statements, derived mainly from Wickiser (1957) and “socio-cultural perspective”, mainly obtained from Chapman (1978) and McFee (1961). The fourth heading was Modern World of Art Education. This section has been divided into two areas. The first covers the design of the art curriculum and consists of four statements, derived from Chapman (1978), Kelly (1977), Saylor and Alexander (1956). The second part covers curriculum change. This part consists of seven statements, mainly drawn from Wickiser (1957) and Chapman (1978). This checklist helped the researcher to build up and construct the main study instruments.

In the next chapter, we shall report on the pilot study and discuss the research methodology, which may be regarded as a fruitful result of the literature review and the optimal checklist.

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CHAPTER FIVE

PILOT STUDY METHODOLOGY

5.1. Introduction and Rationale

The education library is full of studies and researches about the curriculum in all educational stages. Indeed, the curriculum represents the backbone of the teaching-learning process, since it means as, Chapman (1978) reported, “a written statement outlining educational goals and the means of achieving them” (p. 117). The literature, however, including both experimental and descriptive studies, is largely concerned with subjects most educators regard as “basic”, such as maths, science, language, history and geography; they rarely consider art education. In this context, experimental studies are even more scarce than are descriptive research studies (Eisner, 1972), for experimental studies require time and resources which are not always available.

With some exceptions, art education seems to be marginal, despite the widespread use of its foundations by every teacher in every lesson and every subject. Nowadays, when the media revolution has made the globe a “small hamlet”, educators, officials and the public in most traditional cultures, including Saudi Arabia, realise that art and art education may be essential to some degree, for children’s development in terms of psychological well-being, personality and acquisition of knowledge. In this sense, more support is given to teachers and researchers to conduct scientific activities to develop the children, especially in primary schools, but indeed, there has still been no real attempt to evaluate the art curriculum. However, the different principles and foundation of art education world-wide may prevent the researcher from following other researchers in other subjects or copying methods of evaluating the curriculum used in maths or science, since art components may depend mainly on learning skills in a

practical way, rather than a theoretical or informational perspective. For that reason, this study had to find new routes and more than one method, for empirical investigation.

This study seeks to evaluate the current art education curriculum through:

1. The teachers' attitudes towards the current curriculum.
2. Classroom observation, involving the researcher in person.
3. Parents' attitudes, ascertained through a semi-structured interview.
4. Pupils' works, evaluated by a panel of judges.

In this chapter, the main argument will be presented in the following sections: paradigms of educational research; development and piloting of the instruments; the observation; the attitude scale, parents' interviews and pupils' works.

5.1.1. Paradigms of Educational Research

Using qualitative or quantitative research depends on the nature of the study. The qualitative collection and analysis of data has been used for a long time by anthropologists such as Malinowski, soon after the turn of the 19th century. Bryman (1996) asserted that the qualitative method of data collection and analysis is not a new tradition, but there was a surge of interest in its potential during the 1960s, especially in educational studies. Qualitative research is defined, as Moore (1995) pointed out, as an interpretative study of a certain problem in which the researcher is involved directly.

The characteristic methods of qualitative research include:

- participant observation,

- interviews with careful recording of events through notes,
- analysis based on records and evidence,
- descriptive reporting and interpretation (Stainback and Stainback, 1988).

Eisner and Peshkin (1990) noted that qualitative research is based on observation and was developed by anthropologists. Moreover, it takes place under several different names such as naturalistic, case study and ethnographic research. They argued that the marriage between anthropology and education has brought about the “most secure attachment to qualitative research” (p. 5). In this context, Bryman (1996) determined the main characteristics of qualitative research in education, as “seeing through the eyes of the researcher” which indicates viewing events, action, norms, values and so on; “description” which means providing detailed descriptions of the social setting the researcher investigated; “contextualism”, by exhibiting a preference for contextualism to understand events; “flexibility and lack of structure” which gives the researcher more room for interpretation and explanation of events, and finally, “theory and concepts” where qualitative research avoids the formulation of theories and concepts in advance, and prefers that the testing of theories and concepts proceeds in tandem with data collection. Borg and Gall (1996) note that qualitative research could help to make important discoveries.

In contrast, quantitative research is a term used to describe a number of different approaches to data collection. The survey is one of the most popular methods of data collection, in which a large number of people or samples is taken to represent a wider population, in order to test theories or hypotheses (Bryman, 1996). Prior (1998) asserted that quantitative research seeks to reconstruct the answers obtained from individual respondents in terms of a wider mesh, and aggregate the personal data in a

search for certain social or educational phenomena. A descriptive survey is often used in educational research, with the aim, as Borg and Gall (1996) note, of making careful descriptions of educational phenomena.

Accordingly, the interview seems to be best analysed and interpreted qualitatively, but that does not mean, as Moore (1995) asserted, opposition to quantitative methods, where the interview outcomes can be coded and classified quantitatively (Bryman, 1996). In this context, pupils' work also can be discussed in both qualitative and quantitative terms.

For this study, the researcher developed four instruments to avoid a subjective bias. These instruments are classroom observation, questionnaire, interviews and a pupils' work evaluation checklist. These instruments are classified under "descriptive research studies" and could involve both quantitative analysis as in the questionnaire, and qualitative analysis, as in the interview and the observation, or both, as in evaluation of pupils' work. These instruments were developed as follows.

5.2. Development and Piloting of the Instruments

In the following sections we will shed light on the development of the four instruments and how they were piloted for use in this study.

5.2.1. The Observation of the Classroom Activities

Most of our knowledge about persons around us is the result of casual observation, but the observation that is conducted to obtain scientific information is quite different, as Borg (1963) asserted, from casual observation. The major difference in his view is that

scientific observation aims to collect “objective data and to reduce or eliminate the biases that distort most of our casual observation” (p. 237). In this respect, this study uses an observation technique to gather more scientific information.

However, most researchers in the field of social studies in general and in education in particular, agree that the problem of observation is how to develop methods of obtaining objective data. In other words, researchers need to develop criteria to conduct the observation. For the present study, such criteria were developed, as indicated below.

5.2.2. Checklist of the Art Classroom Observation Schedule

The observation schedule (checklist) involves thirteen aspects (see Tables 5.1 and 5.2) to cover three overlapping elements in the classroom: the curriculum, the method of teaching and the children’s reactions. In practice it is not possible to distinguish between them because teaching is the process of the translation of the curriculum into activities and practice in the classroom, with an expected positive participation of the children and positive learning reaction. As Eisner (1972) said, “instruction or teaching may be conceived as the way in which a teacher implements curriculum plans” (p. 179). Still, teachers and the methods they use are the cornerstone of any success or failure in implementing the curriculum plans, as the teacher may be insensitive to his/her students or his understanding of the curriculum itself may be limited, which can be expected to affect learning reactions.

We did not assume, in planning to do observation, any ideal curriculum or superb teaching methods, we only attempted to observe the way in which teachers operate inside the classroom in order to check the reliability of the instrument used for this purpose.

5.2.3. Pre-pilot of the Art Classroom Observation Schedule

Our observation schedule which was designed beforehand, was derived from the general optimal art education curriculum checklist (see Chapter 4) which was prepared to establish general criteria for all the tools used in this study. Preliminary discussions of the instrument with the research supervisor and the researcher's colleagues led to its being revised and modified. For example, in the area of "practical exercises given" the second item "mixing colour" was not clear enough and too general, so we made it clearer by putting this activity under sub-headings (crayons, water colours, oil pastels. . .). In the area of "problem solving" the one sub-heading became three for more coverage (see Table 5.1 and 5.2 below).

5.2.4. The Developmental Process of Piloting and Checking the Instruments

When the observation schedule (checklist) was ready for initial implementation, three schools in the city of Hull were chosen as locations for observation and five classes in these three schools were covered. The classes were year one, year two, year four and five. The pupils ranged in age from 6 to 10 years old.

The researcher watched carefully the teacher's approach inside the classroom, to see how he/she started the class. Usually they did not start directly on the main task as Saudi teachers do. For instance, the lesson of a teacher in level one was about flowers. She asked the children about the spring season and what they see in spring. When the children mentioned the flowers, she took that as a starting point to ask them about the shape and colour of the flowers. She helped them sometimes to use their imagination to think beyond the flowers, the field, the water, flies and bees, to complete the elements of a picture of a landscape. After that, she divided the class into three groups, each

group working with different materials but on the same task; one group with water colours, the next group with oil pastels and the third group working with crayons. The children were really happy and the teacher went round the tables encouraging them to fill the space and asked them sometimes about the colours they used and motivated them by saying that she would hang their nice work on the school walls. Before the class finished, she asked them to collect the tools and put everything in the right place, tidy the place and prepare the room for the next lesson.

The observation experience the researcher acquired was indeed unique, for it shed light on the cultural differences between the U.K. and Saudi Arabia. The way in which the children are organised, prepared for acquiring knowledge and the teacher's aspiration inside the classroom reflect differences in the curricula, teaching standards and the interaction between teacher and students. In the class observed in the pilot study, children were given a wide margin of freedom to express their feelings and ideas, and to use a variety of tools and instruments, while in Saudi culture children have less freedom and less scope to use their own ideas, nor can they select from a variety of tools or materials.

This experience gave the researcher new insights into the ways in which teachers might implement curriculum plans. In the light of these new ideas, the schedule was modified. To be more specific, aspect two, for instance, which concerned "practical exercises given" originally covered "using wood, using colour, using space". The observation experience of seeing a range of approaches and variety of materials led the researcher to add more detail to the item "using wood, mixing colour, crayons, water colours, oil pastels, chalk pastels, acrylic, using space, using lines". Item three which was originally worded "task explained" was modified to "Introduction, Demonstration and

Conclusion” to reflect more fully the different types of explanation given at different stages of the lesson. The other items (4, 7, 10 and 13) were modified in a similar way. The researcher, after the observation experience, realised that the original items were not clear and detailed enough to obtain full information about classroom practice.

The observation experience also gave the researcher indications about the way in which he would carry out the observation in Saudi Arabia. It was recognised that it would be necessary to take into consideration the approach of the teachers into the classroom, the relationship between teachers and pupils, and the teaching methods used by the teachers, in addition to the pupils’ reactions. Thus the experience as a whole led to the finalisation of the observation schedule and it was made ready for final implementation in Saudi Schools.

Table 5.1

THE CLASSROOM OBSERVATION – FIRST VERSION

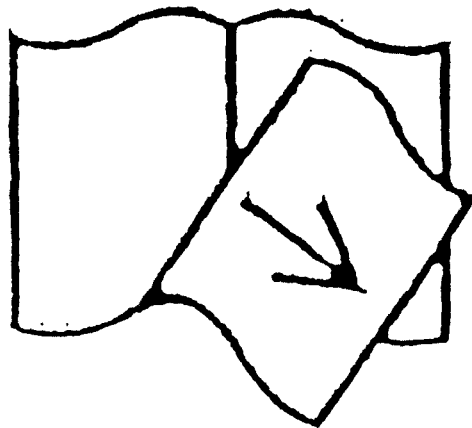
1. Information conveyed concerning all aspects of art education required by the official curriculum, e.g.	
a) <u>Painting</u>	
b) <u>Drawing</u>	
c) <u>Designing</u>	
d) <u>Print making</u>	
e) <u>Clay work</u>	
f) <u>Fabric</u>	
g) <u>Collage</u>	
2. Practical exercises given:	
a) <u>Using wood</u>	
b) <u>Mixing colour</u>	
b) <u>Using space</u>	
Using lines	
3. Task explained.	
4. Problem-solving is used.	
5. Art activities reflect the community tradition, such as:	
a) <u>Clothes</u>	
b) <u>Buildings</u>	
c) <u>Mosque</u>	
d) <u>Food</u>	
e) <u>Patterns</u>	
f) <u>Flowers</u>	

6. Art activities involve cultural symbols:	
a) <u>National flag</u>	
b) <u>Marriage celebration</u>	
c) <u>Festivals</u>	
d) <u>Work of famous artists</u>	
f) <u>Landscape</u>	
7. Lesson objectives are achieved.	
8. Teacher gives attention to:	
a) <u>Individuals</u>	
b) <u>Groups</u>	
c) <u>Whole Class</u>	
9. Group activities seen in the classroom.	
6. Information about art:	
a) <u>Generally (knowledge of different kinds of art and development of visual literacy).</u>	
b) <u>Locally (knowledge about world-wide work of influential artists).</u>	
7. Teacher focuses on inculcating artistic skills:	
a) <u>Using lines</u>	
b) <u>Shade and light</u>	
c) <u>Colour mixing</u>	
d) <u>Using space</u>	
e) <u>Using the dimensions</u>	
f) <u>Contrast, e.g. white and black</u>	
g) <u>How to handle the brush</u>	
h) <u>How to handle the pencil</u>	
i) <u>How to handle scissors</u>	
j) <u>Wood carving</u>	
k) <u>Paper carving</u>	
l) <u>Copper carving</u>	
m) <u>Zinc carving</u>	
n) <u>Clay modelling</u>	
8. Children shown how to use artistic tools properly:	
a) <u>Individually</u>	
b) <u>Whole class</u>	
13. Art activities linked explicitly with other subjects.	

6. Art activities involve cultural symbols:	
a) <u>National flag</u>	
b) <u>Marriage celebration</u>	
c) <u>Festivals</u>	
d) <u>Work of famous artists</u>	
e) <u>Landscape</u>	
7. Lesson objectives are achieved:	
a) <u>Cognitive (knowledge)</u>	
b) <u>Practical (technical skills)</u>	
c) <u>Affective (emotional response)</u>	
8. Teacher gives attention to:	
a) <u>Individuals</u>	
b) <u>Groups</u>	
9. Group activities seen in the classroom.	
10. Information about art:	
a) <u>Generally (knowledge of different kinds of art and development of visual literacy).</u>	
b) <u>Specifically (knowledge about world-wide work of influential artists).</u>	
11. Teacher focuses on inculcating artistic skills:	
a) <u>Using lines</u>	
b) <u>Shade and light</u>	
c) <u>Colour mixing</u>	
d) <u>Using space</u>	
e) <u>Using the dimensions</u>	
f) <u>Contrast, e.g. white and black</u>	
g) <u>How to handle the brush</u>	
h) <u>How to handle the pencil</u>	
i) <u>How to handle scissors</u>	
j) <u>Wood carving</u>	
k) <u>Paper carving</u>	
l) <u>Copper carving</u>	
m) <u>Zinc carving</u>	
n) <u>Clay modelling</u>	

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which the teacher supported them enabled them to develop their ability of “problem solving”.

Concerning whether children were involved in art activities related to their community tradition, it was seen that the majority of teachers involved their classes in activities reflecting “patterns” to represent the community way of life, including famous art works and certain figures. Only 1 out of 5 reflected clothes and a similar proportion involved buildings in their art activities. None of the classes observed covered the other categories. English children have no idea about the mosque, but they might refer to church sometimes during the scholastic year.

Art activities involving cultural symbols in children’s art work are essential for teaching them the components of their culture. In this context, the observation reveals that 2 out of 5 teachers involved children with national or local festivals. A similar proportion involved them with landscape activities to teach them something about the surrounding environment. Only 1 of 5 introduced children to the work of famous artists.

Lesson preparation, as mentioned in the literature (Romiszowski, 1981), is very important for the classroom activity and teaching-learning process. In this context, the researcher observed that the teachers had a well prepared plan for each lesson. It seems sometimes that the teachers prepared beyond the plan of activities for the children, and that could give us an indication of how to utilise such preparation in our classroom, to observe the teachers’ preparation of the lesson in accordance with the curriculum plans.

It was noticed that teachers directed their attention mainly to the whole class (4 out of 5). 1 out of 5 paid attention to groups all the time, since he divided the class into groups. Although Table 5.2 shows that none of the teachers focused attention on

individuals, the children were always working as part of a group and represented the group in the classroom. For that reason, individuals were given attention as part of the group or the whole class.

The teachers seemed to encourage interaction among the children within the group and between groups. The data show that all the sample observed involved children and encouraged them to co-operate with their group and with other groups inside the classroom.

The observation revealed that the vast majority of the teachers provided children with general information about art and visual literacy. Only 1 out of 5 provided children with knowledge about the art works of artists of world-wide influence.

Concerning teachers' focuses on inculcation of artistic skills, the researcher's checklist contains 14 artistic skills, but it was noticed that teachers taught children "shade and light", "mixing colours", "how to handle the brush" and "how to handle scissors". The other skills were not seen, but that does not mean teachers do not teach the children the other skills, because the observation covered only one lesson in each school, which was not enough to check the learning of other skills and the teachers themselves said they do teach children the other skills at other times.

The vast majority of the teachers showed children individually how to use the artistic tools properly. Only 1 out of 5 showed the whole class how to use these tools in the right way. Although the process of showing the whole class how to use the tools properly may save time and effort, to teach each individual may be more effective in terms of learning.

The checklist included an item on linkage between art and other subjects. All the teachers made clear links between art activities and other subjects; maths, geography, science. . . This observation could help us to see to what extent and in which way Saudi teachers express their links between subjects.

The information obtained from the piloting of the observation process, although it was done in an English school, opened the researcher's mind to many new avenues in both the designing of the observation schedule and the way it could be implemented in Saudi Arabia. The observation revealed that curriculum plans might be implemented in more varied ways than allowed for in the original schedule, e.g. dividing the children into groups, involving them in a variety of tasks, giving them a wide margin of freedom and encouraging them to express their own ideas and feelings through the art work.

Although it was not intended to compare more advanced schools with developing ones, which would not be valid or reliable, this experience, however, gave the researcher more ideas about what to put in the checklist, and how to observe the class activity. However, the original checklist was found helpful and practical, despite some items being changed when it was found they were not suitable for collecting data, as mentioned earlier. The most valuable experience the researcher acquired was how to observe the different styles of implementing the curriculum plans, where there is no division of children and no wide margin of freedom given to the children to express their own ideas and feelings, in addition to a different style of teaching process.

5.3. The Questionnaire: (Teachers' Attitude Scale)

One of the most effective measurement instruments used in social studies is an attitude scale. Attitude scales, as Oppenheim (1998) asserted, consist of groups of items, usually attitude statements, with which the informants are asked to agree or disagree, or as Borg (1963) said, "These statements range from very favourable to very unfavourable" (p. 109).

Although attitude scales may be designed in different formats, they all do the same job. The most popular attitude scale, which is straight forward and widely used, is the Likert scale (1932). As Brown and Dowling (1998) describe it:

"A Likert scale consists of a number of statements, some positive and some negative, relating to the attitude being measured. The respondent is asked to indicate the degree in which they agree or disagree with each statement" (p. 70).

A Likert scale, however, is not really the perfect scale. There are many disadvantages to using this scale for attitude measurement. One of the serious criticisms about it is its lack of reproducibility, where the same total score may be obtained in different ways, such that the score has little meaning or that two or more identical scores may have totally different meanings. For this reason, the pattern of responses becomes more interesting than the total scores.

Another criticism is that since the scale offers no metric or interval measures and lacks a neutral point, nobody knows where scores in the middle ranges change from mildly positive to mildly negative (Oppenheim, 1998). We could add that human attitudes cannot be measured by numbers and the responses to the scale items may not reflect the individuals' real attitude, but rather, social preferences.

Despite these disadvantages, the Likert scale, so far, is regarded as the most popular scale for attitude measurement, since it is easy, clear and saves time. In addition, its reliability seems to be “good”, in Oppenheim’s words.

Accordingly, the researcher adopted the Likert scale for measuring art teachers’ attitudes.

5.3.1. Pre-pilot Procedures (Attitude Scale)

The Likert scale consists of a five point scale from “Strongly Agree” to “Strongly Disagree”. Statements should preferably be formulated in both positive and negative forms. For processing purposes, these options are coded numerically, 1-5 numerical scale or +1, +2, 0, -2, -1. The values should be reversed for negatively worded statements (Foddy, 1995).

According to this view, the researcher worded the statements both positively and negatively to avoid stereotypical responses. The researcher omitted the neutral option to avoid the problem of respondents marking the mid-point to avoid committing themselves or hide their real attitudes.

Rewording of the statements were made to make them more clear and simple, to be suitable for all levels of education.

5.3.2. Checklist for the Attitude Scale

The attitude scale was designed in line with the general optimal checklist, mentioned earlier. The scale consisted of four major areas. In each area the attitude statements were formulated in such a way that respondents could answer with no confusion or

difficulties. The pilot investigations indicated that some items were not clear enough or overlapped with others, or needed to be more specific. For instance, in the objectives sub-scale, all the ten statements were modified to express the teachers' experience and all of them were reworded to be more clear and understandable. Statement one, for example, was changed from "The art education curriculum is in line with pupils' interests and abilities" to become "I feel the official art education curriculum takes into consideration pupils' interests and abilities".

In the content sub-scale, also, all the ten statements were reworded to be in line with teachers' experience as informants, so they became less absolute in the second version than in the first one. Such phrases as "does not focus. . .", "is related. . .", "concerns. . .", were changed to "some teachers think. . .", "I see. . .", "the curriculum content does not. . .".

In the teaching methods sub-scale, a fundamental change was made to statement one. The words "is based solely on the teacher's experience" were replaced with "I feel the choice of teaching methods is a matter for my own discretion". Statement three was also expanded, from "does not use teaching aids" to "I think it is necessary to use varied teaching aids in order to deliver the curriculum effectively". Similar changes occurred to statements four, six and seven. For example, statement seven, "utilises the teaching methods used in other cultures" was replaced with "in my teaching, I concentrate on inculcating skills". The other statements, two, eight, nine and ten, were reworded to emphasise the connection with the teacher's experience and to be more simple.

In the evaluation sub-scale the ten statements became nine. Statement number five "It is based on comparisons of pupils' work with those of his classmates" was omitted

because it was thought to be inapplicable. For the rest, statements one, two, three, four, six, seven and nine were reworded to be more clear and understandable for the respondents and others. The following sub-sections discuss the four scales and the changes made in them, in more detail.

5.3.3. The Objectives

The art education curriculum has its own objectives, which are derived from the state policy and the socio-cultural context. The objectives of the curriculum encompass the pupil's interests and development, physically, psychologically, socially and in terms of knowledge accumulation, in addition to fostering their hobbies, skills, initiatives, creativity and aesthetic sensitivity. These objectives are supposed to be accompanied with a proper education climate, including the availability of tools, materials and teaching aids. All these objective elements were covered in 10 items (statements), for testing in the field, to see whether or not these objectives are applicable in the classroom.

Table 5.3**OBJECTIVES – FIRST VERSION**

The current art education curriculum is:

	SA	A	D	SD
1. The art education curriculum is in line with pupils' interests and abilities.				
2. The art education curriculum does not establish links between art education and other subjects.				
3. The art education curriculum aims to motivate pupils to learn.				
4. The objectives of art education are not specified clearly.				
5. Art education aims to develop skills to be used in real life.				
6. Art education discourages pupils' initiative.				
7. Art education does not encourage creativity.				
8. Art education is more concerned with developing skills than imparting knowledge.				
9. The art education curriculum aims to reinforce religious values and social traditions.				
10. The art education curriculum aims to develop pupils' aesthetic sensitivity.				

Table 5.4**OBJECTIVES – SECOND VERSION**Please answer with respect to the official published curriculum:

	SA	A	D	SD
1. I feel the official art education curriculum takes into consideration pupils' interests and abilities.				
2. I feel there is a lack of linkage in the official art education curriculum, between art education and other subjects.				
3. I think the official art education curriculum gives me a clear understanding of how to motivate pupils to learn.				
4. From my experience, the objectives of the official art education curriculum are, to some degree, not specified clearly.				
5. I think that through the official art education curriculum, pupils can develop skills that are useful in real life.				
6. I feel the official art education curriculum discourages pupils' initiative.				
7. It is my impression that the official art education curriculum does not encourage creativity.				
8. The official art education curriculum, in my opinion, is more concerned with developing skills than imparting knowledge.				
9. The official art education curriculum, in my understanding, is designed to reinforce religious values and social traditions.				
10. The official art education curriculum helps me to develop pupils' aesthetic awareness.				

5.3.4. The Content

The art education curriculum should prescribe content which is suitable to the children's age and ability. The literature (Ministry of Education) recommends that it is structured from the simple to the complex, encourages cognitive development, emphasises the quality of learning rather than the quantity, and fosters the creative imagination and learning development. All these aspects were covered in 10 items (statements) as criteria to test them in the field.

Table 5.5

CONTENT – FIRST VERSION

The current art education curriculum:

	SA	A	D	SD
1. Does not focus on the practical aspects (skills).				
2. Is related to the pupils' daily life.				
3. Is concerned not with the quality but rather quantity of work produced.				
4. Places emphasis on imagination.				
5. Is not organised according to the cognitive development of pupils (simple to complex).				
6. Places emphasis on cultural resources such as art galleries.				
7. Depends on generalisation rather than detailed themes.				
8. Does not utilise media and teaching aids.				
9. Is not adequate to meet pupils' needs for learning and developing.				
10. Reflects the latest developments in art education experience in other cultures.				

Table 5.6**CONTENT – SECOND VERSION**

Please answer with respect to the official published curriculum:

	SA	A	D	SD
1. Some teachers think art education content focuses on the practical aspects (skills) only.				
2. I see the content of art education as being related to the pupils' daily life.				
3. The curriculum content does not seem to be concerned with the quality of work produced.				
4. Art education content places special emphasis on pupils' imagination.				
5. From my experience, art education content is organised according to the cognitive development of pupils (simple to complex).				
6. I would like to see more emphasis on theory in the art education curriculum.				
7. Teachers need more detailed guidance on how to implement the curriculum content.				
8. I feel art education content does not encourage sufficient use of media and teaching aids.				
9. I think art education content is not adequate to meet pupils' needs for learning and developing.				
10. I don't think art education content reflects the latest developments in art education experience in other cultures.				

5.3.5. Teaching Methods

The method(s) used in teaching are regarded as a cornerstone in the teaching-learning process, where the teaching methods may or may not be conducive to achieving the curriculum objectives. So the success or failure of the curriculum depends mainly on

the methods of teaching. In this context, 10 items were designed to assess the nature of the method(s) used in teaching children and to assess how near or far they are from achieving the curriculum objectives.

Table 5.7

TEACHING METHODS – FIRST VERSION

Teaching in the current art education curriculum:

	SA	A	D	SD
1. Is based solely on the teacher's experience.				
2. Relies on chalk and talk.				
3. Does not make use of teaching aids.				
4. Is not pupil centred.				
5. Encourages working in an integrated way (individual and group).				
6. Gives pupils confidence in their way of expression.				
7. Utilises the teaching methods used in other cultures.				
8. Avoids stereotypes in teaching methods.				
9. Encourages an informal relationship between teacher and pupils to make art education enjoyable to them.				
10. Does not allow pupils to choose topics.				

Table 5.8

TEACHING METHODS – SECOND VERSION

Please answer with respect to teaching methods in the official published curriculum:

	SA	A	D	SD
1. I feel the choice of teaching methods is a matter for my own discretion.				
2. I rely on the principle of “chalk and talk” in my teaching.				
3. I think it is necessary to use varied teaching aids in order to deliver the curriculum effectively.				
4. The teaching methods used in art education give children chance to express themselves freely.				
5. I find it difficult to work in an integrated (individual and group) way.				
6. I encourage pupils to use colour to make what they do realistic.				
7. In my teaching, I concentrate on inculcating skills.				
8. I try my best to avoid stereotypes in teaching art.				
9. I try to maintain an informal relationship between myself and my pupils, to make art education enjoyable.				
10. Pupils have no ability to choose topics, so I always guide them.				

5.3.6. Evaluation

The process of evaluation is essential for any work, in all educational levels and aspects, to know the value of the whole teaching-learning process. In our case, the interest is to assess to what extent the teacher and the observer can evaluate the implementation of the curriculum of art in the classroom and what criteria they use to evaluate the

students' outcomes, e.g. their own experience, national criteria, or arbitrary criteria. In this context, 9 items (statements) were constructed to assess the criteria and process used by teachers to evaluate their own work and that of the children.

Table 5.9

EVALUATION – FIRST VERSION

Evaluation in the current art education curriculum:

	SA	A	D	SD
1. Gives equal emphasis to skills and information.				
2. Is based on national criteria which are used in each class and in every school.				
3. Is based on individually-developed criteria for each pupil.				
4. Is based on comparison between earlier and later work of each pupil.				
5. Is based on comparisons of pupils' work with those of his classmates.				
6. Is conducted not to grade children, but to help them overcome their difficulties.				
7. Seeks to identify qualities and skills.				
8. Is not based on clear assessment criteria.				
9. Makes frequent use of self-criticism.				
10. Uses continuous assessment to replace the traditional examination.				

Table 5.10

EVALUATION – SECOND VERSION

When teachers evaluate children's work:

	SA	A	D	SD
1. They should give equal emphasis to skills and information.				
2. It's best to use national criteria in evaluating children's work.				
3. Evaluation should be based on individually-developed criteria for each pupil.				
4. Comparison between earlier and later work of each pupil is the best criterion for evaluation.				
5. Comparison of a pupil's work with those of his classmates is a useful method of evaluation.				
6. I don't think evaluation should be conducted to grade children, but to help them to overcome their difficulties.				
7. Evaluation seeks to identify qualities and skills in children's work.				
8. There are no clear assessment criteria in the evaluation process.				
9. It would be appropriate to replace the traditional examination with continuous assessment, for art education.				

5.3.7. Validity of the Scale

Validity and reliability are key methodological concepts in educational research.

Validity is defined as "the degree to which a test measures what it claims to measure"

(Borg, 1963, p. 80). This definition, however, as Borg admits, is not adequate in

educational testing nowadays. In this context he underlined four types of validity.

These are:

Content Validity: which seeks to establish that the items of the scale are a well-balanced sample of the content domain to be measured (Oppenheim, 1998).

Predictive Validity: which indicates the degree to which the predictions made by a test are confirmed by the later behaviour of the subjects tested (Borg, 1963).

Concurrent Validity: which shows how well the test is correlated with other well validated measures of the same topic (Procter, 1993). This validity is very similar to predictive validity, except that the criterion measures are administered at the same time.

Construct Validity: which indicates the degree to which a test is based upon certain theoretical assumptions about an abstract construct, such as intelligence, conservatism or neuroticism (Oppenheim, 1998).

Attitudinal items or questions are more sensitive than factual questions. In the latter, validity can be tested by comparing the respondent's account with what happened in the past, but in the case of attitude, it is impossible to predict people's attitude and it cannot be correlated with concurrent well validated measures. In the same context, it cannot, in our case, be based upon particular theoretical assumptions. As a consequence, the only validation method we can use is content validity, which was assessed by a panel of judges.

The researcher, for this purpose, sent the attitude scale to six Saudi Ph.D. students who are carrying out studies in some British universities and doing research in the same domain (art). They were asked whether or not the items were relevant and sufficiently clearly worded to measure what they were intended to measure. Their responses to each

item (appropriate..... need change..... omit.....) are presented as follows, to assess the validity of the instrument.

The panel of judges who gave their responses to the questions mainly approved the questionnaire, but they had some objections to a few items, which they said needed to be changed. However, none of their notes revealed a serious problem, since there was no consensus among them about their disagreement. One respondent objected to question nine of the Objective part, “The official art education curriculum in my understanding is designed to reinforce religious values and social tradition”, and suggested it should be replaced with one which covers all cultural values instead of just religious values.

The second judge suggested that question three of “Content” be changed to focus on practical aspects rather than theoretical learning.

The third suggestion concerned question five in Teaching Methods, which one judge thought could be divided into two questions.

The fourth judge thought that question six in Teaching Methods needed to be changed, since children in the first four years should be given full freedom to develop their imagination, rather than be required to depict reality.

Judges five and six asserted that question nine in the Evaluation section should be changed because there is no traditional examination in Saudi primary school.

Since there was no consensus, as shown in Table 5.11, the items were retained unchanged.

Table 5.11

Outcome of Validity Assessment

Parts	No. of items	Appropriate	%	N.C.	O
Objectives	10	9	90%	1 x 10%	-
Content	10	9	90%	1 x 10%	-
Teaching	10	8	80%	2 x 20%	-
Evaluation	9	7	78%	2 x 20%	-

NC = need change

O = omitted

5.4. Interviews with Parents

5.4.1. Introduction

A major advantage of the interview in general, irrespective of the particular type, is that as Bell (1993) put it, "it can probe responses and investigate motives and feelings which the questionnaire can never do" (p. 91). There are also disadvantages, namely, that interviews can be highly subjective and present a danger of bias. However, it is necessary to understand the different methods of interviewing, and be aware of their strengths and limitations.

There are five main types of interview used in social research. These five interview types are:

The structured interview: which refers to the interview, the content and form of which are determined in advance.

The semi-structured interview: this type gives the researcher more freedom to ask certain major questions in the same way each time. It is a type in between the structured and unstructured types.

The unstructured interview: this type is an open situation, with a greater margin of freedom to modify, explain questions or even change the wording.

The non-directive interview: this type of interview is derived from the psychiatric approach, where the respondents are given full freedom to express their objectives.

The focused interview: this type is closely related to the non-directive type, but in this method the researcher exercises more control

After reviewing these five types, the researcher considered that the semi-structured type would be more appropriate for the present research, for many reasons.

The semi-structured type offers more freedom for the interviewer to obtain more valuable information, than is possible with the structured type. Although the structured type may eliminate the danger of bias, still, the information obtained is less valuable than that obtained by the semi-structured interview. Deeper understanding of attitudes and perceptions can be obtained by the semi-structured type. The other types; non-directive and focused, mainly deal with case studies, especially for cure or behavioural change, and are associated with the therapeutic process in psychiatry. Oppenheim, (1998) and May (1997) regarded the semi-structured interview as an exploratory work; in order to conceptualise the research problem. It is also regarded as flexible, as key informants are given more freedom to expand on issues raised which could cover most related topics in their own terms. These topics may not have been considered by the researcher, but may give the researcher more ideas and insights which prove useful in pursuit of his goals.

5.4.2. Checklist for the Interview Schedule

The interview schedule was developed according to the general optimal checklist which was used as the basis for all the research instruments. The schedule, however, took its final shape after several revisions and modifications, as we shall see. The questions were either reformulated or changed to be six questions instead of eight.

5.4.3. Pre-pilot for the Interview

The interview schedule was semi-structured in type. The first blueprint produced consisted of 8 open ended questions, e.g. “What idea/impression do you have about what your child studies in art lessons?” Some of the questions, however, were criticised by the supervisors, such as question 3, “What contact do you have with your child’s art teacher?”. The objection to this question was that the parent may only say, “We have contact” or “We have no contact” which is not good enough to obtain information from the interview, so the question was changed to, “Do you have any contact with your child’s teachers?” to include all lessons including art, which would give the interviewee more freedom to speak about his contact with all school teachers and to enable the researcher to see which other subjects the parents referred to. Question 4, “If you have contact.. . what is it about?” was omitted as being irrelevant. Question 5, “Do you pay attention to your child’s feelings about art?” was deleted because it overlapped with question 7. Question 8, “What is your reaction when your child asks you for art tools and materials?” was deleted and replaced with, “Do you have any suggestion to improve this subject to make it like other subjects?”

Parents' Interview – first version

1. What idea/impression do you have about what your child studies in art lessons?
2. Can you explain whether or not your child learns through art lessons?
3. What contact do you have with your child's art teacher?
4. If you have had any contact with your child's art teacher, what was it about?
5. Do you pay attention to your child's feelings about art?
6. How would you rate the value of art lessons, compared with other school lessons?
7. Are you concerned when your child spends time on art at home, and why?
8. What is your reaction when your child asks you for art tools and materials?

Parents' Interview – second version

1. What idea or impression do you have about your child's study in art lessons?
2. Can you explain whether or not your child learns through art lessons?
3. Do you have any contact with your child's teachers?
4. How would you rate the value of art lessons compared with other school lessons?
Do you feel that the art lesson is about history, environment, compared with other subjects.
5. Are you concerned when your child spends time on art at home, and why?
6. Do you have any suggestion to improve this subject to make it like other subjects for students' knowledge?

5.4.4. Development Process for the Interviews

When the final form of the interview schedule had been agreed and was ready for piloting, the researcher implemented this interview schedule with four Saudi Arabian parents who are doing higher studies in Hull University and have children in primary schools.

The researcher used a tape-recorder to save time on note-taking to avoid the problem of missing any information mentioned which could be useful for the research purposes. The researcher took every care to avoid direct questions and interrupting the informants. However, their ideas led to fundamental changes to the schedule, so the researcher regarded this interview as an elementary procedure to validate the schedule. An example was the idea that most parents have no interest in contacting their children's art teachers, as they thought it is not a very important subject. Some said, "What is art? It is only scribble." Some said, "I contact the maths teacher, and science, but not the art teacher", an indication of art being less valued. Also, when we asked them about whether or not they supply their children with art materials, they said that the school was supposed to do that. Accordingly, we omitted two questions in relation to that. After the modification of the interview schedule, it was re-piloted with another four Saudi parents in Hull University who also have children in primary school. The outcomes are explained below:

5.4.5. Analysis of the interviews

As mentioned earlier, a semi-structured interview that included 6 major questions was used. As the informants gave a wide range of responses to all these questions, the researcher categorised these responses, combining the qualitative and quantitative methods in the analysis.

Q1. What idea of impression do you have about your child's study in art lessons?

This open question stimulated 4 different answers. The first was that 3 out of 4 of the parents said they had no idea about their children's study in art lessons. Only one out of four said he knew what his child did in art lessons.

The second response was that 2 out of 4 claimed that art education is a "marginal task" while the other two claimed that "art education is a task like any other".

The third response was that all the respondents claimed that art education is a school task but one which they thought did not have the same importance as other subjects.

The fourth response was that 3 out of 4 claimed that they looked at the results and were only concerned that their children get full marks; they were not concerned whether they learned skills. Only 1 out of 4 said "I am really interested in the skills he has learned".

Q2. Can you explain whether your child learns or not through art lessons?

This open question stimulated three different answers. The first was that 3 out of 4 of the parents viewed it as an extra part of the curriculum, which should not take too much

time away from other lessons. Only 1 out of 4 said “My son and my daughter as well are learning a lot in art lessons”.

The second response was that 2 out of 4 claimed that it is a kind of break between the serious subjects, mainly concerned with enabling children to draw in their leisure time, while the other 2 claimed that “Art lessons are very important”. One, however, claimed that “The teachers of art are not so well prepared”.

The third response was that 2 out of 4 claimed that “Most students don’t like to draw, it’s a beautiful hobby”, while the other 2 claimed that “Art needs a special place and equipment. It encourages our pupils to think”.

Q3. Do you have any contact with your child’s teachers?

This open question stimulated three different answers. The first was that all of the parents said they did meet the teachers, but only a few of them. Three out of four said that they asked about what their children were doing in the school, while only one said he asked the teachers not to involve his child in activities not allowed in Islam, such as drawing a face (see Discussion, Chapter 2, Section 2).

The third response was that 3 out of 4 of the parents said they did not meet the art teachers and only 1 out of 4 said he asked the teachers not to ask his child to do anything that would make his clothes dirty.

Q4. How would you rate the value of art lessons compared with other school lessons? Do you feel that art lessons are about history, environment, comparing with other subjects?

This open question stimulated 5 different answers. First, all of the parents said that art education goals are not clear, and there is need for an outline and improvement.

The second response was that 2 out of 4 claimed that art helps the child to draw a map in geography, but they need to have more time to get their ideas on paper. While the other 2 claimed that pupils can do art after they have finished the other subjects, and they are not interested in this kind of subject.

The third response was that 2 out of 4 claimed that art is not important and they were not concerned about art education, while the other 2 claimed that students need to implement the idea, not the content, and establish their belief about very important things.

The fourth response was that 2 out of 4 claimed that art is a complementary subject to others and pupils need to concentrate much more on numeracy skills and reading skills, while the other 2 claimed that children need to implement what they learn in life and the school should encourage their pupils to draw what is happening in the world, such as Kosovo.

The fifth response was that 3 out of 4 claimed that art is not important, like other subjects and there is no competition between the students and the daily life of the people, while only 1 out of 4 said that “art is related to creativity and imagination”.

Q5. Are you concerned when your child spends time on art at home, and why?

This open question stimulated 4 different answers. The first was that all 4 of the parents said they supported and encouraged their children to draw at home and tried to bring some Islamic magazines for them to colour.

The second response was that 3 out of 4 claimed that they did not like their children to spend too much time and concentrate exclusively on art, as it is kind of a break in the routine, while only 1 out of 4 said that he tried to stay with his child as a supervisor.

The third response was that 3 out of 4 claimed their concern was to maintain a balance with other subjects, and that children do their homework. They liked to see what the child is studying in subjects like maths and would be concerned if they did art all the time. Only 1 out of 4 said that he encouraged his child to draw.

The fourth response was that 3 out of 4 claimed that they did not ask their children about art or like them to draw in their free time, while only 1 out of 4 said that he tried to select dry art materials, not something liquid with which the child might spoil the house.

Q6. Do you have any suggestion to improve this subject to make it like other subjects for students' knowledge?

This open question stimulated 4 different answers. The first was that 3 out of 4 of the parents said the aims of the art education curriculum have to be clear in the mind of parents and the problem can be defined from 4 angles, the pupils, the teachers, the parents, and the schools. There is a need to improve the art lessons. Only 1 out of 4 said, "this lesson is very important".

The second response was that 2 out of 4 said that art could be a good lesson to encourage imagination and it is an important subject, while the other 2 out of 4 said teachers should write to the parents every week about the plans of art teachers but it is not an interesting subject.

The third response was that 3 out of 4 claimed that to improve art lessons, more time needs to be given to them. Parents should be told what materials will be used, and the knowledge of the parents about art education needs to be increased. Only 1 out of 4 said “no competition between the pupils”.

The fourth response was that all 4 claimed that it will need a lot of work to change art education from a not-serious subject to a serious subject. The school management should give some importance to art and help parents to know about what the children study in art lessons by providing explanation and encouragement for the pupils. These questions seemed to be adequate and none of the parents had any serious objections, which could be taken into consideration. Accordingly, the instrument would be valid for implementation in the main study.

5.5. Pupils' Work

Most educators who deal with the problem of evaluation of children's work admit that standardised evaluation with proper and clear criteria is impossible. Barnes (1987) reported that evaluation of any art, whether that art is produced by Van Gogh or Rembrandt or by school children, proves a similarly difficult task. Indeed the evaluation of art is subjective and as Barnes (1987) has said, “nothing worthwhile can be assessed or evaluated in art and anyone who tries is fooling themselves if they think it can” (p. 160).

The problem of evaluation, in Melzi and Palmer's (1967) view, is that the works of art of children of the same age exhibit extreme differences. For that reason, they asked, "How are we to establish values?" (p. 26). They argued that if they gave similar children's work to different evaluators, the results would be very different, because each evaluator would look for certain aspects; one may look for evidence of imagination, another for quality of colour, a third the purely imitative and another focus on neatness, and so on.

Bearing in mind all these and other ideas mentioned earlier, to evaluate children's work it is necessary to establish general criteria. In contrast to Barnes' (1987) view that the "criteria for assessing can lead to a nonsense" (p. 160), the researcher had to develop practical criteria to evaluate the children's work *in order to evaluate the impact of implementation of the curriculum and as a consequence to evaluate the effectiveness of the curriculum itself*. Without practical criteria, there is a risk that the researcher as well as the evaluators may do the job in an arbitrary way, which is not acceptable in academic research.

5.5.1. The Checklist for Pupils' Work

Through the reading of relevant literature, the researcher found that various educators have suggested assessment models (Chapman, 1978, pp. 396-400; Barnes (1987), pp. 165-167; Eisner (1972), pp. 208-235). These models were designed for teachers to help them to assess their children's work. Utilising these models to develop general criteria was the main purpose of the researcher. Accordingly, the researcher designed a checklist of 20 items as a general criterion for the children's work evaluation.

5.5.2. The Development Process for Pupils' Work

The checklist criterion of the 20 items was developed in line with the general optimal checklist. The checklist was shown to the supervisors, who suggested re-phrasing, modifying and simplifying some items. Accordingly, all the 20 items which had been designed as questions were changed to statements. The original 20 questions were totally changed and replaced with only 12 statements. Indeed, most of the 20 items were phrased generally and may give some contradictory responses. For example, with "Can I see evidence of artistic models?" The response may be yes or no; this is not adequate to benefit from people's experience. It was considered preferable to offer statements, with space open for more comments, so items could be developed, omitted or modified. Using statements also has another advantage, that the respondent may agree, or disagree. In the case of pupils' works, the respondent would respond to the statement whether the value or the activity was present or not, which would help the researcher to channel his attention when it came to the final implementation.

Table 5.12**Pupils' Work – first checklist criterion**

		Yes	No
1	Can I see evidence of artistic models?		
2	Can I see work related to the children's age and ability?		
3	Can I see work reflected in socio-psychological aspects?		
4	Can I see evidence of symbolic expression?		
5	Can I see evidence of free expression?		
6	Can I see evidence of self-confidence?		
7	Can I see evidence of problem-solving?		
8	Can I see evidence of creativity?		
9	Can I see evidence of initiative?		
10	Can I see evidence of exploring the world around him?		
11	Can I see evidence of correct use of tools?		
12	Can I see evidence of skills in the child's work?		
13	Can I see evidence of the local aesthetic heritage?		
14	Can I see evidence related to the local art activity related to the local environment?		
15	Can I see evidence in the child's work involving cultural symbols (national flags, special occasions, festivals)?		
16	Can I see evidence reflecting the community's traditions, such as the style of clothes?		
17	Can I see evidence of figures in history?		
18	Can I see evidence of the daily customs?		
19	Can I see evidence of correct use of tools and materials?		
20	Can I see evidence of ability to use symbols?		

Table 5.13

Pupils' Work – second checklist criterion

1	There is evidence of artistic models, such as gardens, artificial flowers.	
2	The child shows an attitude of confidence and purpose in his work.	
3	The child's work shows lack of experience (things not related to each other).	
4	There is no evidence of imagination.	
5	There is good use of colour.	
6	The work is neat and clean.	
7	There is evidence of technical skills.	
8	The child's work shows the relative sizes without much consideration of the visual appearance (the man is taller than the chair).	
9	The child changes the size of the object to fit the space remaining after the first form has been placed.	
10	The work is two-dimensional (i.e. there is no sense of depth).	
11	Distance between objects is not fully recognised.	
12	The child's work reflects his feelings towards the object concerned.	

Some of these statements (statements 3, 4) were worded negatively in order to avoid the stereotype of the statement formulation. Thus, the checklist took its final shape and was ready to be piloted.

5.5.3. The Piloting

The final formula of the children's work checklist was piloted in the field. The researcher chose the work of 10 children from Griffin Primary School in Hull city. The children's work varied in subject and material used. They were: flowers, landscape, face, umbrellas, dollies, beach, vase, birds, sea waves, and print. The materials used were acrylic, oil pastels, fabric, wood, paper, colours, water colours and crayons. The

researcher found that the checklist used was useful to evaluate the children's work where the teachers seemed to be well able to understand and translate the curriculum requirements, which can be used as evidence of the curriculum requirements in Saudi Arabian schools.

Only one item (item 10) seemed to be not quite reliable, as we shall see when we come to analyse the students' work according to our checklist. The rest appeared reliable to the researcher and could be used by teachers and independent evaluators. The reliability was revealed by the responses of the teachers in accordance with the optimal checklist.

5.5.4. Pupils' Work/Data Analysis

According to the checklist developed and piloted, the outcomes were as follows.

Concerning the evidence of artistic models, the information indicated that 8 out of 10 pictures produced by children showed clear evidence of artistic models such as gardens, artificial flowers, vase and so on. Only 2 out of 10 depicted anything derived from their imagination.

Confidence and purpose in pupils' work was revealed in all the 10 pictures under investigation. Every child had a clear idea about what s/he was doing, using simple symbols that identified the ideas and the objects.

Although the children knew the purpose of their works, half the children's work showed lack of experience, while the other half showed some art experience, which was manifested in the colours, the shapes, the ability to convey depth (near and far objects) and the composition of the objects.

Half of the pictures viewed, showed evidence of imagination beyond the subject, using some symbols such as using the sun or clouds to show that the day depicted in the landscape was clear or cloudy, while the other half merely copied the shapes of objects, such as trees, persons, flowers, or a stream.

All the pictures showed evidence of pupils' ability to choose appropriate colours for each object, like using green for the grass, or blue for the sea. In addition, they gave evidence of controlling the colours applied to the objects, for example putting the black colour on the hair, but not extending it to cover the neck or other part of the subject.

All the selected pupils' work that were viewed for evaluation appeared to be neat and clean, which indicates that they had learned the ideal type of classroom regulation in art teaching.

Similarly, all the pictures being viewed showed evidence of technical skills, like the mixing of colours, using scissors, using the space on the paper.

Concerning the relative sizes of the objects in the pictures of the children investigated, half showed evidence of the skills and experience to differentiate between the sizes of the objects while the other half showed no awareness of those matters, depicting big objects as big and small ones as small, with no consideration to the distance or nearness of the object.

8 out of 10 of the children's works, showed evidence of understanding how to change the size of the object to fit the size of the paper, while 2 of them did not realise this problem and drew a big object which filled most of the space and then tried to shrink the other objects to fit them onto the paper.

The view of the pictures shows that most of the children in their work did not present their images in three dimensions, except for one who included some element of a three dimensional ability in his work. This child seems to be exceptional. However, we think this item should be omitted, because children of the age group in question usually do not have a clear idea about the dimensions, since this needs more development in their knowledge and cognitive growth.

8 out of 10 of the pictures, the children, to some degree, realised the distance between objects, while in 2 out of 10, they did not recognise the distance between the objects.

Selected pictures showed that all the children reflected their feelings about the objects concerned, for example, the child may draw a child crying or smiling or put a dark or bright colour on the object, reflecting his or her psychological state.

5.6. Final Refinement to Instruments for Main Study

All the four instruments used in this study, the interview schedule, the attitude scale, the art classroom observation checklist and the pupils' work checklist, were developed in English. For implementation in the field the researcher translated these instruments into Arabic. To make sure that the translation was correct and corresponded with the English version, the translation was given to the department of translation in the Islamic University in Al-Madina, the English Department in the Administration of Educational Management in Al-Madina and the English Department in the Teachers' College in Al-Madina city. They all agreed that the translation was an accurate rendering of the English version. Then we gave the English version to a lecturer in the English department in the Teacher's College in Al-Madina to translate it to Arabic. Both

versions, the Arabic translation and English translation, were found to correspond with the original translation.

5.7. Summary

This chapter has presented the methodology underlying this study; the procedures used in constructing the instruments of the study, which were an art classroom observation checklist, teachers' questionnaire (attitude scale), parents' interview schedule, and a checklist for evaluation of pupils' work. These tools were subjected to pre-piloting and piloting in order to assess their usability.

Concerning the art classroom observation checklist, the procedures indicated that according to the piloting, the checklist needed to be re-constructed and modified to be suitable for final implementation. Similar modifications and refinement took place for the attitude scales; the old and new versions of each topic or sub-scale were included in the chapter. The validity of the scales was tested according to the "Content Validity" procedures, which showed that more than 85% of the items were valid and only 15% needed to be changed. The proportion of validity is statistically significant and acceptable so the scale was retained unchanged in the second version.

The interview schedule was piloted as well and the responses analysed qualitatively. The outcome showed that some of the items needed to be re-worded and some to be deleted, so the final version contained only 6 items instead of the original 8.

The pupils' work checklist was piloted and according to the procedures and the outcomes of the viewing of 10 children's works, the evaluation checklist was changed from 20 items to 12.

So far, the researcher was satisfied that the constructing, pre-piloting and piloting procedures were sufficient to make the instruments of the study suitable for final implementation. Further checks on validity and reliability were, however, made as part of the procedures in the main study. This chapter, however, may be a reasonable starting point for the next chapter “The Main Fieldwork”.

CHAPTER SIX

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CHAPTER SIX

THE MAIN FIELDWORK AND PRESENTATION OF DATA

6.1. Introduction

The art education curriculum will be assessed empirically in this chapter. To do so we have divided this chapter into five parts. In the first part we discuss the main study methodology. The second part will focus on the classroom observation. In part three, the teacher's attitudes are analysed. Part four will discuss the parents' interviews and part five is concerned with the evaluation of pupils' work.

These five parts are closely related to the art education curriculum following the instruments developed to collect the fieldwork data. In each part, the analysis is quantitative, using mainly frequency and percentage, with some qualitative comments when they are considered necessary to make the context more clear and understandable. Such comments are presented in the respondent's own words, in order to keep the researcher "neutral" and to achieve objectivity in this analysis.

To avoid a large number of tables within the text, one large table has been compiled, including all the information related to each part of the empirical investigation. Also, no attempt is made to include everything the respondents said, as this is not an ethnographical study. Accordingly, only short and particularly relevant comments are inserted. The analysis will follow a logical sequence, starting with the main study methodology.

6.2. Part One: Methodology of the Main Study

This part of the study deals with the methodology that was used; explores the problems and difficulties faced; and describes the samples, the populations of the study and the statistical techniques used to analyse the data.

6.2.1. Questions of the Study

The researcher aimed to answer the following questions:

1. What is the teacher's attitude toward the present art education curriculum in the primary schools of Saudi Arabia?
2. Are the teaching methods used to implement the art education curriculum able to translate the components of the curriculum into practice?
3. Do parents have a good idea about what their children do in art education lessons?
4. Does students' work reflect the curriculum objectives?

6.2.2. Description of the Instruments and Implementation Difficulties

Since there has been no similar investigation in Saudi Arabia or elsewhere, the researcher developed four separate instruments, which were reviewed in the last chapter (Methodology). These instruments were an attitude scale for the teachers, interview schedule for the parents, observation checklist for the teaching method and checklist to assess the children's work. These instruments were piloted and proved to be usable in the field to assess the present art education curriculum.

During the period of implementation which lasted five months from 1st September 1999 until 19th January 2000, many difficulties and obstacles faced the researcher. These can be summarised as follows:

1. The main problem was related to the interviews with parents. Some parents refused to be interviewed, saying either that they did not know about art education, or they were frightened of the tape-recorder and they did not want to speak out about anything related to the education system, which is directed by government officials. Some parents said they had no time to do the interview and asked for written questions, which would undermine the reliability of the research.
2. Although the education administration in Al-Madina made contact with schools to facilitate my access to administer the instruments, a number of teachers refused to fill in the questionnaire, either because they were not used to facing such questionnaires or because, despite promises of anonymity, they still feared they might involve themselves in problems with the administration by expressing their views.
3. Three schools that were visited had no art teachers available. One of them had no art education in the timetable, and in another school the art teacher was doing another job for a few weeks, so the time officially allocated to art was given to other subjects. The third school was waiting for an art teacher. These three schools, therefore, were not able to assist in the research.

These difficulties, however, were not really serious, because the researcher observed the difficulties and overcame these problems with the help of the school and the local educational administration, so the researcher carried on his work according to the schedule.

6.2.3. Questionnaire Reliability

Among the four instruments, only the attitude scale needed to be checked in the field before the final implementation. Accordingly, Alpha reliability was calculated. Alpha reliability is the most popular method of evaluating the internal consistency, stability and accuracy of the instruments used in social research. It can be used when items on a measure are not scored dichotomously; for that reason it is regarded as the best index for the inter-item consistency and for computing test score reliability (Borg and Gall, 1996).

The value of Alpha reliability coefficients ranges between .00 and 1.00, with .00 indicating no reliability and 1.00 referring to perfect reliability. Reliability over .80 is accepted for most research purposes. In some research .60 and over is acceptable, especially in attitude scales (Moore, 1995).

Accordingly, Alpha reliability as a whole was found to be .75, as shown in Table 6.1, indicating that some items are not well related to the others. Therefore, the researcher deleted some items to see whether or not it would improve the correlation and Alpha reliability coefficient. When two items were deleted, (see Table 6.2) the Alpha coefficient was increased to .77, but still some of the items had low correlations. When four items were removed (Table 6.3) the reliability increased to .80, and when five items were omitted (Table 6.4) Alpha reliability increased to .81, when eight items were omitted (Table 6.5) the Alpha reliability improved to .83 and the correlations coefficients also improved.

Despite the improvement of the Alpha reliability for the scale as a whole, still the individual correlations of four items were below the minimum of .20 recommended by

Borg (1981). Nevertheless, the researcher thought that those four items: item 8 “The official art education curriculum, in my opinion, is more concerned with developing skills than imparting knowledge”, item 10 “The official art education curriculum helps me to develop pupils’ aesthetic awareness”, item 11 “Some teachers think art education content focuses on the practical aspects (skills) only”, and item 14 “Art education content places special emphasis on pupils’ imagination” are very important for the scale, as they shed light on the quality of the current art education curriculum in terms of skills and knowledge, developing aesthetic awareness and pupils’ imagination, which are regarded as a cornerstone of the curriculum’s purposes and objectives. Accordingly, these items were retained. As a result, the overall Alpha reliability of the instrument used in this study was .83 which is regarded as highly reliable.

Table 6.1**Alpha Reliability of the Teacher Attitude Scale**

Item	Scale Mean If Item Deleted	Scale Variance if item Deleted	Corrected Item Total Correlation	Alpha if Item Deleted
1	112.1111	92.7873	.2013	.7539
2	112.3056	94.6754	.0604	.7617
3	111.8611	89.2087	.4408	.7427
4	112.5556	88.3111	.4107	.7429
5	111.6389	91.9516	.2718	.7507
6	112.6667	91.1429	.2688	.7507
7	112.9167	94.4214	.0744	.7610
8	112.0000	91.4286	.2689	.7507
9	112.0833	92.5929	.1952	.7544
10	111.8611	92.1230	.2638	.7511
11	112.4722	94.0849	.0839	.7610
12	111.9167	90.7071	.4675	.7443
13	112.5000	93.4571	.2058	.7536
14	112.2500	95.6214	.0075	.7647
15	111.8611	96.8659	-.0427	.7616
16	112.1111	92.9587	.1384	.7582
17	111.5556	91.3397	.3991	.7465
18	112.5000	90.2000	.2904	.7495
19	112.5833	91.1071	.2540	.7515
20	112.3333	92.8571	.2232	.7529
21	111.8889	90.1587	.3662	.7461
22	111.8056	89.1325	.5392	.7403
23	111.4167	97.9071	-.1363	.7642
24	112.0833	100.7071	-.2623	.7769
25	112.4444	93.4540	.2721	.7517
26	111.5833	92.5929	.2985	.7502
27	111.4167	94.1357	.2376	.7530
28	111.7222	91.1778	.3577	.7473
29	111.5556	91.6825	.4037	.7469
30	111.8333	90.3714	.3979	.7453
31	111.6111	89.3873	.4684	.7422
32	111.8333	91.2286	.3849	.7467
33	111.8333	95.2286	.0681	.7591
34	112.0556	89.8825	.3841	.7452
35	112.1944	96.3325	-.0241	.7652
36	111.8056	88.6183	.5799	.7386
37	111.8056	91.3611	.3934	.7467
38	112.1944	93.3611	.1655	.7556
39	111.7778	89.2063	.3535	.7460

Reliability Coefficients

N of Cases = 36.0

N of Items = 39

Alpha = .7571

Table 6.2**Modified Alpha Reliability of the Teacher Attitude Scale**

Item	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item Total Correlation	Alpha if Item Deleted
1	105.7222	90.2635	.2620	.7687
3	105.4722	86.2563	.5367	.7564
4	106.1667	87.5143	.3678	.7634
5	105.2500	88.7643	.3825	.7636
6	106.2778	89.5778	.2688	.7685
7	106.5556	94.3111	-.0018	.7813
8	105.6111	92.0159	.1378	.7745
9	105.6667	89.3143	.3043	.7668
10	105.6389	91.1516	.2205	.7705
11	106.0833	92.5357	.0817	.7785
12	105.5278	88.4849	.5253	.7601
13	106.3056	89.4754	.3411	.7654
14	106.4167	91.7357	.1545	.7738
15	105.4722	90.4849	.2530	.7691
17	105.1667	90.3143	.3543	.7658
18	106.1111	89.9873	.2173	.7714
19	106.1944	90.0468	.2256	.7708
20	105.9444	91.3111	.2209	.7704
21	105.5000	88.1429	.3963	.7626
22	105.4167	87.2786	.5639	.7574
23	104.9167	95.9071	-.1098	.7790
24	105.6944	98.0468	-.2079	.7909
25	106.0556	92.1683	.2442	.7699
26	105.1944	90.6183	.3317	.7666
27	105.0278	92.9992	.1907	.7715
28	105.3333	89.2571	.3843	.7640
29	105.1667	89.9143	.4218	.7640
30	105.4444	89.3397	.3603	.7647
31	105.2222	87.3778	.5021	.7588
32	105.4444	90.4254	.3248	.7666
33	105.4444	93.2825	.0932	.7753
34	105.6667	87.4571	.4282	.7612
35	105.8056	95.7611	-.0831	.7849
36	105.4167	86.5929	.6190	.7552
37	105.4167	89.7357	.3985	.7642
38	105.8611	96.6373	-.1370	.7856
39	105.3889	87.5587	.3590	.7638

Reliability Coefficients

N of cases = 36.0

N of Items = 37

Alpha = .7739

Table 6.3**Modified Alpha Reliability of the Teacher Attitude Scale**

Item	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item Total Correlation	Alpha if Item Deleted
1	100.8056	92.2754	.2464	.7944
3	100.5556	88.0254	.5337	.7827
4	101.2500	89.2786	.3665	.7892
5	100.3333	90.5714	.3787	.7892
6	101.3611	90.6944	.3065	.7920
8	100.6944	94.0468	.1232	.7997
9	100.7500	91.0500	.3057	.7920
10	100.7222	93.2921	.1962	.7962
11	101.1667	94.1429	.0913	.8024
12	100.6111	90.0159	.5439	.7851
13	101.3889	91.5587	.3187	.7915
14	101.5000	93.5714	.1513	.7985
15	100.5556	92.0825	.2641	.7936
17	100.2500	92.1929	.3449	.7911
18	101.1944	91.1897	.2475	.7950
19	101.2778	91.7492	.2292	.7957
20	101.0278	92.9421	.2310	.7948
21	100.5833	89.9071	.3951	.7883
22	100.5000	88.6571	.5921	.7823
23	100.0000	97.8286	-.1208	.8029
25	101.1389	93.8373	.2548	.7941
26	100.2778	92.5492	.3183	.7920
27	100.1111	94.5587	.2144	.7953
28	100.4167	91.0500	.3815	.7894
29	100.2500	91.7929	.4113	.7894
30	100.5278	90.7135	.3874	.7890
31	100.3056	88.9040	.5173	.7841
32	100.5278	92.1992	.3242	.7916
33	100.5278	95.2278	.0824	.7998
34	100.7500	89.7357	.4062	.7879
35	100.8889	97.7016	-.0898	.8087
36	100.5000	88.0857	.6377	.7807
37	100.5000	91.5143	.3969	.7894
38	100.9444	98.2825	.1258	.8085
39	100.4722	88.7706	.3888	.7882

Reliability Coefficients

N of Cases = 36.0

N of Items = 36

Alpha = .7976

Table 6.4**Modified Alpha Reliability of the Teacher Attitude Scale**

Item	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item Total Correlation	Alpha if Item Deleted
1	98.0278	93.2849	.2312	.8066
3	97.7778	88.7492	.5356	.7949
4	98.4722	90.1421	.3606	.8015
5	97.5556	91.1683	.3900	.8006
6	98.5833	91.3929	.3104	.8037
8	97.9167	95.1071	.1065	.8117
9	97.9722	91.8563	.3032	.8039
10	97.9444	93.9397	.2046	.8074
11	98.3889	94.1873	.1295	.8121
12	97.8333	90.8286	.5394	.7971
13	98.6111	92.0159	.3400	.8025
14	98.7222	94.4921	.1428	.8103
15	97.7778	92.5778	.2819	.8046
17	97.4722	93.1706	.3279	.8033
18	98.4167	91.8500	.2533	.8065
19	98.5000	92.3143	.2405	.8069
20	98.2500	93.7929	.2256	.8065
21	97.8056	90.9040	.3798	.8008
22	97.7222	89.5206	.5835	.7947
23	97.2222	98.5206	-.1104	.8136
25	98.3611	94.2373	.2898	.8047
26	97.5000	93.1714	.3305	.8032
27	97.3333	95.2571	.2227	.8065
28	97.6389	91.3802	.4135	.8001
29	97.4722	92.5992	.4079	.8012
30	97.7500	91.5643	.3812	.8011
31	97.5278	89.5706	.5237	.7960
32	97.7500	93.0500	.3179	.8035
33	97.7500	96.0214	.0816	.8111
34	97.9722	90.7706	.3884	.8005
36	97.7222	89.1206	.6152	.7937
37	97.7222	92.4921	.3797	.8017
38	98.1667	98.7143	-.1036	.8186
39	97.6944	89.7040	.3789	.8007

Reliability Coefficients

N of Cases = 36.0

N of Items = 34

Alpha = .8087

Table 6.5

Modified Alpha Reliability of the Teacher Attitude Scale

Item	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item Total Correlation	Alpha if Item Deleted
1	88.5000	92.	.2437	.8339
3	88.2500	88.	.5406	.8132
4	88.9444	89.	.3737	.8192
5	88.0278	90.	.3918	.8187
6	89.0556	90.	.3336	.8207
8	88.3889	94.	.1455	.8278
9	88.4444	91.	.3261	.8210
10	88.4167	94.	.1857	.8257
11	88.8611	93.	.1672	.8281
12	88.3056	90.	.5205	.8158
13	89.0833	91.	.3572	.8199
14	89.1944	94.	.1367	.8281
15	88.2500	92.	.2752	.8227
17	87.9444	93.	.3139	.8214
18	88.8889	91.	.2504	.8246
19	88.9722	92.	.2388	.8248
20	88.7222	93.	.2383	.8238
21	88.2778	90.	.3750	.8192
22	88.1944	89.	.5804	.8132
25	88.8333	94.	.2850	.8224
26	87.9722	93.	.2999	.8218
27	87.8056	95.	.2085	.8242
28	88.1111	91.	.4087	.8183
29	87.9444	92.	.3928	.8195
30	88.2222	91.	.4045	.8183
31	88.0000	89.	.5196	.8144
32	88.2222	93.	.3033	.8217
34	88.4444	90.	.4015	.8182
36	88.1944	89.	.6076	.8123
37	88.1944	92.	.3437	.8206
39	88.1667	89.	.3816	.8189

Reliability Coefficients

N of Cases = 36.0

N of Items = 31

Alpha = .8256

6.2.4. The Samples of the Study

The samples of the study consisted of four different components to match the four different instruments.

6.2.4.1. The Questionnaire (Attitude Scale) Sample

For the questionnaire (Attitude Scale), 114 questionnaires were distributed to cover all the primary school art teachers in Al Madina city. Seventy-two of them were completed and suitable for processing. Twelve of the rest were dropped because they were incomplete, while the other 30 were not returned. However, the 72 returned questionnaires represent about 63% of the total number of schools in Al Madina, which is a highly acceptable response rate in social and educational studies. As Borg and Gall (1979) stated:

“The general rule is to use the largest sample possible. The rule is a good one because, although we generally study only samples, we are really interested in learning about the population from which they are drawn. The larger the sample, the more likely is its mean and standard deviation to be representative of the population mean and standard deviation” (p. 194).

6.2.4.2. The Observation Sample

For the observation process, the city was divided into four parts. In each part, the schools were listed. Seven schools from part one, seven schools from part two, eight schools from part three, and eight schools from part four, according to schools' ability in each part were selected randomly in association with “systematic sampling”, where every third school was selected, giving each school an equal chance of being selected (Cohen and Holiday, 1982). The process of dividing the city into parts was to take

account of socio-economic differences, and to give each part of the city equal opportunity to be represented in the sample.

Not all 30 schools were observed as planned. In one school, there was no place in the timetable for art lessons and its classes were given to other subjects. In another, the art teacher had been transferred to work in a centre for talented children and his classes were divided among other teachers. A third school was waiting for an art teacher. Thus, the actual visits covered 27 schools. The classes observed were from the first to the sixth year in the primary stage.

6.2.4.3. The Interview Sample

The main problem with the parents' interviews was that the schools have no direct contact with or influence on the parents. If children have a serious problem, individual parents may contact the school; otherwise they rarely do so. The schools unfortunately have no tradition of regular meetings with parents and parents often send their children either on their own or with the family driver, so it was not possible to ask the school to contact parents and ask them for research interviews. Even if the school had done so, very few of the parents would be expected to attend. The pilot investigation had been done in Hull, UK, which raised differences between the UK and KSA. The curriculum in the UK seems to be clear and helpful to teachers, while allowing a margin of freedom in implementation.

The interview sample was selected similarly to the observation sample. The city was divided into four districts. From each district 120 houses were chosen according to house numbers: 10, 20, 30, 40. From these only 20 parents were interviewed. The

other 60 households either had no children in primary schools or were unwilling to participate in the research, so the final complete interview sample was 20 parents.

6.2.4.4. The Pupils' Work Sample

First of all, the researcher had determined the total number of primary schools in the city of Al Madina. There were 114 schools. These schools were given numbers and from these schools 20 schools were chosen as a systematic sample, four from each of the five districts of the city. From each school, the work of five pupils were chosen to make a total of 100 pieces of work. To analyse 100 pieces of work would be too much for the judges, given the time available for the study. For that reason, pupils' work was randomly chosen by selecting each odd number (simple random sampling). These works were divided into three groups to be judged by three judges. All of them were highly qualified in art education and taught in the teachers' college of Al Madina city. Two of them were professors and one an assistant professor. The three judges went over the 50 pupils' work in turn, to see what level of agreement existed between them.

6.2.5. Data Collection Procedures

The data collection lasted about five months and involved the following procedures.

6.2.5.1. The Questionnaire

The questionnaire about the teacher's attitudes towards the current art education curriculum was translated into Arabic and handed to the teachers in person. The researcher spent about 20-30 minutes with each teacher, explaining the objectives of the study and the purposes of doing empirical investigation, in order to encourage them to

give their real attitudes and tell the truth. Despite that, some of them either returned it incomplete or did not return it at all.

6.2.5.2. The Interview

In relation to the interview, the researcher used a small (pocket-size) tape-recorder, as this would be less conspicuous and intrusive than a large tape-recorder, which might intimidate respondents and bring about a negative result. The interview with each respondent (parent) took between 30-40 minutes. The researcher conducted the interviews according to the schedule and the interview principles mentioned earlier in Chapter 5, Section 5.4.2.

6.2.5.3. The Observation

For the observation, the teachers were not informed of the researcher's visit in advance, so the researcher went straight away to the school administrator who showed him to the class. The reason for this was that, if given prior notice of the visit, teachers may have prepared specially, in order to make a good impression, as is usual in Saudi society and schools. The behaviour observed, therefore, would probably not have been typical, defeating the purpose of the visit. He joined the pupils listening to the teachers and watching how they implemented the official curriculum in practice. The researcher used his own schedule (the optimum checklist developed through and after the pilot study). The observation covered all the classes from year 1 to year 6, to overcome the problem of age, which means all age groups from 6-12 years old were observed, to find out how teachers dealt with each age group in accordance with the current art education curriculum. The observation lasted for one full lesson period (about 45 minutes) in each school being visited.

6.2.5.4. Pupils' Work

Pupils' work was chosen randomly and handed in person to the three judges. When each judge had finished, he gave the work back to the researcher, who handed it to the next judge to complete the circulation in turn. No interference took place from the researcher, but the researcher gave the judges the checklist developed during the pilot study, to be used in their data collection.

All the information collected by the instruments was processed and classified in a suitable way for the final quantitative and qualitative analysis.

6.2.6. Summary

In this part the research concentrated on the procedures and methods of implementing the instruments in the field, including the obstacles faced and the way in which the researcher applied each instrument. In the implementation of the main study, attention was paid to the reliability of the attitude scale, which is regarded as vital for its usability. The questions of the study, and the sample were also being described, as these are regarded as the backbone and logical basis for the study. In the next part the outcomes will be displayed through both qualitative and quantitative analysis.

6.3. Part Two: The Classroom Observation Data Analysis

This part is concerned with the activities that take place inside the classroom which are expected to reflect the official art education curriculum in terms of the teachers' imparting knowledge and skills, and encouraging children to act and react to the class activities that both teachers and children are involved with. The assessment was

conducted based on the checklist (see Chapter 5) developed beforehand to collect appropriate data. The data collected could be analysed either qualitatively or quantitatively, but since a checklist was developed which is suitable for quantitative analysis and to avoid the ethnographic perspective, the presentation focuses mainly on quantitative data, with some qualitative comments to cover the aspects that the quantitative data does not make explicit. Frequency and percentages are used to analyse the results (see Table 6.6).

Table 6.6**The Classroom Observation****n = 27**

No.	Item	Freq	%
1	Information conveyed concerning all aspects of art education required by the official curriculum, e.g.		
	a Painting	21	77.8
	b Drawing	21	77.8
	c Designing	-	-
	d Print making	-	-
	e Clay work	-	-
	f Fabric	-	-
	g Collage	1	3.7
2	Practical exercises given:		
	a Using wood	-	-
	b Using colour:	-	-
	1 Crayons	-	-
	2 Water colours	2	7.4
	3 Oil pastels	-	-
	4 Acrylic	-	-
	5 Felt-tips	18	66.7
	6 Pencil-crayons	20	74.0
	c Using space	1	3.7
	d Using lines	5	18.5
3	Task explained:		
	a Introduction	26	96.3
	b Demonstration	26	96.3
	c Conclusion	1	3.7
4	Problem-solving:		
	a Developing of abilities	25	92.6
	b Using different materials	-	-
	c Using different techniques, in practical work, control of tools	1	3.7
5	Art activities reflect the community tradition, such as:		
	a Clothes	1	3.7
	b Buildings	3	11.1
	c Mosques	3	11.1
	d Food	3	11.1
	e Patterns	17	63.0
6	Art activities involve cultural symbols:		
	a National flag	1	3.7
	b Marriage celebration	-	-
	c Festivals	-	-
	d Work of famous artists	-	-
	e Landscape	26	96.3

Table 6.6**The Classroom Observation (Continued)**

No.	Item	Freq	%
7	Lesson objectives are achieved:		
	a Cognitive (knowledge)	1	3.7
	b Practical (technical skills)	24	80.9
	c Affective (emotional response)	1	3.7
8	Teacher gives attention to:		
	a Individuals	27	100
	b Groups	-	-
9	Group activities seen in the classroom	-	-
10	Information about art:		
	a Generally (knowledge of different kinds of art and development of visual literacy)	-	-
	b Specifically (knowledge about world-wide work of influential artists)	-	-
11	Teacher focuses on inculcating artistic skills:		
	a Using lines	3	11.1
	b Shade and light	-	-
	c Colour mixing	11	40.8
	d Using space	10	37.0
	e Using the dimensions	-	-
	f Contrast, e.g. white and black	-	-
	g How to handle the brush	-	-
	h How to handle the pencil	-	-
	i How to handle scissors	1	3.7
	j Wood carving	-	-
	k Copper carving	-	-
	l Zinc carving	-	-
	m Clay modelling	-	-
	n	-	-
12	Children show how to use artistic tools properly:		
	a Individually	25	92.6
	b Whole class	2	7.4
13	Art activities linked explicitly with other subjects:		
	a Raining (links to Geography)	12	44.5
	b Drawing numbers (Maths)	3	11.1
	c Shaping letters (Languages)	2	7.4
	d Drawing food, plants (Science)	8	26.6
	e Drawing historical figures (History)	4	14.8

6.3.1. Information Conveyed

The data shown in Table 6.6 indicate that the vast majority of the teachers throughout the 27 schools were observed involving children with drawing-painting activities. 77.8% of the teachers involved the children with such activities. None of them involved children with designing, print-making, clay work or fabric. Only one teacher involved children with collage activity. When teachers were asked (after the class) about other art activities some teachers said, “We teach them other activities during the scholastic year”. Some of them, however, commented that the curriculum does not require schools to cover designing, print-making or fabric, and that it is too early for children to be involved in such activities. Some said they were only concerned to teach drawing and painting, because the other activities are not so essential in a primary school. Some said such activities cannot be practised because of the lack of material and some said they are not suitable for the children’s age. Other reasons for not offering a wider range of activities included lack of materials or a proper place for art teaching-learning, as most primary schools in Saudi Arabia have no art classroom. From these comments, it appears that since the curriculum does not specify what kind of activities they should use, most teachers take the easy way by concentrating only on drawing and painting. They appear to see art as a way of passing time, rather than developing skills.

6.3.2. Practical Exercises Given

Regarding practical exercises given to children, the data as shown in Table 6.6 revealed that children were mainly asked to use felt pens and pencil crayons (66.7% and 74% respectively). The problem here is that the schools did not supply art classes with materials for colouring or painting, so teachers asked children to provide their own materials. To avoid problems with parents, they could not ask them for expensive

materials such as water colours or oil pastels, so they only asked for pencil crayons or felt tips. Thus, the children had to do their exercises inside the class with whatever materials were available. Some children never brought materials and had to borrow from their classmates. Children had to buy their own drawing book and bring it with them each lesson. Even their teachers who were educated under similar conditions take them for granted, so do not think to ask the school administration to provide the class with materials. Teachers, however, may teach children how to use the available material and how to use space or lines in their activities to produce a balanced design. Accordingly, we found 3.7% of the teachers taught children how to use space and 18.5% of them how to use lines in their drawing, which seems to be not helpful since the overwhelming majority did not teach children such principles.

The observations show that the climate of art classes is not appropriate for the teaching-learning process, due to inadequate availability of class materials, and is dependent on what the children can bring. When teachers were asked why they had not asked the school or educational administration to provide the children and the art classes with suitable materials, they said the school is only responsible for providing selected children with appropriate materials when there is a school exhibition. For ordinary classes, the children have to bring their own art materials. The school provides children only with art teachers. Art materials, including books, colours, crayons, felt tips or any other materials related to the art lesson, children have to provide themselves. This matter indeed creates a real problem inside the classroom as some teachers said, as the children from wealthier families can get the best material available in the market, while the poor children can only bring the poorest material. This therefore creates a degree of discrimination between the children, which may affect their psychological well-being. When teachers were asked the reason why the school did not offer the art material for

each child or each class, they said the school budget is not enough for spending on art. When similar questions were posed to some head teachers, they said they have to spend the school money on more important things, like providing children with maps, chalk, cleaning the school, and administrative expenditure, which reflects the underestimation of art education in school.

6.3.3. Task Explained

Concerning the way in which the teachers went over the class tasks and relevant activities, the researcher noticed that 26 out of 27 teachers (96.3%) started the class tasks with a proper introduction. Most of them started indirectly. For example, when a teacher was teaching children how to draw a picture about “spring”, he explained to them the four seasons of the year and the description involved some questions and answers. In introducing a lesson on drawing a “mosque”, the teacher would explain the function of the mosque, its shape and the materials used. A similar number (26 out of 27 teachers) demonstrated the task in detail, if not before involving children in the task, then during the task as he passed among the children and explained to them, for instance, why the top of the mosque is long, straight and slimmer than the base, or why spring has more flowers and is clear and bright. But unfortunately only one (3.7%) of the teachers was seen to put a proper conclusion to class tasks. When teachers were asked afterwards about the conclusion, some teachers said they thought they should leave it open. One said “Conclusion? We are not teaching them physics!” Some teachers said they made a conclusion when time permitted. When it was put to them that logically children need to reach a conclusion, which is an essential part of any work, they said they achieved their goals without an explicit conclusion. However, the researcher understood from the observation and from the discussion afterwards, that

teachers were trying to do their best but art teachers in particular either have not specialised in art or they have no regular teacher training programme to develop their skills in teaching art, nor was there any evidence of self-development. As a consequence, the teachers look only at achievements, not the information they are supplying or the logical stages of the task

6.3.4. Problem-Solving

Problem-solving is essential to develop the children's abilities, physically and mentally. It was observed that 25 out of 27 teachers (92.6%) involved their children with tasks which needed the use of mental and physical abilities. Flowers need soil, sun and water and should grow up with different parts, each part having a different colour. This is an example of how the child can use his mind to think about the flower as an art task which involves physical and mental skills.

None of the teachers, however, encouraged children to use different materials to achieve their goal. Only one teacher among the 27 teachers was observed to teach his children how to control their tools, colours, space or shapes in relation to the task.

In general, the researcher realised that the teachers did not really involve their children with tasks purposely planned for problem-solving. Rather, they set a task and the children approached it in their own way and showed their achievement to the teacher, who only said "That is good, carry on" or "Don't do that with carelessness". When they were asked about problem-solving tasks and the carelessness for which they blamed the children, they said, they gave them the freedom to solve problems by themselves. Some said they have no teaching aids, no proper art room and no real co-operation from the school administration, and supervisors are looking for results, so what could they be expected to do?

The researcher perceived that art teachers were doing their job with no real interest and love which would motivate them to teach the children better. It is difficult to explain the lack of motivation, since their income from this job is more than sufficient; a beginning teacher earns about 4000 SR = £700 a month, goes up to 14000 SR = £2300 a month, which is regarded as high income compared even with the highly industrialised nations. The explanation may be that teachers have no clear and strict curriculum or they may have alternative job so they do not care if they lose their job and maybe they are demoralised by the lack of support/resources, and the low value placed on their subject by school and society, or even related to initial training. However, unless we study empirically the teachers' motivation we can still only predict the reason behind their performance.

6.3.5. Art Activities and Community Traditions

From the cultural perspective, art activities of the children in the classroom should be derived from the community traditions, buildings, clothing, special occasions. In our case the observation schedule focused on five aspects of the community traditions: clothes, buildings, mosques, food and patterns. The researcher noticed that most class activities in relation to socio-cultural traditions involved children with patterns (artificial flowers, vases, models, still life). Seventeen teachers out of 27 (63%) involved children with pattern-related activities. One teacher (3.7%) involved children with activities including clothes (mainly Arabic thob, head cover and head band). Three teachers (11.1%) involved their children with activities related to local buildings, mosques and foods. The last four topics (clothes, buildings, mosques and food) however, were covered. Teachers only did this, as some of them said, when there was an occasion like the "Ead" festivals, when children wear coloured new clothes, or to

remember the Friday prayer, which is held in the mosque, or when friends and relatives visit each other bringing food or when the children join their parents at the market place and see different kinds of fruits, vegetables and confectionery which may provide stimulus for an art activity. Although the researcher noticed that most teachers involved their children with patterns as art activities, the teachers said that all the traditions were covered in turn during the scholastic year.

6.3.6. Art Activities and Cultural Symbols

The information provided through the observation revealed that 26 out of 27 teachers (96.3%) involved their children with activities related to the “landscape”, in other words with the surrounding natural environment: sea, mountain, meadow and so on. One teacher (3.7%) involved children with the national flag. The other cultural symbols were not used, as the researcher observed, but teachers said some of these symbols had been used previously and others would be covered over the scholastic year. Indeed, when the researcher had a look at teachers’ note-books, he found that most teachers covered the subject or had made plans to cover it in subsequent lessons.

6.3.7. Lesson Objectives

Throughout the observation process, the researcher noticed that the overwhelming majority of the teachers were interested mainly in the practical aspects of the art activities. 24 out of 27 teachers (80.9%) asked their children to draw things like flowers, a vase, the sea, a tree, and so on, which stimulated the children’s ability to use their hands rather than their imagination. Only one teacher (3.7%) who seemed to be well educated stimulated his children’s minds through art activities by asking them to draw more complex themes, like “city in darkness” or “a soldier in the war” or to design

an advert, and as he told the researcher, he always presents the children with complicated subjects to stimulate their minds to think and to ask, which is important for their cognitive development. None of the other teachers mentioned cognitive or affective development, although the researcher noticed that only one teacher involving children effectively, a few of them (about three teachers) said they tried to involve children with emotional response, such as a poor woman like a skeleton, or a very happy face, and so on. From these observations the researcher realised in relation to the lesson objectives, that the vast majority of art teachers have no clear objectives. Indeed, the objectives of the task appeared clearly in the classroom, when the teacher was interested in his job and had a clear message in his mind to transfer to the children. In such cases, teachers may prepare themselves for each lesson, starting with a clear plan and underlining each step's objectives. However, it was noticed that most teachers did not make careful plans for each lesson and set no clear objectives, perhaps because they had no detailed art education curriculum or maybe because most of them had no message to transfer or they may have lacked social and administrative support, as art in general and art education in particular is underestimated. The initial training may be responsible to some degree, for the underestimation of art. In any case, teachers, whether they are poorly educated or responded to the lack of social support, were found to lack clear objectives. In such a case, we cannot attribute all problems to the lack of clarity in the curriculum; teachers would appear to also carry some responsibility as well. They are only trying to do the job automatically, with no sense of humour or relation to the aesthetic world.

6.3.8. Teachers' Attention

Regarding whether teachers gave attention to the whole class, to individuals or groups, the observation revealed that all of the teachers gave their attention to individuals rather than groups. The problem here depends on the organisation of the class. Saudi teachers do not divide the class into groups as in English schools, but teach the class to concentrate on the task, not speak to each other, not ask or borrow material from each other and so on. Accordingly, each child is treated not as part of a group, but as an individual within the whole class. The teacher sits down on his chair asking the whole class to do so and so. When any child has a problem or would like to ask the teacher, he is required to leave his desk and go to the teacher to ask him. This may explain how the teachers pay attention to individuals, not groups.

6.3.9. Group Activities

Teachers, as mentioned above, organised children as individuals within the class, not in groups, where each group could be working on a different task, as we saw in the pilot study in English schools. Since each child has his own drawing book, colours, felt-tips and tools, teachers allow them to help each other by borrowing materials or colours. In such organisation, the class becomes anarchic. When this happens, the teacher may intervene to control the class by shouting, asking the children to go back to their places. Some teachers frighten the children and instead of educating them and helping them to develop their personality, they upset them and play a negative role in developing their individuality, their mental and physical development. This may lead them to hate the teacher and the school alike.

6.3.10. Information about Art

In the 27 classes that had been observed, the researcher did not find any teacher providing children with general information about art history, locally, nationally or internationally. If children are asked about art development, they will be found totally ignorant. When teachers were asked about this matter, they said the children at this age need to develop their physical skills, not a theoretical approach. When it was put to them that children need to know when art started, how it developed and why, they said, “They will never understand”. In response to the suggestion, “but this is your responsibility, to teach them by simplifying the information for them”, they said these matters are not in the curriculum. The researcher, however, felt that most teachers themselves did not know about the history and development of art or even the real functions of art. This can be attributed to inadequate initial training or in-service training, rather than the poor curriculum. Nevertheless, if the curriculum gave detailed guidance to the teacher on what they are supposed to do, they might be able to cope with it or at least appreciate they had a responsibility to deal with these points.

6.3.11. Artistic Skills

The researcher’s checklist contained 14 artistic skills, as shown in Table 6.6. Through the observation, the researcher noticed that 40.8% of the teachers taught their classes how to mix colours, 37% of them how to use space, 11.1% how to use lines, and 3.7% how to handle scissors. The other 10 artistic skills were ignored. When teachers were asked about the other skills, some said the pupils did not need them. Some asserted that they covered most of the skills mentioned in the checklist during the scholastic year. Others said they did not have sufficient materials to teach skills such as copper carving, wood carving or zinc carving. When the researcher looked at some teachers’

preparation notebooks, he found that some teachers taught their children some skills like how to handle a brush, using dimensions and clay modelling. From children's previous works, we found some teachers had taught them some of these skills, such as using space, and how to handle the brush, but none of them taught them how to do wood carving, zinc or copper carving, or give them varied experience.

6.3.12. Using Artistic Tools

Once again, teachers dealt with children individually or as a whole class, not in groups. Teachers were seen to teach children how to handle tools individually when they saw any child using the tools wrongly and using that child as an example to show the children how to use and handle tools properly. Although educationally the teaching of children individually may bring about the best results, no teacher can teach each individual child all the techniques of using tools. The researcher, however, noticed that unless they found someone using tools incorrectly, teachers were not really concerned to show them the proper use of each tool, which is supposed to be done in the class from time to time or according to a plan within the school time context.

6.3.13. Art Activities' Links to Other Subjects

The link between art and other subjects seems to be essential, according to the literature review (see Chapter 3, section 3.5.1.). Following our checklist in the classroom observation, we found 12 out of 27 teachers (44.5%) linked lessons on the weather (raining, cloud, sunshine) with geography. Three teachers (11.1%) linked drawing numbers to mathematics, eight teachers (26.6%) drew some connection between drawing food, plants and animals to science, four (14.8%) linked drawing historical figures and sites to history and two used "shaping letters" to make a link with

languages. Their preparation notebooks showed that they made really good links between artistic activities and other curriculum subjects indicating the integration of all the curriculum foundations. In the researcher's view, this part of their teaching was the only one that seemed to be fully understood and effectively implemented. The reason for that may be attributed to the curriculum which mentions that, or to their initial training, where the colleges and university curriculum confirm the links between arts and other areas of the curriculum. On the other hand, teachers may try to prove that they are aware of the importance of art in other subjects when it comes to debates in the teachers' meetings, or they may realise that unless they can make links between art and other subjects, art will be given even less value in the curriculum. Whatever the reason for making links between art and other subjects in the curriculum, they appear to work in favour of the curriculum and the teachers alike.

6.3.14. Summary

The focus in this part was on the observations conducted in the classroom. The findings, which cover most of the teaching-learning activities, indicated that the main activities in the classroom were involving children with drawing-painting; other art activities appeared to be neglected. Children mainly used felt-tip pens and pencil-crayons. This was because children had to bring their own art materials. No materials were provided by the school.

Concerning the "task explanation" by teachers, the observation revealed that most teachers started with a proper introduction, but made little attempt to demonstrate the task or bring the lesson to an appropriate conclusion. They just seemed to think such practices were applicable only to maths or physics, which reflects their underestimation of art as a subject.

Regarding problem-solving, none of the teachers was observed involving their children with tasks purposely planned for problem-solving.

Concerning “art activities and community tradition”, the observation data indicated that teachers generally involved their children in activities related to the community tradition, but tended to focus on certain aspects and ignore others. They claimed, however, that they covered most socio-cultural traditions over the scholastic year as a whole. A similar result was found in relation to “art activities and cultural symbols” where the focus was on the surrounding natural environment. Other cultural symbols had been covered earlier, or would be addressed later, teachers claimed.

Regarding lesson objectives, the researcher found that these were unclear. For teacher attention given to children, the data revealed that teachers paid attention to individuals, rather than groups, since they had not divided the class into groups for more effective teaching-learning. Teachers also did not provide their children with any general information about the history of art or a theoretical perspective. Some of them seemed to be trying hard to teach their children artistic skills, but even they did so in an arbitrary way. The only activity found to be covered thoroughly was making links between art and other subjects.

The next part of the analysis will be concerned with the outcomes of the attitude scale answered by art education teachers.

Table 6.7

Teachers' Attitude Scale

QUESTIONNAIRE n =72

Teachers' Responses to the Objectives Subscale	SA	A	D	SD
1. I feel the official art education curriculum takes into consideration pupils' interests and abilities.	5	13	37	17
2. I think the official art education curriculum gives me a clear understanding of how to motivate pupils to learn.	5	11	32	24
3. From my experience, the objectives of the official art education curriculum are, to some degree, not specified clearly.	9	27	24	12
4. I think that through the official art education curriculum, pupils can develop skills that are useful in real life.	2	4	35	31
5. I feel the official art education curriculum discourages pupils' initiative.	6	9	34	13
6. The official art education curriculum, in my opinion, is more concerned with developing skills than imparting knowledge.	3	19	30	20
7. The official art education curriculum, in my understanding, is designed to reinforce religious values and social traditions.	2	13	34	23
8. The official art education curriculum helps me to develop pupils' aesthetic awareness.	1	11	31	29

Teachers' Response to the Content Subscale	SA	A	D	SD
1. Some teachers think art education content focuses on the practical aspects (skills) only.	9	26	23	14
2. I see the content of art education as being related to the pupils' daily life.	1	12	41	18
3. The curriculum content does not seem to be concerned with the quality of work produced.	2	35	30	5
4. Art education content places special emphasis on pupils' imagination.	7	11	41	13
5. From my experience, art education content is organised according to the cognitive development of pupils (simple to complex).	1	11	43	17
6. Teachers need more detailed guidance on how to implement the curriculum content.	38	31	35	-
7. I feel art education content does not encourage sufficient use of media and teaching aids.	18	28	18	18
8. I think art education content is not adequate to meet pupils' needs for learning and developing.	17	25	24	6
9. I don't think art education content reflects the latest developments in art education experience in other cultures.	13	29	24	6

Teachers' Response to the Teaching Methods Subscale	SA	A	D	SD
1. I feel the choice of teaching methods is a matter for my own discretion.	24	34	12	2
2. I rely on the principle of "chalk and talk" in my teaching.	25	41	5	1
3. I find it difficult to work in an integrated (individual and group) way.	2	37	30	3
4. I encourage pupils to use colour to make what they do realistic.	-	9	35	28
5. In my teaching, I concentrate on inculcating skills.	37	33	2	-
6. I try my best to avoid stereotypes in teaching art.	29	33	8	2
7. I try to maintain an informal relationship between myself and my pupils, to make art education enjoyable.	38	29	4	1
8. Pupils have no ability to choose topics, so I always guide them.	25	31	14	2

Teachers' Response to Evaluation	SA	A	D	SD
1. They should give equal emphasis to skills and information.	35	30	6	1
2. It's best to use national criteria in evaluating children's work.	16	41	13	2
3. Comparison between earlier and later work of each pupil is the best criterion for evaluation.	22	33	15	2
4. I don't think evaluation should be conducted to grade children, but to help them to overcome their difficulties.	1	7	43	21
5. Evaluation seeks to identify qualities and skills in children's work.	19	45	8	-
6. It would be appropriate to replace the traditional examination with continuous assessment, for art education.	32	22	12	6

6.4. Part Three: Teachers' Attitude Scale Analysis

Exploring teachers' attitudes is vital for this study, since they are teaching art education and implementing the official curriculum. Although their attitudes may not give a direct and precise idea about the value of the current curriculum components, teachers seem to be the main people who can give a clear indication about implementing the curriculum. Accordingly, the teachers' attitudes were investigated in order to assess the practical and theoretical value of the art education curriculum in primary schools in Saudi Arabia. The attitude scale was divided into four subscales; each subscale covered a certain area; the objectives (8 items), the content (9 items), teaching methods (8 items), and evaluation (6 items). This division and analysis were applied for methodological reasons, though the curriculum is supposed to be treated as indivisible. Frequency and percentages were used for analysis.

6.4.1. Curriculum Objectives

The curriculum objectives subscale consisted of eight items. For the first item, "official art curriculum takes into consideration pupils' interests and abilities", the data were as shown in Table 6.7. The overwhelming majority of respondents either disagreed or strongly disagreed with the statement; only 25% agreed or strongly agreed, which strongly suggests that the current art education curriculum does not, in the majority of teachers' view, represent the pupils' interests and abilities. The second statement said "the curriculum gives a clear understanding of how to motivate pupils to learn". The information revealed similar results; the majority (77.7%) of the informants either disagreed or strongly disagreed, while about 23% of them agreed or strongly agreed with the statement, which indicates that the art education curriculum is deficient in

giving teachers a clear understanding of how to motivate pupils to learn. The third statement was worded negatively: “. . . the objectives of the art education curriculum not specified clearly”. The responses indicated that 50% agreed with the statement and 50% disagreed, which means half the teachers found the objectives unclear. They may therefore need more development to be clearly specified in line with the teachers’ demands for “specification”.

Table 6.8

Teachers’ responses to the Objectives Sub-scale

n = 72

	SA		A		D		SD	
	F	%	F	%	F	%	F	%
1. I feel the official art education curriculum takes into consideration pupils’ interests and abilities.	5	6.9	13	18.1	37	51.4	17	23.6
2. I think the official art education curriculum gives me a clear understanding of how to motivate pupils to learn.	5	6.9	11	15.3	32	44.4	24	33.3
3. From my experience, the objectives of the official art education curriculum are, to some degree, not specified clearly.	9	12.5	27	37.5	24	33.3	12	16.7
4. I think that through the official art education Curriculum, pupils can develop skills that are useful in real life.	2	2.8	4	5.6	35	48.6	31	43.1
5. I feel the official art education curriculum discourages pupils’ initiative.	6	8.3	19	26.4	34	47.2	13	18.1
6. The official art education curriculum, in my opinion, is more concerned with developing skills than imparting knowledge.	3	4.2	19	26.4	30	41.7	20	27.8
7. The official art education curriculum, in my understanding, is designed to reinforce religious values and social traditions.	2	2.8	13	18.1	34	47.2	23	31.9
8. The official art education curriculum helps me to develop pupils’ aesthetic awareness.	1	1.4	11	15.3	31	43.1	29	40.3

The fourth statement was “. . . curriculum can develop skills that are useful in real life”. The data revealed that the vast majority (more than 92%) of respondents either disagreed or strongly disagreed with the statement, which means the current curriculum is perceived as virtually useless in developing pupils’ skills to be used in real life. A similar result was found for statement number five: “. . . curriculum discourages pupils’ initiative”, where more than 66% of the teachers agreed or strongly agreed that the curriculum does not encourage children’s initiative. Regarding responses to the sixth statement, “. . . is more concerned with developing skill than imparting knowledge” the data revealed that more than 69% of the respondents disagreed or strongly disagreed with the statement, which indicates that the current curriculum does not develop skills. The results in relation to this statement support those in relation to statement number four. Indeed, the curriculum, as many teachers claimed in a personal discussion, does not help either to develop skill or impart knowledge, suggesting more attention may be needed to this part of the curriculum’s objectives. The seventh statement “. . . designed to reinforce religious values and social tradition” received similar responses to the previous statement, where the vast majority disagreed or strongly disagreed, and teachers told the researcher that the curriculum does not reinforce such values or any other secular values, because the scope of the art task is not to reinforce social tradition; teachers see its function as being to entertain children and give them some fun time. The last statement “the curriculum helps the teacher to develop pupils’ aesthetic awareness” again met with negative responses from the vast majority (more than 83%) of the informants, who disagreed or strongly disagreed with the statement. This suggests that the curriculum suffers from a real deficiency in this regard. All this evidence provided by the data implies some deficiencies of the art education curriculum.

6.4.2. Curriculum Content

The curriculum content subscale consists of nine items. Content is regarded as one of the most important of the curriculum components. Kelly (1989) and Stenhouse (1975) indicated that many educators continue to see curriculum merely as content and the educational process as no more than transmission of knowledge content. In this context, some educators have adopted a “content model of curriculum planning “ (Kelly, p. 44), assuming that in any curriculum the planners do not need more than a list of the subjects.

The data related to item one, as shown in Table 6.8, which suggested “some teachers think art education content focuses on practical aspects (skills) only”, revealed that slightly more than 50% of respondents either disagreed or strongly disagreed, while somewhat fewer than 50% agreed or strongly agreed with the statement, which may indicate that about half the sample believed that practical aspects are more practised in the classroom, but the other half may not. Regarding those who did not believe in the practical aspect, the researcher understood from some of them that practical aspects (skills) are important but children have to have something else such as learning about the tools, the theoretical aspects and the way of thinking and using their imagination. Certainly, all teachers realised that the practical aspects are the backbone of the art lessons and, as some teachers said, are “associated with the requirements of the central curriculum”.

Regarding the second item “I see the content of art education as being related to the pupils’ daily life”, the information indicated that the majority of the sample (81.9%) either disagreed or strongly disagreed, which means that most of the investigated teachers thought that the content of the current curriculum do not reflect the pupils’

daily life. It is, as some teachers said, “only a theoretical approach with slogans and big headings, such as the art content should cover and inculcate the socio-cultural values and the traditions of Saudi and Arab society. . .” The teacher has to translate such slogans into practice which indeed depends on the capability of the teachers. However, the respondents’ attitudes in relation to this item seemed to be totally negative, reflecting the deficiency of the current curriculum to guide the teachers to do something useful.

Table 6.9

Teachers’ responses to the Content Subscale

n = 72

	SA		A		D		SD	
	F	%	F	%	F	%	F	%
1. Some teachers think art education content focuses on the practical aspects (skills) only.	9	12.5	26	36.1	23	31.9	14	19.4
2. I see the content of art education as being related to the pupils’ daily life.	1	1.4	12	16.7	41	56.9	18	25.0
3. The curriculum content does not seem to be concerned with the quality of work produced.	2	2.8	35	48.6	30	41.7	5	6.9
4. Art education content places special emphasis on pupils’ imagination.	7	9.7	11	15.3	41	56.9	13	18.1
5. From my experience, art education content is organised according to the cognitive development of pupils (simple to complex).	1	1.4	11	15.3	43	59.7	17	23.6
6. Teachers need more detailed guidance on how to implement the curriculum content.	38	52.8	31	43.1	35	41.7	-	-
7. I feel art education content does not encourage sufficient use of media and teaching aids.	18	25.0	28	38.9	18	25.0	18	11.1
8. I think art education content is not adequate to meet pupils’ needs for learning and developing.	17	23.6	25	34.7	24	33.3	6	8.3
9. I don’t think art education content reflects the latest developments in art education experience in other cultures.	13	18.1	29	40.3	24	33.3	6	8.3

In relation to item three “The curriculum content is not concerned with the quality of work produced”, the data showed that more than 50% agreed or strongly agreed. Once again, since the curriculum does not give clear guidance to teachers in the theoretical framework, the teachers have to interpret it according to their understanding. For that reason, nearly half of the sample agreed and the other half disagreed, which indicates that teachers cannot blame the official curriculum alone when it comes to the quality of outcomes, because some have to accept more responsibility themselves as well. Still, more than half the sample put the blame on the curriculum, which may be justifiable, since the curriculum did not give proper and detailed interpretation to the teachers.

Regarding item four, “The art education curriculum content places special emphasis on pupils’ imagination”, the information revealed that the vast majority of the respondents (75%) disagreed or strongly disagreed with the statement, which indicates that most teachers believe that the current curriculum places no emphasis on the pupils’ imagination. This could be a serious deficiency, because art is fundamentally concerned with imagination, which is important not only for the creation of ideas and quality work, but also for the development of the children in terms of physical, mental and psychological aspects.

A similar result was found in respect to item five: “The art education curriculum content is organised according to the cognitive development of pupils (simple to complex). The overwhelming majority (84%) disagreed or strongly disagreed with the statement, which means that most teachers surveyed believed that the curriculum is not built up to cover the cognitive development of the pupils through the development of the tasks from simple to complex. In this context, some teachers said, “it is only a theoretical framework, there are no details as there are to science or maths, which proceed step by

step”. The question here is, is it really only the curriculum that is deficient or the teachers, who should use their skills to develop the children according to their abilities? The responsibility could be placed also on teachers who do not develop themselves enough to translate the curriculum and use their knowledge.

In response to item six: “Teachers need more detailed guidance on how to implement the curriculum content”, almost all teachers (96%) agreed or strongly agreed with the statement, which confirms our assumptions regarding the deficiency of the curriculum in giving details about what to do in the classroom. This seems to be the main problem the teachers complain about.

To complete the picture, item seven was about the “encouragement to use sufficient media and teaching aids”. The data revealed that the majority of the teachers (64%) believed that the current curriculum does not encourage teachers to use media and teaching aids, which means that even the curriculum underestimates art as a valuable subject. Some teachers said, “Although the curriculum is not concerned about the use of the media and teaching aids, it might be right because art is not physics or chemistry, it is only some scribbling”. The researcher was quite shocked by this evidence that art teachers themselves do not give their subject the value it deserves. If this is the case, what can be expected of others?

Concerning item eight, “art education content is not adequate to meet pupils’ need for learning and developing”. The information indicated that the majority, about 60% of the teachers, believed that the statement is true, and that the curriculum content is not adequate to meet the children’s requirements for learning and developing. It would not be reasonable, however, to blame the curriculum only, as teachers should do something,

whatever the deficiency of the curriculum. But once again, even if we criticise the teachers to some degree, we cannot expect all teachers to be perfect in their accumulated knowledge, so the deficiency of the curriculum could make the teaching-learning process worse.

The last item in this subscale was concerned with the latest developments in art, and suggested they are not reflected in the curriculum content. The relevant data revealed that the majority of the respondents (58%) agreed or strongly agreed with the statement, which suggests that the current curriculum is to some degree out of date. But if it is accepted that the curriculum is only a framework, the teachers have to be held more responsible, as they are responsible for the content of the teaching provided for children in the classroom. Although the attitudes of the teachers emphasise the deficiency of the current art education curriculum content, in the researcher's view, the teachers are equally responsible for any shortcomings in art teaching.

6.4.3. Teaching Methods

The teaching style may be regarded as an essential element in translating the components of the art education curriculum into practice. In this context the teaching methods subscale consists of eight items. In item one, as shown in Table 6.9 which reads “. . . the choice of teaching methods is a matter for my own discretion”, the data showed that the vast majority of the informants (80.5%) either agreed or strongly agreed, which means the curriculum is loose and gives the teacher no clear guidelines to follow. Concerning the second item, “I rely on the principle of ‘chalk and talk’ in my teaching”, the data showed that the overwhelming majority of teachers (91.6%) relied on this old method. When it comes to item three, “I find it difficult to work in an integrated (individual and group) way”, the majority (54.2%) agreed or strongly agreed,

which may indicate that over half the sample may not even know about how to handle the integrated way of teaching individuals and groups in the classroom, since no teachers divided the class into groups. For item four, "I encourage pupils to use colour to make what they do realistic", the data revealed that most informants (87.5%) disagreed or strongly disagreed, which means that most teachers do not encourage their pupils to use colour for realism, which means children do what they want to do. In relation to item five, "... I concentrate on inculcating skills", the data indicated that the overwhelming majority of respondents (97%) agreed or strongly agreed. Regarding item six, "I try my best to avoid stereotypes in teaching art", the data showed that the vast majority of the informants (86%) agreed or strongly agreed, while only about 14% disagreed or strongly disagreed. In this regard, the pattern of responses is not consistent with the researcher's experience and observations, which suggest that in practice, stereotypes in art teaching in the classroom are widespread and modernity and variety in teaching style is unusual. When it comes to item seven, "I try to maintain an informal relationship with my pupils to make art enjoyable", the data showed similar results to the former item, where the majority (93%) agreed or strongly agreed, which may reflect an unrealistic picture since, in practice, Saudi teachers usually maintain a patriarchal or authoritarian relationship with children. In response to the last item, "Pupils have no ability to choose topics, so I always guide them", the data indicated that the vast majority of the respondents (77%) agreed or strongly agreed. The attitude of teachers in this item confirms the researcher's interpretation in relation to the previous one.

Table 6.10**Teachers' responses to the Teaching Methods Subscale**

n = 72

	SA		A		D		SD	
	F	%	F	%	F	%	F	%
1. I feel the choice of teaching methods is a matter for my own discretion	24	33.3	34	47.2	12	16.7	2	2.8
2. I rely on the principle of "chalk and talk" in my teaching.	25	34.7	41	56.9	5	6.9	1	1.4
3. I find it difficult to work in an integrated (individual and group) way.	2	2.8	37	51.4	30	41.7	3	4.2
4. I encourage pupils to use colour to make what they do realistic.	-	-	9	12.5	35	48.6	28	38.9
5. In my teaching, I concentrate on inculcating skills	37	51.4	33	45.8	2	2.8	-	-
6. I try my best to avoid stereotypes in teaching art.	29	40.3	33	45.8	8	11.1	2	2.8
7. I try to maintain an informal relationship between myself and my pupils, to make art education enjoyable.	38	52.8	29	40.3	4	5.6	1	1.4
8. Pupils have no ability to choose topics, so I always guide them.	25	34.1	31	43.1	14	19.4	2	2.8

6.4.4. Evaluation

The official art education curriculum specifies that teachers have to evaluate the children's work for grading, but it gives no guidance to teachers on how to do it, leaving teachers the full authority to do it according to their educational background (See Table 6.11). In this context the evaluation subscale consisted of six items designed to assess the teachers' views on evaluation of the children's work. For item one, "They should give equal emphasis to skills and information", the data as shown in Table 6.10 indicate that the vast majority of teachers agreed or strongly agreed (90%), the other 10% who disagreed or strongly disagreed challenged their colleagues by saying, "In principle right, we have to consider both skills and information, but most of us only focus on skills, so how could we give equal emphasis to both?" This view, the researcher

thought, is more reasonable, since the teacher focuses more on skills, the possibility of giving the information part attention to the skill is less likely.

Item two yielded a similar result. The item was, “it’s best to use national criteria in evaluating children’s work”. The majority, more than 80%, agreed or strongly agreed, but the minority again challenged them by saying, “As far as we know, there are no national criteria for art evaluation. The only criterion is the teacher’s reaction to the children’s work and at the end of each year, all the children pass and are graded in a similar way”. Again, the minority responses seem more in line with the researcher’s experience.

Some teachers use comparison between the early and late work of the children as item three said; responses revealed that more than 75% of teachers did this. As a response to item four, “I don’t think evaluation should be conducted to grade children, but to help them to overcome their difficulties”, the overwhelming majority of respondents, more than 90%, disagreed or strongly disagreed. When we asked some of them why, some said, “Because truly, art evaluation is for grading them. Their difficulties can be treated as well, but mainly it’s grade them”. Some said, “We teach them to teach them skills, but these skills are used to grade them”.

Regarding item five, “Evaluation seeks to identify qualities and skills in children’s work”, the data showed that the majority (more than 88%) of the respondents agreed or strongly agreed, which may confirm the previous finding that evaluation identifies qualities and skills to grade children, not to help them to overcome their difficulties.

As a response to item six, “It would be appropriate to replace the traditional examination with continuous assessment, for art education”, the data showed that the

majority (75%) agreed or strongly agreed with the statement, which means that since though the traditional examination is not recognised as contributing to children's results, teachers would rather use their view about the class activity and the contribution of each child in it.

Table 6.11

Teachers' responses to Evaluation

n = 72

	SA		A		D		SD	
	F	%	F	%	F	%	F	%
1. They should give equal emphasis to skills and information.	35	48.6	30	41.7	6	8.3	1	1.4
2. It's best to use national criteria in evaluating children's work.	16	22.2	41	56.9	13	18.1	2	2.8
3. Comparison between earlier and later work of each pupil is the best criterion for evaluation.	22	30.6	33	45.8	15	20.8	2	2.8
4. I don't think evaluation should be conducted to grade children, but to help them to overcome their difficulties.	1	1.4	7	9.9	43	59.7	21	29.2
5. Evaluation seeks to identify qualities and skills in children's work.	19	26.4	45	62.5	8	11.1	-	-
6. It would be appropriate to replace the traditional examination with continuous assessment, for art education.	32	44.4	22	30.6	12	16.7	6	8.3

6.4.5. Summary

The main concern of this part was to analyse the attitude subscales. The findings revealed interesting results. Regarding the first subscale (curriculum objectives) the information revealed that teachers' attitudes are largely negative towards the current curriculum objectives as they are practised and implemented. They claimed that the curriculum objectives are general, lack details and are ambiguous. For instance, in

response to the statement, “The curriculum gives a clear understanding of how to motivate pupils to learn” more than 77% of the respondents disagreed or strongly disagreed, which strongly suggests that the objectives of the current curriculum are not sufficient to give teachers guidelines to motivate children to learn. Other statements in this context met with similar objections. In relation to the curriculum contents subscale, teachers’ attitudes revealed that curriculum contents are mainly concerned with the skills, but even these skills are not related to the pupils’ daily life, imagination and cognitive development. As a response to the statement “Teachers need more detailed guidance on how to implement the curriculum contents”, more than 96% of the informants agreed or strongly agreed. They claimed that the current curriculum contents are only a theoretical approach with slogans and teachers have to translate these slogans into ideas and themes. In this case, the value of the contents in educational terms depends almost totally on the teacher’s capability. However, teachers had very negative attitudes towards the curriculum contents, which seems to reflect the deficiency of its components.

When it comes to the teaching methods, subscale, the findings revealed that in most items of the subscales, the curriculum gave teachers the full freedom to choose the teaching method they prefer. The curriculum does not mention any method of teaching that could help. For instance, in response to the item, “The choice of teaching methods is a matter for my own discretion”, more than 80% agreed or strongly agreed, which may confirm that the curriculum totally ignores the role of teaching methods and puts all the burden on the teacher’s shoulders. The curriculum, in the researcher’s view, should give the teachers guidance or alternatively it could give teachers the choice to follow a guide to use their own initiative, since not all teachers have the experience to select the best methods for teaching.

For the final subscale, “Evaluation”, the responses revealed that teachers’ attitudes were negative, since the curriculum only mentions that teachers have to evaluate pupils’ work each semester and at the end of the scholastic year. In that case, teachers evaluate pupils’ work arbitrarily, since there is no optimal criterion or guidance.

6.5. Part Four: Parents’ Interview Analysis

As mentioned earlier, the interview offered the researcher a new horizon to explore the field. In our case, interviews with parents (20 cases) may indicate to some degree the societal attitude towards art education, the interaction between the school and the society, the role of the art curriculum in school and its effect on community cooperation and support. For all these reasons and especially the interdependence effects between the school and the community, the interviews with parents were designed to cover most aspects of the relationship between parents and school in relation to art education, through six general and open questions. The analysis of the information collected takes into consideration the semi-structured interview principles. The information is classified under categories in order to analyse it statistically, while individual comments are presented as supportive evidence in short statements.

6.5.1. Ideas about Children’s Study in Art Lessons

The first question was, “What idea or impression do you have about your child’s study in art lessons?” The question stimulated three different types of response. The first category was of parents who have or have not an idea about what their children are doing in class, in relation to art lessons. 12 (60%) out of 20 of the respondents claimed they had some idea. Some parents said, “We ask our children daily about what they learn in each lesson, including art”. Some said, “We are concerned about the basic

subjects, and less concerned about art, since all children have to pass in this lesson". However, 8 out of 20 parents admitted that they had no idea about what their children did in art lessons. Some parents said, "I haven't time to follow up our children, and if we do sometimes, we only ask about language, religion, science and maths. Art is valueless".

The second type of response was that art is a "marginal task". 17 out of 20 respondents indicated that art is only a leisure activity, for fun and relaxation, not a task that needs to be learned like reading or writing, maths or science. The other three had more idea about the role of art in the educational process in general. One of them said, "Schools can't develop children's cognitive growth without using drawing, colouring and painting, not only in art education but in all subjects". Another said, "using art in the educational process is fundamental for children's enjoyment and inculcating knowledge". Another claimed that "Art is part of the curriculum and an integrated part which may affect other parts of the curriculum, so children have to have art as an independent subject to learn skills that could be very useful in the other subjects and valuable in the future of each child when they join engineering or medicine".

The third response focused on the tools and books required by the school. 13 out of 20 respondents said, "We know about art education when our children ask for colours or drawing books". Some of them said, "Art lessons are only demands; books, colours, crayons. Why doesn't the school provide them?" The other seven claimed that the art lesson makes demands, but since they knew that the best way to learn is through art, they were happy to help the children by providing what the school demanded in terms of books, crayons, and so on. The data, however, revealed that parents either have full understanding of art lessons or have absolutely no idea about what their children do in

art classes. The understanding or otherwise of the parents seems to depend on their level of education.

6.5.2. Children Learn or Otherwise in Art Lessons

The second question in this interview was, “Can you explain whether or not your child learns through art lessons?” Again, this stimulated three different responses. The first response was that children learn. 6 out of 20 informants claimed that they realise that their children had a great interest in drawing, using colours and trying to tell their parents or other members of the family about what they learn. The other 14 indicated that their children did not learn and had no interest to show parents or members of the family what they learned in art. Some parents said, “I don’t care whether my child learns or not; art is not maths or language”. Some said, “I don’t know, but in any case I do not really encourage my child to waste his time in art”. Some said, “Art reflects free expression, which is important for my child’s cognitive and psychological development, so I encourage him to listen and learn, and I ask him to show me what he learns”. However, the majority underestimated art and discouraged their children’s learning. The second response was that art is part of the school curriculum so children should learn it. In this context, 4 out of 20 claimed that art is an integrated part of the school curriculum and children should have full time to learn art with no discrimination between art and other lessons. The other 16 claimed that art lessons are useless and the time of art lessons should be given to other school subjects. Some parents said, “I only accept to give art 40 minutes in the timetable of the school, for refreshing the mind, not for learning”. Some said, “Art teachers never teach our children vital skills or knowledge, so why do they waste their time?”

The third response was that art is vital for cognitive social, psychological and aesthetic development. Only 3 out of 20 respondents claimed that children cannot understand abstract things to be developed in terms of cognitive, social, psychological and aesthetic terms. The other 17 said, “We can’t find any evidence that children’s development is related to art. It is only messing about”. Some parents said, “Art should be treated only as a hobby”. Some said it is “leisure or rest” which all give indications of a subject that is given little value.

6.5.3. Contacts with Teachers

The third question was, “What contact do you have with your child’s teacher?” This question had three different responses. The first, given by 2 out of 20 informants, was that they meet teachers, including art teachers regularly. This indicates that the overwhelming majority of parents are not really interested to meet school teachers to be aware of their children’s development, not only in art, which is regarded as a less valuable subject than others, but also in other lessons. The second response was that 3 out of 20 parents claimed that they meet school teachers, including art teachers, once or twice a year. For both above responses, parents did not really go to school expressly to meet the art teacher; they might go to check on the progress of their children in all subjects including art. Some parents said, “We really don’t want to see art teachers, we are not coming for the art teacher but to see other subject teachers, but since we are there, we can’t ignore the art teacher!!” Some said, “I never meet any teacher in school except on a few occasions, but even if I went to meet the school teachers I would not meet the art teachers; I could meet the maths or science teachers, not the art teacher!!” The third response was that the overwhelming majority of parents (15 out of 20) claimed they never met the art teachers. This response may indicate that they never

attended school meetings, which means they did not meet other subject teachers either. The conclusion here is either that the school has no proper programme for “parents’ evening” or parents have no awareness of the process of tracing their children’s progress. Indeed, there is a parent-teacher association in each school, but neither school nor parents activate the association. In such a situation, the curriculum cannot be responsible for the failure of the relationship between the school and parents, since official policy asserts that the relationship between the school and parents must be effective.

6.5.4. Art Lessons’ Value

As a response to the question, “How would you rate the value of art lessons compared with other school lessons?”, the informants gave four different responses. First, the minority (4 out of 20) claimed that art is an integrated part of the school curriculum which has similar value to other subject lessons. Second, 5 out of 20 respondents indicated that art lessons are valuable in the school teaching-learning process, but the value of art lessons should not be overestimated. In this context some parents said, “I agree that art is a valuable subject, but it is inferior to learning language, maths and science”. Some said, “Art and physical education have little value compared with other subject lessons”.

The third response was that 6 out of 20 respondents indicated that art lessons have only a marginal value compared with other subjects. Some parents said, “Art is only a time of enjoyment, for rest and relaxation”. Some said, “Art’s value is only high when the child is talented”.

The fourth response was that 5 out of 20 respondents claimed that art is worthless, a waste of time and should be omitted from the school curriculum. In this context, some parents said, “Art is valueless. I wonder why they keep it in the school curriculum”. Others said, “Art is a waste of time. They should give art time to maths or science”. Thus, except for the minority who understand the value of art in the school curriculum and its value for the children’s aesthetic awareness, most parents did not realise the educational value of art. The curriculum may be responsible to some degree to give the teachers and the children clear guidance to use art in social life and to mobilise the community to be supportive rather than antagonistic towards it but the school, the teacher and the community are all responsible at the same time.

6.5.5. Art at Home

The open question, “Are you concerned when your child spends time on art at home?” stimulated three different responses. First, 4 out of 20 respondents claimed that they encourage them and offer them all the required materials. One of them said, “I realise that art activity absorbs the child’s aggressiveness and opens his/her mind to other school subjects and to life as a whole”. Another one said, “I understand that art activity at home keeps the child busy and opens his/her mind and all his senses to think, which is vital for his/her physical, mental and psychological development”.

The second response was that 7 out of 20 claimed that their children were given full freedom to practise what they like in the way of art activities; drawing, modelling, colouring and clay shaping, and they offer them the material, but all that is only after they have finished their basic school homework in other main subjects. One of them said, “I am really strict with my children, they have to do their homework first and then they can practise their hobbies”.

The third response was that 9 out of 20 respondents indicated that spending time on art is forbidden in the house. One of them said, “If my child has spare time, he should do his/her homework and revise, not waste his/her time in scribbling”. Another one said, “I wouldn’t like to encourage my children to spend their time on art, which may create attitudes to art which I don’t like. I want them to be a doctor or engineer, not an artist”. Thus, the responses revealed that the majority of parents do not understand the functions of art for their children and the researcher thought that the school and the central curriculum must bear some responsibility for the lack of the community’s awareness of the value of art in developing children in all social and educational aspects.

6.5.6. Improvement Suggestions

As a response to this question, “Do you have any suggestion to improve this subject to make it like other subjects for students’ knowledge?”, the question stimulated three different responses. The first response (5 out of 20) was that the school should supply parents with art curriculum objectives and contents in a clear and detailed version, explaining the importance of art for the child’s development and making clear links with other subjects, so it would be more acceptable to them. One parent said, “If schools tell people that a good doctor or engineer can draw and be aware of art, then the attitude of people may be changed”. Another said, “If art teachers tell parents that art is vital for maths, science and language, with examples to show them, the people’s attitude will definitely be changed in favour of art”.

The second suggestion (11 out of 20) was that the school should provide the art classes with an appropriate place and suitable art materials and tools, so the teacher does not need to ask children, “Where is your drawing book or your colours?” and waste half the

lesson time asking for these materials which some children's families cannot afford, or cause clashes with parents over art materials. One parent said, "If they treat art like maths or science they should supply children with materials, but the school itself underestimates the value of art".

The third suggestion (12 out of 20) was that the curriculum and the school should give children theoretical and practical experience in art lessons, not only practical aspects and if the school did so, then they could hold proper tests and examinations, similar to those in other subjects. One parent said, "All children pass at the end; nobody fails in art. That is because art in the curriculum is treated as a marginal subject by the school teacher. Indeed, parents in their suggestions asserted the truth, that art should be treated as a valuable subject by the curriculum designers and the school. If they do so, such treatment will be transferred automatically to the community and form a positive attitude toward art.

6.5.7. Summary

The parent's interviews revealed some interesting findings, based on the interview schedule, which consisted of six open-ended questions. The most interesting finding indicated that the link between the triangle of parents, school and curriculum was not sufficiently effective; some parents have absolutely no idea about the art curriculum in the school, the school does not appear to fulfil its role in developing the community's attitude towards art or any other subject, and the parents themselves have no intention to encourage the school staff to explain the curriculum objectives. Briefly stated, the coherent link between the elements of the triangle are missing. While all are responsible, it seems that the children are the victims of this neglect.

Empirically, in relation to question one, the finding showed that the majority of parents have no clear idea about art education is, and even those who have some ideas, claimed they are not really very interested in art since they regard art as a “marginal task” or only “demands”; drawing books, colouring or art materials, which should be offered by the school, not provided by the children.

As a response to question two, the findings revealed that most parents have no idea about what their children are learning or doing in art lessons, since parents have no idea about the function of art and its value for the children’s development, they are not really, as they claimed, interested in learning in art. As one said, “I want my child to learn reading, writing, maths and science, not art”.

Regarding question three, the data indicated that the overwhelming majority of parents have no formal or informal contacts with art teachers. They may contact other subject teachers occasionally, but quite rarely do so with art teachers.

Concerning question four, the findings showed that most parents regarded art education as valueless and some extremists demanded that art be omitted from the school curriculum. This finding was supported by the responses to question five, where only 4 out of 20 parents encouraged their children to take part in art activities at home, on condition that they had finished their homework in other subjects. Other parents called art “scribbling” and a waste of time, and some said they discouraged them from taking part in art activities to avoid creating an artistic attitude which is no good for their practical future.

Finally, parents provided the researcher with three vital suggestions to improve art education. These are: provide parents with the art curriculum, supply children with art

material and teach children theoretical and practical aspects in order to test them in art as in other subjects, not arbitrarily as they do at present.

Accordingly, the findings revealed that the school and the curriculum are largely responsible for the failure of the effective relationship between the school and the community.

In the next part, we will shed more light on this issue through the analysis of the children's artistic work.

6.6. Part Five: Analysis of Pupils' Works

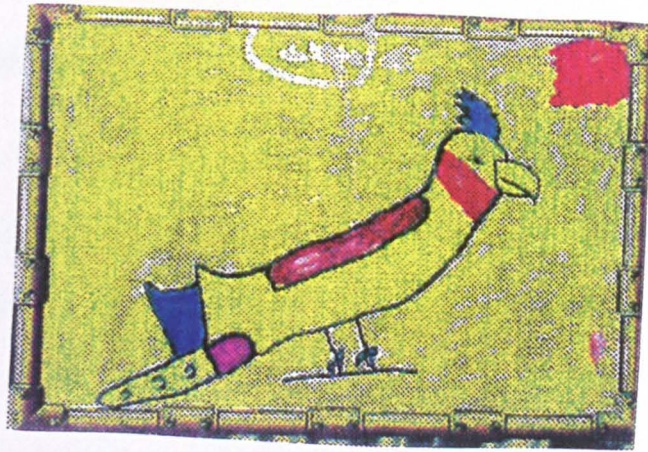
It is to be expected that a marriage between the art education curriculum and teaching methods used would bring about fruitful outcomes through pupils' work. In this part, the analysis of a sample of 50 works of children, according to the responses of the three judges who evaluated them in accordance with the criteria developed especially for this purpose, are presented. The analysis will take into consideration the percentage of the agreement among the judges for each item of the 12 item checklist. The checklist's items had been designed to cover most of the required skills, imagination, initiatives, and artistic experience that are supposed to be learned in the classroom and reflected in the children's work. Accordingly, each item of the checklist should cover all the 50 works of pupils. The agreement or disagreement on the checklist items will shed light on the value of the curriculum as well as the teaching methods which are supposed to implement the curriculum components.

6.6.1. Evidence of Artistic Models

The first criterion, “There is evidence of artistic models, such as gardens, artificial flowers” prompted an interesting evaluation by the three judges, in that for only five works (10%) 3 (see below), 4, 5, 9, 23 (see Appendix 5) was there full agreement among the three judges that such evidence of artistic models was manifest. On the other hand, the number of the pupils’ work on which all three judges agreed that there was no evidence of artistic models was 23 (46%), namely 6 (see below), 10, 12, 13, 17, 19, 21, 22, 24, 26, 27, 31, 35, 36, 37, 38, 39, 40, 42, 46, 47, 48, 49 (see Appendix 5). Regarding the remaining 22 (44%) of pupils’ work, the judges showed no clear decision about whether or not they had used artistic models, but when we look at the table (6.12), we find no clear decision in either direction, agreement or disagreement. If in these cases we look at the majority decisions, i.e. the view held by 2 out of 3 of the judges, we find 14 works were thought to show evidence of models (i.e. 14 works where 2 or 3 judges agreed with the item) and 36 works were not thought to show such evidence, i.e. 2 or 3 judges disagreed with the item. A similar method of interpretation was adopted in the analysis of all the other items. These findings indicated that the majority of the pupils’ works showed a lack of artistic models, which reflects their experience in the classroom. In other words, the absence of any sign of artistic models may be attributed to the weakness of the teaching-learning process which derives its components from the central curriculum. As a consequence, the curriculum may to some degree also be responsible for the absence of artistic models from most of the pupils’ works.



3



6

Table 6.12

Pupils' works according to the judges' evaluation

		A		A		NCD	%	A		DA		n=
		3 judges	%	2 judges	%			2 judges	%	3 judges	%	
1.	There is evidence of artistic models, such as gardens, artificial flowers.	5	10	9	18	22	44	13	26	23	46	50
2.	The child shows an attitude of confidence and purpose in his work.	10	20	25	50	33	66	8	16	7	14	50
3.	The child's work shows lack of experience (things not related to each other).	10	20	24	48	37	74	13	26	3	6	50
4.	There is no evidence of imagination.	10	20	27	54	38	76	11	22	22	4	50
5.	There is good use of colour.	8	16	9	18	24	48	15	30	18	36	50
6.	The work is neat and clean.	5	10	11	22	26	52	15	30	19	38	50
7.	There is evidence of technical skills.	2	4	5	10	19	38	14	28	29	58	50
8.	The child's work shows the relative sizes without much consideration of the visual appearance (the man is taller than the chair).	11	22	27	54	37	74	10	20	2	4	50
9.	The child changes the size of the object to fit the space remaining after the first form has been placed.	7	14	36	72	40	80	4	8	3	6	50
10.	The work is two-dimensional (i.e. there is no sense of depth).	24	48	20	40	22	44	2	4	4	8	50
11.	Distance between objects is not fully recognised.	13	26	26	52	33	66	7	14	4	8	50
12.	The child's work reflects his feelings towards the object concerned.	11	22	30	60	33	66	3	6	6	12	50

A = Agree

DA = Disagree

NCD = No clear decision

6.6.2. Attitude of confidence and purpose in work

The second criterion statement was “The child shows an attitude of confidence and purpose in his work”. The data revealed that 10 pupils’ works (20%) met with full agreement of the judges that they showed an attitude of confidence. These works, as shown in appendix 5, were 2, 3, 5 (see below), 23, 26, 28, 30, 32, 39, 50. On the other hand, for 33 (66%) works judges showed no clear decision. But once again only seven (14%) works met with full agreement by the panel of judges that these works showed a lack of confidence. These works were 6, 11 (see below), 13, 19, 33, 37, 41. These results indicate that art education was not as successful in building up confidence among the pupils as many educators assumed it should be, since more than three-quarters of the children’s work showed a lack of confidence or there was no certainty on this point among the three judges. This may be attributed to both teachers, their teaching methods and the curriculum which they presumably implemented.



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6.6.3. Lack of Experience

As a response to statement number 3, “The child’s work shows lack of experience (things not related to each other)” the panel of judges gave various evaluations. The information Table 6.12 shows that the judges were in unanimous agreement on 10 works (20%) that showed lack of experience. These works (see Appendix 5) were 4, 6,

11, 19, 33, 36, 37, 38, 42, 47. On the other hand, the panel of judges were fully agreed on only three works (6%) in this category, namely, 2, 5, 39. The findings suggest that most children's works, in the panel of judges' view, showed a lack of experience in terms of using the right space, colours, or dimensions and so on. Although the judges agreed on very few works, the number of those works which showed a lack of experience was three times the number of the works that reflected artistic experience. If we have a look, for instance, at work number 6 (see below), we see a bird with small red wings, looking like a piece of material over the bird's back, and a car-wing tail. Also, there is a yellow background with a red triangle in the corner, the work totally disordered. This picture and many others were inadequate; no real supervision by the teacher is evident in such work. The conclusion here is that the curriculum may not give teachers clear guidance about supervising children, or teachers may not really take their job in presenting the art education curriculum seriously.

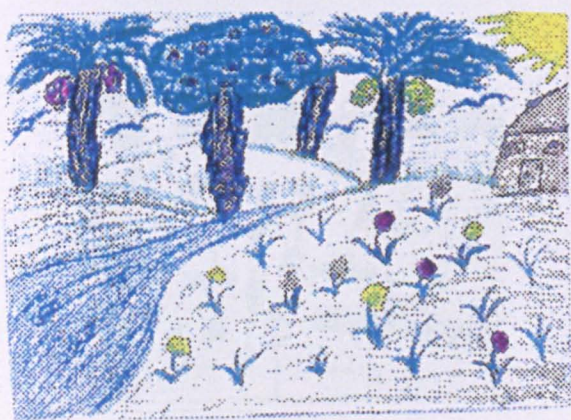


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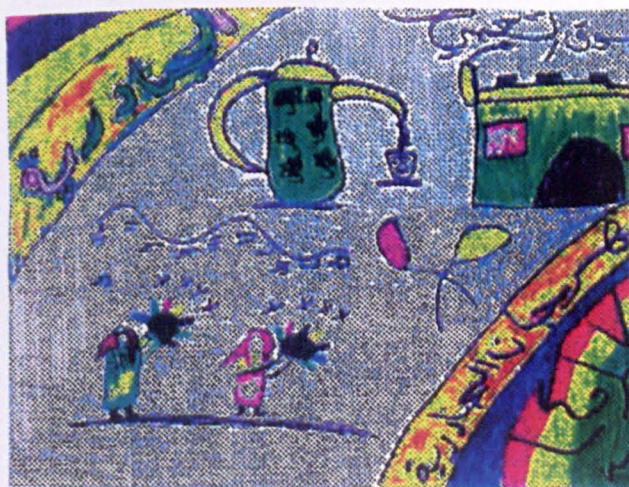
6.6.4. Evidence of Imagination

The panel of judges were given a statement in the checklist about “evidence of imagination” within the pupils' work. Their responses were varied; as shown in Table 6.12 the data indicated that the three judges were all agreed that 10 works (20%) were totally void of imagination; those were 3, 4, 19, 32, 36, 39, 41, 43, 45, 46 (see Appendix 5). On the other hand, the panel of judges unanimously agreed on only two (4%)

pupils' works that showed evidence of imagination. These works were 7 and 30. However, the lack of imagination in pupils' works does not mean that the children were not thinking about the subject, but that they used their hands with little help from their minds. In other words, the children, as the judges claimed, copied from each other, or copied objects already available in the class or school. Moreover, some of them never thought or perhaps had never learned how to use their imagination to depict objects in order, or in size. For example, the head should be smaller than the body. If we look at work number 5 (see below), we find the trees are larger than the house; they are shown twice the size of the house. In work number 32 (see below), the coffee pot is depicted as twice the size of the man. These and others reflect the lack of teaching-learning guidance which may be attributed to the teachers or even the curriculum which is supposed to guide the teachers on what to teach and how.



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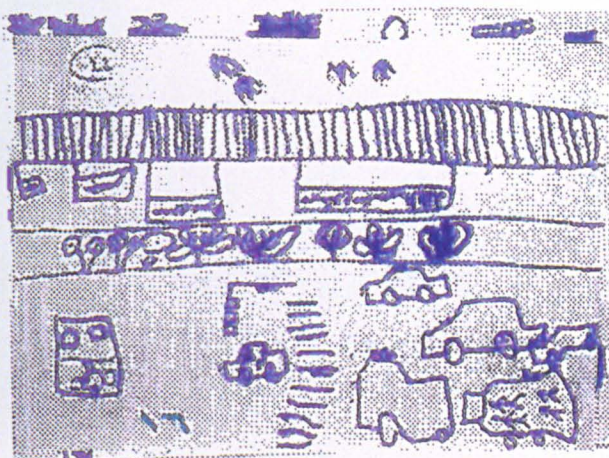
6.6.5. Use of Colours

Psychologists and educational psychology may use colour as evidence of the children's social background. In our analysis the judges adopted a psychological approach in analysing the works of children in terms of use of co-ordinating colours. The judges again gave varied responses. As Table 6.12 showed, the three judges unanimously agreed on the effective use of colour in eight works (16%). Those were 3, 5, 9, 23, 29,

30, 32, 50 (see Appendix 5). On the other hand, the three judges agreed that those works which made less effective use of colours or used uncoordinated colours amounted to one and a half times the works with co-ordinated colours; the judges were in full agreement about 18 works (36%) which they thought did not co-ordinate colours, namely 4, 15, 16, 17, 19, 33, 35, 36, 37, 38, 41, 42, 43, 44, 45, 46, 47, 48 (see Appendix 5). A brief glance at one or two of these works shows that, for instance, in work number 15 (see below), the child used only purple for almost all the components of the picture, apart from a little green dot. A similar situation is found in work number 16 (see below). The conclusion here is that the teaching-learning process is mainly to blame. The teachers here seem either not to care about what the children are doing, or they are not serious in their teaching, even if they have no curriculum guidance, because these are only technical things; teachers must guide children on how to use colours.



15



16

6.6.6. Neatness and Cleanliness

Neat and tidy work may reflect in some way the child's psychological stability, but it could also reflect the way in which he/she learns in the classroom. If the curriculum guidance to be implemented and understood in the field is clear, then the children may gain better experience. However, the panel of judges in their evaluation of the 50 pupils' works responded in varied ways. The data in Table 6.12 showed that the three

judges unanimously agreed that five works (10%) were tidy, neat and clean. Those were 2, 3, 29, 30, 49 (see Appendix 5). On the contrary, more than two-thirds of the pupils' works were thought not to be neat, tidy or clean, in the panel of judges' view. They all agreed on 19 works (38%) that were not satisfactorily neat or clean. Those were 6, 9, 12, 13, 15, 16, 17, 19, 21, 31, 33, 36, 37, 38, 42, 44, 46, 47, 48.

The conclusion here is that the majority of pupils' works were done carelessly, like the work of people who had never been taught how to keep their art work neat, tidy and clean. If we look at work number 19 or 22 (see below), for instance, we find mess all over the work, no object, no space and no order. It is as if the teacher was in one valley and the pupils in another.



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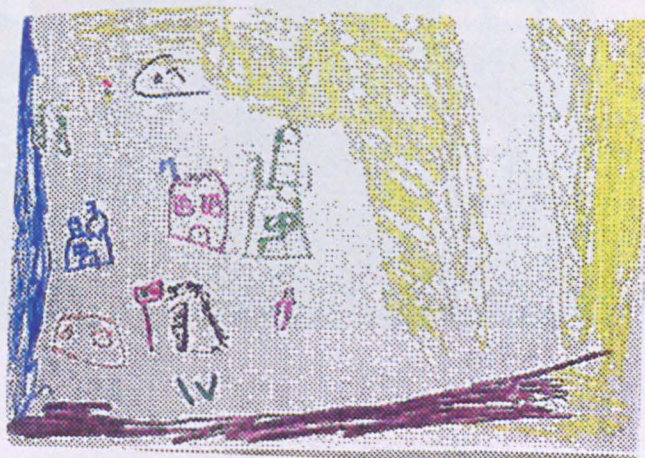


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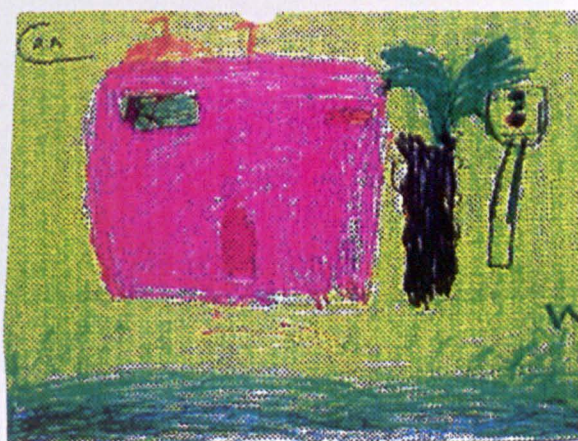
6.6.7. Technical Skills

The researcher, as well as the panel of judges, did not look at technical skills in terms of high standard of artistic technique, but rather they evaluated the artistic skills which are supposed to be learned in the classroom. The technical skills that children should learn include showing the relative sizes of the objects, how to use the eye to depict

dimensions, how to use basic colours (like blue for the sky and water, green for grass; one does not see purple grass unless in Picasso's view, which is different from what the child is supposed to learn and produce). Accordingly, the basic skills learned in the class are those needed to reflect objects rationally, in accordance with the life around us. With some exceptions the panel of judges found that most of the pupils' works showed a lack of technical skills. As Table 6.12 revealed, the panel of judges were in full agreement on only two works (4%) as works with satisfactory evidence of technical skills. Those were 2 and 30 (see Appendix 5). On the other hand, the vast majority of the pupils' works were said to show no satisfactory evidence of artistic technical skills. The panel of judges unanimously agreed on 27 works (54%) as works with no evidence of technical skills. Those were 6, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 21, 22, 32, 33, 37, 38, 41, 42, 43, 44, 45, 46, 47, 48, 49 (see Appendix 5). If we look at works like numbers 17 and 18 (see below), for instance, we find primitive scribbles as if the pupils had never attended an art class. In this matter the teaching process is mainly responsible for the development of the children's skills, where the curriculum asked the teachers to teach children basic skills, such as the appearance of objects to the viewer's eyes and the size of the head in relation to the body, and so on.



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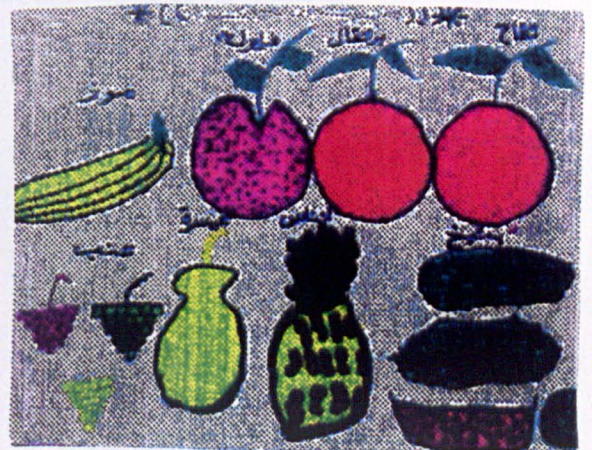
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6.6.8. Relative Sizes with Visual Appearance

This checklist statement can be classed as related to the previous one, “artistic skills”, in that teachers should teach children the sizes of the objects according to the visual appearance, and when the children manage to convey this, we can say they have learned an artistic skill. However, the works of pupils under evaluation mostly did not achieve this. Table 6.12 revealed clear evidence of this, in that all three judges agreed on 11 works (22%) as works which showed no consideration of visual appearance. Those were 4, 6, 15, 17, 18, 21, 22, 32, 36, 39, 42 (see below) (see Appendix 5). On the opposite side, for the works which showed some skill in showing the relative size of objects according to visual appearance, there was general agreement on two works (4%) with clear evidence of such skills, namely, 2 (see below) and 9. The conclusion here is linked with the conclusion regarding the previous “statement”, in that the lack of such experience could be attributed to the teaching-learning process.



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6.6.9. Size of Objects and Space

Continuing to evaluate the artistic technique that children are expected to have learned in the classroom, the checklist statement here said, “The child changes the size of the object to fit the space remaining after the first form has been placed”. The panel of judges evaluated the 50 works of children in a varied way. The outcome, as shown in Table 6.12, revealed that the children’s works showed more disorder than might be expected. In this context, the panel of judges agreed on seven works (14%) that showed lack of appropriate sizing of the objects according to the space available. Those were 15, 16, 24 (see below), 25, 27, 46, 48 (see Appendix 5). On the other hand, the data showed that the panel of judges unanimously agreed on three works (6%) namely 6, 28 and 29 (see Appendix 5). If we have a glance at a work such as number 25 (see below), we find that the child gave the vase between two trees more size and space than that given to the two trees, presumably because he/she drew the trees first and when he/she found a big space was left between, tried to fill it with an object unrelated to size to the others. This suggests that teaching guidance was, to some degree, missing.



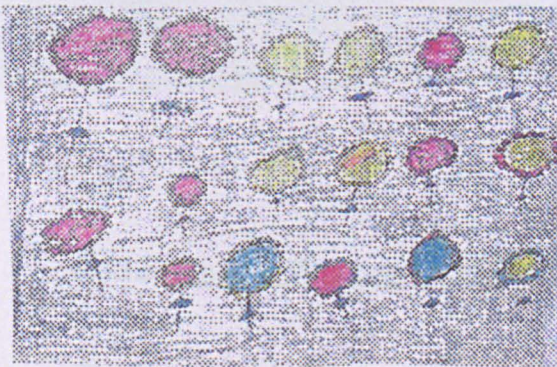
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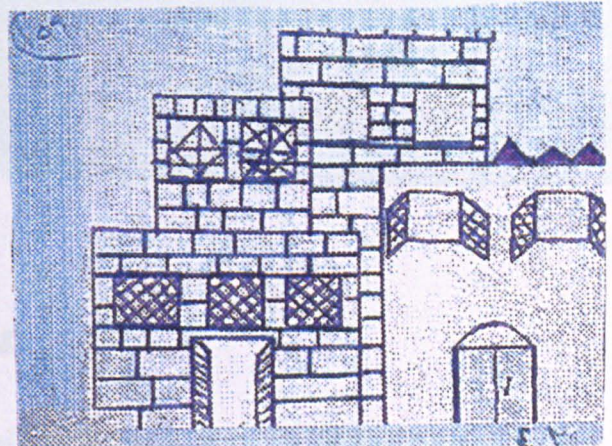
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6.6.10. Pupils' Works and Dimensions

The checklist statement guidance for evaluating children's works stated, "The work is two-dimensional. . . there is no sense of depth". The judges found that the vast majority of the pupils' works were two-dimensional, which means they had not been taught to present the third dimension in artistic work. In this regard, the panel of judges agreed on 24 works (48%) that showed a lack of sense of depth (the third dimension). Those were 2, 8 (see below), 9, 11, 12, 13, 14, 15, 16, 20, 26, 31, 32, 33, 36, 37, 38, 39, 40, 42, 44, 46, 47, 48 (see Appendix 5). On the other hand, the judges unanimously agreed on four works (8%) that showed evidence of the third dimension. Those were 1, 4, 5 and 43 (see below) (see Appendix 5). This outcome indicated that the role of the teacher was ineffective and there was no sign of children being taught the basic technique of using their eyes properly in association with their hands.



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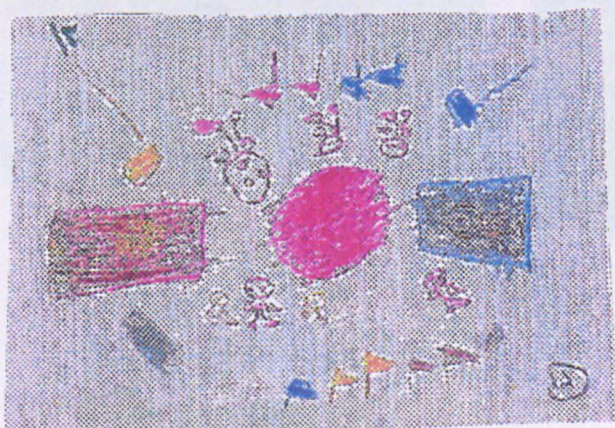


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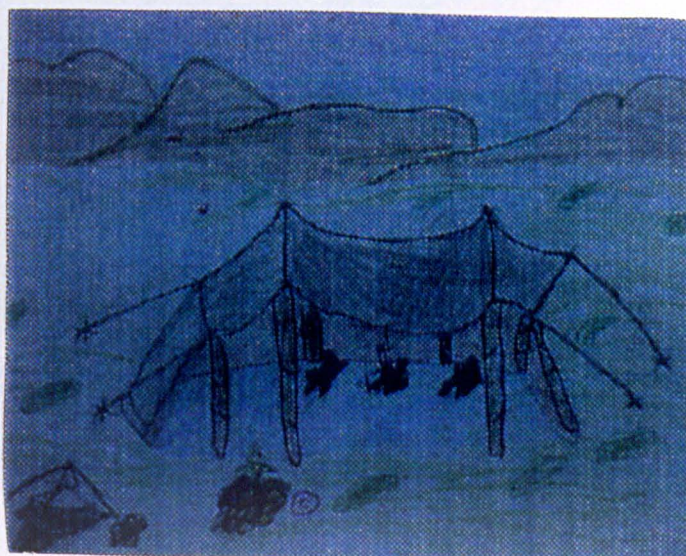
6.6.11. Recognition of the Distance between Objects

Recognition of the distance between objects is very important in any artistic work, and teachers should know and teach their children this technical skill, but unfortunately the findings as shown in Table 6.12 showed the opposite. The panel of judges found that the majority of the children's work showed no evidence of recognition of the distance

between the objects. In this context, the judges agreed on 13 works (26%) as showing no evidence of proper distance between objects. Those were 4, 6, 9, 13 (see below), 15, 17, 18, 19, 25, 33, 36, 39, 42 (see Appendix 5). On the other hand, the panel of judges all agreed on only four works (8%) that showed evidence of proper distance between objects. Those were 1 (see below), 3, 5 and 8 (see Appendix 5). The conclusion here is that the children seem to be left to flounder, without being systematically taught basic artistic skills, which can be attributed to the teaching-learning process and to some degree to the curriculum guidance, which seems not to be guiding teachers to achieve these goals.



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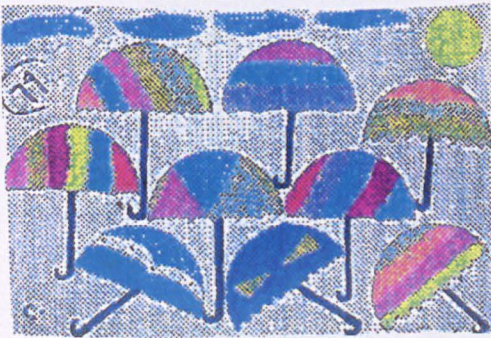


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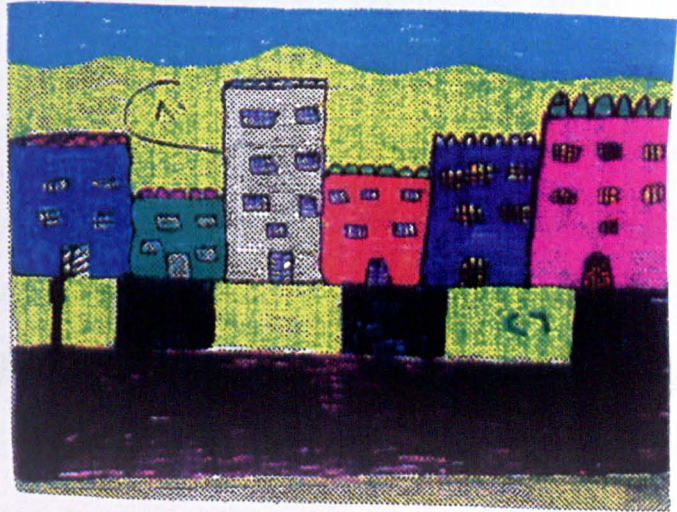
6.6.12. Child's Work and Child's Feeling

The last checklist statement was "The child's work reflects his feelings towards the object concerned". The panel of judges responded in favour of the statement, where the three judges agreed on 11 works (22%) as reflecting feelings. Those were 5, 7, 17, 18, 20 (see below), 28, 30, 32, 44, 46 and 49 (see Appendix 5). On the other hand, they unanimously agreed on 6 works (12%) that did not reflect the children's feelings. Those were 4, 19, 26 (see below), 36, 37, 38 (see Appendix 5). Art works often reflect the artist's subjectivity; indeed, it is quite rare to find an artist drawing or painting in an objective way. But in our case, objectivity should be learned through the training of the

eyes and the hands. The fact that many children's works reflected their feelings may indicate that they drew things with no indication of developed skills; they present work according to the way they feel, not as it should be. Accordingly, the majority of the children's works were done in an arbitrary way, with no concern about size, space, distance and so on. This may be attributed to the lack of a proper teaching-learning process.



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6.6.13. Summary

Pupils' works seem to be one of the most important pieces of evidence for the evaluation of the curriculum in relation to the teaching-learning process, which is supposed to be the practical reflection of the theoretical curriculum. The finding of this part of the analysis revealed that children's works showed little clear evidence that the teaching-learning process had developed the children's horizon, skills, or artistic perspectives. The panel of judges generally agreed that the children's works were mainly done in an arbitrary way, with no sign of developed skills, imagination or initiative. To be more accurate, the panel of judges, in relation to statement number one of the checklist concerning "evidence of artistic model" agreed that about three-quarters of the children's works showed no evidence of any artistic model. In relation to "Attitude of confidence and purpose in work", the judges saw more than half the

children's works as showing no evidence of confidence or purpose in work. When we come to the "Experience they acquired", about two-thirds of the children's works showed lack of artistic experience such as right space, colours, dimension and size.

When the judges evaluate pupils' works according to the checklist statement on the "Evidence of imagination", the findings revealed that more than half the sample were void of imagination, which means, as the judges indicated, that they did their work in a mechanical way with little sign of thinking or using their potential ability, which seems not to have been stimulated in the classroom. In the case of "using colours", the data showed that more than two-thirds of the children's works showed no evidence of using co-ordinated colours. This finding is linked to the previous finding of "lack of experience" and closely related to the next finding about "neatness and cleanliness" where it was revealed that more than two-thirds of the children's works were not neat, tidy and clean.

When it comes to "technical skills" the data revealed that more than 80% of the children's work showed no artistic technical skills, which are supposed to be learned in the classroom and reflected in their work. The evidence of the "relative sizes associated with visual appearance" once again showed very poor results, where most children's works, as the judges claimed, showed no clear recognition of objects' sizes in relation to their visual appearance. A similar result found for the "size of objects and space" where the judges found that in about two-thirds of the children's works, attempts had been made to fill the space with objects, without consideration to their real size.

The greatest weakness was found in relation to the "dimensions"; artistic works should show three dimensions, but in our findings the judges found more than three-quarters of

the children's works showed no evidence of more than two dimensions. The third dimension (depth), even in those works which showed it, was very weak. Concerning the "distance between objects", the findings showed that more than half the sample indicated no consideration of the distance between objects (near, far, beside or in between). Finally, children, in the judges' opinion, showed no clear understanding of artistic objectivity or subjectivity.

All these weaknesses can be attributed mainly to a poor teaching-learning process and, to some degree, to the curriculum guidance, which should advise the teacher on how and when to interfere to teach children certain skills and experience, encourage and help pupils. However, it seems that the marriage between poor curriculum guidance and an ineffective teaching process resulted in very poor outcomes in children's works and their artistic experience.

The interpretation of the findings could open the door to the conclusion of the whole thesis which will come in the next chapter.

CHAPTER SEVEN

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CHAPTER SEVEN

INTERPRETATION, CONCLUSION AND RECOMMENDATIONS

7.1. Introduction

As the study reaches its conclusion, the outcomes of the analyses may need, here or there, some emphasis, interpretation and explanation, to complete the picture and give the reader a clear and final perspective on the art curriculum in Saudi primary schools. This chapter, therefore, will focus on three main elements.

1. Interpretation of the findings which covers the classroom observation, teachers' attitudes, interviews with parents, and pupils' art works.
2. Conclusion: this part will present a general view of the study outcomes to highlight for the readers what the study has achieved and emphasises the researcher's conclusions regarding the strength or the weakness of the art curriculum. This will pave the way for the third part of this chapter.
3. Recommendations, derived from the results of this study to advise researchers and local educational authorities about the way in which the art education curriculum could be developed to keep pace with developments in educational approaches world-wide.

7.2. Interpretation

As we saw in the previous chapter, the findings showed variety in the responses of the people involved in this investigation, while the observations of the researcher only revealed that the curriculum of art education cannot be viewed separately from the way

in which teachers implement the components of the curriculum. Nevertheless, the outcomes seem to need more explanation to make the findings more clear and meaningful.

7.2.1. Classroom Observation

The use of systematic observation, attitude testing and opinion surveys, as Benscombe (1991) asserted, has become quite popular in classroom research. The researcher's classroom observations revealed that there is no clear or comprehensive understanding of how to translate the art curriculum principles into practice. Teachers complained that the curriculum itself was general, theoretical and ambiguous. However, whether or not the curriculum guidance is clear enough to guide the teacher to teach children, teachers' experience and motivation seem to be almost totally inadequate. When we look at "information conveyed", for example, the observation process revealed that teachers involved children mainly with drawing-painting activities; other activities mentioned in the curriculum were completely absent. Teachers said they involved children in some other activities, but the researcher could see from the children's work books that such activities were rarely covered. The reasons given by teachers, such as lack of materials or having no proper place for art teaching, do not justify the poor teaching-learning process. In this case and in others, as we shall see, the cultural perspective towards art in general and art education in particular seems to be vital (Lawton, 1988 and Smith, 1972) where public opinion, which is derived from the cultural heritage, is totally against art. Most teachers either do not realise art's objectives nor do they not believe in art as a vital subject for children's development; they merely take it as a job. This may answer the third question of the study, whether the teaching methods are able to translate the art curriculum components into practice.

One of the disadvantages of the current curriculum is that it does not provide art with proper test and examination procedures, leaving too much to the teacher's discretion so that whatever their ability, all children pass with a high grade in art. In a traditional culture like Saudi culture, a test which determines the student's success or otherwise is the only way to give the subject value. In the case of "practical exercises" given in the classroom, teachers were found to take the easiest way to deal with the classroom activities, asking the children to provide their own materials and art tools. In these circumstances, teachers cannot press children too hard to get all the required materials themselves, since they should be provided by the school; asking pupils to provide them is a source of conflict with parents. Accordingly, teachers should utilise the available material to help children, as Eisner (1972) said "to become more effective". (p. 180).

The findings, however, showed that the teachers provided children with very little effective experience. This could be attributed not only to the weakness of the curriculum guidance, but also to the style of teaching, this could result in abnormal relationships between teachers and children, as Eisner said, "an honest relationship between pupil and teacher is crucial" (p. 180). The teacher must understand how a student experiences problems, how to deal with the classroom task and when he/she needs support. Although the child's personality and background influence his art, the teacher also should have an influential role to point the child in the right direction and help modify and remedy some of the children's behaviour (Jefferson, 1959).

When it comes to "task explained", teachers, as revealed by the study results, started the class tasks with a proper introduction directly or indirectly to brief the children about the task and most of them demonstrated the task in detail. Only a very few of them, however, provided a proper conclusion to the class task. Some teachers tried to justify

that and rationalise their behaviour, but some had never even thought about a conclusion to the task and had no excuse to offer. The task, as we saw in the literature and as Eisner (1972) asserted, must be explained in order, which would help children to acquire knowledge and experience systematically through the start, demonstration and conclusion, which would be reflected in the children's work. However, since the teachers ignored one of the most important aspects of systematic learning, the curriculum cannot be held entirely to blame for students' shortcomings; this matter is very substantially related to teaching experience and the teaching methods used.

When it comes to "problem-solving", which is regarded as fundamental for children's development in terms of physical, mental and socio-psychological dimensions (Haywood, 1984), the findings revealed that teachers did not attempt or intend to set pupils a real challenge to get them to use their mental abilities to solve problems. This, again, is a matter of the teaching efforts, not the curriculum. In the present study, the researcher realised that teachers did not involve pupils purposely with situations or tasks of problem-solving, which may weaken the children's ability to discover, create and develop. The lack of motivation of art teachers cannot be explained in terms of economic outcomes, since teachers earn a good salary; a beginning teacher earns about 4000 SR (£700), and a more experienced teacher 1400 SR (£2300) a month, free of income tax. Accordingly, the lack of motivation may be attributed either to their basic background in their colleges or universities or the influence of the negative attitude of the traditional community who underestimate art in general and art education in particular.

In the same context, the observation schedules included "art activities and community tradition". The findings revealed that only about 15% of the teachers involved children

with activities related to cultural aspects such as buildings, clothes and special occasions, while the other 85% involved children with patterns and other non-cultural activities. It seems that most teachers had very little clear planning for their teaching. Although each teacher has a planning book, they seemed to use it only to show the supervisors who visited schools once or twice a year. In practice, they do not adhere to their plans. The teachers seem to be strongly affected by forces of social tradition, which are heavily against art (see Chapter 3). It is hardly surprising that teachers do not teach children skills or provide them with knowledge, since some teachers told the researcher privately that they did not really care about what the children learned in art, since all would pass and everybody inside and outside school believes that art is not as important as science or maths, so school administrations give no attention to art teachers when it comes to providing children with material or teaching aids. Teachers in turn responded negatively; the low morale resulting from the low status of their subject could discourage them from improving their teaching. As a result, the teaching-learning process is full of weaknesses. Any subject, without public and school support, could fail to achieve its objectives. In other subjects, teachers teach to educate children and to learn for themselves, through accumulated experience as Grossman (1992) asserted. However, teachers have less motivation if they lack school and public support. This view could explain the lack of motivation in Saudi art teachers. A similar result was found for “art activities and cultural symbols” where most teachers cover or try to cover cultural symbols but only in a very simplified way which does not help children to go beyond the symbols to develop creativity or initiative, which would help children to develop their own personality as well as their artistic skills. This deficiency could be attributed, once again, to the lack of social, school and local authority support.

When it comes to “lesson objectives”, the survey outcomes revealed that the overwhelming majority of teachers focused on the practical aspects of art activities. Only a few teachers go beyond the traditional teaching by stimulating their pupils to do more complex activities for the sake of their cognitive development, as some of them indicated. The majority of teachers either do not know the lesson objectives or are not really interested to put in the effort needed to take children beyond the traditional way of the teaching-learning process.

The curriculum indicates that teachers should determine the objective of each lesson throughout the weekly term or yearly plan. Teachers, however, are supposed to plan their lesson to enable children to acquire an understanding of the classroom situation, to adjust their minds to the practical situation, and to give children chance to assess themselves, to participate effectively with the rest of the class and to respond properly (Stones and Morris, 1972).

According to Heywood (1984), teachers should ask themselves what students need to know, how they need to think and what attitudes they need to have. The findings, however, indicated that only very few teachers followed the principles of Heywood, while the majority did not appear to follow any pedagogical principles which would help children not only develop their artistic skills, but also to develop their artistic potential, and as Eisner said, “grow creatively through meaningful experience in art” (p. 154). As we have said previously, the lack of detailed curriculum objectives may misguide teachers, but on the other hand, teachers themselves may not be trained adequately before and during their service or may be responding to the lack of administrative and social support. The teaching-learning process needs to be empirically investigated to discover the cause of this lack of motivation. Meanwhile, teaching

methods and teachers' behaviour seem to be essential in motivating children and helping them to be ready for acquiring knowledge. In that regard, the observation findings regarding whether the teachers gave attention to individuals, groups or the whole class, revealed that teachers gave no attention to individuals or groups, since children are not divided into groups for learning or interaction inside the classroom. Teachers only gave attention to the whole class. They sat at the front, facing the children, and spoke to them as one unit, exercising a patriarchal authority. Children, on the other hand, were not allowed to speak to each other, to borrow materials or tools or to exchange ideas. This is contrary to modern education theory and practice, which give children more freedom to contact each other and to exchange ideas with reasonably harmonious relationships among themselves and with the teacher (Stones and Morris, 1972). In the same context, Saudi teachers dealt with individuals as a part of the whole class. If an individual wanted to borrow some tools from another pupil, the request had to be channelled through the teacher, and if an individual asked a question, the teacher responded to the whole class, not to the pupil who asked the question. This would disturb the others who might be concentrating on their work. That, as the researcher believes, is one of the fatal mistakes of the curriculum, which does not guide teachers in how to lead children or how to divide them into work groups.

The findings also revealed an interesting result concerning "information about art", where the observation indicated that among all the 27 classes that were observed, none provided children with any theoretical information about art history or development; they focused only on the practical side of the art subject. When the researcher asked teachers about the other side of the art knowledge, they offered flimsy excuses, such as the children need to develop their skills, or they will never understand the theoretical approach, and when they sensed that the researcher was not entirely satisfied, they said,

“the curriculum does not mention that”. We agree that the curriculum does not guide teachers properly in this matter, but still, the teachers’ role is absolutely passive. The literature, however, asserts that simplified information about art and its function may be important, not only for developing children’s cognitive abilities, but also to develop their critical abilities (Eisner, 1972; Read, 1944). Although the theoretical side of art knowledge is not used in art education and in the researcher’s view is not essential, providing children with knowledge could help them to see how artistic geniuses such as Michelangelo became famous and great through their art. This could open the children’s minds to worldwide human experience and artistic experience. However, the researcher concluded that teachers themselves have no great knowledge about the history of art or art’s functions.

In relation to artistic skills, the findings revealed that among the 14 artistic skills, only three skills were seen being used in the class under the teacher’s supervision. These are mixing colours, using space and lines, and handling scissors. The other 11 artistic skills were ignored. The teachers tried to explain that by blaming the shortage of material or the lack of curriculum guidance. Once again, the researcher realises the problem of material shortages and curriculum guidance, but teachers should have a margin of discretion to do what they think is useful for the children. Even if the curriculum gave detailed guidance, they might not read it. Consequently, the teacher’s way of teaching art is totally discouraging, since most of them appeared unaware of the message that they should provide to the children. As Viola (1948) said, “art should make and keep children happy. Man is only happy if he can produce – no matter what it is” (p. 59). Even this function in art was found to be neglected in Saudi classes. This can be attributed to the weakness of the teaching-learning process, rather than the curriculum guidance.

When it comes to “using artistic tools”, the main ones used were crayons, pencil-crayons, pencils, felt-tip pens and paper. The teacher often did not teach children explicitly how to use and handle tools, but from time to time, while watching children working, some of them might intervene to correct some children who handled the tools wrongly. The findings, however, revealed that most teachers did not teach children how to use the tools and the researcher, throughout the observation, noticed that many children were using and handling tools incorrectly, which resulted in disordered work. In the researcher’s view, children should be watched and guided to handle the tools properly, adjusting their hands and their materials to the available tools as Chapman (1978) emphasises. MacFee (1961) advised teachers and pupils about correct use of tools and materials and warned about the outcomes of abuse of artistic tools. Saudi teachers blamed the lack of curriculum guidance for their failure to address this issue, but if they read or were trained well in how to teach art, then we might find a different trend of the teaching-learning process.

According to the class observation schedule in relation to “art activities links to other subjects”, the findings provided us with the interesting result that most teachers made suitable links between art and other subjects, maths, geography, language and so on. The researcher’s impression was that teachers of art tried to give their subject value by linking it with other subjects, since art teachers are often exposed to the disparaging comments of other subject teachers. Thus, they link art to other subjects to convince others that art is a valuable subject. In the same context, teachers seemed to be trained well for using art as a co-ordinating subject. The curriculum guidance seems to be clear to guide the teacher to make proper links. The literature about such links seems to be quite rich as well (see pp. 43, 44).

Overall, the researcher feels that the findings of the observation were essential for pinpointing the disappointing teaching-learning process, which may impede children rather than motivate them to develop their skills as well as their personality. The disappointing teaching may be attributed not only to the teachers' characters but also to the weakness of the curriculum guidance, as well as the central supervision. However, the responsibility for developing children in terms of acquiring knowledge, confidence and acceptable art skills is shared between teachers, curriculum and supervisors. The integration of these elements is needed to achieve the objectives of art teaching. In the light of the above discussion, the conclusion is that the teaching methods used to implement the art education curriculum in practice may not be adequate for the necessary development of children's knowledge and growth, which would be in line with Question 3 of this study.

7.2.2. Teachers' Attitudes

The teachers' attitude survey aimed to assess the value teachers place on the current art education curriculum. The instrument was divided into four subscales to facilitate the analysis process. The findings revealed quite interesting results tending to support a view that the current art education curriculum is inadequate to guide teachers and children to a better quality of teaching-learning. To be more accurate, the findings in the section on "curriculum objectives" showed that the majority of the surveyed teachers believed that the current art education curriculum did not achieve the objective of matching the children's interests and abilities. Lawton (1988) indicated that "curriculum objectives must always be pre-specified in terms of measurable changes in student behaviour" (p. 18). The findings showed that teachers had thought that the curriculum of art education does not take into consideration pupils' interests and

abilities, which was reflected in the teaching process as well as pupils' development – what Lawton called “measurable change”. Since the curriculum was constructed in a general way, the teachers had no clear understanding of what the designer intended to achieve in the teaching-learning process.

The literature (see Chapter Three) indicates that the curriculum must be specified clearly. The findings, however, revealed that most teachers surveyed claimed that the art curriculum is not clearly specified.

To discuss the curriculum in terms of developing pupils' skills, the findings indicated that the vast majority of teachers claimed they saw the current curriculum in its components as very largely useless in terms of developing children's skills. On the contrary, they admitted that the current curriculum discourages pupils' initiative and development of knowledge. Although the curriculum to some degree is designed to reinforce social traditions, teachers believe that it does not reinforce any secular values in reality. The curriculum does not specify clearly and in detail the elements to be transmitted to children. Teachers' weaknesses in this area may therefore have some justification, since the curriculum does not advise them on how to use the socio-cultural heritage in their teaching. For this reason, in relation to this matter and many others, as we shall see, the teacher is left to translate and implement the curriculum according to his/her understanding. Inevitably, given human diversity, these vary, some teachers have developed their understanding according to their knowledge, while others do no more and no less than the curriculum tells them. The researcher concluded that the deficiency of the curriculum itself was evident, but some responsibility can be attached to the teachers themselves, for failing to develop themselves in order to develop their children's motivation and help them to achieve their potential. The education authority

and society are also responsible for the results that we found, since co-operation between the school and society was clearly lacking and the educational authorities have not realised the importance of in-service training. All these factors combine to undermine the effectiveness of the teaching-learning process, which disadvantages the children.

To complete the picture, we have to look carefully at the findings, related to “curriculum content”. Curriculum content should take into consideration, in Kelly’s (1989) view, social and cultural objectives – they should provide children with knowledge and develop their personality (see Chapter Three, pp. 35, 43) The findings revealed that teachers mainly had negative attitudes towards the curriculum content. More than 50% of teachers indicated that art curriculum content focuses on practical aspects, while the rest indicated that the curriculum should pay attention to other aspects such as artistic theory, learning about tools, using the imagination, and so forth. Teachers understood that the curriculum is supposed to cover all these aspects with clear details, but they claimed it does not really do so. The curriculum should also be related to daily life in its components, but more than 80% of the surveyed teachers indicated that the curriculum failed to provide content that enabled children to interact with real life. In the absence of curriculum guidance, teachers are limited in the content they can transmit. Indeed, some teachers said there was no real curriculum content; there were only a few headings that teachers had to interpret to plan their own syllabus, which in most cases was done arbitrarily. In other subjects, the content is set out clearly, in minute detail, but in art, teachers are asked to supply the details in their yearly, monthly and daily plans. Since the responsibility for curriculum content is left to teachers’ understanding, it may not go any further than the classroom activity, although many researchers argue that curriculum content should go beyond the

classroom activity (Eisner, 1972; Stenhouse, 1975). Accordingly, the teachers' plans are so simple as to be useless in terms of children's cognitive development. Teachers also found no evidence of content being graduated from simple to complex to bring about the children's understanding. Not surprisingly, therefore, when teachers were asked to comment on the proposition that "teachers need more detailed guidance on how to implement the curriculum guidance", about 96% of the teachers agreed or strongly agreed. A similar result was found regarding the item, "the latest developments are included in art curriculum"; most teachers disagreed.

The curriculum contents, as we see from this section, are really insufficient, in teachers' opinions. Nevertheless, the researcher believes that despite the deficiency of the curriculum in all respects, and especially in "contents", art teachers are also responsible for the deficiency of the teaching-learning process. Researchers such as McLaughlin (1993), Eisner (1972), and Kelly (1989), attributed the deficiency of the teaching-learning process to many factors, among these, the teachers' background, in-service training, and most importantly, the incentive and motivation of teachers. McLaughlin (1993) stated:

"Teachers' incentives and motivation have also received attention from policymakers and reformers. In particular, the relatively low pay and status afforded teachers have prompted reforms such as merit pay or career ladders to induce better performance from teachers and to bolster their commitment to teaching. Better pay or reward for top performance, these strategies assume, will stimulate teachers to work harder and more effectively" (p. 80).

In the Saudi case, teachers are paid adequately, but unfortunately no teacher had been rewarded or given extra pay or merit for good teaching. In the same context, the status of art teachers is far less than that of other teachers, both inside school and outside it, which is likely to affect the teacher's performance. Generally speaking, art teachers

have to exert their best effort, while facing underestimated status, no clear curriculum guidance and no merit or reward pay. The findings reveal that the teaching-learning process is in crisis, whether the teachers or the curriculum content, or both, are responsible.

To shed more light on teachers' attitudes, we have to interpret the findings related to "teaching methods" used in the classroom, through which the current art education curriculum is implemented. First of all, the findings revealed that the vast majority of art teachers surveyed admitted that the methods of teaching they used were at their own discretion, which means the curriculum gave them no direction as to preferred methods for teaching. Since teachers are left to themselves, without effective supervision, they may use a mechanical, artificial approach to teaching. In this context, most of the surveyed teachers admitted that they use the old method "chalk and talk", which generally has a more limited role in modern teaching. As Passmore (1980) asserted, there is no single method of teaching which is universally applicable. If we believe in such a single method, as he said, then,

"we may be led to conclude that the teacher has no other role than to provide his students with the conditions in which they can learn. But to take this view is to underplay the role of the teacher" (pp. 28-29).

Accordingly, the method of teaching, whether at the teacher's discretion or prescribed centrally, plays an essential role in learning, but there is no magical single method of teaching that can do the job. However, if the teacher is left free to use superficial and arbitrary methods, it may lead to ineffective teaching and learning.

A surprising finding in this study was that more than 90% of the surveyed teachers claimed that they maintained informal relations with children to make the lesson enjoyable and meaningful. However, in the researcher's experience as a teacher of art

and as a researcher, Saudi teachers often have patriarchal relationships with their students. It may be that they responded in a way that they thought would improve their image in the eyes of the researcher or they may have thought that the researcher had links with the educational authorities, so they should paint a bright picture of their relations with children to avoid censure. Double standards in Saudi society are widespread. People often speak and act publicly in a manner quite different to the way they do in private, and the way they really think. Although this issue is beyond the scope of this study and could be studied by an educational sociologist, it is worth mentioning here as a possible explanation of why most teachers gave responses that do not accord with reality experienced by the researcher, as we saw in the classroom observation. A similar result was found when more than 85% of the surveyed teachers claimed that they tried to avoid stereotypes in their teaching, while the researcher, during his observations, witnessed a high degree of stereotyping, for example, every teacher started in the same way by drawing or colouring straight away, without any introduction. Once again, the attitude may reflect results totally opposite to the reality. Even though teaching methods cannot be prescribed centrally, guidance could be given on preferred methods, leaving teachers without any hints, may be one of the curriculum's mistakes. On the other hand, teachers should have an idea about teaching methods and they should exert every effort to learn and to use the best methods of teaching, even if the curriculum does not mention the preferred methods. Accordingly, both the curriculum designers and teachers are equally at fault. The discussion above may answer the study's first question, which investigated "teachers' attitudes toward the current curriculum". It is revealed that teachers' attitudes are negative; they think that the current art education curriculum is insufficient and inadequate.

7.2.3. Parents' Interviews

The parents' interviews in relation to art education revealed that the school role in developing the attitude of the community to be aware of the importance of art education for children's cognitive growth, social, psychological and personal development and to bridge the gap between the school's objectives and the society in general, was very limited, if performed at all. On the other hand, the community appeared to have no interest in having a positive relationship with the school to make integrated efforts for the sake of the children. Because of the ambivalent or even negative relationship between the community and the school, both share responsibility for disadvantaging the children. If we look back to the evidence of the parents' interviews, we find that about half the sample of parents had no idea whatsoever about art education, while 60% of the parents who had some idea about art education and art lessons had negative ideas. They thought art was only a marginal subject for fun and relaxation. Some even went further to say art is a waste of time and should not be in the school curriculum. Unfortunately, most parents were aware of art through their children's demands for art books or tools, which they needed to take with them to art lessons. Schools do not supply children with basic materials for daily use, such as colours, crayons or tools; the parents have to do so. In that case, parents differed in their reaction, but generally they had no clear idea about the function of art. Schools appear to be at fault in failing to develop fruitful relations with parents and the art curriculum designers, as well as the local education authority, do nothing to improve the relationships with the community. These negative relations reflect on the learning process.

Three-quarters of the parents admitted that their children had not learned much since they had no interest in drawing or showing their parents or any members of their families all or part of their art work. Some parents indicated that they did not really

encourage their children to “waste their time in art work”. This finding can be attributed mainly to the school’s attitudes and practice, derived from the curriculum. We attribute responsibility to the school, since the school is to some degree, as Garforth (1962) asserted, responsible for preparing children in terms of knowledge, citizenship, growth and development according to the objectives associated with socio-cultural values. Although the objectives of the school can be reinforced by influences from parents, schools, as Shipman (1975) said, “are organised so that children receive the concentrated attention of adults who have themselves been trained to be efficient transmitters of knowledge and values” (p. 154).

In the case of the society surveyed, schools seem not to be effective in inculcating societal values, and parents have no effective co-operative role with the school, especially in relation to art education. The findings revealed that more than 80% of the parents did not believe that children’s development has any relationship with art education. It was impossible to find parents who acted as described by Sharp, Green and Lewis (1975) who underlined the role of parents and the dimensions of a successful parent-teacher relationship. Nevertheless, parents may play an influential role, whether supportive or otherwise, which to some extent affects the teacher’s performance. In this context, parents’ contact with teachers plays an essential supportive role for both school and children, but our findings revealed that only 2 out of 20 parents had a regular contact with teachers, including art teachers; the rest had no interest in such contact. As a result, the community and school integration in KSA is not tangible. Schools should develop a strategy of encouraging people to contact the school or should even themselves reach out into the society, if possible. Our findings indicated that most parents underestimated the value of art, regarding it as a “worthless activity”. These attitudes are reflected in children’s activities inside the home, as most parents believe

that children at home should revise their lessons and if they have any spare time they should use it for something useful, not “scribbling” and making a mess on the house walls.

Although parents have some responsibility, the school as a social organisation responsible for the socialisation of children should be able to develop its own strategy to develop children and to get support from the society, but unfortunately, Saudi schools have no clear strategy for developing their relationship with the community and the society as a whole, for the sake of the children. In view of the above discussion, parents’ attitudes (question two of the study) reflect a lack of interaction between school and local community.

7.2.4. Pupils’ Work

It has been assumed that the marriage between the art education curriculum and teaching methods used in the classroom would bear fruit in the productive activities of the children. The findings shed strong light on this part of the study, indicating that the children’s artistic work was poor, showing evidence of lack of experience, skills and imagination, inability to convey the relative size of objects according to their visual appearance, and a lack of order in terms of use of colour, space and dimensions. Our discussion in the analysis chapter was based on the evaluation of the panel of judges, who evaluated the children’s works according to the checklist designed beforehand. Their judgements in relation to artistic models indicated that only 3 out of 50 works were thought to show evidence of such artistic models. Only 10 out of 50 works, in the opinion of all the judges, showed evidence of confidence and purpose. The failure of pupils to produce artistic work with even the minimum quality expected, can be attributed to the teaching methods, as well as the curriculum. Indeed, the teaching

methods which are supposed to be derived from teachers' own experience, their in-service training and their background in college or university, may be taken for granted by the curriculum designer, but since teachers have no regular in-service training and no feedback, they do the same boring job, year after year, with no evidence of change or development. Accordingly, the children did not show any of the evidences of learning mentioned by McFee (1961), namely:

- 1) Increased awareness of the environment.
- 2) Use of more than one type of subject matter.
- 3) Changing and developing symbols.
- 4) Signs of increased ability to organise symbols.
- 5) Liking to work with a variety of media.
- 6) Expressing feelings as well as ideas. (p. 207)

Indeed, regular in-service training which, as Heywood (1984) asserted, gives teachers the chance to become acquainted with other points of view, could play an essential role in developing teachers. If it is not available, however, teachers are kept confined in their own realm.

When it comes to acquired experience, the analysis revealed that most children's works showed a lack of experience, which suggests that teachers are either not really teaching children basic artistic skills, or do not themselves know how to teach. Children's poor work cannot be blamed on the art curriculum, since the teacher's main task is supposed to be to teach children basic skills and give them practical experience. A similar result was found in relation to "imagination" where most children's work showed no evidence of imagination. Also, there was no evidence of using co-ordinating colours, neatness

and cleanliness. The curriculum designer should tell the teacher, as Jackson (1992) said, “how to teach” (p. 64) in addition to reducing their teaching load and reducing so-called psychological discomfort. Indeed, teachers in Saudi primary schools have all the facilities needed to do their job, especially psychological comfort, which may be related to some degree to their wages, since they receive more than teachers in some developed countries, but they still need to be told what to do, how and when, which seems to be not quite clear in the curriculum guidance.

We follow the analysis discussion to find that children failed to produce work executed with technical skill, including appropriate depiction of relative sizes according to the visual appearance, size of objects, space and dimensions. The main thing here is that children need to control the tools and materials. If they have difficulties, teachers should intervene to teach them. The teacher’s role is essential in the acquisition of such skills. Eisner (1972) reported:

“Every visual art object required the use of technical skills, and in varying degrees artists have displayed ability to utilise such skills in their work” (p. 215).

Accordingly, teachers should teach children basic skills which they need in their work. The absence of such basic skills, such as awareness of shade and light, object sizes, curved lines, and so on, may be attributed to the teaching process and the teacher is the person most to be blamed.

The neglect of the technical aspects such as the right distance between objects or expressing the children’s feeling reflects badly on the teachers’ efforts to teach, no matter whether the curriculum guidance is good or otherwise. The conclusion here is that teachers only did half the job; they had been guiding children, teaching them, and

supervising their works with no evidence of success. If we have to blame the curriculum designers for the ambiguous guidance, we have to blame teachers more, and if we have to put more responsibility on teachers, we have to do a proper investigation concerning the teachers' methods, personality, background and so on. In the light of this discussion, research question four is answered: pupils' works reflect poor teaching rather than the curriculum component.

7.3. Limitations of the Study

The study was conducted with certain limitations. First, there had been no similar study in Saudi Arabia or the Arab world to be utilised as a framework.

Second, the study was conducted using four instruments that were designed to cover all aspects of the problem, but at the same time, it was limited by the time available to the researcher. For example, interviews were conducted with 20 parents, but this number could ideally have been doubled or tripled to obtain a greater variety of opinions. In the classroom observation, the researcher only managed to see one lesson in each of the 27 schools surveyed, whereas a number of visits and frequent observations would have been preferable, if time had allowed. It would also have been better to analyse more of the pupils' works, rather than the 50 works randomly selected.

Third, there are many other participants in the design and evaluation of the art education curriculum, such as the curriculum officials, authors and designers, school principals and education supervisors, who could have been surveyed or interviewed.

These practical limitations are to some extent inevitable in a first study such as this, and the additions noted might strengthen the study. At the same time, it was not possible to

do more than the researcher did, taking into consideration the limited time and resources available.

Each part of this study could be elaborated and replicated in more detail in the future.

7.4. Conclusion

The problems of the art education curriculum seem to be chronic. The theoretical analysis of the content and the scope of the current curriculum as shown in Chapter Three, revealed that the designers of the curriculum gave little attention to the subject's objectives and content. The researcher attributes such underestimation to either the designers' not being art specialists or their having been unduly influenced by the social tradition which gives art in general and art education in particular less value compared with other subjects. The researcher has argued, according to his understanding and experience, that this curriculum is not sufficient to develop children aesthetically, psychologically and mentally. To test this assumption the researcher developed tools and instruments to investigate this problematic phenomenon.

Although the findings mainly supported the view that the current art education curriculum is not adequate and not sufficient for developing school children and providing them with knowledge and artistic experience, the findings also revealed some other reasons, beside the poor curriculum, which play an integral role to prevent the success of the teaching-learning process in relation to art education. First of all, the findings revealed that the social traditions of the local communities have an almost totally negative and discouraging attitude towards art education. This negative attitude has strong echoes inside the schools, where other subject teachers, the head teacher and the staff all responded conventionally to art as a subject and to art teachers, often

referring to them ironically. Most teachers cannot withstand the pressures coming from colleagues, the school staff and the local educational authorities, so they have to swim with the current, not against it.

The study provided clear evidence about the parents' and teachers' attitudes, which accord art education relatively little value. It was found that schools may take away art lesson time to allocate it to another subject; school administrators are not concerned if the art teacher is absent or if the education authorities do not provide schools with an art teacher for months, yet they would take all possible measures and contact the authorities daily, if another subject such as maths, science or language had no teacher for even one day. Some parents, as reported earlier, expressed their feeling by frankly saying, "Art shouldn't be in the school curriculum".

Beside the discouraging social attitude and the negative responses of art teachers, the teachers themselves, as the findings revealed, contributed to the uncondusive educational climate with negative attitudes, lack of care and out of date approaches. Although most of them had received proper training in colleges and universities, most of them, as the observation revealed, had no will to develop themselves, either through their teaching experience or through so-called self-teaching.

The other problem that the findings discovered was that teachers have no regular and effective in-service training and this problem seems to be fatal for the development of art teachers in general in Saudi Arabia. Recent research in all subjects revealed that the lack of in-service training prevents teachers from refreshing and updating their knowledge and developing their skills (Al-Hakami,1999; Kabli, 1999). Indeed, the problem is that in-service training is lacking, not only for art education, but for all

school curriculum subjects; at best, a few teachers may receive it once or twice a year; some teachers have a chance to attend only once during their whole career, and some never attend. This problem may play a central role to confine teachers to the same approaches, throughout their career.

Generally speaking, the misleading current art education curriculum alongside other integrated factors that affect the teaching-learning process support the view that the curriculum is not adequate and not sufficient to develop children's ability to acquire knowledge or learn aesthetic skills.

Finally, the question of the adequacy of art curriculum education in Saudi Arabia seems to be more complicated than was at first assumed. The conclusion is that, if the curriculum itself is not adequate and not realistic, other important associated factors appear to have direct effects on the curriculum's general aspects; teachers, local community, and socio-cultural heritage all play roles in keeping the process of learning on track or otherwise. In the Saudi case, not only do curriculum designers lack appropriate experience in art, but also the teachers have not received sufficient in-service training, or lack motivation to act beyond the prescribed curricula. There is also a problem of bridging the current gap between the local community and the school. In this context, all these elements need to be highlighted in an elaborated way, and this approach may be adopted in the future.

7.5. Recommendations

Art education curriculum than been expected, and since the researcher had only limited time to study a specific problem, the associated problems uncovered by the researcher need further separate investigation. The following recommendations may help.

1. In the light of the research findings, art education in primary schools is undervalued. To reverse that, schools should pay more attention to art lessons by providing a separate and equipped room for art.
2. Schools' administration should support schools by supplying relevant art materials for success, including necessary art tools and materials, as part of the curriculum, should be studied.
3. The research outcomes revealed that art lessons in Saudi primary schools were confined to one or two lessons a week, which is seriously inadequate and needs to be reconsidered.
4. To enhance the status of art education, school should hold regular meetings with parents to explain the value and the role of art in children's real life.
5. Educational supervisors should monitor how teachers actually carry out their classroom tasks, rather than looking only at the results or at teachers' organising scheme.
6. In order to change traditional attitudes toward art education, perhaps in co-ordination with the national mass-media, an empirical investigation needs to be conducted.
7. In-service training should be offered regularly and all art education teachers encouraged to participate.
8. The current art education curriculum has been poorly designed and worded and needs very substantial reform in order to provide much clearer guidance for teachers, school principals, supervisors and interested parents.

7.6. Suggestions for Further Research

This evaluation study of the art education curriculum presented more problems and concerns than had been expected, and since the researcher had only limited time to study a specific problem, the associated problems uncovered by the research need further separate investigation. The following suggestions may help.

1. Research is needed to investigate school curriculum as an integrated matter, whereby any success in one subject must be related to another. It is dangerous to underestimate any subject.
2. Relationships between the local community and school would benefit from detailed empirical study in order to develop a stronger working relationship between schools and parents.
3. Teaching in general and particularly teaching methods in art education, including teachers' problems, would benefit from further investigation.
4. The relationship between art education teachers and the supervisors and other educational authorities may also need to be carefully investigated to eliminate misunderstanding.

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APPENDIX 1

ART EDUCATION CURRICULUM IN SAUDI ARABIAN

PRIMARY SCHOOLS

(ENGLISH AND ARABIC VERSIONS)

APPENDIX ONE

Art Education Curriculum in Saudi Arabian Primary Schools

General Notice

It can be noted that we have many crafts, trades, and useful jobs and skills, such as agriculture, drilling wells, knitting, abattoir, hairdressing and textile industries. The country needs to develop them and continue these practices. But the sons of this class of citizens are abandoning the jobs of their parents. Thus, once the students reach an appropriate level of education they should be made aware of the importance of these skills and be made to respect their parents' skills and develop theirs by means of modern tools if possible. Students should be encouraged to work in these fields after finishing their education. This is an essential aim in guiding the future generation and it is necessary for all teachers. This spirit should be instilled in the students' minds, especially during art teaching. The performance of those students who excel in any skills should be celebrated and displayed so as to obtain a generation that is productive, diligent, and reliant on their work and themselves.

First Year

Art Education (three sessions per week)

I) Drawing

a) Imaginative drawing

1. In order to give them the chance to draw what is in their minds, the students should be able to draw of their own free will anything they have seen on their way to school early in the morning, or any simple topic which they want to express.
2. Story-telling: the story could be real or fictional (imaginary) The teacher should draw their attention to not drawing anything which has a soul (spirit) and pay attention to the level of perception of the students in all sets of conditions.

b) Drawing from memory

1. the pupils are asked to draw a simple real thing that they know or simple things they have already looked at and the teacher asks each pupil to try to draw what he can remember.
2. Each student is asked to draw what he can remember from his previous drawings.

NB: Imaginative drawing and drawing from memory go hand in hand; they could be one issue.

c) *Drawing tangible things, drawing living things*

The following are brought into the class:

1. Fruits and vegetables.
2. Leaves or different flowers.
3. Objects: cup, bell, Ibrique.
4. Toys: cars, trains, aeroplanes.

d) *Finger painting*

The pupils use their fingers to express their minds freely. If paste paint is not available, it can be prepared as follows:

1. Starch is prepared by cooking it until it is reasonably soft.
2. Powdered soap, such as Tide, is added to the soft starch in the proportion of one part of powdered soap to 8 of starch.
3. Coloured make-up is added to the mixture. Each colour is added separately. The amount of the coloured make-up depends on the depth of colour required.
4. The use of relatively thick and smooth paper is preferred.
5. The back surface of the paper is soaked before lying it on a wooden board.
6. A reasonable amount of the prepared past paint is placed on the surface of the paper using a paintbrush. The pupil can then draw using his fingers or a card-comb. After that, the paper is left to dry and, if possible, it is ironed.

II) Handicraft/Manual Art

a) *Handicraft with clay and plasticine*

1. It is left to the pupil to model what he thinks appropriate from fruits, vegetables, houses, trees, flowers, alphabets or numerals.
2. The pupil could decorate his samples using matches or nails or different coloured and sized beads.

NB: If the plasticine is dry it can be softened by using Vaseline which can be found in pharmacies. This chemical imparts to the plasticine softness so it can be utilised at any time.

b) *Handicraft with paper*

Coloured or uncoloured newspapers or magazines.

1. It is left to the student to cut different shapes and affix them on the drawing paper.
2. The pupil is given the freedom to make different shapes through folding and cutting and then he affixes them so as to produce decorative forms.
3. The class is decorated using coloured papers which are prepared by cutting and folding.

III) Materials

Rough-surfaced white drawing paper, thick smooth-surfaced white drawing paper, coloured shiny pastel paper, water- colour, liquid or powder paints, paintbrushes for glue, paintbrushes for water-colour (different sizes), flue, starch (if it is not available it is possible to use soft flour (zero)), wax or pastel crayons, coloured chalk, clay, plasticine, a variety of beads, clips, matches, nails, wooden board.

Second Year

Art Education (three sessions per week)

I) Drawing

a) *Imaginative drawing and drawing from memory*

1. The same procedure is followed in the first year, except that more exciting and thrilling topics, such as real or fictional stories which are suited to their imagination, perception and circumstances at this stage are selected.
2. Some topics about the environment, such as holidays, the sea, the palm tree.

b) *Drawing tangible things*

The same procedure is followed as those of the first year, except that a variety of examples are presented.

1. Flowers in a vase.
2. Fruits or vegetables in a dish.

c) *Simple decorative drawing*

1. Free decorative drawing using small or large dots or lines.
2. The pupil is given the freedom to perform simple decoration from his own imagination based on his previous drawing.

d) *Finger painting*

The same procedure as those given in the first year.

II) Handicraft

a) *Handicraft with clay and plasticine*

The teacher follows the same procedure as those given in the first year, except that a variety of examples are added.

b) *Handicraft with coloured and uncoloured paper*

1. The pupil is given the freedom to cut different shapes and affix them on the drawing paper.
2. It is left to the pupil to make different shapes by cutting and folding and then repeating the same cutting and folding; this is then affixed on the drawing paper to form decorative units in line with the pupil's desire.

III) Materials

The same materials as those of the first year.

Third Year

Art Education (two periods per week)

I) Drawing

a) *Imaginative drawing and drawing from memory*

1. As outlined in the second year, exciting and thrilling events or real or fictional stories that suit the imagination, perception, and the circumstances of the pupils at this stage are selected.
2. Drawing from memory: it is required that the students should visit the fruit or vegetable market or a park in advance. Then, the following day, the students

discuss the topic in the class with the teacher, each according to his personal impression.

3. There are certain exciting scenes that students like to capture in art, for example, shopping centre, markets, the sea the mountains and trees.

b) *Drawing tangible things*

1. The same procedure is followed as those mentioned in the second year, except that a variety of examples are added.
2. Team work: at this stage, the students' desire to participate with their colleagues in the same class and their need to work together is paramount. Thus, it is essential that the teacher should exploit this desire. For example, each member of a group could draw parts of a picture and then their production collected and affixed to cardboard or similar, so as to give a complete picture.

c) *Simple decorative drawing*

1. Leaf-painting: The backs of leaves are painted with one colour of the water-colours or other colours similar to that and then pressed onto the drawing paper to leave a print. The process is repeated to build up the desired design.
2. Stamping using different things such as sponge, foam, pieces of wood and different cartons with their lids.
3. It is possible to give an idea of free decoration by displaying a variety of samples which depict Arabic calligraphy and the like. It is also a good idea to display certain things which originate from the children's surrounding, such as embroidery or a piece of some other decorated thing, or some decorated plates. It is also possible to exploit some previous drawing in the design of new decorated shapes.

II) Handicraft

a) *Handicraft with clay and plasticine*

1. the pupil is given the freedom to select a topic that he wants, such as those mentioned in the second year.
2. An opportunity is offered to work in a team. Thus, the students are organised in groups to make samples which reflect different topics such as a market, school, playground.

b) *Handicraft with coloured and uncoloured papers*

1. The same as those given in the second year's curriculum
2. Collage: cutting out or tearing shapes or collecting things which the pupil wants to express, be it natural scenery or forms which represent a plat such as

flowers, fruits, vegetables, or any decorative shapes, and then affix it on a variety of papers.

c) *Handicraft with sand*

1. An opportunity is offered to the pupils to express their ideas by constructing different shapes of highlands or lowlands or mountains.
2. Model simple scenery from the environment by using local raw materials. There are certain simple projects which suit the level of the students and their artistic production such as visiting agricultural places; each student or group of students produces one element of the project. For example, some students specialise in constructing wells and canals from cardboard, others model palm trees from fibres, and coloured paper. Others construct trees from twigs and sponges which represent the leaves, and the then general shape is built from sand and pebble.

III) Materials

The same materials are used as those of the previous two years. The additional materials for this year are cardboard and small scissors.

Fourth Year

Art Education (two sessions per week)

I) Drawing

a) *Imaginative drawing and drawing from memory*

1. This is a detailed version of third year.
2. Give an easy idea and represent it simply. For example, how a floating boat, undulation of sea, wind, gushing water, boiling, burning fire are represented.
3. Consideration of the link between art lessons and other subjects such as history, geography, fundamentals of science and others.

b) *Drawing tangible things*

1. The procedures are the same as those of the third year.
2. Draw objects such as a vase placed at a dinner table and behind it curtains or an open window or coloured wall. In this respect the importance of drawing the attention of the pupil evident. The attention of the pupil should not only be drawn to the vase but also to his surroundings.

3. Fruits arranged in a fruit shop.

c) *Decorative drawing*

1. This is a detailed version of the third year.
2. Introduce an element of free design of a decorative motif by the students, for example, the use of the decorative motif in decorating a bracelet or necklace or paper for shelves.

II) Handicraft

a) *Handicraft with clay and plasticine*

1. The pupil is given the freedom to choose the topic and to do what he likes doing.
2. Concerning team work, it is the same as in the third year.
3. Frame horizontal, vertical, quadrilateral or any other shape board. Then etch any scene and make it visible by drilling or emptying.

b) *Handicraft of coloured and uncoloured paper*

1. Detailed version of the third year.
2. Try to do a scene by means of phizaphysia.

Fifth Year

Art Education (two sessions per week)

I) Drawing

a) *Imaginative drawing and drawing from memory*

1. The pupil is given the freedom to express his ideas on any topic or scenery.
2. The procedure is the same as the third year except that more examples are presented and these examples should be compatible with the level and inclination of the pupil.

b) *Drawing tangible things*

1. Draw objects as noted in the fourth year; for example, decorated plates of different shapes, vase and of flowers. It is important that the attention of the students is focused on the surroundings of what they are drawing.

2. Draw things which are related to the circumstances of the student.
3. When using water-colour it is essential to train the student to use the paintbrush directly, without first drawing the outlines in pencil.

c) *Decorative drawing*

1. Draw decorative shapes based on geometric shapes, e.g. whether quadrilaterals, lines, circles.
2. Printing using motifs cut from potatoes or sponges or foam or a piece of wood, or constructed with different cartons and their lids, using one colour or more. The motifs can be distributed in a way that fulfils the desire of the pupil, under the guidance of the teacher.

Empty some simple shapes on a paper and stamp it/stencil.

II) Handicraft

a) *Handicraft with clay*

1. Detailed version of the fourth year. The additional parts should be compatible with the ability of each student according to their circumstances.
2. Manifest in order to decorate what the student tries to manufacture, whenever it is possible.
3. If possible, try to make moulds from gypsum for certain shapes or plates.

b) *Handicraft with cardboard*

1. The way to colour white paper using soft starch and water-colour is explained. An extension of this technique is marbling card, decorated in this way. This can be utilised for packaging.
2. Simple packaging and binding, such as making an exercise book, notebook or office drawer.

NB: In order to take care of the magazines, if possible, the students can make a cover for them and they can also decorate the covering in a way they like.

3. School announcements, explanatory pictures, certain signals and decoration of clothes and curtains.

c) *Carpentry*

1. Explanation and training on how to use hammer, club-hammer, files, set-square, pliers, block plane.
2. Making very simple things which could be of a value to the student in his home or school, such as plates and baskets which can be made from wood, wire, hardboard, tree branches, parts of the palm tree and other local raw

material. The student can also perform simple tasks such as weaving, carpet and rug laying; the latter can be on rubber or a panel of wood. The tasks in these areas can progress from the easy to the more difficult.

III) Materials

In addition to the materials of the fourth year, paint colour, thick and thin wires, pliers, block plane, screw, hammer, nails, fabric scissors, wrapping paper, hardboard, yellow carton, sander, different types of threads.

Sixth Year

Art Education (two sessions per week)

I) Drawing

a) Imaginative drawing and drawing from memory

1. The procedure is the same as noted in the fifth year, except that more topics are selected. The selected topics should be compatible with the aptitude, creativity, comprehension and circumstances of the students.
2. The teacher describes certain plates, kitchen-ware, dress, weapons, or any other artefact in current use or from past cultures, and asks the student to draw what has been described.
3. The students are given the freedom to express whatever comes to their mind.

b) Drawing tangible things

1. Detailed version of the fifth year.
2. The students are given the freedom to select any shape they like.
3. Encourage the students to inspect a proper work of art by showing them real examples or reproductions, and inspiring them to compare, express and to feel its aesthetic values.

c) Decorative drawing

1. Detailed version of the fifth year.
2. Design a simple decorative motif which can be used to decorate local handicrafts.
3. Make decorative shapes, designed by the student, from geometrical units or from fruits or vegetables or flowers.

4. If possible, decorate certain clothes or a curtain or book cover.

II) Handicraft

a) Handicraft with clay or gypsum

1. The same as those mentioned in the fifth year, except that a wider variety and more examples are added, according to aptitude and capability.
2. Make a sample from clay and pour the gypsum on it in order to make a mould which could be used for casting. Paint the finished cast; fruit, vegetables or different scenes could be moulded.

b) Handicraft with cardboard

The same as those noted in the fifth year, except in more detail and covering a wider variety of topics.

c) Carpentry

1. A detailed version of the fifth year.
2. Teach the students to use certain tools such as saw, chisel.
3. Make different and simple samples such as a simple ruler, key carrier, store for clothes, frames for photographs or any other suitable item which comes to mind.

d) Binding

Train the student to do simple binding on a frame made of wood.

c) Weave

Train the student to do simple weaving on a frame of wood which is made by the student.

III) Materials

In addition to the material of the fifth year, wooden frame for binding, scissors, Stanley knife, carton, chisel.

- ١ - مساعدة التلاميذ على استخدام بعض الخامات المحلية المختلفة حسب اختيارهم في التعبير عن موضوعات تتصل بحياتهم العامة .
- ٢ - تدريب التلاميذ اكتساب اتصال حميدة كالنظافة والمثابرة والصبر والشفقة والملاحظة الدقيقة وتحمل المسؤولية .
- ٣ - إبراز الطابع الخاص في التعبير الفني مما يكون له الأثر الإيجابي في تكامل الشخصية . فالفن عملية تجديد وابتكار وليس نقلاً أو تلقيناً حرفياً .
- ٤ - تنمية روح التعاون والعمل الجماعي وذلك يكون بتنظيمهم على شكل مجموعات .
- ٥ - تنمية الذوق والإحساس الفني عند التلاميذ والاستمتاع بالقيم الجمالية ومعرفة مواطن الجمال في الأشياء التي يشاهدونها .

تنبه عام

يلاحظ أنه يوجد لدينا كثير من الحرف والصناعات والأعمال النافعة مثل زراعة والحرف اليدوية مثل الخرازة والحياكة والجزارة والحلاقة وصناعات الخوص . والبلاد في حاجة إلى تطويرها والاستمرار فيها ولكن أبناء تلك الطبقات من المواطنين يعزفون عن أعمال وحرف آبائهم . وبمجرد حصولهم على مرحلة يسيرة من التعليم فيراعى توجيه الطلاب إلى أهمية هذه الأعمال - وتحبيبهم في صناعة آبائهم وتطوير حرفهم باستخدام الوسائل الحديثة ما أمكن والعمل فيها بعد تعليمهم وهذا هدف مهم لتوجيه الأجيال القادمة فيلزم المدرسين جميعاً . وخاصة في التربية الفنية غرس هذه الروح في نفوس الطلاب وعرض إنتاج المتفوقين منهم في أية حرفة حتى تحصل على جيل عامل منتج مكثف بنفسه وعمله .

السنة الأولى

التربية الفنية (ثلاث حصص في الأسبوع)

١ - الرسم :

أ - الرسم الخيالي :

١ - إتاحة الفرصة لرسم ما يجول في خاطرهم وذلك برسم أي شيء بمحض إرادتهم

دا شاددود ودم زادون في العسباح إلى المدرسة كما يتخيلونه ، أو أي موضوع بسيط يرغبون في التعبير عنه .

٢ - حكاية بعض القمصن المائية ، أو الخيالية ، على المدرس أن يلتفت نظر الطلاب إلى عدم رسم أي شيء فيه روح ، على أن يراعي المدرس مستوى إدراك الطلاب في كل بيعة .

ب - الرسم من الذاكرة :

١ - يسأل التلاميذ عن رسم أشياء حقيقية يعرفونها أو سبق أن شاهدوها على أن تكون سهلة ، ثم يسألهم أن يحاول كل تلميذ أن يرسم ما يتذكره .
٢ - يسأل التلاميذ بأن يرسم كل منهم ما يتذكره من أشياء سبق أن رآها .
ملاحظة :

الرسم الخيالي ومن الذاكرة يسيران جنباً إلى جنب عند العمل أي يمكن أن يكونا موضوعاً واحداً .

ج - رسم أشياء ملموسة ، رسم أشياء حية ، تجلب إلى الفصل مثل :

- ١ - فواكه أو خضرة .
- ٢ - أوراق أشجار أو أزهار مختلفة .
- ٣ - رسم طبيعة صامتة ، كأس ، أبريق ، جرس .
- ٤ - لعب أطفال ، سيارات ، قاطرات ، طائرات .

د - الرسم بالأصابع :

وذلك باستعمال التلاميذ أصابعهم للتعبير بكل حرية عما يجول في خاطرهم ؛ إيضاح عن طريقة الرسم بالأصابع ، إذا لم تتوافر عجينة الدهان يمكن تحضيرها كما يلي :

- ١ - يحضر النشا بطبخه بشكل رخوا نوعاً ما .
- ٢ - يضاف الصابون المسحوق ، تايد أو غيره ، على النشا الرخوا بنسبة واحدة من الصابون إلى ثمانية من النشا .
- ٣ - تضاف مساحيق الألوان ، الجواش ، كل على حدة إلى مزيج الصابون والنشا ، كمية المسحوق تتوقف على حسب اللون المطلوب .

- ٤ - يستحسن استعمال ورق أملس سميك نسبياً .
- ٥ - يبل سطح الورقة الخلفي قبل وضعها على السطح الخشبي .
- ٦ - توضع عجينة الدهان المجهزة على سطح الورقة بكمية مناسبة بواسطة فرشاة الدهان ، ثم يرسم التلميذ ما يراه بالأصابع أو بمشط من الكرتون وبعد ذلك ترك لتجف ثم تكوى إذا أمكن .

٢ - الأشغال :

- أشغال الصلصال والبلاستين :

- ١ - ترك الحرية للتلميذ لعمل ما يراه مناسباً من فواكه أو خضرة أو بيوت أو أشجار أو أزهار أو كتابة أعداد أو حروف .
- ٢ - أن يزخرف نماذجه ببعض عيدان الكبريت أو المسامير أو الخرز المختلفة الأحجام والألوان .

ملاحظة :

يلين البلاستين إذا كان جافاً بمادة « الفازلين » الموجودة في الصيدليات وهذه المادة تجعله دائماً ليناً وصالحاً للاستعمال في أي وقت .

ب - أشغال الورق : الملون أو غير الملون ، جرائد أو مجلات .

١ - ترك الحرية للتلميذ لقص ما يريده من الأشكال وإصاقها على ورقة الرسم .

٢ - كذلك ترك الحرية للتلميذ لعمل أشكال مختلفة عن طريق الطي والقص ولصقها لإنتاج أي شكل زخرفي .

٣ - يزين الفصل بالورق الملون عن طريق الطي والقص .

٣ - المواد :

ورق رسم أبيض خشن السطح ، ورق رسم أبيض سميك أملس السطح ، ورق باستيل ملون لميع ، ألوان مائية ، علب أو مسحوق أو دهان ، فراشي صمغ فراشي ألوان مائية متنوعة الأرقام ، صمغ ، نشا ، إذا لم يتوفر يمكن استعمال دقيق ناعم (زيرو) أقلام شمعية أو باستيل ، طباشير ملون ، صلصال ، بلاستين ، خرز متنوع ، دبائيس عيدان كبريت ، مسامير ، ألواح خشبية .

السنة الفنية

التربية الفنية (ثلاث حصص في الأسبوع)

أ - الرسم :

أ - الرسم الخيالي ومن الذاكرة :

١ - تتبع عين الطرق التي أعطيت في السنة الأولى على أن تختار المراتف الشيقة أو المثيرة أو القصص الخيالية أو الخيالية بما يناسب خيالم وإدراكهم ويقتهم في هذه المرحلة .

٢ - بعض المواضيع في البيئة مثل : يوم عيد ، البحر ، النخيل .
ب - رسم أشياء ملموسة :

تتبع ذات الطرق المذكورة في السنة الأولى مع تنوع الأمثلة :

١ - مزهريه فيها أزهار .

٢ - طبق فيه فواكه أو خضرة .

ج - رسم زخرفة بسيطة :

١ - رسم زخرفة حرة من نقط صغيرة أو كبيرة أو خطوط .

٢ - تترك الحرية للتلاميذ لعمل زخارف بسيطة بمحض إرادتهم أو مما سبق رسمه .

د - الرسم بالأصابع :

تتبع نفس الطرق التي أعطيت في السنة الأولى .

٢ - الأشغال :

أ - أشغال الصلصال والبلاستسين .

يتبع المدرس عين الطرق التي جاءت في السنة الأولى مع تنوع الأمثلة .

ب - أشغال الورق الملون أو غير الملون .

١ - تترك الحرية للتلميذ لقص ما يريد من الأشكال وإصاقها على ورق الرسم .

٢ - كذلك تترك الحرية للتلميذ لطي أو قص أي شكل من الأشكال بـ

تكرار نفس الطي أو القص ، ثم إلصاقها على ورقة الرسم لعمل وحدات زخرفية حسب رغبة التلميذ .

- المبراد :

عين مواد السنة الأولى .

السنة الثالثة

التربية الفنية (حصتان في الأسبوع)

- الرسم :

- الرسم الخيالي ومن الذاكرة :

١ - كما جاء في السنة الثانية على أن يختار المواقف الشيقة أو المثيرة أو القصص الحقيقية أو الخيالية . الصالحة بما يناسب خيالهم وإدراكهم ويثبتهم في هذه المرحلة .

٢ - والرسم من الذاكرة ، يطلب التلاميذ مسبقاً مشاهدة سوق خضروات وفواكه أو حديقة على أن يأتوا في اليوم الذي يليه ويتناقشوا مع المدرس حول الموضوع في الفصل كل حسب انطباعاته الخاصة .

٣ - وهناك بعض المشاهد المثيرة يحس التلميذ مراراً برغبته في التعبير عنها مثل : المحلات التجارية ، الأسواق ، البحر ، الجبال والأشجار .

ب - رسوم وأشياء ملموسة :

١ - تتبع عين الطرق المذكورة في السنة الثانية مع تنوع الأمثلة .

٢ - العمل الجماعي ، في هذه المرحلة من العمر تتجلى في التلاميذ الرغبة في مشاركة زملائهم في نفس الفصل والقيام بعمل موحد يجدر بالمدرس أن يستغل هذه الرغبة في رسم جزء من هذه الأمثلة ثم يجمع إنتاجهم ويلصق على ورق مقوى أو غيره ليعطي الصورة الكاملة .

ج - رسم زخرفة بسيطة :

١ - طبع أوراق شجر وتوزيعها على ورقة الرسم كما يروق للتلميذ ، وذلك

٢
بدهن ورقة الشجر من خلفها بلون ما من الألوان المائية أو ما شابهها
ثم طبعتها على ورقة الرسم .

٢ - الطبع بأشياء مختلفة مثل : الأسننج والنايلين وتنع الخشب وعلب
الكرتون المختلفة وأغطيها .

٣ - يمكن إعطاء فكرة عن الزخرفة الحرة بعرض نماذج متنوعة مختلف
الخطوط العربية أو غيرها ، وكذلك يحسن عرض بعض الأشياء التي
تستوحى من محيطهم كالتطريز أو قطع أخرى مزخرفة أو بعض الأواني
المزخرفة ، وكذلك يمكن استغلال بعض الرسوم السابقة في تصميم
أشكال زخرفية جديدة .

٢ - الأشغال :

أ - أشغال الصلصال والبلاستين :

١ - تترك الحرية للتلميذ باختيار الموضوع الذي يريده حسب ما جاء في
السنة الثانية .

٢ - تتاح الفرصة للعمل الجماعي فيقوم الطلاب كفروق بعمل نماذج لمواضيع
مختلفة مثل : السوق ، المدرسة ، الملعب .

ب - أشغال الورق الملون وغير الملون :

١ - كما جاء في منهاج السنة الثانية .

٢ - الإيحاء بقص أو تمزيق أو شيء يود التلميذ التعبير عنه سيان كان منظرأ
طبيعياً أو شكلاً يمثل نباتاً كالأزهار والفواكه والخضروات أو أي شكل
زخرفي ثم لصقها على ورق متنوع .

ج - أشغال الرمل :

١ - تتاح الفرصة للتلاميذ للتعبير عما يجول في خاطرهم من عمل أشكال
مختلفة من المرتفعات أو المنخفضات أو الجبال .

٢ - عمل مناظر بسيطة من البيئة وذلك باستعمال خامات محلية أخرى .
فهناك بعض المشروعات السهلة التي تلائم مستوى التلاميذ وإنتاجهم
الفني مثل فكرة رحلة إلى منطقة زراعية فيقوم كل تلميذ أو مجموعة

من التلاميذ بتنفيذ جانب من جوانبها فيختص البعض بعمل الآبار
والقنوتات من الورق المقوى . وآخرون بعمل النخيل من اللينف والجريد
والورق الملون . وآخرون بعمل الأشجار من فروع الأشجار الجافة
والأسفنج الذي يمثل الأوراق ثم بناء الشكل العام من الرمل والخصي .

٣ - المواد :

تستعمل المواد المذكورة في السنتين السابقتين بالإضافة إلى الورق المقوى
والمقتنيات الصغيرة .

السنة الرابعة

التربية الفنية (حصتان في الأسبوع)

١ - الرسم :

- ١ - رسم الخيالي ، ومن الذاكرة .
 - ٢ - كما جاء في السنة الثالثة مع التوسع في ذلك .
 - ٣ - إعطاء فكرة سهلة وتمثيلها بصورة بسيطة أيضاً مثل : كيفية تمثيل سفينة تمخرى
غياب البحر ، الرياح ، ماء متدفق ، الغليان ، نار مشتعلة .
 - ٤ - مراعاة الربط بين دروس الفن والمواضيع الأخرى المختلفة كالتاريخ والجغرافيا
ومبادئ العلوم وغيرها .
- ب - رسم أشياء ملموسة :

- ١ - تتبع عين الطرق المذكورة في السنة الثالثة .
 - ٢ - رسم طبيعة صامتة مثل : مزهرية موضوعة على مائدة وخلفها ستائر أو نافذة
مفتوحة أو جدار ملون وهنا تظهر أهمية لفت أنظار التلاميذ إلى المزهرية فقط
بل إلى ما يحيط بهم أيضاً .
 - ٣ - فواكه مصففة في دكان الفاكهي .
- ج - رسم زخرفة :

- ١ - كما جاء في السنة الثالثة مع التوسع .

٢ - إدخال عنصر تصميم وحدة زخرفية بمحض اختيار التلميذ مثل استعمال وحدة زخرفية في زخرفة عقد أو أسدرة أو ورق للرفرف .

٢ - الأثقال :

أ - أشغال الصلصال والبلاستين :

١ - ترك الحرية للتلميذ لإختيار الموضوع وعمل ما يريد .

٢ - كما جاء في السنة الثالثة بما يختص بالعمل الجماعي .

٣ - عمل لوحات منبسطة ، مربعة ، مستطيلة أو أي شكل آخر ، ثم تخطيط

أي منظر ما والعمل على إظهاره بطريقة الحفر أو التفريغ .

ب - أشغال الورق الملون أو المقوى :

١ - كما جاء في السنة الثالثة مع التوسع في الأمثلة .

٢ - محاولة عمل منظر ما بطريقة الفسيفساء .

السنة الخامسة

التربية الفنية (حصتان في الأسبوع)

١ - الرسم :

أ - الرسم الخيالي ومن الذاكرة .

١ - ترك الحرية للتلميذ للتعبير عن أي موضوع أو منظر يجول في خاطره .

٢ - تتبع عين الطرق المذكورة في السنة الرابعة مع التوسع على أن تتناسب

مع ميول التلاميذ ومستواهم .

ب - رسم أشياء ملموسة :

١ - رسم طبيعة صامتة كما جاء في السنة الرابعة ومن الأمثلة : أو أن زخرفية مختلفة

الأشكال ، أكواب ، مزهرية وأزهار مع أهمية لفت أنظار التلاميذ إلى رسم

ما يحيط بهذه الأشياء .

٢ - رسم أشياء لها علاقة ببيئة التلاميذ .

٣ - في حالة استخدام الألوان المائية يمرن التلاميذ على رسم الأشكال بالفرشاة رأساً

دون تحديد الأشكال بالقلم الرصاص .

١ - رسم زخرفة :

١ - رسم أشكال زخرفية مستوحاة من أشكال هندسية سواء كانت مربعة أو مستطيلة أو دائرية .

٢ - عمل وحدات زخرفية من الطباعة بالبطاطا أو الإسفنج أو الفلين أو قطع خشب أو علب الكرتون المختلفة وأغطيها بلون واحد أو أكثر مع توزيعها بشكل الذي يروق للتلميذ مع إرشاد المدرس .

٣ - تزيين بعض الأشكال البسيطة على الورق وطبعها - ستانسل .

٢ - الأشغال :

١ - أشغال الصلصال :

١ - كما جاء في السنة الرابعة مع التوسع في ذلك حسب مقدرة التلاميذ كل في بيئته .

٢ - الإيحاء لمحاولة زخرفة ما يصنعه التلميذ حيثما يمكن ذلك .

٣ - محاولة عمل قوالب لبعض الأشكال أو الأواني من الجبس إن أمكن ذلك .

ب - أشغال الورق المقوى :

١ - إعطاء طريقة تلوين الورق الأبيض السادة بواسطة استعمال النشا الرخو والألوان المائية أو تلوينها باستعمال الألوان الآتية : التلوين المرمرى - ويمكن استعمالها للتغليف .

٢ - التغليف والتجليد البسيط ، مثل عمل نشافة مكتب ، دفتر ، كراس ، ملاحظات . غلاف لحفظ المجلات إن أمكن ذلك مع ملاحظة زخرفة الأغلفة بالطريقة التي يرغبها .

٣ - الإعلانات المدرسية والصور التوضيحية وبعض الشارات وزخرفة الستائر والأقمشة .

ج - أشغال النجارة :

١ - شرح وتمارين التلاميذ على استعمال ، الشاكوش ، المطرقة ، الكماشة ، الزاوية ، سراقه الظهر ، الزوامة ، الساحقة .

٢ - عمل بعض الأشياء البسيطة مما يحتاج إليها التلاميذ في المدرسة والمنزل كالسلال والأواني من الخشب والسلك والأبلكاش وفروع الشجر وأجزاء النخيل وغير ذلك من الخامات المحلية وعمل النسيج والسجاد والبسط البسيطة على إطارات أو أنوال خشبية بسيطة ويتدرج العمل في هذه الاتجاهات وفي غيرها من السهل إلى الصعب .

٣ - المواد :

بالإضافة إلى مواد السنة الرابعة .. ألوان زيتية ، أسلاك رفيعة وسميكة ، زراديات قاطعة ذات فك مبروم ، خشب أبلكاش ، كرتون أصفر ، تبنّي أو سكتي ، سراقه ظهر ، ساحقة ، كاشة ، مقدح بعجل ، مفك ، شاكوش ، سمبك تقريغ ، سمبك رأس ، طرد ، كبسون البوم ، مسامير ، ورق صنفرة ، مقص قماش ، تجليد بسيط ، خيطان متنوعة .

السنة السادسة

التربية الفنية (حصتان في الأسبوع)

١ - الرسم :

- ١ - تتبع عين الطرّوق التي أعطيت في السنة الخامسة مع التوسع في المواضيع المختارة على أن تتناسب مع ميول التلاميذ وخيالهم وإدراكهم وبيئتهم .
- ٢ - يصف المدرس بعض الأواني وأدوات المطبخ أو الألبسة أو الأسلحة أو أي موضوع آخر لدى الأمم الغابرة أو الحاضرة ويطلب من التلاميذ رسمها مستوحياً أشكالها من وصف المدرس .
- ٣ - تترك الحرية للتلميذ للتعبير عن أي موضوع يجول في خاطره .

ب - رسم أشياء ملموسة :

- ١ - كما جاء في السنة الخامسة مع التنوع والتوسع في الأمثلة .
- ٢ - تترك الحرية للتلاميذ لاختيار أي شكل يريدونه .
- ٣ - تشجيع التلاميذ على الرؤية الفنية السليمة عن طريق عرض بعض النماذج من الطبيعة أو المصنوعة ومقارنتها والإحساس بقيمتها الجمالية والتعبير عنها .

ج - رسم زخرفة :

- ١ - كما جاء في السنة الخامسة مع التوسع .

APPENDIX 2

QUESTIONNAIRES

- 1. TEACHERS' ATTITUDE QUESTIONNAIRE (FIRST DRAFT)**
- 2. TEACHERS' ATTITUDE QUESTIONNAIRE (FINAL DRAFT)**
- 3. TEACHERS' ATTITUDE QUESTIONNAIRE (ARABIC VERSION)**

Dear

The following statements are for a questionnaire through which the researcher aims to survey perceptions of the Art Education curriculum for elementary schools in Saudi Arabia. Your opinion on its suitability and clarity would be much appreciated.

For each item, would you please consider whether it is understandable and relevant for the purpose, then indicate your opinion by ticking (✓) the appropriate column. Tick appropriate if you think the item is clear and relevant and can be used in its present form.

Tick needs change if you think the item is relevant, but should be rephrased to make it more clear.

Tick omit if you think the item is not relevant.

If you have any comments about particular items (e.g. suggested changes), you can write them in the space provided at the end of the questionnaire.

Thank you very much for your help.

Yours sincerely

FOUAD MOUGHARBEL

11 Thornbridge Close
HULL
HU9 4TQ
Telephone: (01482) 789004
Mobile: 046 891 4125

OBJECTIVES

Please answer with respect to the official published curriculum:

	Appropriate	Needs change	Omit
1. I feel the official art education curriculum takes into consideration pupils' interests and abilities.			
2. I feel there is a lack of linkage in the official art education curriculum, between art education and other subjects.			
3. I think the official art education curriculum gives me a clear understanding of how to motivate pupils to learn.			
4. From my experience, the objectives of the official art education curriculum are, to some degree, not specified clearly.			
5. I think that through the official art education curriculum, pupils can develop skills that are useful in real life.			
6. I feel the official art education curriculum discourages pupils' initiative.			
7. It is my impression that the official art education curriculum does not encourage creativity.			
8. The official art education curriculum, in my opinion, is more concerned with developing skills than imparting knowledge.			
9. The official art education curriculum, in my understanding, is designed to reinforce religious values and social traditions.			
10. The official art education curriculum helps me to develop pupils' aesthetic awareness.			

CONTENT

Please answer with respect to the official published curriculum:

	Appropriate	Needs change	Omit
1. I think art education content focuses on the practical aspects (skills) only.			
2. I see the content of art education as being related to the pupils' daily life.			
3. The curriculum content does not seem to be concerned with the quality of work produced.			
4. I don't think art education content places special emphasis on imagination.			
5. From my experience, art education content is organised according to the cognitive development of pupils (simple to complex).			
6. I think art education content is not concerned with theory.			
7. In my view, art education content, to some extent, is designed generally and ignores the details (such as drawing local environment in one semester).			
8. I feel art education content does not encourage sufficient use of media and teaching aids.			
9. I think art education content is not adequate to meet pupils' needs for learning and developing.			
10. I don't think art education content reflects the latest developments in art education experience in other cultures.			

TEACHING METHOD

Please answer with respect to teaching methods in the official published curriculum:

	Appropriate	Needs change	Omit
1. The published art education curriculum leaves teaching methods to the teacher's discretion.			
2. I rely on the principle of "chalk and talk" in my teaching.			
3. I use varied teaching aids in my teaching methods.			
4. The teaching methods used in art education give children chance to express themselves freely.			
5. I find it difficult to work in an integrated (individual and group) way.			
6. I encourage pupils to use colour to make what they do realistic.			
7. In my teaching, I concentrate on inculcating skills.			
8. I try my best to avoid stereotypes in teaching art.			
9. I try to maintain an informal relationship between myself and my pupils, to make art education enjoyable.			
10. Pupils have no ability to choose topics, so I always guide them.			

EVALUATION

When teachers evaluate children's work:

	Appropriate	Needs change	Omit
1. They should give equal emphasis to skills and information.			
2. It's best to use national criteria in evaluating children's work.			
3. Evaluation should be based on individually-developed criteria for each pupil.			
4. Comparison between earlier and later work of each pupil is the best criterion for evaluation.			
5. Comparison of a pupil's work with those of his classmates is a useful method of evaluation.			
6. I don't think evaluation should be conducted to grade children, but to help them to overcome their difficulties.			
7. Evaluation seeks to identify qualities and skills in children's work.			
8. There are no clear assessment criteria in the evaluation process.			
9. It would be appropriate to replace the traditional examination with continuous assessment, for art education.			

General Information

To help the researcher classify your answers and to make his statistical comparisons, could you please provide the following information.

How long have you been teaching art?

What is your qualification?

Have you attended any in-service training course in art?

Do you practise art outside school time? (If so, what kind?)

.....

Any comments or suggestions?:

.....

.....

.....

.....

.....

.....

Would you kindly make sure that you have responded to all questionnaire items.

Thank you for your help.

Dear

This survey, with your help, aims to evaluate art education as it is currently practised in primary schools in Saudi Arabia and to identify ways in which that education could be improved.

You have been contacted as one of the experts in this field; your views will help enormously in the future development of art education in the Kingdom. For this purpose, I enclose this questionnaire for you to complete.

Completing the Questionnaire

To complete the questionnaire, four choices are available.

Please tick under:

- SA if you strongly agree with the statement
- A if you agree with the statement
- D if you disagree with the statement
- SD if you strongly disagree with the statement

Thank you very much for your great help

Yours Sincerely

OBJECTIVES

Change or improvement in the official art education curriculum

	SA	A	D	SD
1. I feel the official art education curriculum takes into consideration pupils' interests and abilities.				
2. I feel there is a lack of linkage in the official art education curriculum, between art education and other subjects.				
3. I think the official art education curriculum gives me a clear understanding of how to motivate pupils to learn.				
4. From my experience, the objectives of the official art education curriculum are, to some degree, not specified clearly.				
5. I think that through the official art education curriculum, pupils can develop skills that are useful in real life.				
6. I feel the official art education curriculum discourages pupils' initiative.				
7. It is my impression that the official art education curriculum does not encourage creativity.				
8. The official art education curriculum, in my opinion, is more concerned with developing skills than imparting knowledge.				
9. The official art education curriculum, in my understanding, is designed to reinforce religious values and social traditions.				
10. The official art education curriculum helps me to develop pupils' aesthetic awareness.				

CONTENT

	SA	A	D	SD
1. Some teachers think art education content focuses on the practical aspects (skills) only.				
2. I see the content of art education as being related to the pupils' daily life.				
3. The curriculum content does not seem to be concerned with the quality of work produced.				
4. Art education content places special emphasis on pupils' imagination.				
5. From my experience, art education content is organised according to the cognitive development of pupils (simple to complex).				
6. I would like to see more emphasis on theory in the art education curriculum.				
7. Teachers need more detailed guidance on how to implement the curriculum content.				
8. I feel art education content does not encourage sufficient use of media and teaching aids.				
9. I think art education content is not adequate to meet pupils' needs for learning and developing.				
10. I don't think art education content reflects the latest developments in art education experience in other cultures.				

TEACHING METHODS -

	SA	A	D	SD
1. I feel the choice of teaching methods is a matter for my own discretion.				
2. I rely on the principle of "chalk and talk" in my teaching.				
3. I think it is necessary to use varied teaching aids in order to deliver the curriculum effectively.				
4. The teaching methods used in art education give children chance to express themselves freely.				
5. I find it difficult to work in an integrated (individual and group) way.				
6. I encourage pupils to use colour to make what they do realistic.				
7. In my teaching, I concentrate on inculcating skills.				
8. I try my best to avoid stereotypes in teaching art.				
9. I try to maintain an informal relationship between myself and my pupils, to make art education enjoyable.				
10. Pupils have no ability to choose topics, so I always guide them.				

EVALUATION

	SA	A	D	SD
1. They should give equal emphasis to skills and information.				
2. It's best to use national criteria in evaluating children's work.				
3. Evaluation should be based on individually-developed criteria for each pupil.				
4. Comparison between earlier and later work of each pupil is the best criterion for evaluation.				
5. Comparison of a pupil's work with those of his classmates is a useful method of evaluation.				
6. I don't think evaluation should be conducted to grade children, but to help them to overcome their difficulties.				
7. Evaluation seeks to identify qualities and skills in children's work.				
8. There are no clear assessment criteria in the evaluation process.				
9. It would be appropriate to replace the traditional examination with continuous assessment, for art education.				

General Information

To help the researcher classify your answers and to make his statistical comparisons, could you please provide the following information.

How long have you been teaching art?

What is your qualification?

Have you attended any in-service training course in art?

Do you practise art outside school time? (If so, what kind?)

.....

Any comments or suggestions:

.....

.....

.....

.....

.....

.....

Would you kindly make sure that you have responded to all questionnaire items.

Thank you for your help.

المقرر

أخي الكريم مدرس التربية الفنية

السلام عليكم ورحمة الله وبركاته وبعد :

ان هذا المسح الميداني وبمساعدتكم يهدف الى تقييم مناهج التربية الفنية كما هي مطبقة حالياً في المدارس الابتدائية في المملكة العربية السعودية وتحديد الطرق الممكنة التي بواسطتها يمكن تطوير هذه المناهج .
ولقد تم اختيارك كواحد من الخبراء في هذا المجال وأن وجهة نظرك ستساعدنا كثيراً في التطوير المستقبلي للتربية الفنية ومناهجها في المملكة .
ولهذا الفرض أرفق لكم الاستبانة لاكمالها .

طرق اكمال الاستبيان :

للاجابة وضعت أربعة خيارات نرجو أن تؤشر على مايناسبك منها .

- ١ - موافق بشدة .
- ٢ - موافق .
- ٣ - غير موافق .
- ٤ - غير موافق بشدة .

شاكرين سلفاً لكم تعاونكم البناء والثمر وجزاكم الله خيراً

اخوكم

فؤاد طه مغربيل

المدينة المنورة ص . ٠ ب ١٣٤٣

كلية المعلمين

من فضلك ضع (✓) في الخانة الملائمة لرأيك في العبارات التالية
تذكر بأنه لا توجد أجابة صحيحة أو خاطئة .

الأهداف

الرقم	العبارة	اوافق بشده	اوافق	لا اوافق	لا اوافق بشدة
١	اشعر ان مقرر التربية الفنية يأخذ بعين الاعتبار قدرات التلاميذ ورغباتهم وقدراتهم .				
٢	اشعر ان هناك قصور في الترابط بين مقرر التربية الفنية ومقررات المواد الاخرى .				
٣	اعتقد ان مقرر التربية الفنية يساعد على الفهم بوضوح لكيفية حث التلاميذ على التعلم .				
٤	من خبرتي ان اهداف مقرر التربية الفنية الى حد ما ليست محددة بوضوح .				
٥	اعتقد انه من خلال مقرر التربية الفنية لتلاميذ يستطيعون تطوير مهارات مفيدة في الحياة الواقعية .				
٦	اشعر ان مقرر التربية الفنية لا يشجع روح المبادرة لدى التلاميذ .				
٧	انطباعي ان مقرر التربية الفنية لا يشجع على الابداع .				
٨	مقرر التربية الفنية في رأيي يهتم كثيرا بتنمية المهارات اكثر من المعرفة .				
٩	مقرر التربية الفنية في مفهومى صمم ليدعم القيم الدينية والتقاليد الاجتماعية .				
١٠	مقرر التربية الفنية يساعدني على تنمية مفهوم الإدراك الجمالى لدى التلاميذ .				

من فضلك ضع (س) في الخانة الملائمة لرأيك في العبارات التالية
تذكر بأنه لا توجد أجابة صحيحة أو خاطئة .

المحتوى

الرقم	العباراه	اوافق بشده	اوافق	لا اوافق	لا اوافق بشده
١	بعض المدرسين يعتقدون ان محتوى مقرر التربية الفنية يركز على النواحي العملية فقط (المهارات)				
٢	ارى ان محتوى التريسة الفنية مرتبط بحياة التلاميذ اليومية .				
٣	محتوى المنهج لا يبدو انه مهتم بتوعيه العمل المنتج .				
٤	محتوى مقرر التربية الفنية يؤكد وبصفه خاصه على التخيل لدى التلاميذ .				
٥	من خبرتي ان محتوى مقرر التربية الفنية مؤسس طبقاً لتطوير ادراك التلاميذ (من البسيط الى المركب) .				
٦	احب ان ارى تركيزاً اكبر على الجانب النظري في منهج التربية الفنية .				
٧	المدرسون يحتاجون الى تفاصيل ارشادية اكثر تساعدهم على تطبيق محتوى المنهج .				
٨	اشعر ان محتوى مقرر التربية الفنية لا يشجع بشكل كاف على استخدام الرسائط والرسائل التعليمية .				
٩	اعتقد ان محتوى مقرر التربية الفنية غير ملائم لمقابلة احتياجات التلاميذ للتعلم والتطور .				
١٠	لا اعتقد ان محتوى مقرر التربية الفنية يمكنه التطورات الاخيره في مجال خيرات التربية الفنية لدى الثقافات الاخرى .				

من فضلك ضع (✓) في الخانة الملائمة لرأيك في العبارات التالية
تذكر بأنه لا توجد أجابة صحيحة أو خاطئة .

طريقة التدريس

الرقم	العبارة	وافق بشده	وافق	لا اوافق	لا اوافق بشدة
١	اشعر ان اختيار منهج التدريس متروك امره لما اراه مناسباً .				
٢	اعتمد على مبدأ المنهج العملي والنظري في تدريسي .				
٣	اعتقد انه من الضروري استخدام وسائل متعددة في التدريس .				
٤	منهج التدريس المستخدم في التربية الفنية يعطى التلاميذ فرصة للتعبير عن انفسهم بحرية . .				
٥	اجد صعوبه في العمل بطريقة التكامل (الفردي والجماعي) .				
٦	اشجع التلاميذ ليستخدموا الالوان ليبدوا ما يعملوه واقعياً .				
٧	في تدريسي اركز على غرس المهارات .				
٨	احاول بقدر الامكان تجنب التكرار في تدريس الفن .				
٩	احاول ان احافظ على العلاقة بيني وبين التلاميذ ان تكون غير رسميه لجعل المادة ممتعه .				
١٠	التلاميذ ليس لديهم القدرة على اختيار المواضيع لذلك انا دائماً أوجههم .				

من فضلك ضع (✓) في الخانة الملائمة لرأيك في العبارات التالية
تذكر بأنه لا توجد أجابة صحيحة أو خاطئة .

التقييم عندما يقوم المدرس بتقييم اعمال التلاميذ :

الرقم	العبارة	اوافق بشده	اوافق	لا اوافق	لا اوافق بشده
١	يجب اعطاء اهمية متساوية للمهارات والمعرفة				
٢	من الافضل استخدام المقياس المحلي في تقييم اعمال التلاميذ .				
٣	التقييم يجب ان يكون على اساس فردي لكل تلميذ .				
٤	افضل محكات التقييم هو مقارنة اعمال الطالب السابقة باللاحقه .				
٥	مقارنة اعمال التلاميذ مع نظرائهم في الفصل هي طريقة مفيدة .				
٦	انا لا اعتقد ان التقييم يعمل من اجل نقل الطالب من مرحلة الى اخرى وانما يساعدهم للتغلب على الصعوبات التي تواجههم .				
٧	التقييم يهدف الى تحديد المهارات والاساليب الفنية في اعمال التلاميذ .				
٨	ليس هناك محك واضح في عملية التقييم .				
٩	من المناسب ان يحل التقييم المستمر محل الامتحان التقليدي في التربية الفنية .				

معلومات عامة

لمساعدة الباحث في تصنيف اجابتك والقيام ببعض المقارنات الاحصائية ارجو التكرم

بتزويدي بالمعلومات التالية :

- ١ - كم مدة تدريسك للتربية الفنية -----
- ٢ - ماهو المؤهل العلمي -----
- ٣ - هل اشتركت في اى دورة تدريبية ، اذكرها -----
- ٤ - هل تمارس الفن خارج وقت العمل فإذا كانت الاجابه نعم أي نوع -----

اذا كانت لك ملاحظات او تعليقات ارجو ذكرها :

ارجو ملاحظة انك قد اجبت على جميع فقرات الاستبانة .

اشكرك شكراً جزيلاً على جميل تعاونك في الاجابه على هذه الاستبانة .

العنوان او المدرسة :

الاسم :

APPENDIX 3

PARENTS' INTERVIEW

INTERVIEW FORM FOR PARENTS

(ENGLISH AND ARABIC VERSIONS)

Parents' Interview -

1. What idea or impression do you have about your child's study in art lessons?
2. Can you explain whether or not your child learns through art lessons?
3. Do you have any contact with your child's teachers?
4. How would you rate the value of art lessons compared with other school lessons?
Do you feel that the art lesson is about history, environment, compared with other subjects.
5. Are you concerned when your child spends time on art at home, and why?
6. Do you have any suggestion to improve this subject to make it like other subjects for students' knowledge?

اسئلة مقابلة مع اولياء الامور

- ١ - ماهي الفكره والانطباع حول ماذا يدرس ولدك في درس التربية الفنية ؟
- ٢ - هل تستطيع أن تشرح هل ولدك يتعلم أو لا من درس التربية الفنية ؟
- ٣ - هل هناك أي اتصال مع مدرسي ولدك ؟
- ٤ - كيف تقدر قيمة التربية الفنية مقارنة مع بقية المواد الدراسية الاخرى ؟
وهل تشعر بان درس الفن يكون حول التاريخ - البيئته مقارنة بالمواضيع الاخرى ؟
- ٥ - هل أنت تهتم عند ما يصرف ولدك وقت في المنزل للفن ؟ ولماذا ؟
- ٦ - هل لديك أي مقترحات من أجل تطوير التربية الفنية لجعلها مثل المواد الاخرى من أجل تزويد التلاميذ بالمعرفة .

APPENDIX 4

CLASSROOM OBSERVATION CHECKLIST

(ENGLISH AND ARABIC VERSIONS)

7. Lesson objectives are achieved:	
a) <u>Cognitive (knowledge)</u>	
b) <u>Practical (technical skills)</u>	
c) <u>Affective (emotional response)</u>	
8. Teacher gives attention to:	
a) <u>Individuals</u>	
b) <u>Groups</u>	
9. Group activities seen in the classroom.	
10. Information about art:	
a) <u>Generally (knowledge of different kinds of art and development of visual literacy).</u>	
b) <u>Specifically (knowledge about world-wide work of influential artists).</u>	
11. Teacher focuses on inculcating artistic skills:	
a) <u>Using lines</u>	
b) <u>Shade and light</u>	
c) <u>Colour mixing</u>	
d) <u>Using space</u>	
e) <u>Using the dimensions</u>	
f) <u>Contrast, e.g. white and black</u>	
g) <u>How to handle the brush</u>	
h) <u>How to handle the pencil</u>	
i) <u>How to handle scissors</u>	
j) <u>Wood carving</u>	
k) <u>Paper carving</u>	
l) <u>Copper carving</u>	
m) <u>Zinc carving</u>	
n) <u>Clay modelling</u>	
12. Children shown how to use artistic tools properly:	
a) <u>Individually</u>	
b) <u>Whole class</u>	
13. Art activities linked explicitly with other subjects:	
a) <u>Raining (links to geography)</u>	
b) <u>Drawing numbers (maths)</u>	
c) <u>Shaping letters (languages)</u>	
d) <u>Drawing food, plants (science)</u>	
e) <u>Drawing historical figures (history)</u>	

الملاحظة داخل الفصل :

اسم المدرس : ----- عدد الطلاب : -----

الفصل : ----- متوسط العمر : -----

١	المعلومات المبلغة مهتمه بجميع مظاهر التربية الفنية المطلوبه بواسطة المنهج مثل :
	أ - التصوير
	ب - الرسم
	ج - التصميم
	د - الحفر
	هـ - الصلصال
	و - القماش
	ز - كلاج
٢	التمارين العملية المعطاه :
	أ - استخدام الاخشاب
	ب - خلط الالوان ١ - فلوماستر ٢ - الوان مائية ٣ - بايستيل ٤ - شمعي طباشير
	٥ - اكرليك
	ج - استخدام المساحة
	د - استخدام الخطوط .
٣	مهمة الشرح :
	أ - المقدمة
	ب - الشرح
	ج - الخاتمه

	استخدام حل المشكلات :	٤
	أ - تطوير القدرات	
	ب - استخدام خامات مختلفة .	
	ج - استخدام تقنيات مختلفة وخاصة في الاعمال العملية للسيطره على	
	استخدام العدد والادوات .	
	النشاط الفني يعكس العادات الشعبيه :	٥
	أ - الملابس	
	ب - المباني	
	ج - المساجد	
	د - الطعام	
	هـ - النماذج	
	النشاط الفني يتضمن الرموز الثقافية :	٦
	أ - اليوم الوطني	
	ب - احتفال الزفاف	
	ج - الاعياد	
	د - اعمال الفنانين المشهورين	
	هـ - المناظر الطبيعية .	
	اهداف الدرس منجزه :	٧
	أ - الادراك (المعرفة)	
	ب - العملي (مهارات تقنية)	
	ج - مؤثر (استجابة عاطفية)	

	المعلم يعطى اهتمامه لـ :	٨
	أ - الافراد	
	ج - للجماعات .	
	النشاط الجماعي يظهر في الفصل	٩
	معلومات عن الفن :	١٠
	أ - عامه (انواع مختلفة من الفن وتطوير القراءه البصريه)	
	ب - خاصه (معرفة عن الاعمال الفنية العالميه للفنانين المؤثرين)	
	المعلم يركز على غرس المهارات الفنية	١١
	أ - استخدام الخطوط	
	ب - الظل والنور .	
	ج - خلط الالوان .	
	د - استخدام المساحة .	
	هـ - استخدام الابعاد .	
	و - النضاد مثل الابيض والاسود	
	ز - كيفية استخدام قلم الرصاص .	
	ح - كيفية استخدام المقصات .	
	ط - الحفر على الخشب .	
	ي - الحفر على الورق	
	ك - الحفر على النحاس	
	ل - الحفر على الزنك	
	م - نماذج من الصلصال او صناعة الصلصال .	

	الاطفال يظهرون كيفية استخدام الادوات الفنية بدقة :	١٢
	أ - فردي	
	ب - جميع الفصل .	
	النشاط الفني مرتبط بوضوح مع المواد الاخرى :	١٣
	أ - المطر (مرتبط بالجغرافيا)	
	ب - رسم الارقام (رياضيات)	
	ج - تشكيل الحروف (لغات)	
	د - رسم الطعام (النبات / علوم)	
	هـ رسم اشكال تاريخيه (تاريخ)	

APPENDIX 5

STUDENTS' WORKS

PUPILS' WORK

Most educators in art education agree that there are no certain criteria to evaluate children's work, but they have suggested some criteria to help teachers to mark children's work.

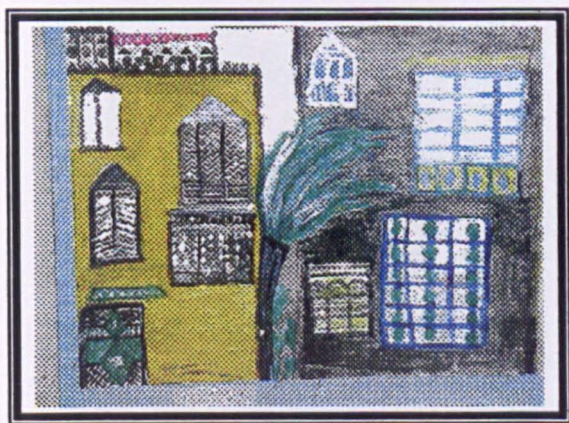
1	There is evidence of artistic models, such as gardens, artificial flowers.	
2	The child shows an attitude of confidence and purpose in his work.	
3	The child's work shows lack of experience (things not related to each other).	
4	There is no evidence of imagination.	
5	There is good use of colour.	
6	The work is neat and clean.	
7	There is evidence of technical skills.	
8	The child's work shows the relative sizes without much consideration of the visual appearance (the man is taller than the chair).	
9	The child changes the size of the object to fit the space remaining after the first form has been placed.	
10	The work is two-dimensional (i.e. there is no sense of depth).	
11	Distance between objects is not fully recognised.	
12	The child's work reflects his feelings towards the object concerned.	

اعمال التلاميذ :

معظم التربويين في التربية الفنية متفقين ان ليس هناك مقياس محدد لتقييم اعمال التلاميذ ولكنهم وضعوا بعض المعايير لمساعدة المعلمين لتصحيح اعمال التلاميذ .

١	هناك دليل على استخدام النماذج الفنية /الحديقة ، الازهار الصناعية .
٢	فى عمل الطفل تظهر ثقته بنفسه والهدف في عمله .
٣	عمل الطفل يظهر افتقاره للخبرة (العناصر غير مرتبطة ببعض)
٤	ليس هناك دليل على الخيال .
٥	هناك استخدام جيد للالوان .
٦	العمل منظم ونظيف .
٧	هناك دليل على استخدام المهارات التقنية .
٨	عمل الطفل بوضوح الاحجام النسبية بدون الاعتبار الكبير للمظهر المرئي (الرجل اطول من الكرسي) .
٩	الطفل يغير احجام الاشياء لتكون ملائمة للمساحة المتبقية بعد عمل الشكل الاول .
١٠	العمل يحتوي على بعدين (مثل عدم الإهتمام او احساس بالعمق)
١١	المسافة بين الاشياء ليست مميزة بشكل كاف .
١٢	عمل الطفل يعكس مشاعره نحو الموضوع .

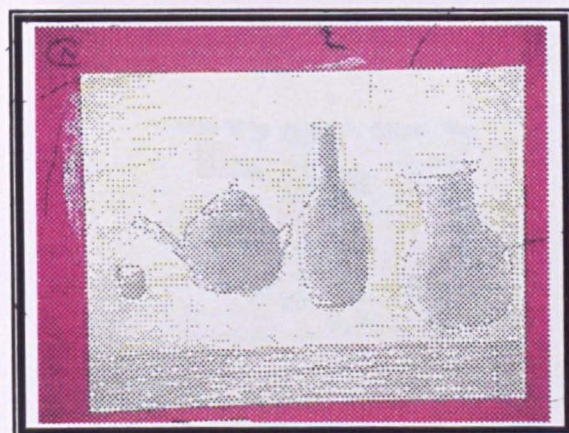
Appendix 5



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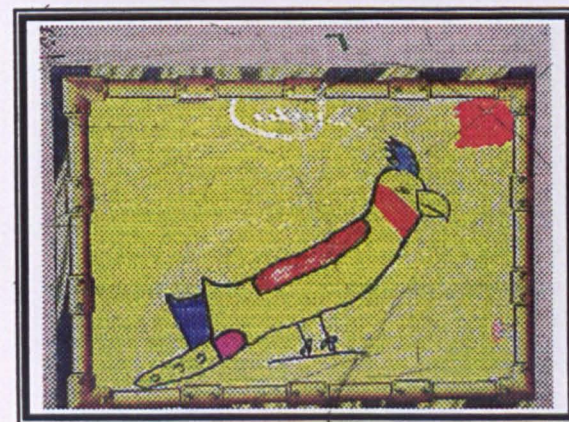
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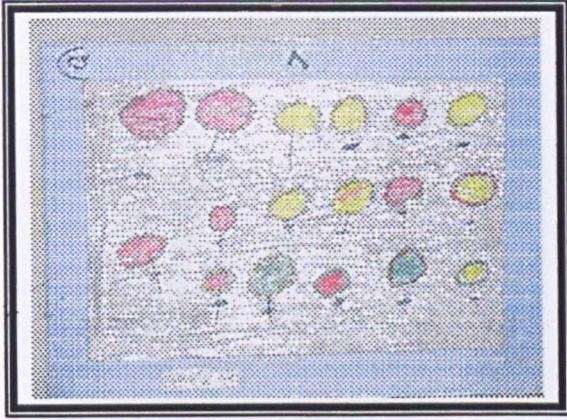
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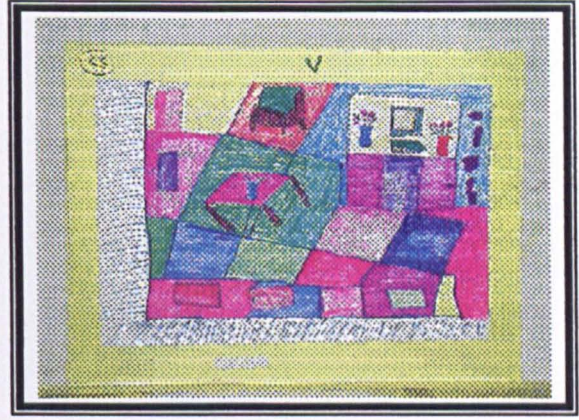
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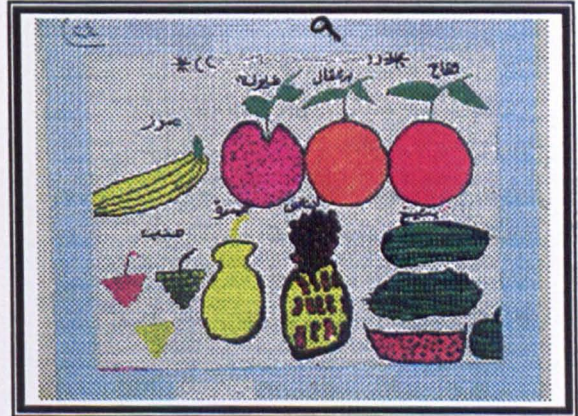
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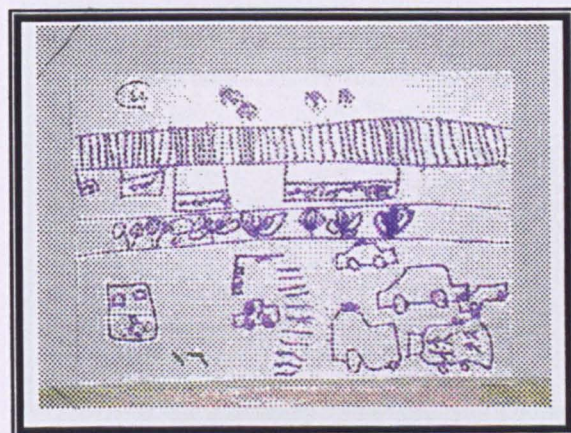
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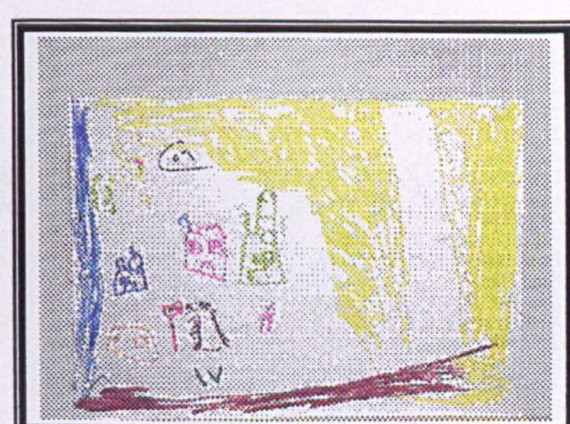
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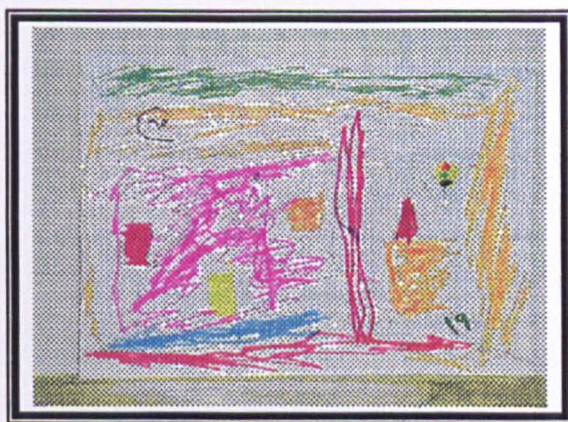
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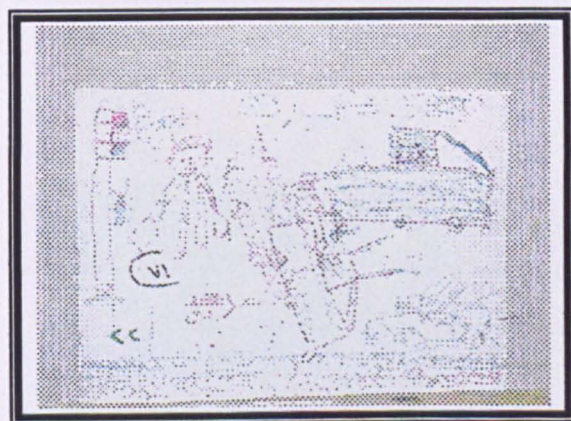
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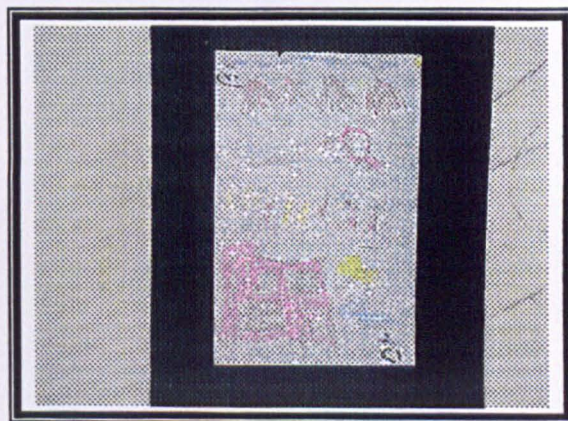
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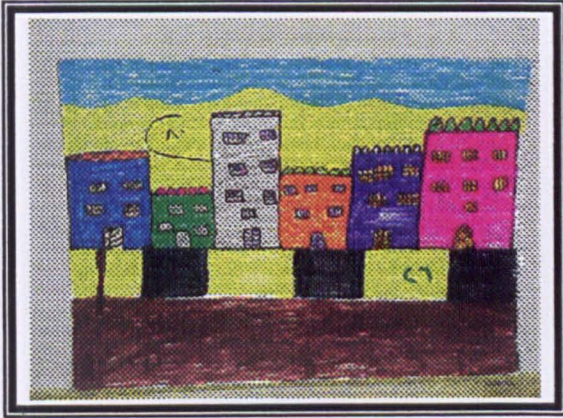


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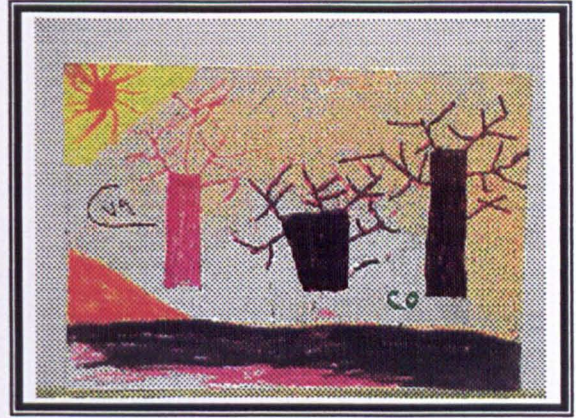


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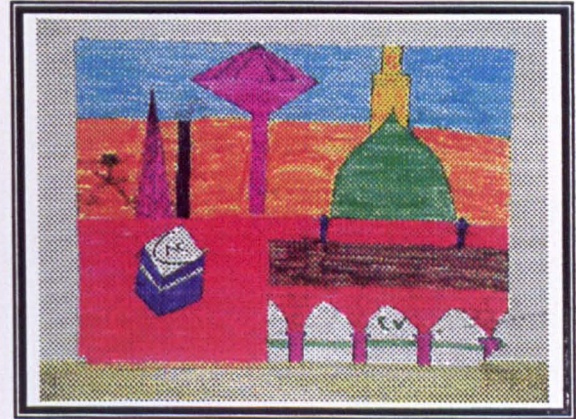
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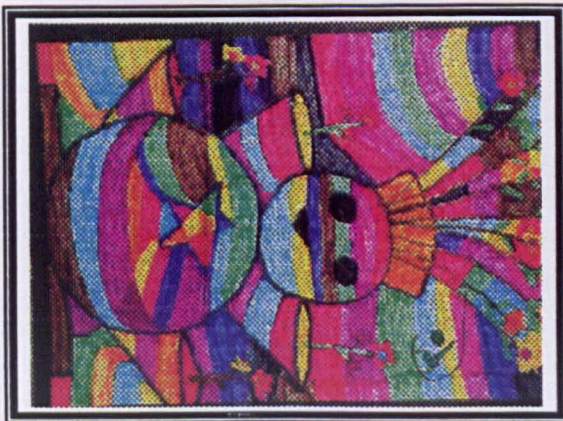


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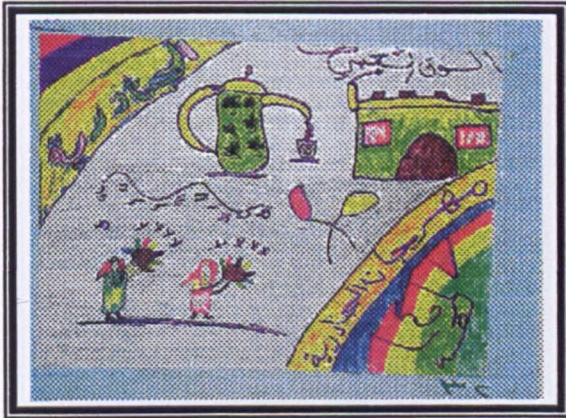


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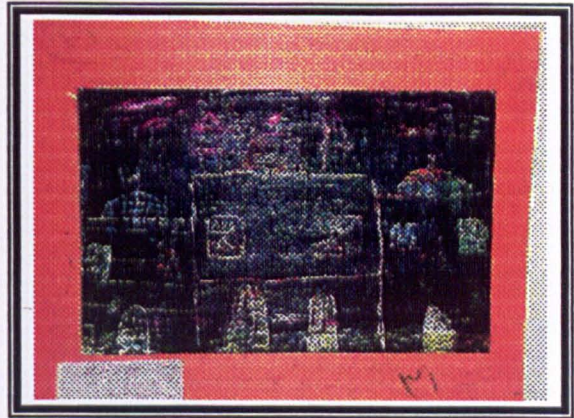
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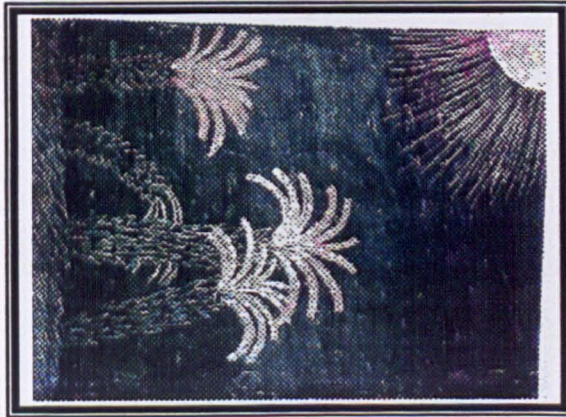
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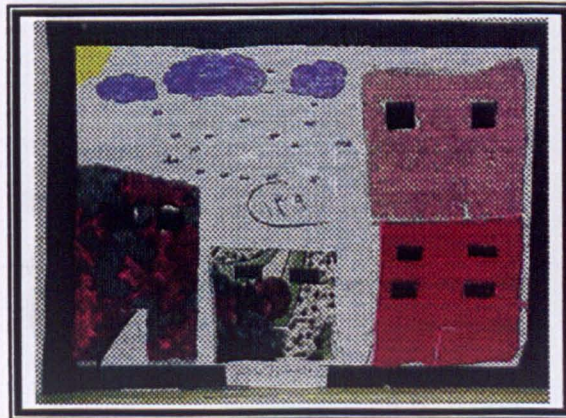
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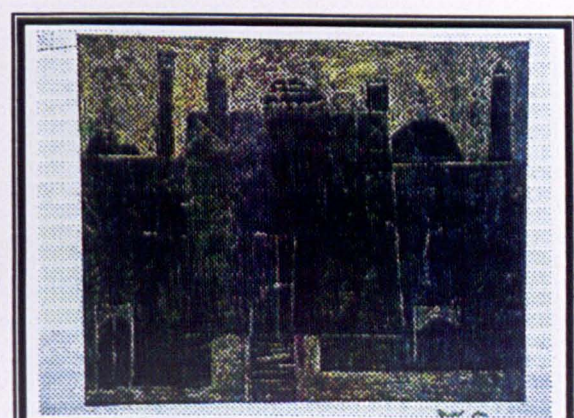
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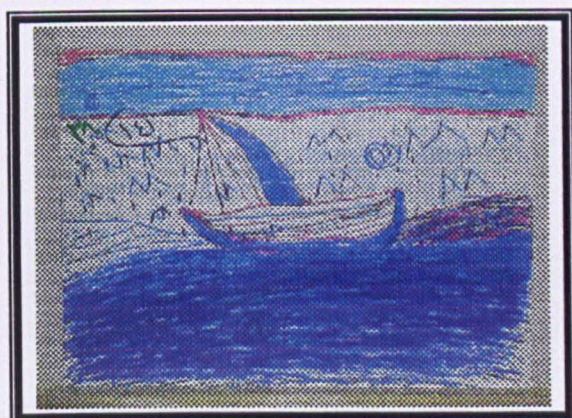
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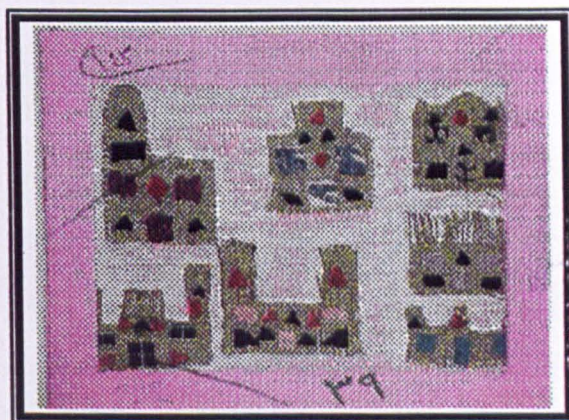
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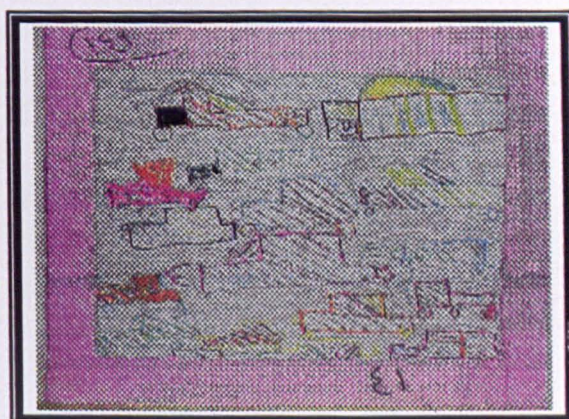
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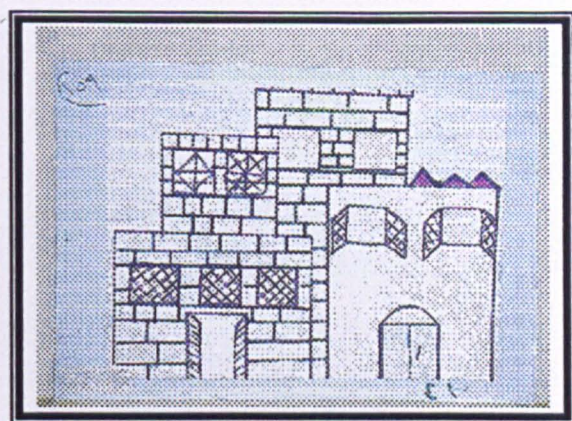
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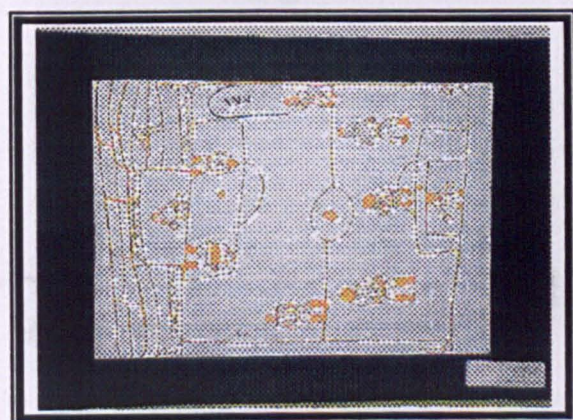
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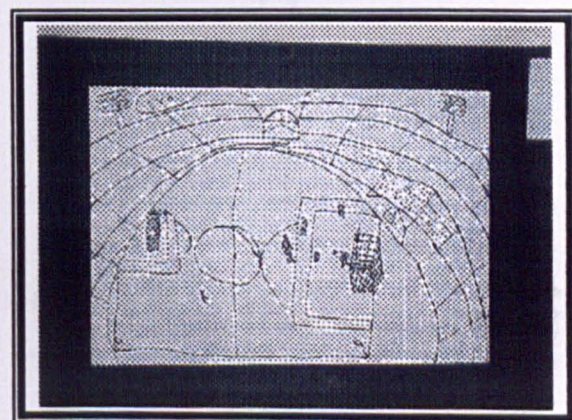
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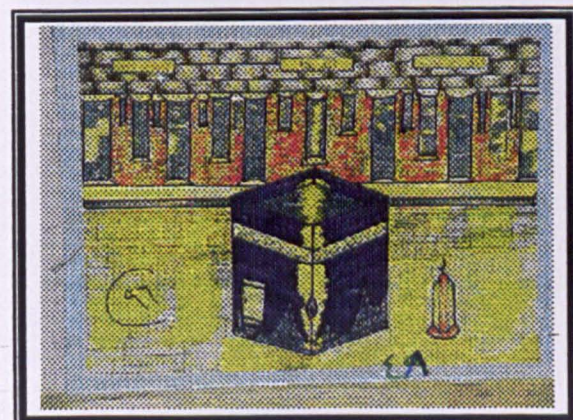
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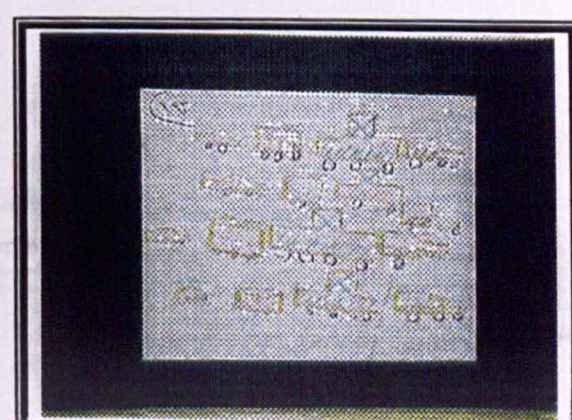
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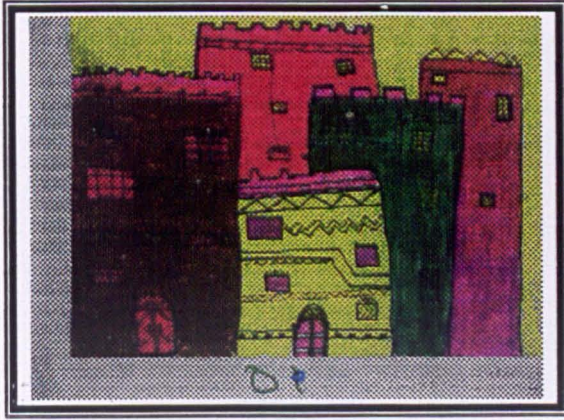
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PUPILS' WORK

Number	Age
1	11
2	10
3	10
4	11
5	10
6	12
7	11
8	11
9	10
10	9
11	7
12	7
13	7
14	9
15	10
16	10
17	7
18	7
19	8
20	11
21	8
22	15
23	10
24	10
25	11
26	11
27	11
28	13
29	8
30	13
31	10
32	12
33	8
34	9
35	9
36	9
37	8
38	9
39	13
40	12
41	12
42	11
43	9
44	8
45	14
46	12
47	12
48	7
49	13
50	12

APPENDIX 6

OFFICIAL DOCUMENTS

- 1. LETTER FROM COLLEGE OF TEACHERS, MADINA, REGARDING TRANSLATION OF QUESITONNAIRE, INTERVIEW, CLASSROOM OBSERVATION CHECKLIST, AND PUPILS' WORK EVALUATION CRITERIA.**
- 2. LETTER FROM AL MADINA G. DIRECTORATE OF EDUCATION, REGARDING TRANSLATION OF QUESTIONNAIRE, INTERVIEW, CLASSROOM OBSERVATION CHECKLIST, AND PUPILS' WORK EVALUATION CRITERA.**
- 3. LETTER FROM THE ISLAMIC UNIVERSITY, MADINA, REGARDING TRANSLATION OF QUESTIONNAIRE, INTERVIEW, CLASSROOM OBSERVATION CHECKLIST, AND PUPILS' WORK EVALUATION CRITERIA (ARABIC VERSION).**



المملكة العربية السعودية
وزارة المعارف
وكالة الوزارة لكليات المعلمين
كلية المعلمين
بالمدينة المنورة

الرقم :

التاريخ :

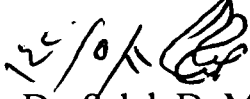
المشروعات :

To Whom It May Concern

This is to certify that all the enclosed papers which consist a questionnaire about the content, objectives, teaching methods and evaluation, in addition to the parents interview and the pupil's work sheets; presented by Mr. Fouad T. Mougharbel; were translated into Arabic upon the approval of the English Language Dept. at our college.

Please do not hesitate to contact us for any further questions or inquires.

Dean, Al-Madinah Teachers College



Dr. Saleh D. Mimar

P.O. Box: 1343

Madinah

Saudi Arabia

Fax:00966-4-8401680



Certificate

To whom it may concern

Through studying the articles of the research presented by the researcher *Mr. Fuad Taha Migharbel* concerning "Education of the Art's syllabuses" as applicated in the Kingdom of Saudi Arabia , and restricting possible means through which we can develop such syllabuses . these articles contain four questionnaires as follows :

- 1- A questionnaire directed to Arts' teachers concerning Arts' syllabus and its role in building up the pupils' character.
- 2- A questionnaire concerning evaluation of pupils' work.
- 3- A questionnaire Of a meeting with parents .
- 4- A questionnaire of observation inside the classroom .

These questionnaires submitted by Mr. Faud T. Migharbel to be used in his Ph. D. research field in Education in general and Arts' Education in particular .

They were found to be technically accurate and honest in both contents , language and translation and accordingly this certificate was signed and issued .

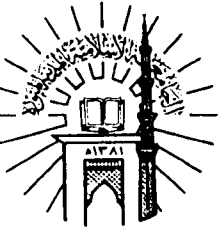
Thanks

General Director of Education

English Language Department

Bahjat M. Junaid

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ



المملكة العربية السعودية (السعودية)
وزارة التعليم العالي
الجامعة الإسلامية
المدينة المنورة
عمادة القبول والتسجيل

الى من يهمه الأمر

السلام عليكم ورحمة الله وبركاته وبعد :-

بدراسة استمارة البحث المقدم من الباحث / فؤاد طه مغربل

وجدت الترجمة العربية مطابقة للنص الإنجليزي .

وفقكم الله والسلام عليكم ورحمة الله وبركاته

أخوك

عميد شؤون القبول والتسجيل

١٤٤٠ / ١١ / ١٧

عبدالرحمن بن رجاء الله الأحمدى



الرقم ٦٨٠ التاريخ ١٤٤٠ / ١١ / ١٧ المرفقات ١٠

٦٢
٨٣٠ / ٢٥-١-٢٩
٥/٦/٢٠١٥

الإدارة العامة للتدريب التربوي والابتعاث

قسم الابتعاث

بسم الله الرحمن الرحيم

سعادة الملحق الثقافي السعودي في بريطانيا

السلام عليكم ورحمة الله وبركاته وبعد .

إشارة إلى خطابكم رقم ٤ / ٦٠٩ في ١٠ / ٢ / ١٤٢٠هـ بشأن الطلب المقدم من مبعوث هذه الوزارة للدراسة / فؤاد طه مغربل - المبتعث لاستكمال دراسته العليا للحصول على درجة الدكتوراه في مجال التربية الفنية ضمن برامج كليات المعلمين ، والذي يرغب القيام برحلة علمية للملكة لاستكمال متطلبات بحثه خلال الفترة من سبتمبر ١٩٩٩هـ إلى يناير ٢٠٠٠م .

نفيدكم أننا تلقينا خطاب سعادة مدير عام التدريب والابتعاث بوزارة الخدمة المدنية رقم ٢٤٦٧٨ في ٢١ / ٥ / ١٤٢٠هـ والمرفق به قرار لجنة تدريب وابتعاث موظفي الخدمة المدنية رقم ٢٤٧٨ في ١٨ / ٥ / ١٤٢٠هـ المتضمن موافقة اللجنة على قيام المذكور بالرحلة المطلوبة لمدة خمسة أشهر اعتباراً من ٢١ / ٥ / ١٤٢٠هـ حتى ٢٠ / ١٠ / ١٤٢٠هـ على أن يقدم شهادة عن الكيفية والمدة التي عمل بها في الجهة الحكومية ذات العلاقة بموضوع الرسالة ، مع ملاحظاتها أثناء وجوده بالملكة طبقاً للمادة [٢] من قرار مجلس الوزراء رقم ١١١٢ في ١٨ - ١٩ / ١١ / ١٣٩٠هـ وأن يكون هذا أساساً لصرف مستحقاته .

نأمل استكمال اللازم وفق ما ذكر ،،،

ولكم خالص تحياتي ،،،،

وكيل الوزارة للتعليم

د/خضير بن عليان القرشي

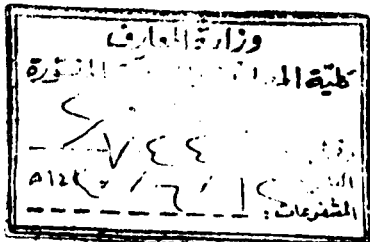
د/خضير بن عليان القرشي

ص / لمدير عام الإدارة العامة لشؤون البعثات بوزارة التعليم العالي .

ص / لوكيل الوزارة لكليات المعلمين .

ص / لعميد كلية المعلمين بالمدينة المنورة .

ص / للإدارة العامة للتدريب التربوي والابتعاث - قسم الابتعاث مع إحسان



الى سعادة وكيل الكلية للشؤون العلمية

المدرسة للتدريب التربوي والابتعاث

٦١٢



المملكة العربية السعودية
وزارة المعارف
وكالة الوزارة لكليات المعلمين
كلية المعلمين
بالمدينة المنورة

الرقم : ١٤١٨ / ١
التاريخ : ١٤٢٠ / ٥ / ٦
المشروعات : —

إلى : سعادة مدير عام التعليم بمنطقة المدينة المنورة حفظه الله
من : عميد كلية المعلمين بالمدينة المنورة
بشأن : استبيانات وملاحظة المدرسين وتقييم اعمال الطلاب .

السلام عليكم ورحمة الله وبركاته وبعد :

نرفق لسعادتكم الاستبانة وملاحظة المدرسين داخل الفصل لعدد ثلاثين مدرساً وتقييم اعمال الطلاب لمادة التربية الفنية المقدمة من المبتعث فؤاد طه محمود مغربل لنيل درجة الدكتوراة في فلسفة التربية تقييم مناهج التربية الفنية للمرحلة الابتدائية بالمملكة العربية السعودية ورفقه عدد مائه واربعون استبياناً نأمل توزيعها على مدارس المرحلة الابتدائية بالمدينة المنورة .
كما نأمل اتاحة الفرصه له لزيارة المدارس .

وتقبلوا خالص تحياتي ،،،،

د/ صالح درويش حسن معمار

ر/الصاعدي



المملكة العربية السعودية
وزارة المعارف
وكالة الوزارة لكليات المعلمين
كلية المعلمين
بالمدينة المنورة
مكتب العميد

الرقم: ١ / ٣٥٨
التاريخ: ١٤ / ١٢ / ١٤٢٠
المشروعات:

مفقده لله

سعادة مدير عام أعضاء هيئة التدريس

السلام عليكم ورحمة الله وبركاته وبعد

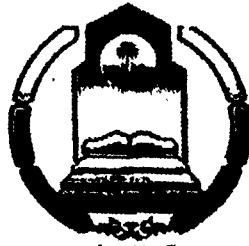
إشارة إلى خطابكم الهاتفي رقم ١٤٦٦ في ١٣ / ١٢ / ١٤٢٠ بشأن طلب
المحاضر المتبعث فؤاد طه مغزول - إصياح برحلة علمية للمملكة العربية
السعودية لجمع المادة العلمية للجمهور على درجة الدكتوراه من التربية الفنية
فإن الكلية لا ترى أي مانع في السماح للمتبعث للإصياح بذلك لما للرحلة
العلمية من أهمية في مجال البحث العلمي

ولكم تحياتي

محمد حكيم بلعالمين بالمدينة المنورة

د. صباح درويش، عميد

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

وزارة المعارف
MINISTRY OF EDUCATION

المملكة العربية السعودية

وزارة المعارف

وكالة الوزارة لكليات المعلمين

الإدارة العامة لشؤون أعضاء هيئة التدريس

الرقم : ١٤٦٢٢

التاريخ : ١٤١٣ / ٤ / ١٤

المشروعات : لا. ٢٢٠

« فاكس عاجل »

من : مدير عام شؤون أعضاء هيئة التدريس

إلى : عميد كلية المعلمين بالمدينة المنورة

بشأن : طلب المحاضر المبعث / فؤاد طه مغربل - القيام برحلة علمية

السلام عليكم ورحمة الله وبركاته . . . وبعد ،

إشارة إلى خطاب مدير عام الثقافة والعلاقات الخارجية رقم ٣٠ / ٢٠٨ بتاريخ

١٤٢٠ / ٣ / ٧ هـ بشأن طلب المحاضر المبعث / فؤاد طه مغربل - القيام برحلة علمية

للمملكة العربية السعودية لجمع المادة العلمية للحصول على درجة الدكتوراه في مجال

التربية الفنية .

نأمل الاطلاع وافادتنا بمرتياتكم حيال طلب المذكور .

ولكم تحياتي ،،،،،

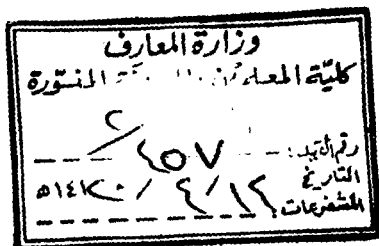
لمصطفى

عبد العزيز بن سعود البايهي

د. سعود العلمي

م. الخبيز

مودة ملكتنا ١٥/٤/١٤٢٠



السعدي ١٣/٤/٩



المملكة العربية السعودية
وزارة المعارف
الإدارة العامة للتعليم بمنطقة المدينة المنورة
الشؤون التعليمية - التطوير التربوي
البحوث التربوية

الرقم: ٢٠٨ / ٧٤٢٧
التاريخ: ١٤٢٠ / ٥ / ٢٢ هـ
المشروعات: استبانة

﴿ تعميم لجميع المدارس الابتدائية الحكومية والأهلية داخل المدينة ﴾

إلى : مدير مدرسة المحترم

من : مدير عام التعليم بمنطقة المدينة المنورة .

بشأن : تعبئة الإستبانة المرفقة .

السلام عليكم ورحمة الله وبركاته وبعد ،

فبناء على خطاب عميد كلية المعلمين بالمدينة المنورة رقم ٤١٨ / ١ في ١٤٢٠/٥/٦ هـ المتضمن قيام المبتعث / فؤاد طه محمود مغربل بتطبيق أدوات بحث على عينة من معلمي التربية الفنية بالمرحلة الابتدائية .

عليه تجدون رفقہ إستبانة لمعلم التربية الفنية بمدرستكم ، نأمل عرضه عليه وتعبئتها وإعادتها إلى إدارة التطوير التربوي - البحوث التربوية في موعد أقصاه الأربعاء ١٤٢٠/٥/٢٨ هـ .

وتقبلوا خالص تحياتي ، ، ، ،

بمهمة بن محمود جنيد

- صورة لإدارة التطوير التربوي - البحوث والدراسات التربوية .
- صورة للاتصالات .



المملكة العربية السعودية
وزارة المعارف
الإدارة العامة للتعليم بمنطقة المدينة المنورة
الشؤون التعليمية - التطوير التربوي
البحوث التربوية

الرقم ٢٧١/١٢/٢٧
التاريخ : ١٤٢٠/٥/٢٥
المشروعات :

﴿ تعميم إلى جميع المدارس الواردة في البيان المرفق ﴾

إلى : مدير مدرسة

المحترم .

من : مدير عام التعليم بمنطقة المدينة المنورة .

بشان : تمكين المبتعث الأستاذ / فؤاد طه محمود مغربل من زيارة المدرسة .

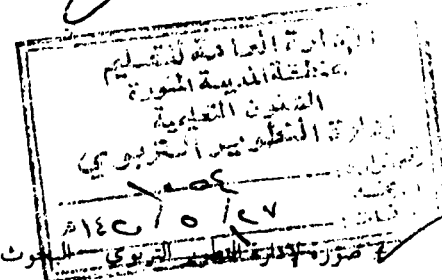
السلام عليكم ورحمة الله وبركاته ، وبعد

بناء على خطاب عميد كلية المعلمين بالمدينة المنورة رقم ٤١٨ / ١ في ١٤٢٠/٥/٦ هـ المتضمن قيام المبتعث الأستاذ / فؤاد طه محمود مغربل . بإعداد دراسة لنيل درجة الدكتوراه في فلسفة التربية تقييم مناهج التربية الفنية للمرحلة الابتدائية بالمملكة العربية السعودية . وحيث تتضمن الدراسة زيارات ميدانية لتقييم أعمال الطلاب في مادة التربية الفنية وملاحظة المعلمين من خلال زيارتهم .

عليه يؤمل منكم التعاون مع المبتعث في تمكينه من زيارة معلم مادة التربية الفنية بالمدرسة صفياً والإطلاع على أعمال الطلاب لما يرجى من هذه الدراسة أن تحقق الأهداف المنشودة .

وتقبلوا خالص تحياتي

بهجت بن محمود جنيد



- صورة لكلية المعلمين بالمدينة المنورة - الأستاذ / فؤاد طه مغربل .
- صورة للاتصالات .

هاتف : ٨٣٦٠٣٥١ - ٨٣٦٠٣٥٩ - ٨٣٦٦٣٣٣ . فاكس ٨٣٦١٩٢٧ . تليكس ٥٧٠٠٣٧

بيان بالمدارس الابتدائية التي سوف يتم زيارتها من قبل

المبتعث / فؤاد طه محمود مغربل

١	أبي أيوب الأنصاري التطوير.	٢١	صقر الجزيرة
٢	أبي بن كعب .	٢٢	عبد الله بن عمرو بن العاص
٣	المنصورية	٢٣	عمرو بن العاص
٤	الناصرية	٢٤	محمد بن عبد الوهاب
٥	النجاح	٢٥	معاذ بن الحارث
٦	حسان بن ثابت	٢٦	بجاهد بن جبر
٧	المقداد بن عمرو	٢٧	الفيصلية
٨	عتبان بن مالك	٢٨	الشيخ عبد العزيز بن صالح
٩	بني النجار	٢٩	حمزة بن عبد الطلب
١٠	السلطان محمد الفاتح	٣٠	أسامة بن زيد
١١	المحمدية	٣١	طلحة بن عبيد الله
١٢	سيد قطب	٣٢	ياقوت الحموي
١٣	سلمان الفارسي	٣٣	حطين
١٤	سعد بن معاذ	٣٤	زيد بن سهل الأنصاري
١٥	سعد بن عبادة	٣٥	أجنادين
١٦	عروة بن الزبير	٣٦	محمد بن مسلمة
١٧	ذي الحليفة	٣٧	أبي الطيب المتنبي
١٨	العريزية	٣٨	الخنديق
١٩	عبد الله بن جحش	٣٩	المنارات
٢٠	القبلتين	٤٠	العقيق

١- الموسوعات ذات الطابع الاسلامي المستخدمة من القرآن الكريم والتراث الاسلامي والفن الشعبي بيد التأليف على اعمال المصلح والجليل واعمال الطباعة والنفوس على الخشب والتصوير الزيتي والحرق مع الاخشاب والطورى على الممارس تشيخ مع خطة الوزارة منذ العام ١٤١٤ هـ والاهتمامات التراثية من الوزارة

- الارتفاع بمستوى الثقافة الفنية والتذوق والرؤية الفنية السلمية والتأمل في مشاهدات الطبيعة .
- الوصول بالخطة لاسمى مرحلة في الابتكار والتجديد عن طريق البحث والتجربة .
- الاهتمام باحراج نتائج الطلاب بما يتناسب والمنافسة في الممارس الدولية والمحلية وانتفاه احسن الاعمال لثلاث الممارس .
- اصدار نشرات وندوات تربوية عن البحث والتجارب الميدانية في المادة .

٢- الغمل الدراسي الاول

=====

شهران ونصف

١- يقوم مدرس المادة باعداد غرفة التجربة الفنية للمام الدراسي ١٤٠٥/١٤٠٤ هـ وتزويد مدرس التراث الاسلامي الدائم والفن الاسلامي لتكون غرفة التجربة الفنية بمدرة البهائم للطلاب في اعمال الفنية .

٢- على مدرس التجربة الفنية ان يقوم بتوثيق مع المنهج ووسيع الخطة السنوية الخاصة للمادة
٣- اعداد دفتر التحضير ملتبها بالخطة السابقة وتاريخ تنفيذ كل موضوع
٤- وسيع دروس في الخطة تغذم مدرس سرور الاطفال في المدرسة الابتدائية للمفوى الدنيا

كسارح

شهر محرم عام ١٤٠٥ هـ

١- البدء في العمل لتجهيل مدخل المدرسة استعداد ان المابقة تجهيل المدارس في المرحلة

الابتدائية وما فوقها

٢- الاعداد لمدرس المدرسة السنوى

شهر سفر عام ١٤٠٥ هـ

- ١- تدبير الانتاج لمدرس الاعمال التخزينيه لاعداد استعداد ان للمشارقة في المعرض
- ٢- مواصلة العمل لمدرس المدرسة السنوى واختيار المواضيع المراد عرضها واخراجها .
- ٣- اشعار توجيه التجربة الفنية باستعداد المدرسة لمسايقه تجهيل مدخل المدرسة حتى يقوم التوجيه بان ارجعها في جدول تقييم المسابقة

1- الموسوعات ذات الطابع الاسلامي المستخدمة من القران الكريم والتراث الاسلامي والفن الشعبي
بعد التأكد على اعمال الصلصال والجليز واعمال الطباعة والفر على الخشب والتصوير الزيتي والجرن
على الاخشاب والطوى على المعادن تسمى مع خطة الوزارة هذا العام والاجهزة والادوات والخامات
ورده من الوزارة

2- الارتقاء بمستوى الثقافة الفني والتذوق والروية الفنية السلمية والتأمل في مشاهدات الطبيعة .
3- الوصول بالخامة لاسمى مرحلة في الابتكار والتجديد عن طريق البحث والتجربة ،
4- الاهتمام باخراج نتائج الطلاب بما يتناسب والمنافسة في المعارض الدولية والمحلية وانتقاء احسن
الاعمال لتلك المعارض .
5- اصدار نشرات ومذكرات تربوية عن البحث والتجارب الميدانية في المادة .

ثانياً - الفصل الدراسي الاو

=====
شهران ذو الحجة

1- يقوم مدرس المادة باعداد غرفة التربية الفنية للعام الدراسي ١٤٠٤ / ١٤٠٥ هـ وتزويد مع
التراث الاسلامي الدائم والفن الشعبي لتكون غرفة التربية الفنية مصدره الهام للطالب في
التيه .

2- على مدرس التربية الفنية ان يقوم بتوزيع المنهج ووضع الخطة السنوية العامة للمادة
3- اعداد دفتر التحسير ملتزماً بالخطة السابقة وتاريخ تنفيذ كل موضوع
4- وضع دروس في الخطة تخدم معرض سرور الاطفال في المدرسة الابتدائية للصفوف الدنيا

شهر محرم عام ١٤٠٥ هـ

- 1- البدء في العمل لتجميد مدخل المدرسة استعداداً للمابقه تجميل المدارس في المرحلة
الابتدائية وما فوقها
- 2- اعداد لمعرض المدرسة السنوي

شهر صفر عام ١٤٠٥ هـ

- 1- تحضير الانتاج لمعرض الاعمال الخزفيه للاستعداد للمشاركة في المعرض
- 2- مواصلة العمل لمعرض المدرسة السنوي واختيار المواضيع المراد عرضها واخراجها .
- 3- اشعار توجيه التربية الفنية باستعداد المدرسة لمسابقة تجميل مدخل المدرسة حتى يقوم التو
بادارجها في جدول تقييم المسابقة

تعميم لجميع المدارس :

الرقم : ٢١٩ / ١٣٨ / ٢٧
التاريخ : ١٤ / ١٢ / ١٤٠٢
المشروعات :

الموقف

المكان : مدير مدرسة /

السلام عليكم ورحمة الله وبركاته : -

بناءً على خطاب سعاد و وكيل وزارة المعارف المساعد لتسعون الطلاب بالنيابة رقم

٢٦ / ١٢ / ١٣٨٥ / ٨٧٥ / ٢٩ بتاريخ ٢٢ / ٣ / ١٤٠٩ هـ المتضمن اعلان نتائج مسابقة ممرز ارس

المدارس التاسع عشر بجمهورية الصين الوطنية ه وكان من بين الفائزين الطلاب الآتية اسمائهم

عدد	اسم الطالب	اسم المدرسة	الجايزة
١	مازن حمزة	احد المطورة	ميدالية ذهبية وشهادة تفوق
٢	محمد علي حلي	الامام علي	شهادة تفوق

ويسرني بهذه المناسبة تهنئتم بالفوز وبكل شكرنا ونقد يرضا للفائزين على تدريس مادة التربية

الفنية بمدارسكم ونود ان نهنئ باخواننا مديري المدارس باعلان هذا الفوز على الطلاب واطلا

مدرسي مادة التربية الفنية ليكون حافزاً لهم ولا يفتأ الطلاب للمشاركة في المسابقات الدولية مستقب

وسيتبع بمشيئة الله تسليم الجوائز في اقرب مناسبة .

ولكم تميّات سي ٥٥٥٥

مدير التعليم بمنطقة المدينة المنورة التحية

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مخورة مع التحية للادارة العامة للنشاط المدرسي -

الانشاط الفني .

= = لكل ادارة تسليم .

= للتوثيق الترسوي .

= للنشاط المدرسي .

= للملاحظات العامة .

= لكل مركز توجيهه .

محمد بن مصطفى

محمد بن مصطفى

محمد بن مصطفى

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بسم الله الرحمن الرحيم

المملكة العربية السعودية
وزارة المعارف
منطقة المدينة المنورة التعليمية
النشاط المدرسي
النشاط الفني

الرقم: ١٥/١/٧/٢٧

التاريخ: ١٥/٢/١٤٠٩

المشغولات: ١٥ استمارات

- عاجل جدا -

((تعميم لجميع المدارس داخل المدينة المنورة))

المقام مدير مدرسة :

السلام عليكم ورحمة الله وبركاته: - وبعد

بناءً على ما ورد في خطة النشاط الفني للوزارة رقم ٣٦/٤/٤/٣٥/٣٩ في ١٩/١/١٤٠٩ هـ

وبناءً على الخطة العامة والبرنامج الزمني المبلغه لكم رقم ٣٧/٢/١/٧٧ في ١٣/٢/١٤٠٩ هـ حول

اقامة برنامج تدريب الطلاب الموهوبين في التربية الفنية فان الادارة تعتمد تنفيذها بهذا البرنامج

بأن الله تعالى في مدرسة ابي ايوب الانصاري بواقع ساعتان يومياً تبدأ من بعد صلاة العصر مباشرة

من يوم السبت الموافق ٢٠/٢/١٤٠٩ هـ من الفصل الدراسي الأول وينتهي في ٢٢/٣/١٤٠٩ هـ

لذا يرجى تعبئة الاستمارات المرفقة باسماء الطلاب المرشحين من مدرستكم بعد موافقة ولي الأمر الالتحاق

بهذا البرنامج كأحد الطلاب المميزين في النشاط الفني وارسالها الى قسم النشاط الفني بمركز التوجيه

التربوي بسلطانه بأسرع وقت ممكن في موعد اقضاه يوم الاثنين ٢٣/٢/١٤٠٩ هـ والله الموفق . .

مدير التعليم بمنطقة المدينة المنورة التعليمية

حسن مصطفى الجوادى

صورة مع التحية للادارة العامة للنشاط المدرسي -

النشاط الفني مع صورة لإستمارة

صورة مع التحية للادارة العامة للتوجيه التربوي .

= للتوجيه التربوي صورة للنشاط المدرسي

= لكل مركز توجيه صورة للنشاط الفني

= للاتصالات .

للمرافعة لها مئة

الوارد	~
الرقم	~
التاريخ	١٥/٢/١٤٠٩
التوقيع	~

lxxix

جريا للدفع رستم

عليه

استمارات

والردي للمدرسين
الوقت المحدد مع

الموسم ١٤٠٨ / ١٤٠٩ هـ

يسر المكتب الرئيس لرعاية الشباب بالمدينة المنورة أن يعلن عن تنظيم المسابقة الأولى للفنون التشكيلية في إطار تنفيذ خطة النشاط الموسمي ١٤٠٨ / ١٤٠٩ هـ . . والمسابقة لأندية وفناني وفنانات وشباب مندوبة المدينة المنورة . .

ويترك للفنان حرية اختيار التعبير في احد الموضوعات التالية او اكثر وذلك بأحد قوالب الفن التشكيلي الموضحة ضمن شروط المسابقة . .

موضوع المسابقة :

- ١- من وحى السترات .
 - ٢- بين القديم والحديث .
 - ٣- الطبيعة الصامتة .
 - ٤- تصميم مجسم يصلح لوضعها .
- كشكل جمالي في أحد ميادين
أو مداخل المدينة المنورة .

قوالب الفن التشكيلي المستخدمة في التعبير :-

- تصوير زيتي - رسم - خزف - نسيج او سجاد - مجسمات جمالية - حفر - فنون تطهيرية . . . الخ . .
- شروط المسابقة :

- ١- كتابة البيانات كاملة خلف كل عمل فني (اسم المتسابق او المتسابقة ثلاثي) - اسم العمل الفني - نوع العمل الفني - اسم الجهة المنتسب اليها المتسابق () وترفق البيانات المتسابقة استمارة تفريغ لكل الأعمال المقدمة) . .

- ٢- لا تقبل اللوحات المرسومة على ورق او التي بدون اطرار مناسبة .
- ٣- الاشتراك متاح للجنسين .

- ٤- تقبل من الأندية عدد (١٥) لوحة او عمل فني كحد ادنى للاشتراك في المسابقة .

- ٥- بالنسبة للمجسمات لا يزيد ارتفاعها عن (١) متر وتقبل مع القواعد المناسبة .

- ١- مراعاة الالتزام بالاصول الفنية ، وعلى المتسابقين مع مبادئ وتعاليم ديننا الاسلامي الحنيف .

تسليم الأعمال الفنية :-

- * تسلم اللوحات والأعمال الفنية بمقر المكتب في موعد اقضاه يوم الأحد الموافق ٢١ شوال ١٤٠٨ هـ .
- حيث يعد المكتب معرض المسابقة في الأسبوع الأول من شهر ذوالقعدة ١٤٠٨ هـ .

وإئتمنر المسابقة :-

جمهورية السودان
وزارة المعارف
ادارة التعليم بالمدينة المنورة
النشاط المدرسي
النشاط الفني

(تعميم لجميع مدارس المنطقة)

الرقم : ١٧٧٢٧
التاريخ : ١٥ / ٨ / ٢٠٠٨
المشغولات :

الموقر

المفترم مدير مدرسة

السلام عليكم ورحمة الله وبركاته : -

بناء على خطاب سعادة مدير المكتب الرئيسي لرعاية الشباب بالمدينة المنورة رقم ٣٢٣٢ وتاريخ ١٨ / ٨ / ١٤٠٨ هـ بشأن الاعلان عن تنظيم المسابقة الأولى للفنون التشكيلية لأندى وفنانى وفنانات وهنات للمدينة المنورة للموسم ١٤٠٨ هـ ١٤٠٩ هـ تجدون برفقه شروط المسابقة .
نامل اعلان المسابقة على مدرسي مدرستكم الوطنيين والمطالاب وحدهم على الاشتراك بالمسابقة على ان ترسل اللوحات والأعمال الفنية مقر مكتب رعاية الشباب في موعد اقضاه يوم الأحد ٢١ / ١٠ / ١٤٠٨ هـ ولن يلتفت الى الأعمال التي تصل بعد ذلك حيث يتم افتتاح معرضها المسماة ان شاء الله خلال شهر ذو القعدة ١٤٠٨ هـ .

متفضيا لكم بالتوفيق . ولكم تحياتي ٤٤٤٤

مدير التعليم بمنطقة المدينة المنورة

١٤٠٨ / ٨ / ١٥
١٤

صورة مع التحية للادارة العامة للنشاط المدرسي - النشاط الفني من مصطفى الحواري

= = = لمكتب رعاية الشباب بالمدينة المنورة .

= للنشاط المدرسي .

= للنشاط الفني .

استغفر الله والصلوة
والسلام على
الرسول
١٥ / ٨ / ٢٠٠٨

بسم الله الرحمن الرحيم

المملكة العربية السعودية

وزارة المعارف

الإدارة العامة للتعليم بمنطقة المدينة المنورة

((الشؤون الفنية / التوجيه التربوي / التربية الفنية)) الموضوع / تعميم لجميع المدارس
داخل المدينة المنورة .

المحترم

المكرم مدير مدرسة /

السلام عليكم ورحمة الله وبركاته // وبعد //

يتناغم فرع الجمعية العربية السعودية للثقافة والفنون بالمدينة المنورة دورة
فى النحت الفائز والبارز للراغبين من هواة هذا الفن لتنمية
قدراتهم وتدريب كفاءاتهم من خلال هذه الدورة التى اعدتها لجنة
الفنون التشكيلية بفرع الجمعية .

لذا نأمل عرضه على منسوبي المدرسة وخاصة مدرس مادة التربية الفنية
ومن يرغب الاشتراك فى هذه الدورة تسجيل اسمه والاطلاع على شروط الدورة
وتعليماتها فى مقر الجمعية . علما بأن آخر موعد للتسجيل هو ١٤١٥/١١/٢٦
هذا وسوف تستمر الدورة لمدة شهرين يتلقى خلالها المتدرب محاضرات فى فن
النحت الفائز والبارز لاكسابهم القدرات الفنية فى هذا المجال دون أن
يترتب على هذه المشاركة التزامات مالية تجاه المنداقه .

والله الموفق

المدير العام للتعليم بمنطقة المدينة المنورة المكلف

بمهام مستمسك

غ/ الحرون

دوره للإدارة العامة للنشاد الدالبي
== لفرع الجمعية العربية السعودية بالمدينة المنورة
== للنشاد الدالبي
== للاتصالات .

تعداد المشاركين (مدرسين وهامهم) ١١/١٩
عند الترخيص
عند الترخيص
١٤١١

بسم الله الرحمن الرحيم

الملك فيصل بن عبدالعزيز آل سعود

وزارة المعارف

الإدارة العامة للتعليم بمنطقة المدينة المنورة

الشئون الفنية - النشاط الطلابي

((التريسة الفنية))

المشغولات:

الموضوع: تميم لجميع المدارس الابتدائية

والمتوسطه داخل المدينة المنورة

المحترم

المكرم مدير مدرسة /

السلام عليكم ورحمة الله وبركاته // وبعد //

تمشيا مع خطاب وكيل الوزارة رقم ٤٤٨ في ١٧/٦/١٤١٥ هـ حول إقامة معرض رسوم

طلبة مدارس التعليم العام في دول (مجلس التعاون) والذي سيقام في سلطنة عمان

وفق الشروط التاليه :-

١ - يترك للمشاركة حرية اختيار الموضوع وخاصة التنفيذ .

٢ - يكون الرسم على ورقة لا يزيد مقاسها عن ٣٥×٥٠ سم .

٣ - ان تكون الرسمة من إنتاج الطالب نفسه لهذا العام وتحت اشراف معلمه دون تدخل .

٤ - ان تكتب البيانات التاليه خلف اللوحه .

أ - اسم الطالب

ب - العمر - الصف الدراسي - المدرسة المنطقة التعليميه

- عنوان الموضوع .

أمل متابعة ذلك ، على ان تصل ثلاث لوحات الى قسم توجيه التريسة الفنية بالإدارة في موعد

انقضاء ١٥ رجب ١٤١٥ هـ .

والله الموفق

بسم الله الرحمن الرحيم

المدير العام للتعليم بمنطقة المدينة المنورة المكلف

٧١٥

بسم الله الرحمن الرحيم

غ/ العروي

صوره مع التحية للإدارة العامة للنشاط الطلابي بالوزارة

== للشئون الفنية - النشاط الطلابي - النشاط الفني

== للاتمالات .

الرقم : ١١/٢٧
التاريخ : ١٩٨٩/٢/٢٤
الموضوعات :

وزارة التعليم
ادارة التعليم بمنطقة القصيم العنيزة
المسؤول المدرسي
المسؤول الفني

(تميم لم يعد من المنطقة)

المكتم لم يعد برسقة / المكرم

المسؤول علم ورسمه الله وبركاته : - وبمسند

بناء على خطاب محالي وزير المعارف رقم ٣٥/٢/٢٠٥ و تاريخ ١٠/٣/١٤١٠هـ

المتمين المتارة في المسابقات الدولية ولا تاجه التفريه امام طلاب المنطقه .

امل الاعتبار عدد ١٥ رسمه منقاه من المواضيع المتاليه :-

١- موضوعات مستنده من تعاليم ديننا الاسلامي العنيفه على سبيل المثال .

أ- التعاون (وتعاوننا على البر والتقوى)

ب- النخافه (النخافه من الايمان)

٢- موضوعات مستنده من قسم القرآن الكريم . على سبيل المثال ماورد في الايه الكريمه .

(وهو الذي أنزل من السماء ماء فأخبرنا به نبات كل شيء فأفترجنا منه أغصاناً نخرج منه

حبا متراكباً ومن أجله من طمسها قرآن ذنوبه وحننت من أمماب والزيتون والرمان)

الايه (٩٤) من الأنعام .

٣- النهي عن المشايه التي تضم ارجاء الملطه (مماريه - مناعيه - زراعيه - صحيه - الح .

موضوعات مستنده من القمص الخيطي .

٥- موضوعات مستنده من البيئه المحيطه المحيطه : الملالب في منطقته .

٦- موضوعات ذات علاقه بحياة الطلاب داخل المدرسه وخارجها .

٧- موضوعات مستوطاه من انواع المشايه التي تعد م المحيجه وفيها من الموضوعات التي يري المدرس

العميه التفسير عنها على ان يراعي ضمن الشيفر مايلي :-

أ- مساحه ورقه الرسم لا تقل عن ٢٤ x ٢٤ سم (نفس ورقه تراس الرسم) ولا تزيد عن ٣٥ x ٥ سم

مع الامتثال بنوعيه الورق بما يتناسب مع وسيله الشيفر .

ب- استغلال الالوان والحامات المنطقه مثل الوان الجوان - الالوان الساعيه - الالوان الريتيه

واللغصمه واليات الشيفر - افلام طويه - الشيفر بانواعها . الورق الساون . الى غير ذلك من

الارد
التحفات
٢٨١٢٤

د - الاهتمام بكتابة البيانات بخط واضح في وسط الرسمه من الخلف وتشمل هذه البيانات .
اسم الطالب رباعيا - العمر - المنطقه - المدرسة - الموضوع - اسم المدرس المشرف
هـ - ترسل الرسومات دفعه واحده دون عمل اى خلفيات او اطارات لها وبطريقة سليمة دون شئ .
الى مركز التوجيه التربوى بسلطانه - النشاط الفني في موعد اقضاه . ٢ ربيع الثاني . ١٤١٠ هـ .

ودمتم

بالتاريخ
١١٢
١١٢
١١٢

مدير التعليم بمنطقة المدينة المنورة التعليم
حسن مصطفى الجوادى

صورة مع التحية للإدارة العامة للنشاط المدرسي - النشاط الفني

- للتوجيه التربوى .
- للنشاط المدرسي .
- للنشاط الفني .
- للعلاقات بالادارة .
- لكل مركز توجيه .
- للنشاط الفني .

بلاغ مدير التربية والتعليم
بمحافظة جدة
عن النشاط الفني

المملكة العربية السعودية
وزارة المعارف
منطقة المدينة المنورة التعليمية
النشاط المدرسي
النشاط الفني

الرقم: ٤٣٠ / ١٢ / ٢٧
التاريخ: ٢٢ / ٤ / ١٤١٠
المشروعات:

(تعميم لجميع مدارس المنطقة)

المحترم

المكرم مدير مدرسة

السلام عليكم ورحمة الله وبركاته :- وبعد

تلقنا خطاب معالي وكيل وزارة المعارف رقم ٣٥ / ٥ / ٤٣ / ٢٠٢ / ٣٩ وتاريخه
٤ / ٨ / ١٤١٠ هـ السني على خطاب وكيل وزارة الخارجيه رقم ١ / ٧٨٤٨ وتاريخ ١٦ / ٣ / ١٤١٠ هـ.
بشأن ما تطلبه من صاحب السمو الملكي الأمير فيصل بن فهد بن عبد العزيز رئيس اللجنة الدولية
للحفاظ على التراث الحضاري الاسلامي حول قرار المؤتمر الاسلامي الرابع عشر المنعقد بدكا بدولة
بنغلاديش عام ٢٠٠٤ هـ اعلان فنام ١٤١٠ هـ عاما للتراث الاسلامي وحث كافة الدول الاعضاء على
تنظيم نشاطاتها في هذا الاطار .

وحيث تم تحديد بعض البرامج والمقترحات لكل جهة من الجهات المعنية لتنفيذها .
عليه امل تنفيذ الادوار التالية .

- ١- الاهتمام بالتراث الاسلامي خلال هذا العام الدراسي ١٤١٠ هـ وادخال ما يتناسب من موضوعات
عن التراث الاسلامي في الخطه السنويه وكذلك ضمن برامج النشاط الفني واقتدار مواضيع
معنيه عن التراث الاسلامي او عن العرف التقليديه وطرحها على الطلاب للتعبير عنها بواسطة
التعبير المسطح او عمل نماذج لها .
- ٢- تنظيم معارض خاصه بالتراث الاسلامي او اجنحه ضمن المعارض الفنيه المدرسيه لهذه الاعمال باسم
التراث الاسلامي .

٣- ابراز التراث الاسلامي في جميع ما يناسب معه من برامج مدرسيه على المستوى المدرسي او الاجتماعي

او الوطني لهذا العام . ودمتم

مدبر التعليم بمنطقة المدينة المنورة التعليمية

حسين مصطفى الجسوادى

الإدارة العامة للتعليم
بمنطقة المدينة المنورة

٢١ / ٤ / ١٤١٠

الرقم	٤٣٠ / ١٢ / ٢٧
التاريخ	٢٢ / ٤ / ١٤١٠
الشارع	

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صورة مع التحية للإدارة العامة للنشاط المدرسي .

الرقم: ٤٧/١٨/٢١٢
التاريخ: ٢١/٦/١٤١٢هـ
المشغولات:

المملكة العربية السعودية
وزارة المعمارف

منطقة المدينة المنورة التعليمية
القنصلون الفنييه / النشارط المد رسسي

النشارط الفني
.....

((تمميم لجميع المد ارمن الابد ائيه داخل المدينه المنوره))

المكرم مد ير مد رسسه /

اسلام عليكم ورحمة الله وبركاته :-

تمشيا مع حاجاه في تميم سماة وكيل الوزاره رقم ٢٩٩ في ١١/٥/١٢١٤هـ بشأن تنفيذ
مهرجان الطفل فقد تقرر تنفيذ به بشيئة الله يوم الاربعاء ١٩/٦/١٢١٤هـ بعد ينة
الاير محمد بن عبد الميزز الرياضيه ، وما أن المهرجان يتفذه من اقامة معرض فني لرسوم الاطفال
لذا يجيب بما ركزة المد رسسه بخمسة ارحسات فنيته لتمثل عراجل التميمر الفني
لدى طلاب هذه المرحلة وأن ترسل الى قسم توجيه مادة الترييه الفنييه بالاذاره فسي موكده
اقصاه ١١/٦/١٢١٤هـ على أن تكون الاعمال مستوفيه جميعه البيانات اللازمه خلف كل عمل . . .

والله الموفق
xxxxxxxxxxxx

محمد بن
٢١/٥

ح / ص

مد ير عام التليم بمنطقة المدينه المنوره

حسين مصطفي الجوادى

محمد بن
٢١/٥

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صوره مع التحيه لمد ير عام النشاط المد رسسي الفني بالوزاره .

٢ صوره للشعون الفنييه / النشارط المد رسسي .

صوره للاتصال

دريسة : مظهر اللعي والعي مشا رسه كبري كبري بنا هليله ودره الان هليله

٢١٠٠١

المملكة العربية السعودية
وزارة المعارف
منطقة المدينة المنورة التعليمية
الشئون الفنية / التوجيه التربوي
التربية الفنية
.....

الرقم: ٥٧/١/٦/٢٧
التاريخ: ٢٣/٥/١٤١٣
المشروعات:

((تعميم لجميع مدارس المنطقة))

المكرم مدير مدرسة

السلام عليكم ورحمة الله وبركاته

المحترم

لوحظ أثناء الجولات الميدانية أن بعض المدرسين قد استعملوا طاولة المدرس وطاولة الطالب وكذلك طاولة التيس في انتاج الوسائل التعليمية وكذلك في غرفة التربية الفنية وتلفها نتيجة الاستخدام بالألوان الزيتية .

وحيث أن هذه الأدوات خدشت لاغراض معينة .

لذا ^{بتوكيد} عليكم عدم استخدامها لغير ما خصصت له وسوء تفاهل المنطقة بتوفير طاولات ومقاعد لغرفة التربية الفنية عن

توفرها .
م/الردادي .
٥/١٤١٣

واكتم تحياتي ...

مدير عام التعليم بمنطقة المدينة المنورة

٥/١٤١

حسين مطفي الحوادي

- سورة / للشئون الفنية .
- ١٥ سورة للتوجيه التربوي لتزويد الشعبه بنسخه للمتابعه من قبل الوجهين .
- == للتربية الفنية .
- سورة للنشاط المدرسي .
- == لمركز توجيه المهيد للمتابعه .
- == للاتصالات .

بالتاريخ المذكور
لله
٥/١٤١٣

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رقم	١٢٢
تاريخ	٥/١٤١٣

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

المملكة العربية السعودية

وزارة المعارف

ادارة التعليم بمنطقة المدينة المنورة

المشورون الفنية / النشاط المدرسي

النشاط الفني

تعميم لجميع مدارس المنطقة داخل المدينة

المكرم مدير مدرسة :

للسلام عليكم ورحمة الله وبركاته

انارة الى خطاب وكيل وزارة المعارف رقم ٣٩ / ٣٤٦ في ٢٤ / ٥ / ١٤١٣ هـ الميني على تعميم معالي

الوزير رقم ٣٩ / ١٢٧ وتاريخ ٢٨ / ٣ / ١٤١١ هـ بشأن ارسال رسومات الطلاب للمشاركة في المعارف والمسابقات
لمدينة

وهنا على ماورد في الخطة العامة للمادة وانشطتها رقم ٢١٨ في ٣ / ٥ / ١٤١٣ هـ. الموضح فيها شروط المسابقة

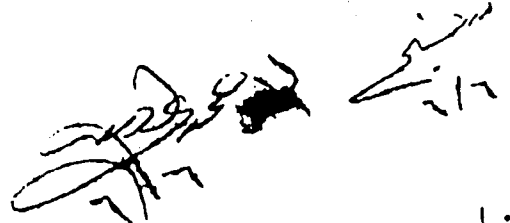
نود تكريم بالاهتمام بذلك من قبلكم لاتاحة الفرصة لجميع الطلاب المتميزين فنياً بالمشاركة وارسال عدد (٥)

رسومات بدون اخراج حاملة للمبيانات حسب التعليمات للموضحة في الخطة العامة والبرنامج الزمني الى قسم

النشاط الفني في موعد اقضاء ٢٥ / ٦ / ١٤١٣ هـ .

ولكم تحية اتسى

مدير عام التعليم بمنطقة المدينة المنورة

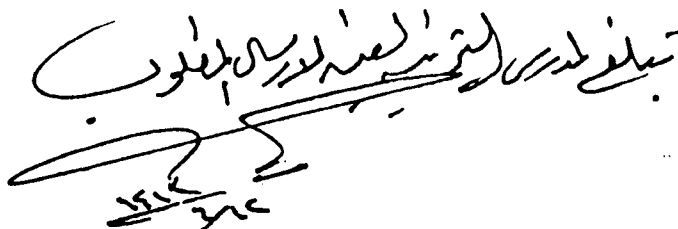


النوار

حسين مصطفى الجسواد

٦٨

صورة مع التحية لادارة العامة للنشاط المدرسي : النشاط الفني



صورة للنشاط المدرسي

صورة للنشاط الفني

صورة للاتصالات

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١٥١
١٤٢٦١٤



المملكة العربية السعودية

وزارة المعارف

منطقة المدينة المنورة التعليمية

التوجيه والتربوي / التربية الفنية

الرقم ٢٧١ / ٢ / ١ / ٢٩٤

التاريخ ١٤١٢ / ٦ / ٧

المرقات /

تعميم لجميع مدارس المرحلة الابتدائية والمتوسطة.

المكرم مدير مدرسة /

السلام عليكم ورحمة الله وبركاته :-

نأرا لكثرة الاستفسار عن طريقة توزيع درجة مادة التربية الفنية التعبير

المسطح - الاشغال - وحيث أن بعض المدارس لاتزال تعمل وفق الاسس

القديمة . عليه نرفق لكم طمحه أسس درجات المادة في المرحلة الابتدائية والمتوسطة

نأمل تعميمها على مدرسي مادة التربية الفنية بمدركتم للتمشي بموجبها .

ودمتم . . .

٧/٦

مدير عام التعليم بمنطقة المدينة المنورة

٧/٦

ج/ع

حسين مصطفى الجـ وادي

صوره مع التحية للادارة العامة للتوجيه والتربوي

للنشاط المدرسي = = = = =

للنشاط المدرسي - النشاط الفني .

للاتصالات .

تبلغ لمدرك التربية الفنية للتعلم والتعبير
وتنشر لدرجاتها وخبراتها
المستقبل لأول لمدرك التربية الفنية

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التاريخ	١٥٦
الرقم	١٤١٢ / ٦ / ٧
التاريخ	١٤١٢ / ٦ / ٧
الرقم	

المرحلة الثانية :-

4
Appendix

الدرجة الكلية للمادة (١٠٠) درجة توزع كالآتي :-

التعبير المسطح - الرسم - (٥٠ خمسون درجة)

الأشغال اليدوية (٥٠ خمسون درجة)

تقسم درجة كلا من التعبير المسطح - الرسم - والأشغال اليدوية :-

٢٥ درجة للفصل الدراسي الأول

٢٥ درجة للفصل الدراسي الثاني

وتعطي درجة كل فصل دراسي على إنتاج التلميذ وجهوده ونشاطه في مجال المادة

سواء في الرسم أو في الأشغال اليدوية طوال مدة الفصل . وتكون الدرجة

النهائية لمادة التربية الفنية هي مجموع ما حصل عليه التلميذ في الرسم والأشغال في الفصل

الأول والثاني .

المرحلة المتوسطة :-

الدرجة الكلية للرسم (١٠٠) درجة

الدرجة الكلية للأشغال اليدوية (١٠٠) درجة

تقسم الدرجة في كل من الرسم والأشغال اليدوية إلى (٥٠) درجة لكل من الفصل

الدراسي الأول والثاني .

يتبع الأسس التالية عند تقدير درجات التلميذ في كل من الرسم اليدوي الأول والثاني :-

الرسم :-

تقسم الدرجة (٥٠) على النحو التالي

٢٥ درجة لإنتاج التلميذ في مجال المادة في الكراسة أو في لوحات طوال مدة الفصل الدراسي .

١٥ درجة لتنفيذ موضوع معين في زمن معين (محدد) داخل الحصة .

١٠ درجات لنشاط التلميذ في مجال المادة ومواظبته وسلوكه واهتمامه بالعمل .

وتكون الدرجة النهائية للرسم هي مجموع ما حصل عليه التلميذ في الفصلين الأول والثاني .

الأشغال اليدوية :-

تقسم الدرجة (٥٠) على النحو التالي :-

٢٥ درجة لإنتاج التلميذ في المجالات المتعددة للأشغال اليدوية طوال مدة الفصل الدراسي .

١٠ درجات لنشاط التلميذ في مجال المادة ومواظبته وسلوكه واهتمامه بالعمل .

٢٥ درجة لتنفيذ موضوع معين في زمن معين (محدد) داخل الحصة .

وتكون الدرجة النهائية للأشغال اليدوية هي مجموع ما حصل عليه التلميذ في

الفصل الأول والثاني .

مستخرج
٦١٢

بسم الله الرحمن الرحيم

المملكة العربية السعودية

وزارة المعارف

منطقة المدينة المنورة التعليميه

الشئون الفنيه / النشاط المدرسي

((النشاط الفني))

الموضوع:

تعميم لجميع مدارس المنطقة .

المحترم

المكرم مدير مدرسة /

السلام عليكم ورحمة الله وبركاته // وبعد //

بناءً على خطاب مدير مكتب رعاية الشباب بالمدينة المنورة رقم ٤٢٧٥ وتاريخ

١٠/١١/١٤١٣هـ حول الاعلان عن تنظيم المسابقة السنويه للفنون التشكيلية

للموسم ١٤١٣/١٤١٤هـ .

كما يعتمزم المكتب تنفيذ معرض للمسابقة بضم كافة قوالب الفن التشكيلي للوحات

والاعمال الفنيه بهدف انعاش الحركة التشكيلية بالمنطقه .

لذا تجدون برفقه نسخه من شروط المسابقه . نأمل اعلانها على كافة منسوبيكم

نأمل تسليم اللوحات والاعمال الفنيه في موعد غايته الاحد ٣٠ ذوالحجه ١٤١٣

تتمياتي بالتوفيق .

د. شفيق

ولكم تحياتي

الإعزوم
١١/١٧

مدير عام التعليم بمنطقة المدينة المنورة

١١/١٧

حسين مصطفى الجواوي

رعاية الشباب بالمدينة المنورة .

غ/ العروى

صوره مع التحيه لمدير
صوره للنشاط المدرسي

== للنشاط الفني

== للاتصالات .

يمكن للثلاث اختيار الموضوع الذي يناسبه مع الالتزام بالأصول الفنية ، وعلى ألا يتعارض فيه
مبادئه ، ويحالفهم وينتدبنا الاسلامي الحنيف .

شروط المسابقة :

- ١ - قوالب الفن التشكيلي المستخدمة في التمييز (تصوير زيتي - رسم - باستيل - حفر
و طباعة - مجسمات جمالية - المنزق و المنون المطبعية المتنوعة) .
- ٢ - تقبل اللوحات داخل الطارات مناسبة ، وكذلك المجسمات مع قواعد مناسبة .
- ٣ - الاشتراك متاح للفنانين من الجنس من الجنسين على أن يكون المتقدم سعودي الجنسية .
- ٤ - مكتب البيانات كاملة خلف كل عمل فني (الاسم - الممثل الفني - نوع الممثل الفني - الجبهة
التابع لها) .

٥ - للمكتب الحق في رفض أى عمل فني فيرستوفى الشروط .

٦ - عدد اللوحات التي تقبل من الأندية لا تقل عن (١٠) لوحات .

٧ - تسلم اللوحات بالمكتب في موعد أقصاه الـ ٢٠ من الشهر ١٤١٣ هـ .

جوائز المسابقة :

يمنح المكتب الفائزين في المسابقة جوائز نقدية وهدايا ، كما يمنح المكتب الأندية
والهيفسات جوائز أو هبة و شهادات شكر و تقدير .

معرض المسابقة :

يتمزم المكتب افتتاح معرض المسابقة في النصف الأخير من شهر ديسمبر ١٤١٤ هـ .

مستنين للجميع التوفيق ..

* = * = *

الرقم: ٢١٩/١/٢٧
التاريخ: ٩/٥/١٤١٤
المشروعات: ١

وزارة المعارف
منطقة المدينة المنورة التعليمية
لشئون الفنيين / النشاط المدرسي
النشاط الفني

(تعميم لجميع المدارس المتوسطة والابتدائية)

الموقع

المكسر حليبي - مدرسة /

السلام عليكم ورحمة الله وبركاته

اشارة لتعميم مهمالسي وزير المعارف رقم ٣٧/٢/١/٢٢٠/٣٩ وتاريخ

١٤١٣/٤ هـ وتعميم سفيدة وكيل الوزارة المساعد لشئون الطلاب

رقم ٤٤/١/١٣/٢٨٨ وتاريخ ٢٣/٤/١٤١٤ هـ المتضمن خطة النشاط الفني .

اعتمدوا خطة النشاط الفني المرفقة لكم برقم ٣٧/٣/١/٢١٨ وتاريخ

١٤١٣/٥ هـ العمل به مقتضاه ومتابعة ماورد فيها من توجيهات للارتقاء بمستوى المادة

نشاطها

والله الموفقين

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لرادي

مدير عام التعليم بمنطقة المدينة المنورة

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حسين مصطفى الجوادى

ورقة مع التحية لإدارة العامة للنشاط المدرسي والنشاط الفني .

النشاط المدرسي .

النشاط الفني .

الاتصالات .

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الوارد
الرقم

وزارة المعارف

ادارة التعليم بمنطقة المدينة المنورة

الشئون الفنية / النشاط المدرسي

النشاط الفني

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المكسرم مدير مدرسة / المعززن عبد السلام

السلام عليكم ورحمة الله وبركاته :-

اشارة الى خطاب سعادة وكيل الوزارة رقم ٣٥/١/٥/١٠٦٥/٢٩ في ١٤/٧/١٤١٤هـ بشار

طالبين بمرستكم :

١- غايد عادل حمود الديبسي

٢- طاهر امام علي مرجان

بيد اليقين برونزيمه نتيجة اشتراكهما في مسابقة رسوم الاطفال الثالثه في الدوحه بد
قطر الشقيقه وتحسن بد ورننا نهني* الطالبين الفاضلين بهذا الفوز وللزملاء بدرسي
الفنيه في المدرسه جهودهم في متابعة الطلاب الموهوبين املين مزيدا من العطاء في ال
القادمه متمنين للجميع التوفيق والنجاح ..

ولكم تحياتي

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مديرة التعليم بالمنطقة

مديرة التعليم بمنطقة المدينة المنورة

حسين مصطفى الجواد

صوره مع التحية لإداره السعاده للنشاط المدرسي

== مكتبي

== للشئون الفنية

== للعلاقات العامه

صوره للتوجيه التربوي / التريه الفنية

== للنشاط المدرسي

== لكل مدرسه ابتدائيه من مدارس المنطقه وامل متابعة الطلاب الموهوبين وتشجيعهم على المشاركه

== للاتصالات ..

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