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Alghamedy, Ahmed A. G.

INVESTIGATION OF CONDITIONS AFFECTING ART TEACHER PREPARATION AND ART EDUCATION CURRICULUM IMPLEMENTATION IN SAUDI ARABIA

The Ohio State University

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INVESTIGATION OF CONDITIONS AFFECTING ART TEACHER
PREPARATION AND ART EDUCATION CURRICULUM
IMPLEMENTATION IN SAUDI ARABIA

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of the Ohio State University

By

Ahmed A.G. Alghamedy, B.S., M.A.

* * * * *

The Ohio State University
1986

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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>ACKNOWLEDGEMENTS</th>
<th>ii</th>
</tr>
</thead>
<tbody>
<tr>
<td>VITA</td>
<td>iii</td>
</tr>
<tr>
<td>LIST OF TABLES</td>
<td>vi</td>
</tr>
<tr>
<td>LIST OF FIGURES</td>
<td>vii</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td></td>
</tr>
<tr>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>Education in Saudi Arabia</td>
<td>2</td>
</tr>
<tr>
<td>Art Education</td>
<td>4</td>
</tr>
<tr>
<td>Art Teacher Preparation</td>
<td>5</td>
</tr>
<tr>
<td>Problem Background</td>
<td>8</td>
</tr>
<tr>
<td>Statement of the Study</td>
<td>13</td>
</tr>
<tr>
<td>Objectives</td>
<td>14</td>
</tr>
<tr>
<td>Limitations of the Study</td>
<td>17</td>
</tr>
<tr>
<td>II.</td>
<td>19</td>
</tr>
<tr>
<td>REVIEW OF THE LITERATURE</td>
<td></td>
</tr>
<tr>
<td>Introduction</td>
<td>19</td>
</tr>
<tr>
<td>a) Interpretation of the term &quot;art&quot;</td>
<td>20</td>
</tr>
<tr>
<td>Islamic Art</td>
<td>27</td>
</tr>
<tr>
<td>b) Curriculum Development in Art</td>
<td></td>
</tr>
<tr>
<td>Education</td>
<td>35</td>
</tr>
<tr>
<td>Education of the Art Teacher</td>
<td>35</td>
</tr>
<tr>
<td>Art Curriculum Orientation and Models</td>
<td>39</td>
</tr>
<tr>
<td>c) Educational Evaluation</td>
<td>56</td>
</tr>
<tr>
<td>III.</td>
<td>76</td>
</tr>
<tr>
<td>RESEARCH METHODOLOGY</td>
<td></td>
</tr>
<tr>
<td>Sources of Information</td>
<td>77</td>
</tr>
<tr>
<td>Population and Samples</td>
<td>84</td>
</tr>
<tr>
<td>Data Analysis</td>
<td>87</td>
</tr>
<tr>
<td>IV.</td>
<td>91</td>
</tr>
<tr>
<td>ANALYSIS OF DATA</td>
<td></td>
</tr>
<tr>
<td>Reporting the Data</td>
<td>91</td>
</tr>
<tr>
<td>Analysis of Informal Interviews</td>
<td>107</td>
</tr>
</tbody>
</table>
Discussion and Analysis of Data with the Framework of the Research Questions... 114
Research Question #1.................................................. 114
Research Question #2.................................................. 128
Research Question #3.................................................. 132
Research Question #4.................................................. 136

V. CONCLUSION AND RECOMMENDATION...................... 146
Planning the Curriculum........................................... 152
Recommendation for Further Study............................ 158

APPENDICES

A. Examples of Arabesque and Arabic Calligraphy................. 159

B. Arabic Translation of Questionnaires Questions.................. 169

BIBLIOGRAPHY................................................................. 187
<table>
<thead>
<tr>
<th>TABLE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Decision-Management Approach to Evaluation</td>
<td>71</td>
</tr>
<tr>
<td>2. Sample Size</td>
<td>86</td>
</tr>
</tbody>
</table>
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>FIGURES</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Art education program structure for two-year and four-year programs</td>
<td>8</td>
</tr>
<tr>
<td>2. A diagram of McFee's theory of perception -- Delineation III</td>
<td>51</td>
</tr>
<tr>
<td>3. Eisner's Curriculum Structure</td>
<td>55</td>
</tr>
<tr>
<td>4. Stake: A layout of statements and data to be collected by the evaluator of an educational program</td>
<td>59</td>
</tr>
<tr>
<td>5. Stake: Prominent events in responsive evaluation</td>
<td>60</td>
</tr>
<tr>
<td>6. Stufflebeam: A classification schema of strategies for evaluating educational change</td>
<td>64</td>
</tr>
</tbody>
</table>
When talking about the kingdom of Saudi Arabia we are talking about a country that is young and old at the same time. It is old insofar as it is the original land of Arabia and the heart of the Islamic world since the rising of Islam about 1420 years ago, and it is young because it is a country that has been revitalized by King Abdul Aziz' unification about 60 years ago, which brought the Kingdom of Saudi Arabia into being. Until the discovery of oil in 1938, Saudi Arabia was considered to be a poor and underdeveloped country. Since then, the country has undergone a breathtaking economic and social change. This change in its economic status has changed the face of the country and has had a considerable impact on every aspect of the life of its people, particularly in terms of their living standards. The Saudi society is a traditional, conservative, Islamic society, believing in one God and one religion. Islamism provides the basic structure of the society. There is, therefore, no separation between the religious and the secular as Islamic rules pervade daily life activities, education, and the law. By 1990, the country will have
completed twenty years of a developmental plan initiated in 1970 and divided into four five year plans.

The main objectives of those five years plans, as described by the Ministry of Planning (1985) are to (1) safeguard Islamic values, by duly observing, disseminating and confirming God's Divine Law; (2) defend the faith and the nation, and maintain security and social stability; (3) form productive citizen-workers by providing for education and health services, ensuring their welfare and rewarding them on the basis of their work; (4) develop human resources, thus ensuring a constant supply of manpower, upgrading and improving its efficiency to serve all sectors of society; (5) raise the cultural standards to keep pace with the kingdom's development; (6) reduce the dependence on the production and export of crude oil as the main source of national income; (7) continue to promote effective structural changes in the kingdom's economy in order to produce a diversified economic base, with an emphasis on industry and agriculture.

Education in Saudi Arabia

The main purpose of education in Saudi Arabia as stated in the general principles of education is "to have students understand Islam in a correct and comprehensive manner, to plan and spread the Islamic creed, to develop society economically, socially, and culturally, and to prepare the
individual to become a useful member in the building of his community" (Ministry of Education, 1974, #28).

The government's educational policy has therefore focused on maintaining the religious and moral growth in Saudi Arabia. It is the role of education, as the vital propeller of development, to ensure that the new generations will acquire their practical and intellectual skills in a context of awareness regarding their duties towards God and the community. The pursuit of education is itself a duty dictated by Islam to every individual, and, according to Islam, it is the state's duty to provide and spread education at various levels, within the state's capacity and resources. Today, the Saudi Arabian government provides free schooling from kindergarten through to university level.

In Saudi Arabia, general education is divided into four levels: kindergarten; primary school, lasting six years (students entering at the age of six); intermediate school, lasting three years; and high school, lasting another three years. Beyond high school, students can choose among seven universities offering degrees in all fields of study, eleven women's colleges and institutes, and thirty-three vocational and technical centers that have been established to provide the country with a work force of skilled national workers (Ministry of Planning, 1985, Appendix #1). Policies and
programs at the various levels are coordinated by the Ministry of Education and the Ministry of Higher Education.

To complement the above educational facilities, the government maintains scholarship programs under which Saudi students are sent abroad for specialization purposes and pursue Master and Ph.D. programs that are not available in their home country. According to the Scholarship Office of the Ministry of Higher Education, there are currently about 15,000 Saudi scholars pursuing further education in a number of different countries. In short, education in Saudi Arabia has been advancing strongly and very rapidly and the available data indicate that it will continue to do so. For example, according to the Ministry of Planning, in the fourth development plan, approximately 25 percent of the Kingdom's resources have been set aside for education and human resources development (Education and Human Resources, 1984).

Art Education

Officially, art education in Saudi Arabia is considered to be a permanent part of the school curriculum. According to the curriculum guideline of art education (1974), students receive approximately three hours of art education a week. However, it was not introduced into the school's system until the early 1950s. At that time, art education was taught by volunteer teachers who had no formal training in art education in addition to a number (no statistical
figure was available) of trained art teachers imported from various Arab states. Although the number of trained art teachers is increasing, according to the division of art education yearly report (1984), the need exists for additional, qualified art teachers and is expected to continue for years to come due to the new opening of schools throughout the country.

Art Teacher Preparation

Formal art education teacher preparation in Saudi Arabia was first established in 1965 with the opening of the Art Education Institute in Riyadh. The basic purpose of the art education program was, and still is, to provide schools with qualified teachers. As the educational movement in the country became more aggressive and the need for more art teachers correspondingly required greater attention, two other art education departments were established -- one at King Saud University, in 1974/75, and one at Umm Al-Qura University, in Makkah, in May 1976. They both offer a four-year program and students graduate with a Bachelor's degree in art education. However, the demand for art teachers being still high, the Ministry of Education has established two-year programs in art education at teacher training colleges. The programs offered at those three levels of specialization -- at the Art Education Institute, at university, and at teacher training colleges -- are similar
in many ways, only differing in length and breadth of course content.

The programs outlined below represent a summary of the programs offered by the Art Education Institute, teacher's training colleges and the art education departments in the country.

1. Program of the Art Education Institute. Students can be admitted to the program after completion of intermediate school if they pass the admission exam which tests students' skills and attitudes toward art. In this three-year program, students must pass a general examination at the end of each year in order to proceed to the following year. Within the three-year period, students are introduced to a variety of areas in art and education:
   a. Child Art
      Students are introduced to child art through a brief study of the mental growth and creative development of the child.
   b. Teaching Methods: introduction to theory and practice
      The role of art in education, teaching strategies, and planning the art activities are reviewed.
   c. Studio art: painting, drawing, ceramics, etc.
      Here, the focus is on the development of creativity and personal expression, artistic
qualities and expressive possibilities of color, line, and form.

**d. Art appreciation**

Students learn to discuss art works in terms of, for example, pattern, shape, and the nature of art.

**e. Art history**

Students are introduced to the history of Islamic art, Egyptian art, Greek and Roman art, as well as to works by some famous artists.

**f. Student-teaching experience**

In the second year, students go to elementary schools once a week to observe art classes. In the third year, students take a full teaching assignment for sixty days. They will plan their own art lessons and at the end of the two-month period, they are expected to put together an art show of their students' work.

Such is, at a bird's eye view, the art teacher training program at the Institute. Course content is determined by the instructor of each subject.

At college and university level, similar programs are in use but the approach to course content and academic structure are different. At university, students learn subjects in more depth since their course of study is longer than at both Institute and college levels. In terms of
academic structure, colleges and universities operate on a credit system, American style.

<table>
<thead>
<tr>
<th>Level</th>
<th>Basic Requirement</th>
<th>Education Requirement</th>
<th>Major Requirement in Art Education</th>
<th>Electives</th>
<th>Total</th>
</tr>
</thead>
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<td>Two year college (Diploma)</td>
<td>10</td>
<td>20</td>
<td>30</td>
<td>10</td>
<td>70</td>
</tr>
<tr>
<td>Four year University (B.A.)</td>
<td>14</td>
<td>38</td>
<td>60</td>
<td>18</td>
<td>130</td>
</tr>
</tbody>
</table>

(in the Art Education Dept.)

Figure 1. Structure of the art education programs at college and university levels.

Problem Background

The following is a discussion of the existing background influencing art teacher preparation in particular and art education in Saudi Arabia in general. It should be explained first that all art education programs in the country were designed by Egyptian art educators due to the lack of Saudis specialists at that time. As in the case of the art education program at Umm Al-Qura University, Mohmoud El-Bassiouny was the founder of that program in 1976. El-
Bassiouny gained his Ph.D. from The Ohio State University in 1949 and was the Dean of the College of Art Education at Helwan University in Egypt from 1965 to 1975. Author of several books in Arabic in the field of Art Education, he is currently working at Qatar University where he established the art education department in 1981. However, with all respect to their efforts, those programs do not offer the reliability of programs that are based on thorough and appropriate research because no study was made of societal and educational factors prior to the designing of those programs. As a result, in this researcher's view, programs have failed to identify a coherent rationale for the study of art education in the country. Furthermore, there is a conflict between what has been announced as goals and aims of the program and what is being practiced. According to the program guideline of the art education department at Umm Qura-University (1979, p. 5), the program's goals include the following:

(a) To develop the art education teacher who is committed to Islamic directions to work at various educational levels;

(b) To heighten student awareness of art in Saudi society in particular and throughout the Islamic world;

(c) To transmit the Islamic artistic heritage; and

(d) To develop a distinguishable artistic identity by fostering a personal development through art.
However, the content of the curriculum employed to accomplish those goals are far from being effective. For example, studies in the area of Islamic art is limited to the process of making (studio), where students engage in the designing of Arabesque forms and learning the technicalities of Arabic calligraphy (see page 120). This kind of practice is ignoring the fact that learning about art is more than learning how to manipulate art materials or imitating the process of making certain art forms.

Further, the problem of content or of what is being taught is not limited to the area of Islamic art but also relates to most courses of the program. In courses such as art history, methods of teaching, field experience, etc., content can be described as factual learnings and in some cases unproven assumptions neglecting the need for critical questioning of facts, reasons, and assumptions.

Another aspect relative to the problem of instructional curriculum is the lack of texts and reference materials (see page 110). Presently, there are no assigned textbooks for course instruction. As such, course content becomes a matter of personal interpretation of the instructor which means that students are limited to one source of information. Moreover, unlike most art education programs for teacher preparation, all studio courses are designed, run and taught by the art education faculty members. Therefore, there is no clear distinction between studio art and art
education areas since all courses to be taken in the program are being taught by the same faculty who have no professional background in studio art.

It is assumed by this researcher that all the aforementioned aspects of the current education program for teacher preparation have a detrimental effect not only on art teacher education, but also on the quality of art education in schools. Although no study has been made of the relationship between art teacher preparation and art education in schools in terms of teaching and practice, it appears that no major change or improvement is taking place. From this researcher's own experience as an art teacher during the 1970-1975 period and as an art education supervisor during the 1981-1982 year, it is revealed that teaching of art in the schools is still of the following three aspects of art: painting, drawing, and some simple handicrafts.

In addition to the art teacher education, there are other factors that affect art education in the country. Those factors are: religious, societal and educational factors. A brief discussion of those factors is carried out below.

The citizens of Saudi Arabia are Muslims, which means to say that they draw their values and beliefs from the teaching of Islam. All Muslims are to believe in God as God, in Islam as a religion, and in Mohammed as God's
prophet. In Saudi Arabia, Islam is the source of law for every aspect of life. The government, therefore, rules according to Islamic law as stated in the Quran.

Accordingly, the art education curriculum guideline developed by the Ministry of Education (1974) states that the study of the human figure and the making of statues of any kind of being shall not be included in the teaching activities of art education. However, it is not this rule in itself that will necessarily affect art education or hamper the artistic development of students. Obviously, it is not indispensable for students to make statues or have the human figure as subject matter for them to have art. What can seriously affect or even hinder art education is the attitude of people who misinterpret such statements and make devastating generalizations therefrom, according to their narrow interpretation of religious texts. This situation certainly does not help the practice of a visual art form if art making is considered to be an unsuitable activity for the Muslim (see Islamic Art, pp. 27-34).

However, religion and the misinterpretation of statements found in the curriculum guideline are not the only reason for negative attitudes of the public at large toward art education. Another reason is that most people do not understand the importance of art and its role in the society. Moreover, education in general can be seen as another factor where most older generations (50s and older)
in Saudi Arabia have very little education or none at all. Although officially art education in Saudi Arabia is a permanent part of the school program, it is still generally considered among the least subjects in the school curriculum if not the least in terms of importance (see p. 139).

Statement of the Study

As previously outlined, art teacher education in particular and art education in Saudi Arabia in general includes several problems. A prominent problem in art education in Saudi Arabia is curriculum development and implementation in art teacher education. Comprehensive information is not available upon which evaluations such as curriculum, content, and teaching may be made and/or further actions planned.

From this researcher's observation and involvement in art education in Saudi Arabia for the past ten years and by the review of official documents concerning art education in the country, it is revealed that no serious study was undertaken before a curriculum was developed or reformed. Moreover, there has never been a study undertaken of the programs and problems affecting art education in Saudi Arabia. Therefore, the main purpose of conducting this study was to identify and investigate the existing problems currently facing art education in Saudi Arabia (see page 17 for study limitations). It is not, however, the intention of this researcher to solve those problems identified;
rather, to draw attention to the results of this study and make recommendations in light of the study findings and concepts reviewed in Chapter II.

Objectives

The main objective of this study was to identify and investigate the existing problems currently facing art education in Saudi Arabia (see limitation of the study p. 17). In order to achieve the above objective of this study, four research questions were specifically developed which were to be answered.

First - What are the conditions of the art education department at Umm Al-Qura University (program and curriculum implementation, teaching and practice).

Under this research question issues concerning the program of the department, implementation of the current curriculum, and teaching and practice were investigated and aspects of these issues were described according to various responses by members of the art education department, art education supervisors and art teachers sampled in this study. Through this investigation, problems concerning these issues were identified in relation to education of the art teachers (see pp. 114-28).

Second - What kind of problems affect instruction and the support system of the art education department at Umm Al-Qura University (i.e., facilities, equipment, texts, and reference materials, etc.)?
For this research question, it was intended to find out about the seriousness of the lack or inadequacy of proper facilities, equipment, texts, reference materials, and the qualified personnel of the department for teaching and administrative responsibilities. Issues investigated under this research question were considered by this researcher as complementary to those issues mentioned earlier (research question #1) for drawing the overall picture of the art education department at Umm Al-Qura University (see pp. 128-32).

Third - What is the current relationship between the preparation of the art teachers and the practice of teaching art in the public schools in terms of goals and curriculum guidelines set forth by the Ministry of Education?

As explained earlier, the main objective of the art education departments in the country is basically the development and training of art teachers so schools can be provided with qualified art teachers. As such, it is important in educating art teachers to consider the aims and goals of teaching art education in the public schools as stated in the curriculum guideline developed by the Ministry of Education. Under this research question it was intended to find out about the following issues: one, if aims and goals of art education in the schools were being considered by the art education department; two, if the needs and goals
of art in schools as set forth by the Ministry of Education are being served satisfactorily by the art teacher; and three, to examine the curricula guideline of art education in schools in terms of its effectiveness and use for teaching (see pp. 132-36).

Fourth - (a) What are the common problems facing the art teachers as a result of the educational and social environment?

(b) Through the teaching of art in the public schools, how effective is art education in terms of improving public awareness and appreciation of art?

Under the first part (a) of this research question, it was intended to identify the common problems resulting from educational and social environment which art teachers might have to deal with in their schools concerning the educational environment, issues such as the lack of art rooms, tools, art materials and supplies, etc. were investigated. For social environment, it was investigated in terms of its effect on art teachers and the general attitudes of school principals and administrators toward art education (see pp. 136-41).

Under the second part (b) of the research question, it was intended to find out about the effectiveness of art education in terms of learning about art and two, its effect
Limitations of the Study

The scope of this study was limited to

-- identify the current problem concerning the art education department at Umm Al-Qura University in Makkah, Saudi Arabia;

-- investigate the current relationship between the preparation of the art teacher and the practice of teaching art in the public schools in terms of goals and the use of the curriculum guideline;

-- identify the common problems facing art teachers as a result of the existing educational and social environment;

-- find out if art education has been effective in improving public awareness and appreciation of art.

Based on the following assumptions, the findings of this study can be applied to other art education departments, especially the art education department at King Saudi University in Riyadh.

1. Most problems and difficulties related to art education programs and curriculum development are significantly similar in both scope and nature since both departments use similar curriculum to accomplish similar goals.

2. Faculty members of both departments have similar educational qualifications.
3. Although no statistical studies were available, it was quite apparent from figures pertaining to currently enrolled students of both departments that those students were generally coming from all parts of the country.
CHAPTER II
REVIEW OF THE LITERATURE

Introduction

The major concern of this chapter is to review a number of concepts in art education as predicated by key figures in the field. From the background information given in Chapter I, it was apparent that a major setback for art education in Saudi Arabia is the lack of a reasonable amount of understanding and awareness of conceptual theories and practices in art education.

The role of societal planners is to try to either improve or change certain societal conditions, as deemed appropriate, and in Saudi Arabia this is no exception: to import new ideas and concepts is a necessity for any political, social, economic, and educational system that aims at churning out more creative individuals. However, in art education, and specifically in areas such as curriculum development, to use imported models directly, without prior modification to suit the needs of a particular social reality can, in fact, be more damaging than it can be helpful (Goodenough, 1963).
With this in mind, only concepts deemed appropriate and directly relevant to the research problem were selected for scrutiny. This review will take the form of researching the following: (a) interpretations of the term "art" as made by some thinkers. This section includes art in relation to culture and society, art and crafts, and art in Islam; (b) curriculum development in art education. This includes the education of the art teacher, broadly conceived curriculum orientations, and predominant models of curriculum in art education; (c) educational evaluation: an analysis of different approaches to educational evaluation.

a) Interpretation of the term "art"

Although many thinkers have interpreted or defined art not one of their constructs has been agreed upon as being "the right one." Some will have argued that the problem lies with the nature of art itself, making interpretations incomplete and open to dispute. Herbert Read (1944), however, will not agree with that viewpoint:

That 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 be ignored at our peril (p. 2).

According to Read, there are two main principles involved in art: form, which is a function of perception,
and origination, which is a function of imagination. DeWitt Parker (1959), on the other hand, claims that there is no single and sufficient criterion by means of which art may be defined. According to Parker, there are three defining properties of art which he specifies as (a) the provision of satisfaction through the imagination; (b) social significance; and (c) harmony. He submits that nothing except works of art possess all these three properties. He stated:

By imagination is meant the whole realm of given experience, inclusive of sensations and meaning as well as of images . . . By the social significance of art I have meant the fact that the satisfaction which art provides does not depend upon factors peculiar to the individual, but upon patterns of sensations and meaning which may become parts of the experience of many minds . . . (p. 76)

As for harmony, he simply equates it with form, pattern and design, declaring that these four words are "more or less synonymous" (p. 73); he then proceeds to discuss the other three.

He explains that the possibility of the social significance of art depends upon the fashioning of physical objects -- "aesthetic instruments" -- which function as stimuli of the aesthetic experience and as vehicles for its transmission to future generations. This experience, as he sees it, is satisfaction of desire through a harmonious and socially significant imaginative object which, because it is superlatively harmonious and of more than personal significance, becomes the symbol of all order and all goodness (p. 76).

Morris Weitz (1959) takes the opposite stance. He argues that art is not amenable to a true definition because
there are no sufficient properties on which to base a
definition; rather, 'art' is an open concept. For Weitz, all
theories of art are inadequate because "each of them leaves out something which the others take to be central" (p. 149). For this reason, art has no common properties, but rather strands of similarities. He further argues that even if art has a set of necessary and sufficient properties, there is no aesthetic theory that can satisfy all properties concerned. The problem, as he sees it, is not what art is but what sort of concept it is. So, to Weitz, an aesthetic theory should not be considered as an explanation of art concerned with the nature of art or what art is, which would radically misconstrue the logic of the concept of art, but as recommendations regarding certain criteria of excellence in art that can tell us what to look for in a work of art and how to look at it.

Erick Kahler (1959) has questioned Weitz' concept of aesthetic theory by addressing the problem of what can be judged as 'excellent' in art. For Kahler, for excellence to be determined a clear notion of the distinct character of art is essential. He wrote: "Wherefrom can we derive the criteria of artistic excellence if not from the artistic performance itself? Emotional depth, profound truths, natural beauty, exactitude, any of these can also be found elsewhere, in personal utterances and acts, in nature, in science; none affords a specifically artistic criterion,
none taken by itself, nor all taken together, makes a work of art good" (p. 161).

Kahler sees art as a human activity that differs from other human activities by its characteristics. One major difference: the special creativity of art which consists in the discovery and creation of a new reality. To arrive at this new reality artists do not just indulge in an arbitrary play of their imagination when they work; rather they are pushed along or guided in a certain direction by the human condition, perception, experience, and their specific period. Finally, he defined art as follows: "Art is a human activity which explores and thereby creates new reality in a supra-rational, visional manner and presents it symbolically or metaphorically, as a microcosmic whole signifying a macrocosmic whole" (p. 171).

It is worth noting that even within one cultural tradition it seems hard, if not impossible, to find one definition of art accepted as being "the right one." Instead, we encounter interpretations of the concept that focus on the relationships between art works a. cultural tradition, or, culture and society, and draw some conclusion thereafter.

Art in Relation to Culture and Society

The study of art has described in detail the forms that art has taken in particular times and places, has defined media, styles and substyles, and showed that art works do
not take a particular form without a reason. Goodale and Koss (1967) offer that,

Art products do not take the form they do by chance. They are the result of direct and indirect forces acting upon the creator. Although key aspects of physical processes of creating art objects are similar wherever artists work, each cultural milieu provided a particular context within which the artists' act takes place (p. 176). Kahler (1959) also shares this viewpoint (p. 167).

Different schools of thought have different theories about the outcome of the interaction between humans and their environment. The school of thought I am concerned with believes that individuals are the product of their cultures and, therefore, communicate direct life experiences in a manner controlled largely by the patterns of cultural environment. The artist is no exception. On this topic, Eisner (1984) offers that "the ways in which we know to think and the varieties of intelligence we are able to employ are related in large measure to the opportunities the culture has provided." and, "The mind is, in part, a product of culture" (p. 5).

The artist, then, accepts standard features of the arts, but uses modes of expression that fit established patterns. Certain themes, media, and styles of working are given a higher value at certain times in the cultural development of a society. Values, therefore, will influence the kind of art that is produced and from here art gains its social function. Art has a social function (a) when it
influences the collective behavior of people; (b) when it is displayed or used, primarily, in public situations; and (c) when it expresses or describes collective aspects of existence as opposed to individual and personal kinds of experience. In all three cases the individual responds with the awareness that he is a member of a certain society. In this respect, Goodman (1968) makes the following statement:

Man is a social animal, communication is a requisite for social intercourse, and symbols are media of communication. Works of art are messages conveying facts, thoughts, and feelings... Art depends upon and helps sustain society -- exists because, and helps ensure, that no man is an island (p. 257).

Art and Crafts

Crafts have been accepted by many people as art objects. McFee and Degge (1977) have stated in support of this position: "By art we mean all those human-made things that are done purposefully with some attempt to enrich the message, or enhance the object or the structure" (p. 276). Even though statements such as this one might not apply directly to craft work, it is clear that craft refers to human-made objects and that what is done with them is done purposefully. However, one might argue that crafts are made by people who are not artists but by craftsmen who perform routine work that has nothing to do with creativity. This kind of argument is presented by Erick Kahler (1959), in What is Art. He identifies two reasons for his distinction between art and craftwork. The first has to do with
mechanization and commercialization and the second is related to the nature of the work itself. His argument is that,

... it is the same symbolic quality, particularly its source, the conquest of new reality, that marks the difference between art and craft works. Craft work, good or bad, is routine work adapted to practical uses, and whatever innovation it carries is purely technical ... , [crafts] lack all cognitive purport (p. 170).

Whether or not one agrees with Kahler, one cannot ignore the fact that crafts can be viewed as cultural symbols that have meaning. As in the case of many art works, there are reasons for crafts to be made the way they are, to have the shape they have and serve the functions they serve. In less developed countries, crafts are typically made for utilitarian purposes and used in daily life. At the same time, they incorporate traditions and beliefs of a particular culture. However, within the same culture, crafts will differ from one region to the other depending on the kinds of materials that can be found within that region. Fleming (1974) argues that crafts are cultural statements which can provide information about the cultural system in which they are produced and used: "As cultural statements, these objects may be as revealing as written records. They can indicate the technological level of a culture, materials at its command, quality of craftsmanship, trade relations, popular enthusiasms, and life style" (p. 160).
If we are to say that art is partly self expression, and that craft is a cultural statement produced by a craftsman as an expression of his beliefs and needs, then one can draw a relationship between the two, in that the specific qualities that distinguish art from craft (e.g., symbolic quality, aesthetic concerns, etc.) are themselves stemming from particular beliefs and ways of functioning within the culture.

**Islamic Art**

The word "Islam" means submission to God and the faith in God as God. Before the rising of Islam most people were using statues (assnam) and other objects (aothan) either as Gods or to get close to God. The cornerstone of Islam is that "There is no God but God," God being the only creator of all. Therefore, when the Prophet and his followers entered Makkah they destroyed all man-crafted objects representing Gods, and since then it has been forbidden to all Muslims to make statues or pictures to be admired as God or representing God.

In the Quran, "The Word of God" does not specifically mention pictures, and the only verse that some theologians (Aoloma) could quote in support of their condemnation of representational art forms is "O believers, wine and games of chance and statues and (divining) arrows are an abomination of Satan's handiwork; then avoid it!" (Qur. V. 92),
which makes it clear that the real object of the prohibition was the avoidance of idolatry.

The Traditions of the Prophet (Al-Hadeeth wa Asounnah) is not less important a source than the Quran, though, unlike the Quran which is the eternal uncreated Word of God, the Traditions are held to be inspired only as to content and meaning but not in respect of actual verbal expression. Accordingly, the Traditions enjoy an authority commensurate with that of precepts of the Quran itself and equally binding on the conscience of the faithful.

According to Bukhari -- a major reporter of the Prophet's words -- "... the maker of images or pictures is the enemy of God; and he who acts in order to be seen of men, is he that has made light of God" (Hadeeth, Vol. II, p. 43). In another of Bukhari's Hadeeth we find:

The Prophet is reported to have said that those who will be most severely punished by God on the Day of Judgment will be the painters. On the Day of Judgment the punishment of hell will be meted out to the painter, and he will be called upon to breath life into the forms that he has fashioned; but he cannot breath life into anything (Vol. IV, p. 104, no. 89).

In Bukhari's explanation, this Hadeeth means that in fashioning the form of a being that has life, the painter is usurping the creative function of the Creator and thus is attempting to assimilate himself to God. Some theologians, however, explained that man is judged by his intention and that he will be punished only if his intention is to assimilate himself to God.
The word 'painter' issued here as the closest to describe those who make or create statues and pictures of living beings. However, it does not provide a very accurate translation of the corresponding Arabic word. Sir Thomas Arnold (1928), in his book Painting in Islam, has discussed this problem:

The Arabic word for 'painter' which has passed from Arabic into Persian, Turkish and Urdu in the same sense, is 'musawwir', which literally means 'forming, fashioning, giving form,' and so can equally apply to the sculptor. The blasphemy in the appellation is the more apparent to the Muslim mind, in that this word is applied to God Himself in the Quran (lix. 24): 'He is God, the Creator, the Maker, the Fashioner (Musawwir)' (p. 16).

This can explain the misconception of meanings when translating the word 'Musawwir' as 'painter.' However, as far as this researcher is concerned, the matter is closed since the art education curriculum outline provided by the Saudi Arabian Ministry of Education is perfectly clear about this point: one is not allowed to make statues or pictures of any kind of living begins as this activity would imply a likeness to the creative activity of God. It can be assumed here that because of the condemnation inherent to the making of statues and pictures of living beings as they exist in nature, Muslim artists disregard the imitation of nature and have developed instead their own way of looking at things. Their non-representational art works support this view. New forms and the overall design of the works have emerged based upon two dimensional concepts and geometrical forms. Landau
(1955) saw these characteristics as the beginning of an abstract trend in art. He wrote:

The Muslim artist begins with abstract art more than twelve hundred years ago and remains faithful to it. Abstract art was and is, for him, not an escape but an acknowledgement of his unquestioning submission to God (p. 13).

The artistic endeavors of Muslim artists, therefore, do not attempt to represent anything but themselves. Muslim art is not imitative, idealized, stylized, or moral; works of art are not religious objects because the activity of art making belongs outside the realm of religion. In this sense, there is a separation between Islam as a religion and art as Islamic art in terms of the content of the art. In terms of attitude, however, the constant avoidance of imitative art show the religious attitude in that pervades the culture. The divorce, therefore, between art and religion is not complete but the link is only present in that religious motives are not depicted. The term Islamic art, then, should be approached in relation to the Islamic Empire, not the Islamic religion; Islamic art is just a designation, like American art or Western art. In fact, Islam was the only religion that did not use art as a form of propaganda. In this respect, Arnold (1928) has pointed out:

Four of the three great missionary religions of the world -- Buddhism, Christianity, and Islam-- each striving for the mastery of the world and endeavoring to win the allegiance of all men by various devices of propaganda, Islam alone has
refused to call in the aid of pictorial art as a handmaid to religion (p. 4).

He further gave an example of how art has been used to serve religion and compared a Roman Catholic church with an Islamic mosque. The first may be filled with paintings and frescoes representing scenes of sacred history or individual saints; while the mosque is simply decorated with Arabesque and calligraphy, colored in marble or paint, with no pictorial art. The philosophy behind this fundamental trait of Islamic art is simply that mosques are built for prayer and nothing should attract the attention of the believer if he is to concentrate on his prayer while facing God.

So far we have discussed art in relation to Islam, as treated in the Quran and the Hadeeth. We found no direct forbidding of practicing art. In our discussion, we have come across the difference between those who make statues (the Musawwir) and the painters or artists who make art for purposes other than any that can be seen as competing with the creativity of God. In the pages that follow, this researcher will briefly examine two Islamic art forms: the Arabesque, and calligraphy.

**Arabesque**

Arabesque is an art form based on geometrical and floral designs, used in tiles, carvings, carpets, metal adornment, bindings, ceramics, and Arabic calligraphy. Concerning the roots of Arabesque, Ettinghausen (1949) has
stated that the Arabs invested the motif and fixed its image, "... one of the most original creations of the Arab spirit" (p. 4). It is believed, however, that through the expansion of Islam, as many non-Arab countries became part of the Islamic empire, Arabesque became wealthier of forms found in the conquered territories but always followed the original spirit. Landau (1955) remarks that

... the Arabesque has always been the quintessential expression, and it was not limited to any single country or epoch. It emerged quite early in the Islamic era, and was kept alive through the more than a thousand years of Islamic history. It was as inevitable to the artist of Persia, Turkestan and Egypt as to those in Tunisia, Morocco and Spain (p. 21).

It is therefore our understanding that Arabesque was not created from memory but rather by what we sense to be the representation of natural laws into unreal forms. Natural laws play an important role in determining that the artist's effort did not degenerate into reckless fantasies but that it led to inspirations, orderly arranged by deliberate concentration and a disciplined rhythm. For Ettinghause (1949), it was, again, not spiritual poverty nor the effort to comply with a mandatory, regulated system which determined the creation of the Arabesque:

On one hand, it was the delight in ornamental meditation and in aesthetic asceticism and, on the other, an ambition which went well beyond a mere playful urge to invent ever new variations of a basic form and to adapt them to all possible decorative necessities (p. 6).
According to Landau (1955), "apart from color -- a frequent but minor element in the Arabesque -- the concern of aesthetics is form and the arrangement of forms. Arrangement of forms implies pattern. So we are entitled to regard pattern as the essence of the Arabesque" (p. 22).

For many Muslim philosophers, God's intelligence or spiritual emanation, called 'aql,' contains in itself the forms of all things. According to Landau (1955), "it is these forms (sometimes called prototypes) that underlie all phenomenal manifestation" (p. 22). Such are the fundamental elements of creativity that in Islamic art shape the invisible into the visible.

Arabic Calligraphy

Calligraphy is one of the most highly valued Islamic art forms. Arnold (1928) mentioned that even kings did not think it beneath their dignity to compete in this art with professional calligraphists and sought to win religious merit by writing out copies of the Quran (p.1). Indeed, the main reason for the prestige of calligraphy in Islam was its connection to the Quran, as a tool to state the Word of God. For this reason, the profession of calligrapher was considered to be an honor. In his book Painting in Islam, Sir Thomas Arnold (1928), has included a passage from an encyclopedic work entitled On the Arts and Sciences of the Muslim World (Nafais Al-funun), written by Muhammad ibn Mahmud Al-Amuli (fourteenth century), which advances some
reasons for the exalted place assigned to calligraphy in Muslim culture. That passage reads as follows:

The art of writing is an honorable one and a soul-nourishing accomplishment; as a manual attainment it is always elegant and enjoys general approval; ... Honor enough for it in this connection is it that the Lord of Lords, whose names are hallowed in His incontrovertible Revelation, swore "By the pen and what they write" (Qur. xviii. 1), and He spake these words: "Recite! thy Lord is the most generous, Who hath taught by means of the pen, hath taught man what he knew not" (Qur. xcvi, 3-5).

Arnold (1928) also quotes the Prophet "Beauty of handwriting is incumbent upon you, for it is one of the keys of man's daily bread" and mentions several wise men as having said that writing is a spiritual geometry, wrought by a material instrument; that writing is antimony to the sight and illumination to man's insight; that fine utterances in elegant handwriting are a pleasure to the eye, and a joy to the heart, and fragrance to the soul (p. 2).

Calligraphy, then, was not limited to the copy of the Quran but was also treated as an art form — calligraphic art. It influenced painting, in which it was used to explain the content of the work or as an art form in its own right. Calligraphy was also used in ceramics and carpets to enhance their artistic quality. In considering its relationship to the Arabesque, it is hard to determine which one influenced the other in terms of their artistic development since they both share similar characteristics that suggest rhythmic lines and forms. (See Appendix A)
b) Curriculum Development in Art Education

Education of the Art Teacher

What kind of professional should teach art in schools is an issue that has been debated by a number of art educators (Kaufman, 1971; Eisner, 1972; Chapman, 1982). Most would agree that there are some skills and knowledge of art that an individual must acquire before he can teach art. Chapman (1982), stated that:

Teachers of art, like all good teachers must have a broad understanding of their field, be sensitive to individual differences in students, have excellent skills in communication, and be committed to teaching. These skills and attributes are not the inevitable result of the teacher's own ability to make art . . . artists are not necessarily good teachers (p. 41).

Indeed, being knowledgeable of mixing paint and applying it, making a good drawing, or, for that matter, being able to master any of the art making processes, does not necessarily make a good art teacher. For in the teaching of art, there are two concepts involved: art and education.

In support of this position, Schultz (1965) has claimed that the profession of art education derives its content from two distinct fields of human endeavor: art and education. He wrote:

Practicing the profession of teaching art in our elementary and secondary schools requires that the person perform both as an artists and as a teacher. Consequently, two related rather than independent aspects are involved: first, the teacher as an artist and second, the teacher as a
knowledgeable educator responsible for the learning of others (p. 108).

In Saudi Arabia, however, the role of the art teacher as either an artist or as an educator has not been of much concern to schools because both those who claim to be artists and those who only teach art have graduated from the same art education departments. Course content of the programs they followed focused on both art and education and students will become artists or art educators depending on their own ability and learning, since the general function of the program is to equip the art education student with knowledge in art as well as in education.

Ivan Johnson (1965) has also addressed some of the problems concerning the education of the art teachers. As far back as two decades ago, he pointed out that the preparation of the art teacher had become a specialized area in teacher education. By 1965, some programs had attempted to achieve a synthesis of the artist's activities and the activities of scholars, by offering a number of professional art courses as well as courses in methods and theory of art education. Johnson (1965) thinks of art education of that day "as a discipline [that] seeks to establish interrelations between many areas of knowledge and understanding as well as concentrated study of the process of art" (p. 119).

Along this line of thought, the basic curriculum content will be planned (1) to develop deep aesthetic
awareness, (2) to help the student gain knowledge of the broad scope and traditions of art, and (3) to relate the content of art to the nature of learning and human development. With regard to the effectiveness of such curriculum, Johnson offers that:

The strengths of an art teacher preparation program is to be found in the nature of its interdisciplinary environment, in its evolving purposes for art education, in the quality of teaching, and in the way it is concerned with the processes in the learning of the art-teacher-to-be (p. 119).

Johnson identifies two ways of organizing the curriculum for art teacher preparation as the most commonly found in institutions of higher education: (a) a 'vertical' organization of program in which the professional course sequence is spread over a four-year period, and (b) a 'horizontal' organization of program entered by art education majors at the beginning of their third year, when students have already had two years of general studies. He claims that "it has been observed that a vertical program is more effective in providing for gradual growth in art and enables a more desirable maturation period for learning" (p. 120) but does not inform the reader of his sources in this respect. It is, he insists, the quality of learning in relation to the kind of instruction received that shapes the students' concept of teaching. It is therefore important to the success of the program that the faculty be committed to teaching and be concerned with the manner in which their
students learn. According to Johnson, another important aspect to be taken into account when planning curricula is that the professional sequence in art education experienced by students in art education courses plays a major role in tying together the whole that students have learned. Accordingly, in terms of goals of an art education program, Johnson has suggested the following sequence:

the student should,

-- know himself; his strengths and weaknesses and his relationship to others
-- gain insights into the nature of learning
-- study the complex and vital dynamics of creative behavior
-- translate the content of art into learning to meet the needs of those he will teach
-- gain knowledge of school organization and the types of curriculum
-- intern at the levels he expects to teach
-- become oriented to independent study and research toward solving problems and improving the quality of his teaching.

Johnson's major goals can be taken as a suggestion in terms of our expectations regarding the responsibilities of the art teacher vis-a-vis young students. In this respect, part of the teacher's education would aim at understanding
student's development in seeing, thinking, creating, and understanding.

**Art Curriculum Orientation**

Curriculum has been viewed, traditionally, as representing three different orientations to schooling: society-centered, subject-matter centered, and child-centered. Contemporary American expressions of these traditional orientations can be found in the writings of Chapman (1969), Eisner (1972, 1984), and Clark and Zimmerman (1983). Those three orientations, however, seem to be broken down into a number of elements relating to specific emphases. Clark and Zimmerman (1983) summarize the goals of each curriculum orientation as follows:

1. **Society-centered curriculum** can be emphasized on learning the social and cultural values and on helping students understand their responsibility within that society.

2. **Subject-matter-centered curriculum**, emphasizing learning activities -- methods and techniques for skillful art production -- also includes criticism and appreciation.

3. **Child-centered curriculum**, emphasizes expressed interests and needs of students, which should determine the content and structure of the curriculum.

But, although Clark and Zimmerman identify and describe
the three traditional curriculum orientations as separate, they state that,

... emphasizing one orientation, therefore one set of goals, does not preclude concern with educational goals of other orientations. Improving society, helping each person achieve personal fulfillment, and transmitting the cultural heritage are generally recognized as goals that must be taught in order to create enlightened citizenry ... all these goals and orientations must be given attention in adequate art education programs (p. 79).

Laura Chapman (1978), in Approaches to Art in Education, defined curriculum as "a written statement used to outline educational goals and the means of achieving them" (p. 117). A curriculum is, therefore, meant to be a reminder of what to teach and why. According to Chapman (1978), the major role of the public school is to meet the need for general education, of which she identifies three major functions: (1) developing the child's ability to find personal fulfillment; (2) transmitting the cultural heritage; and, (3) extending the social consciousness of students.

For Chapman, the educational goals of an art program should focus on learning about art and through art. She identifies three major goals for art education:

1. **Personal fulfillment through art.** This can be achieved through the making of art and responding to visual forms. By manipulating art materials students can produce expressive work under the sensitive guidance of a teacher who will direct them through the various
stages of the artistic process, i.e., the creation of ideas, the discovery of visual form, and the use of media to convey an expressive intent.

2. Understanding the artistic heritage. "The artistic heritage is a significant part of the general cultural heritage. It includes the work of the artists, architects, designers, and crafts workers of both the past and the present, as well as the contributions of people who preserve and interpret works of art" (p. 120).

Chapman asserts that for the artistic heritage to be meaningful for students, it has to be connected with their own lives in explicit ways, focusing on process rather than on a chronology of names, dates, and titles of works. Goals for this aspect of artistic heritage can, she suggests, be paralleled with the students' personal process of understanding of how artists create ideas, how they use visual qualities for expression, and use media.

3. Understanding the role of art in society. According to Chapman, "a society or culture is identified, in part, by the visual forms it creates" (p. 120). If the role of art in society is to be understood, students should be made aware of visual forms as means of social expression and should learn how art forms originate in society, how visual qualities express social values, and how media are used in expressing these. It has
also been suggested that students need guidance in learning how to perceive visual forms, in making judgments, and responding to visual forms in society. Being aware of art in society would help students understand how people express their beliefs through visual forms in a particular society and how these visual forms affect the environment. Students would then be able to perceive, interpret, and judge and explain visual qualities and forms.

Elliot Eisner has been known for his contribution to curriculum development in general and to the field of art education in particular. Representing his concepts in a systematic way has made them more understandable and pragmatic.

In *Educating Artistic Vision*, Eisner (1972) defines curriculum as follows: "By the term 'curriculum' I mean a sequence of activities that is intentionally developed to provide educational experience for one or more students" (p. 153).

According to Eisner, then, the curriculum consists of activities in which the student is to engage. These activities must have educational consequences, and activity as such is central to the very concept of curriculum.

Instructional objective. The instructional objective should aim toward the development of certain skills that are necessary for students to be able to express themselves. In
other words, art classroom activity should be designed to help students acquire those skills that make expression possible. However, instruction in art, as in any subject, requires content for students to explore, manipulate, and master. Eisner has pointed out that artistic learning is not the only type of learning to be aimed at. He has noted that:

Artistic learning deals with the development of abilities to create art forms; it deals with the development of powers of aesthetic perception and it deals with the ability to understand art as a cultural phenomenon. Thus, an understanding of artistic learning requires us to attend to how people learn to see visual forms in art and in nature and to how understanding of art occurs (p. 65).

Eisner identifies three domains of artistic learning: the productive, the critical, and the historical.

1. The productive domain is identified as the ability to do a type of work in a visual art form and to use a variety of materials. It is aimed at helping students develop technical, expressive, and aesthetic competencies necessary for producing an object having aesthetic quality. As for content instruction in this domain, Eisner suggests it be developed with continuity and sequence. By "continuity" he means that a body of activities be selected and organized to provide the students the opportunity to develop new skills by practicing and refining skills previously acquired. By "sequence" he means that activities should be organized
accordi\ng to their complexity, building upon previously acquired skills.

2. Eisner has identified the critical domain as accountable for developing the ability to look at the work of art critically. The role of the teacher in this domain is to help students recognize visually what they see as well as help them learn to describe it and interpret it.

3. In the historical domain, identified as a means of helping students see and recognize relationships between works of art, the teacher can point out the type of work being looked at, the culture, and the materials and techniques used by the artists.

**Types of Curricula in Art Education**

In *Educating Artistic Vision*, Eisner (1972) proposes three types of art education curricula. He offers that although learning activities may be planned in each of the areas previously identified as the productive, the critical, and the cultural-historical, "it is possible to emphasize one type of program more than others" (p. 169). These three types of art education curricula may be categorized and summarized as follows:

**Studio-oriented program.** According to Eisner, this type of art education curriculum is the most typically found in schools. In this type of program, students primarily use instructional time to create visual art objects. Students
are encouraged to be imaginative and let loose their fantasy to create art products. In such a program, the teacher will identify a topic or theme to be discussed with the students. Students can then focus on that topic while doing their work. The teacher will also be concerned with helping the students externalize their inner feelings and ideas through visual form. The program places a high priority on the productive aspect of art education.

**Creative design-oriented program.** Students working under this type of emphasis are to deal with problems that generally must meet two criteria. First, the problems as posed must be amenable to being resolved in relatively unambiguous ways. Second, their solutions should have an aesthetic quality. Eisner remarks that studio-oriented programs share some of the characteristics of creative design-oriented programs but that they differ, in practice, in that the creative design orientation does not encourage students to deal with problems of self-expression but rather lays a heavier emphasis on the design aspects of visual forms in relation to the practical needs of the society.

**Humanities or related arts approach.** Under this orientation, the student's attention is focused on the uses of art in society over time, as well as on the statements of artists regarding their own work and the world at large, and on the relationship between the form and content of works of art and the society to which they belong. In this type of
program, the students' involvement in the production of visual art is usually instrumental to the understanding of the cultural framework of art. Learning activities may take the form of critical viewing, discussion, and reading, all of which can help students deal with art related problems. This type of program tends to be more verbal and intellectually oriented than studio-oriented programs.

In developing an art education curriculum, Eisner (1984) in alternative approaches to curriculum development in art education identifies three dimensions to be taken into account when developing an art education curriculum:

(a) the aims and rationale of the program,
(b) the sources of curriculum development, and
(c) the degree of prescriptiveness in the materials developed.

Aims and Rationale

Five sets of aims, each with its own rationale have been identified:

1. Art education for creative development. In this orientation, the major goal of art education is to foster the creative and mental growth of the child. Art materials and activities are seen as instrumental devices that give children opportunities to work on tasks that are personally meaningful. Eisner points out that many teachers in American schools still believe that art education is of central importance for
the development of creative and mental growth, a trend for which the leading spokesman was Victor Lowenfeld (1965).

2. **Art education for social and cultural awareness.** This approach to the teaching of art places its major focus upon society and endeavors to help students understand their social responsibility within that society. By focusing on developing social and cultural awareness it is hoped that the students' ability to critically read visual forms will also be developed. However, in this orientation, trends will run the gamut of the political spectrum. Depending on the political radicalism of the group advocating art education, the main concern will lie with the political nature of the images being looked at; or, it will accent visual literacy per se, without being hypersensitive to the political content of the messages; or, it will hope to contribute to students' adaptation to culture rather than foster their commitment to altering the culture.

3. **Art history, art criticism, and art studio.** Here, Eisner recalls Barkan's (1966) proposition that the curriculum in art education attend to art history, art criticism, and art studio. For some, those content areas are believed to be important aspects of work within art as they refer to the maker of art -- the artist, the art appreciator -- the critic, and the
evaluator of history and its social meaning -- the historian. This viewpoint is shared today by Broudy (1983) and Smith (1986) who believe that greater emphasis should be placed on criticism and history as the child progresses in school. Aim, in this orientation, is identified as being neither social reconstruction nor social adaptation. Rather:

- Studio activities are used to develop skills that will enhance the student's understanding of art as a process;
- Art history is intended to enable students to see how art and culture interact; and
- Art criticism is designed to sharpen visual skills, to help students become more articulate about forms that constitute visual art and justify their judgments about art.

4. Art studio. According to Eisner, providing studio activities for students is the oldest and still the most salient curricular orientation in contemporary art education. He remarks that art teachers often believe that art studio activities are the most powerful for developing an understanding of art and that the artistic process engaged in through the making of visual forms elicits and refines modes of thinking and feeling that are important in education. Another reason for the widespread art studio approach to art
education is due to the training of the art teacher which heavily emphasizes studio courses. Teachers will tend to teach that for which they are better prepared.

5. Design and craft. The aim of a program that emphasizes this orientation is to help students learn how to create useful forms that reflect a high degree of technical skill and aesthetic judgment.

Sources of Curriculum Development

Eisner identifies three contexts in which curriculum can be developed:

a. External mode -- curriculum development in this mode occurs outside the context in which materials are to be used, i.e., it is not developed by those who actually teach but by specialized bodies such as commercial publishers or scholars commissioned to that effect.

b. Mixed mode -- this mode conceives of the task of curriculum development as a mix between the structures provided to teachers by others, such as curriculum guidelines and the like, and the professional space of the teacher to work within those structures.

c. Internal mode -- is based on the assumption that art teachers have the responsibility to develop programs for their students and that they can provide students with what is appropriate to their backgrounds since they know them best.
From a different 'brand' of art education literature, McFee and Degge (1977) write, however, much along the same line of thought. They state that "a key goal for art education is to increase students' range of experiences to give them a more comprehensive basis for evaluating and creating art and to give them an environment for living" (p. 322). A new concept, though, taken into account by McFee and Degge is "readiness." "... new experiences must be appropriate to the student's readiness to learn," they state. According to McFee (1970), every student has a readiness to create and be receptive to art. The task of the art teacher is to find that readiness. In her theoretical model, Perception-Delineation III (1970, 1977), McFee identifies six points as a double feedback interaction system:

1. **Students' readiness.** Students learn as a result of their prior interaction with their psychocultural-physical environment. Values, attitudes and beliefs of a group of people are the basis for developing the built environment. And, in reverse, "People's readiness to know, to see, to relate to others, acts as a screen through which they process information from the environment" (p. 325).
Point I: Readiness
Point II: Psychocultural Environment
Point III: Visual-physical Learning Environment
Point IV: Information Handling
Point V: Delineating and Responding to art
Point VI: Feedback

Figure 2. A diagram of McFee's theory of perception—Delineation III.
2. **The psychocultural classroom environment.** It is concerned with the transactions among individual students and the teacher. The more teacher and students are alike the better they will be able to relate to and understand each other. Students' response to classwork will depend on their perception of the classroom environment as a hostile or supportive place to learn.

3. **The visual-physical environment.** This point is concerned with the physical components of the classroom -- art room, studio -- its appearance and appropriateness to students' needs, the art and natural forms used to motivate students, the teaching materials, etc.

4. **Information handling.** What is focused upon here is the new information conveyed to the students and how it changes their readiness. The role of the teacher is to help students see the relationship between past and new experiences. This can be accomplished by understanding students' readiness to learn and by creating an appropriately meaningful, stimulating, and socially reassuring environment.

5. **Delineating and responding to art.** The major viewpoint here is that the students' response to art work is not a direct expression of personality but of their readiness.
6. **Feedback.** By attending to this point teachers can see how students readiness for new work has changed, which, in turn, enables teachers to modify points 2 through 5 as deemed necessary.

Given its broad scope and flexibility, McFee's theory seems to be the kind of theory applicable to different cultural contexts. In relating culture, psychology and environment to the practice of teaching art, McFee's assumption is that teachers who understand children's individual differences in terms of readiness and experienced creativity can be more effective teachers. The process, in this theory, is centered in the individual (See Figure 2), and the construct offers the art teacher a ready formulation which may be used also for analyzing purpose when dealing with the creative art experience of the individual.

As for specific curriculum goals, McFee and Degge's listing is not unsimilar to that by Clark and Zimmerman's (1983). The function of art and art education would be:

a. to transmit knowledge, skills and values from one generation to the next
b. to improve the environment
c. to motivate and educate individuals and groups
d. to provide the opportunities for developing ways of expression and communication
e. to understand the cultural heritage and increase perceptual awareness.
Conclusion

In keeping with all the concepts and the constructs that have been discussed and in examining what might be ideal for art education in Saudi Arabia, McFee's (1961) model I found to be particularly relevant to this investigation as I deem it fundamental when delimiting the scope of an art education curriculum. In her scope of art education she includes: (1) art elements, (2) human behavior in art, (3) curriculum and instruction, and (4) environmental factors. I will briefly review these four art education components in terms of their rationales, as treated by various scholars in the field.

1. **Art elements.** As Eisner (1965) points out, it is the quality of art activities that should be considered when activities are provided. I would interpret 'quality' as referring to aesthetic value. In this respect, Marantz (1964) has stated that "our aim, in art education, is not to produce a world of practicing artists! Rather, we should be striving to increase that singular human potential we have called 'aesthetic responsiveness' by means of developing skills in understanding what art is" (p. 4).

2. **Human behavior in art.** A number of topics are encompassed by this component: the nature of children's art, the nature of the behavior of people who make art (artists), the nature of people's attitudes toward art,
are some that have plagued philosophers and art educators alike. With regard to the nature of children's art, according to Eisner (1978), children learn only through experience and as they move through their maturational stages their growth can be modified by sensitive teaching.

3. **Curriculum and instruction.** Eisner' approach to curriculum development has been given adequate attention earlier in this study (see pp. 42-49). It is appropriate here, though, to mention the concept of a unit and its usage. According to Eisner (1970), artistic action is the result of a complex form of learning which is not an automatic consequence of maturation. Therefore, it makes sense to order components of art and curriculum content into units and teach them accordingly (Figure 3).

![Unit Diagram](Image)

**Figure 3.** Eisner's curriculum structure

4. **Environmental factors.** Societal and philosophical issues reflecting on art education are comprised within this component. Beliefs and values will play an
important role in shaping the art curriculum, if that curriculum is to fit the needs and expectations of the society the curriculum is meant for.

Educational Evaluation

Evaluation has been viewed as a process of identifying and collecting information to assist decision-makers in choosing from available decision alternatives. Stufflebeam (1971) defined evaluation as "the process of acquiring and using information for making decisions associated with planning, programming, implementing and recycling activities" (p. 8). Worthen and Sanders' (1973) definition of evaluation is intended to focus directly on systematic collection and analysis of information to determine the worth of alternatives. In the light of this, evaluation not only seeks measurements of success or failure but also requires careful observation and reporting of all activities that have an impact on education, in order that value judgments may be made. According to Eisner (1972), value judgments are inherent to the process of evaluation. For Eisner, evaluation is not simply a description of a phenomenon but an appraisal of its worth, import, or significance. He further argues that educational evaluation must assess both the quantitative and the qualitative aspects of educational life (p. 201).

In this section four different approaches to educa-
tional evaluation are to be described and compared: Stake's, Scriven's, Stufflebeam's, and Alkin's.

Robert E. Stake

According to Stake (1967) there are different ways of evaluating programs and no one way is the right way. Nonetheless one should think of ways that evaluation can perform a service and be useful to specific persons. He further warned against the probability that an evaluation will not be useful if the evaluator does not know the interests and language of his audience. The evaluator should, therefore, spend some time learning about the information needs of the person for whom the evaluation is being done; at the same time he should have a good understanding of the concerns involved.

To emphasize evaluation issues that are important for each particular program, Stake recommends the responsive evaluation approach. "It is an approach that 'trades off' some measurement of sophistication to increase the usefulness of the findings to persons in and around the program" (p. 523). Responsive evaluation is based on what people do naturally to evaluate things, on "natural communication." In discussing educational evaluation as responsive evaluation he stated: "An educational evaluation is responsive evaluation (1) if it orients more directly to program activities than to program intents; (2) if it responds to audience requirements for information; and (3) if the
different value-perspectives present are referred to in reporting the success and failure of the program" (p. 524).

Stake (1973) has also discriminated between formal and informal evaluation procedures. According to him, "informal evaluation is recognized by its dependence on casual observation, implicit goals, intuitive norm, and subjective judgment" (p. 107). Whereas "formal evaluation of education is recognized by its dependence on checklists, structured visitation by peers, controlled comparisons, and standardized testing of students" (p. 107). Furthermore, he has suggested that educators abandon informal procedures if rational judgments are to be made. Two major activities of formal evaluation studies were suggested: description, and judgment of the program being evaluated. Description and judgment are identified as the two basic acts of evaluation. "Any individual evaluator may seek only to bring to light the worth of the program. But their evaluations are incomplete. To be fully understood, the educational program must be fully described and fully judged" (p. 109).

In the model, two data matrices (description matrix and judgment matrix) were suggested (Figure 4), so that the information necessary to rationally judge a program may be listed. He further pointed out that, whether the immediate purpose is description or judgment, three bodies of information (antecedent, transaction, and outcome) should be tapped
in, to help distinguish among the three, in the evaluation report.

His plan allocates a large expenditure of evaluation resources to observing the program. This plan is not divided into phases because observation and feedback are the important functions from the beginning to the end. Twelve recurring events were identified (showing as if one the face of a clock in Figure 5). Any event can follow any other so that the evaluator can start with any one of them and return to each event many times before the evaluation is completed.

Figure 4. Stake: A layout of statements and data to be collected by the evaluator of an educational program.
Figure 5. Stake: Prominent events in responsive evaluation.
Michael Scriven

In terms of evaluation goals, according to Scriven (1966a) "evaluation attempts to answer certain types of questions about certain entities. The entities are the various educational 'instruments' (processes, personnel, procedures, program, etc.)" (p. 3). While the evaluation process has only one functional goal, "to determine the worth or merit of something," evaluation can play many roles, in curriculum development or teacher education programs. By making this distinction, Scriven has emphasized that a study of a program cannot be labelled as evaluation unless some judgment is to be made. For this reason, a distinction between formative evaluation and summative evaluation was made. Formative evaluation is used to improve the course while it is still fluid, by providing feedback to the developer. According to Scriven this type of evaluation contributes more to the improvement of education. Summative evaluation, on the other hand, "is evaluation of a completed product, aimed at the potential consumer" (p. 7). Understanding the difference between these two evaluative roles will help the evaluator delineate the methods which may be appropriately used in any one evaluation study. According to Scriven, it is most appropriate to assign the formative evaluation task to a professional evaluator who is in direct contact with the program being evaluated -- "someone who knows the project." For the
summative evaluation, it is essential to bring an unbiased professional evaluator from outside the program. The reason for using an external evaluator for summative evaluation studies is to assure the consumers of the evaluation report that the evaluation was done by an independent evaluator who has no interest in the outcome. Credibility has been suggested as a critical criterion when judging an evaluation report.

Other distinctions were made by Scriven. He pointed out the difference between "intrinsic" evaluation and "pay-off" evaluation. Intrinsic evaluation is an evaluation of the means used to reach certain ends, whereas pay-off evaluation is an evaluation of the ends or effects. Worthen and Sanders (1973) offer the following summary of these distinctions:

<table>
<thead>
<tr>
<th></th>
<th>Intrinsic</th>
<th>Pay-off</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Formative</strong></td>
<td>Judge intellectual integrity of content (e.g., structure sequence of content)</td>
<td>Judge interim effects for feedback to developers</td>
</tr>
<tr>
<td><strong>Summative</strong></td>
<td>Final judgment of materials</td>
<td>Final judgment of effects</td>
</tr>
</tbody>
</table>

Scriven also argues for evaluation of objectives as a prerequisite of program evaluation. His concern was that even though program objectives are all met, a program cannot be judged as valuable if its objectives are not worthwhile.
Daniel L. Stufflebeam's CIPP Model

Stufflebeam's approach to evaluation is most widely recognized as the CIPP which is based on his concept of four main types of strategies of evaluation: context, input, process and product (Figure 6).

**Context Evaluation:** This involves identifying the environment where change is to occur, describing the desired and the actual conditions in the environment, and determining unmet needs. It also involves diagnosing problems that prevent the needs from being met and developing objectives to overcome the problems for planning needed changes. This form of evaluation can be used to change or improve the curriculum development and implement changes in an educational policy.

**Input Evaluation:** It is directed to determine how new objectives can be met by describing and analyzing available sources. This type of evaluation can provide information to help decide if outside assistance is needed to meet objectives, what kind of strategies are to be employed, and what procedures, staff, equipment, and facilities are to be used in implementing the chosen strategy.
<table>
<thead>
<tr>
<th>OBJECTIVE</th>
<th>METHOD</th>
<th>PROCESS EVALUATION</th>
<th>PRODUCT EVALUATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>CONTEXT EVALUATION</td>
<td>To define the operating context, to identify and assess needs in the context, and to identify and delineate problems underlying the needs.</td>
<td>To identify or predict in process, defects in the procedural design or its implementation, and to maintain a record of procedural events and activities.</td>
<td>To relate outcome information to objectives and to context, input, and process information.</td>
</tr>
<tr>
<td>INPUT EVALUATION</td>
<td>By describing individually and in relevant perspectives the major sub-systems of the context; by comparing actual and intended inputs and outputs of the sub-systems; and by analyzing possible causes of discrepancies between actualities and intentions.</td>
<td>By describing and analyzing available human and material resources, solution strategies, and procedural designs for relevance, feasibility and economy in the course of action to be taken.</td>
<td>By defining operationally and measuring criteria associated with the objectives, by comparing these measurements with predetermined standards or comparative bases, and for interpreting the outcomes in terms of recorded context, input and process information.</td>
</tr>
<tr>
<td>RELATION TO DECISION - MAKING IN THE CHANGE PROCESS</td>
<td>For deciding upon the setting to be served, the goals associated with meeting needs, and the objectives associated with solving problems, i.e., for planning needed changes.</td>
<td>For selecting sources of support, solution strategies, and procedural designs, i.e., for programming change activities.</td>
<td>For implementing and refining the program design and procedure, i.e., for effecting process control.</td>
</tr>
<tr>
<td>The Strategies</td>
<td>For implementing and refining the program design and procedure, i.e., for effecting process control.</td>
<td>For deciding to continue, terminate, modify, or refocus a change activity, and for linking the activity to other major phases of the change process, i.e., for evolving change activities.</td>
<td></td>
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</tbody>
</table>
Process Evaluation: This is directed toward providing periodic feedback once the chosen strategy has been implemented in order to detect or predict defects in the procedural design of its implementation. It also provides information regarding decisions that are to be made during the implementation process and it helps maintaining a record of the process during its implementation. This form of evaluation can be very useful for an evaluation of the effects of the curriculum while it is being employed, as it secures data on which judgments can be made during the course of the program and not at its conclusion.

Product Evaluation: This form of evaluation can be employed to determine the effectiveness of a program by relating the outcome information to the objectives and to context, input, and process. It provides information for deciding to continue, terminate, modify, or refocus a change activity, and link the activity to other major phases of the change process. However, the primary mission of this model can be viewed as a process to secure information that will allow teacher or curriculum planner (decision-maker) to improve the educational process.

Concerning the development of evaluation design, Stufflebeam (1973) has produced a set of steps which I found to be very practical. Design was defined as "the preparation of a set of decision situations for implementation toward the achievement of specified objectives" (p. 143).
According to Stufflebeam, the logic of the structure of evaluation design is the same for all types of evaluation, whether context, input, process, or product.

This evaluation design may be summarized as follows:

1. **Focusing the evaluation**: (a) identify the major level(s) of decision-making to be served, e.g., local, state, or national; (b) project and describe the decision situation to be served; (c) define criteria for decision situations by specifying variables for measurement and standards in the judgment of alternatives; and (d) define policies within which the evaluator must operate.

2. **Collection of information**: Specify the source of information to be collected, instruments and methods for needed information, the sampling procedure to be employed, and the conditions for collecting information.

3. **Organization of information**: Provide a format for the information which is to be collected.

4. **Analysis of information**: Select the procedure to be employed.

5. **Reporting of information**: Define the audiences for the evaluation report and the means of providing information to the audiences; specify format for evaluation report and/or reporting sessions; schedule the reporting information.
6. **Administration of the evaluation**: Include (a) summary of evaluation schedule; (b) staff and resource requirements, and plans for meeting these requirements; (c) means for meeting policy requirements in conducting the evaluation; (d) evaluating the potential of evaluation design for providing information in terms of its validity, reliability, credibility and timing; (f) providing a budget for the total evaluation program.

**Marvin C. Alkin**

According to Alkin (1973) "evaluation is the process of ascertaining the decision areas of concern, selecting appropriate, and collecting and analyzing information in order to report summary data useful to decision-makers in selecting among alternatives" (p. 150).

In Alkin's model, five areas of evaluation may be identified and analyzed, as follows:

**Systems Assessments**: This area of evaluation is a means to determine the range of specific educational objectives appropriate for a particular situation. It involves the assessment of students, community, and society needs in relation to the presently existing situation. The systems assessment must be related to the ultimate behavior of clients (students, parents, community) and must result in a statement of objectives in terms of outputs of the school. This can be done through the process of specifying and collecting information and reporting a summary data. This
data might be comparative, historical, or other descriptive information.

**Program Planning (selecting the program):** This area is concerned with providing information to enable the decision-maker to make planning decisions -- to select among alternative processes by making judgment between those processes and introduce the chosen one into the system to fill most efficiently the critical needs previously determined. In this area, the evaluator provides the data for an evaluation of a program prior to its inception.

**Program Implementation:** An evaluation of program implementation determines the extent to which the implemented program meets the description formulated in the program planning decision. "In the case of an existing program where no changes have been implemented, the evaluation task at this stage is to determine the degree to which planning descriptions of the program coincide with the implemented program and the extent to which assumed descriptions of inputs to the system (students) correspond with observed inputs" (p. 153).

**Program Improvement:** The role of the evaluator in this need area is as an intervention attempting to provide data that can lead to the immediate modification and improvement of the program. He is responsible for identifying problems, collecting, and analyzing related information. Information might include data on the extent to which the program
appears to be achieving the prescribed objectives as measured by regular tests.

Program Certification: The role of the evaluator is to provide the decision-maker with information that will enable him to make decisions about the program as a whole, and to determine whether the program should be eliminated, modified, retained, or introduced more widely. The kind of information collected for program certification decision is most dependent upon who is the intended decision-maker (teacher, principal, or a funding agency). Different information is required for different decision-makers.

This evaluation model differentiates between the evaluation of educational systems and evaluation of instructional programs. According to Alkin, the evaluation of educational systems involves the first two need areas—systems assessment and program planning. In evaluating the educational system, we have to determine first the appropriate objective for the given system. When decisions have been made about the objectives of the system, the second concern would be the selection of programs to meet these objectives.

The evaluation of an instructional program begins after the decision related to need areas 1 and 2 of the evaluation have been made; the focus would then be on the last three need areas of evaluation. Those need areas are not necessarily sequential because, in some instances, the project
begins for the evaluator after a number of decisions have already been made. Therefore, the evaluator might have to attend to selected evaluation need areas only.

A summary of each of the above evaluation models covering: (a) timing of identification of objectives, (b) origin of evaluation specialists, (c) uses of gathered information, (d) application of evaluation procedures, and (e) intended recipients of information gathered by evaluation procedures is presented in the following table.

In the case of this research study, this researcher found it very difficult to limit this study to a single model, because several aspects covered by it are shared by more than one of the models. However, the closest model to this study was Stake's model. The key emphasis of his model is on the collection of descriptive and judgmental data from various audiences. The collected data is then used to describe and judge educational programs based on formal inquiry process. Other characteristics of this model is the specification and identification of areas of failure and success.
<table>
<thead>
<tr>
<th>Stake</th>
<th>Scriven</th>
<th>Stufflebeam</th>
<th>Alkin</th>
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<tr>
<td>a) Timing of identification of objectives.</td>
<td>Necessitates full program description including listing of objectives.</td>
<td>Objectives are written and appraised prior to the evaluation process.</td>
<td>Objectives are not written a priori; new information continuously leads to reexamination of earlier decisions.</td>
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<tr>
<td>b) Origin of evaluation specialists.</td>
<td>Judgment from experts in instructional processes from outside the school system.</td>
<td>Judgment determined by experts: (a) from within the school system, for formative evaluation; (b) from outside the program for summative evaluation.</td>
<td>Specialists needed for specific areas in which the school evaluator is lacking in competencies.</td>
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<tr>
<td></td>
<td>Stake</td>
<td>Scriven</td>
<td>Stufflebeam</td>
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<tr>
<td>c) Uses of gathered information</td>
<td>Descriptive, judgmental data based either on relative or absolute standards, used in evaluating students' achievement will lead to recommendation regarding curriculum changes.</td>
<td>Evaluation reports used in decision-making; focused on the merits of educational practices; used in accountability studies, curriculum development, teacher education programs.</td>
<td>Used for permanently assessing the appropriateness of the curriculum.</td>
</tr>
<tr>
<td>d) Application of evaluation procedures.</td>
<td>To be used after the program is over.</td>
<td>Can be used both while the program is still in progress (formative evaluation) and as a completed product (summative evaluation).</td>
<td>Allows for evaluation to take place at any time while the program is in progress.</td>
</tr>
<tr>
<td>Stake</td>
<td>Scriven</td>
<td>Stufflebeam</td>
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<tr>
<td>e) Intendent recipients of information gathered by evaluation proceeding.</td>
<td>Based on explicit standards, will supply decision-makers with bases for future decisions about educational practices such as teaching techniques, etc.</td>
<td>Informs the consumer (tax payer, administrators, etc.) of the worthiness of the program.</td>
<td>Supplies data regarding planning and structuring decisions to administrators and decision-makers responsible for the conduct of the program.</td>
</tr>
</tbody>
</table>
Other aspects concerning this study can also be found in Alkin's model, such as decisions about the state of the system (systems assessment) in meeting specific educational needs, about program planning and implementation in providing information about the manner in which the program is functioning and if objectives are being achieved, and about program certification in providing information that can be used in making judgments about the worth of the program. This last point, however, can also be found in Stufflebeam's model.

Another important aspect of evaluation concerning curriculum development, in relation to this study, is "formative evaluation" as described by Scriven. Because curriculum is an evolutionary phenomenon, formative evaluation is a uniquely well-suited instrument in the guidance of its evolution. In this instance, formative evaluation can be used for the purpose of getting feedback and as a guide, and can be operated to keep the curriculum internal development process open.

A similar approach to formative evaluation is the "pre-ordinate evaluation" introduced by Stake (1967). "The pre-ordinate approach usually depends on a capability to state the important purposes of education in terms of student behavior and a capability to discern the accomplishment of those purposes" (p. 540). He additionally pointed out that, like formative evaluation, pre-ordinate evaluation should be
preferred to other kinds of evaluation when it is important to know if certain goals have been reached, if certain promises have been kept, and when predetermined hypotheses or issues are to be investigated.

Ultimately, this researcher realizes that all the evaluation models previously discussed have limitations in that no one model can adequately suit all possible situations. Some of these limitations have been identified by Worthen and Sanders (1973, pp. 209-215): in Stake's model, some cells of design matrix overlap, and some distinctions are not clear; in Scriven's model, no methodology for assessing validity of judgments is provided; and in Stufflebeam's model, the decision-making process is unclear in terms of its undefined methodology; Alkin's model shares the same limitations as Stufflebeam's model and, in addition, not all activities are clearly evaluative.
CHAPTER III
RESEARCH METHODOLOGY

The main purpose for conducting this research was to identify and investigate the existing problems currently facing art education in Saudi Arabia (see page 17 for study limitations). The study procedures used in this study followed those used in conducting descriptive research. Descriptive research is generally recognized as a useful means of finding out what is out there. It can be employed for the purpose of identifying problems and trends in a given setting. "Descriptive research, in addition to merely describing, interprets present conditions. Included with the study of conditions is the study of relationships, present practices, attitudes, and trends that seem to be developing" (Hopkins, 1976, pp. 68-69).

In order to achieve the purpose of this study, the following four research questions were specifically developed. The questions include:
First - What are the conditions of the art education department at Umm Al-Qura University (program and curriculum implementation, teaching and practice)?
Second - What kinds of problems affect instruction and the support system of the art education department at Umm Al-Qura University (i.e., facilities, equipment, texts, and reference materials, etc.)?

Third - What is the current relationship between the preparation of the art teachers and the practice of teaching art in the public schools in terms of goals and curriculum guidelines set forth by the Ministry of Education?

Fourth -
   a. What are the common problems facing the art teachers as a result of the educational and social environment?
   b. Through the teaching of art in the public schools, how effective is art education in terms of improving public awareness and appreciation of art?

Sources of Information

In order to reach the goal of this study, it was necessary to seek information from three sources: (1) field study (survey research), (2) informal interviews, and (3) official documents.
Field Study

This source of data was chosen as the dominant instrument for collecting data. The questionnaires were designed to obtain information from five different groups (see sample population pp. 83-84). Each group was asked a number of specific questions based upon the kind of information needed for answering the research questions underlying this study.

Questions can be of two types—open- and closed-ended. In open-ended questions, the respondent is asked to provide his own answer to the question. This type of question was not used in these questionnaires although in some items, "other (please specify)" was used. This addition, however, does not make the question open-ended. As Babbie (1973) points out, the reason is that:

. . . [by adding a category labeled "other (please specify)"] . . . the researcher should realize that respondents will attempt to fit their personal answer into one of the provided categories, even though the fit may not be perfect (p. 141).

In closed-ended questions, the type of question used in this research study, the respondent is asked to select his answer from a list provided by the researcher. As explained by Babbie, two guidelines should be followed when constructing closed-ended questions: (1) the response categories provided should be "exhaustive": they should include all the possible responses that might be expected; (2) the answer categories must be "mutually exclusive" so that respondents should not feel compelled to select more than
one. Another important guideline by Babbie (1973), one which I found very useful when constructing the questionnaire items, specifies:

1. Questionnaire items should be clear, unambiguous, and precise so that the respondent knows exactly what the researcher wants an answer to;
2. Avoid double-barrel questions;
3. Respondents must be competent to answer;
4. Questions asked in a survey should be relevant to most respondents;
5. Avoid long and complicated items; instead, provide clear, short items that will not be misinterpreted (under those conditions);
6. Avoid negative items;
7. Avoid biased items and terms.

Babbie further suggests that the researcher carefully examine the purpose of his inquiry and construct items that will be most useful to it.

Berdie and Anderson (1974) also suggest that questions should communicate something specific to the reader. Other points recommended are: (a) the use of the language that is familiar to the population; (b) the use of words which should be as simple as possible; and (c) that the population characteristics be considered.

In order to determine the validity of the questions, these would be reviewed according to the adequacy of the
information provided by the answers. Only questions that were relevant to the purpose of the study and limited to absolutely essential items were used. As a complement of the process outlined above, a pilot study including most questions was conducted earlier. This was very useful in determining the appropriate number of questions as well as their adequacy.

Since all the respondents are Arabic-speakers, questionnaires were translated from English into Arabic language. Although the populations are particularly familiar with the field of study, except for group #5, much attention was paid to each group in terms of the kind of information to be obtained from it, as well as in terms of the best way of formulating each item within each questionnaire. The following procedure was used in translating the questionnaires:

1. Direct translation, word by word into Arabic language, using the English-Arabic dictionary as reference to note specific meanings;

2. Rewriting the entire questionnaire into Arabic, using the most appropriate meaning for each term;

3. Back-translation into English to clarify and compare it to the original questionnaires;

4. Final translation from English into Arabic language, verifying it with authorities in the English Department at Umm Al-Qura University. Copies of the Arabic
version (see Appendix B) were later composed by this researcher and tested for their clarity with two Arabic language specialists.

**Informal Interviews**

The informal interview is one of the three sources for data collecting. Interviews were considered to be an important source of data since they are targeted at the university officials who play a major role in determining the advancement of the art education department, and at the faculty members of the department so as to obtain information about their personal attitudes, reactions, and ideas concerning art education in general and the department in particular. The kind of information obtained through "side talk" is believed not to be obtainable through the use of regular questionnaires. As Hopkins (1976) explains,

> The interview permits an interaction not readily available within the usual structure of the questionnaire—allowing the respondent to clarify the question asked and the questioner to probe for specific meaning of answers (p. 146).

With regard to the structure of an interview, Hopkins offers that most of the procedures for preparing a questionnaire equally apply to the interview. In this particular case, this researcher used informal interviews which allow for more interaction and personal thought. In some cases the interviewees were not told that their responses would be used as data because the informality of the setting was not conducive to their being put in the position of a formal
interviewee. The questions concentrated on the problems this study purports to investigate, i.e., the existing art education problems such as the teaching, the program, the goals of the department, etc. A number of questions were "contingency questions," which means that the second question is contingent upon the response to the first. According to Babbie (1973), the use of contingency questions "can facilitate and improve the quality of the data produced" (p. 146).

An example of the questions asked:
- Do you think there are problems in the department?
- What kind of problems are there?
- What is that problem due to?

After the interview was over, notes were taken. To integrate the results of the interviews with other collected information, the following steps were taken:
1. The existing problems as identified by the respondents were listed and related to problems supported by data supplied by the questionnaires;
2. Reasons accountable for identified problems were summarized and discussed within the general discussion of each particular research problem;
3. A separate analysis of the informal interviews is illustrated in Chapter 4, pp. 107-13.
Official Documents

Official documents is the third source of data in this study. These documents were treated by the researcher as statements of fact about the art education department at Umm-Al-Qura University (departmental official documents) and about art education in the public schools. Documents concerning this matter were collected from the art education, division, Ministry of Education.

The departmental official documents contain information about:

- Rationale for establishing the department, its goals and aims of its program;
- The overall requirements for the Bachelor Degree in Art Education (electives and required courses);
- An overall description of all courses offered in the department describing their objectives and content.

Official documents concerning art education in the public schools include the following:

- Curriculum guideline of art education;
- Annual reports of the accomplishments of art education programs for the year 1983-84 in terms of district's accomplishment with respect to art education;
- Statistical figure of available art rooms in schools, materials and tools and budget spent;
- Suggestions for art education supervisors and teachers to consider.

Unlike the two sources of collecting data discussed earlier which describe what currently exists in the field of art education, this source of data was treated as "what should have been or what was intended." Information from the questionnaires and the interviews have explained the current situation. By comparing what this data has concluded to what was intended (as stated in the documents), this researcher was able to determine whether or not art education through its current programs and practice is accomplishing its aims and goals.

**Population and Samples**

Due to the aims of this study, it was a mutual necessity to obtain responses from people involved in the field of art education. The sample includes five groups of people. All five groups have a degree of significance for this study. These groups were as follows:

**Group #1:** The faculty members of the art education department at Umm-Al-Qura University. Since the main purpose of this study was to investigate the current situation of the art education department, it was most important to seek responses from this group. For this matter their opinions were essential components for this study.
Group #2: Graduate students of art education from Saudi Arabia currently continuing their education in the United States. Responses of this group were considered very important for this study due to their background experiences of art education in Saudi Arabia and of present experience of art education in the American graduate schools. In addition, this group (#2) (after completing their studies) are expected to teach in the art education departments.

Group #3: The art education supervisors in Saudi Arabia. This group supervises and evaluates the art teachers and art programs used in the public schools. Due to the role this group plays in art education, their responses on issues underlying this study, such as the preparation of art teachers, implementation of school art programs, and existing problems were essential to this study.

Group #4: Elementary and intermediate school art teachers in Makkah. Considering the objectives of this study, where specific information must be obtained from those who are familiar with the program of the art education departments, the sample population of this group was limited to art teachers graduated from the art education department of Umm Al-Qura University.

Group #5: Adults from the general public. This group of people has had art in their early education and considered to be educated people since they all have a two-year college
degree and above. Responses of this group were limited to discussion under research question #4 (see pp. 141-45).

Sample Size

According to the departmental official documents (p. 3, 25), there are 12 faculty members (Group #1) and the number of students graduated from the department (art teachers, Group #4) was a total of 40. In respect to Group #3 (the art education supervisors) the total number (10) was obtained from the division of art education, Ministry of Education, Rayadh 1985. For group #2 (art education graduate students currently studying in American graduate schools), the total number (8) was obtained from the Saudi Arabian Educational Mission to the United States, Washington, D.C., 1985. The sample size include the total number of each group's population as defined above (see table below).

| TABLE 2 |
| SAMPLE SIZE |

<table>
<thead>
<tr>
<th>Group #</th>
<th>Population</th>
<th>Male</th>
<th>Female</th>
<th>Return Rate (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>12</td>
<td>7</td>
<td>5</td>
<td>100</td>
</tr>
<tr>
<td>2</td>
<td>8</td>
<td>8</td>
<td>-</td>
<td>100</td>
</tr>
<tr>
<td>3</td>
<td>10</td>
<td>10</td>
<td>-</td>
<td>100</td>
</tr>
<tr>
<td>4</td>
<td>40</td>
<td>40</td>
<td>-</td>
<td>100</td>
</tr>
<tr>
<td>5</td>
<td>30</td>
<td>30</td>
<td>-</td>
<td>100</td>
</tr>
</tbody>
</table>

When submitting the questionnaires, this researcher had the opportunity to meet with most of the respondents. With
the assistance of three art teachers, questionnaires of groups #1, 4 and 5 were administered and fully collected by the following day. For groups #2 and 3, questionnaires were sent by mail.

Data Analysis

In analyzing the collected data, two steps were taken: (1) reporting data, and (2) discussion of data within the framework of each research question.

Reporting Data

The purpose of this section was to report the field survey (questionnaires) as responded to by the sample population of five groups. The format used throughout this section of data was the following:

1. An English version of each question posed in the questionnaires preceded the raw data;
2. The use of a simple statistical analysis process in determining the number and percentage of responses to each particular option.

The statistical process used in this procedural step of data analysis was an attempt to use it as a supporting means for making decisions and for evaluating judgments of collected data regarding the research questions of this study.
Discussion of Data Within the Framework of the Research Questions

As explained earlier in this chapter, four research questions were specifically developed in order to achieve the purpose of this study. The purpose of this section of data analysis was to discuss the collective data within the framework of each research question. Since the nature of this study is basically a descriptive type, data was collected from three sources: (1) field study (survey research); (2) informal interviews; (3) official documents. In the discussion these sources are supposed to supplement one another, i.e., statements gathered in the questionnaires and interviews were used in some cases to crosscheck published information and in other cases to confirm or refute certain issues in this study. The process of discussion used in this section was as follows:

1. Questions from the questionnaires (reported earlier--step one) were distributed into four parts as they relate to the research questions. The format below indicates the distribution of these questions among the various sample populations.

<table>
<thead>
<tr>
<th>Group No.</th>
<th>Question No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 and 2</td>
<td>1 (1-11), 2, 3, 4, 5, 6, 7</td>
</tr>
<tr>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>1, 2, 3</td>
</tr>
</tbody>
</table>
b. Questions concerning research question #2

<table>
<thead>
<tr>
<th>Group No.</th>
<th>Question No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 and 2</td>
<td>8</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
</tr>
</tbody>
</table>

c. Questions concerning research question #3

<table>
<thead>
<tr>
<th>Group No.</th>
<th>Question No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 and 2</td>
<td>9, 10</td>
</tr>
<tr>
<td>3</td>
<td>2, 3, 4</td>
</tr>
<tr>
<td>4</td>
<td>5, 6</td>
</tr>
</tbody>
</table>

d. Questions concerning research question #4

<table>
<thead>
<tr>
<th>Group No.</th>
<th>Question No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>7, 8, 9</td>
</tr>
<tr>
<td>5</td>
<td>1-7</td>
</tr>
</tbody>
</table>

2. Questions for each research question were individually discussed but not in the same order listed above. Because the primary goal of these questions was to identify existing problems and interpret present conditions of art education through the responses of various sample populations, it was necessary to discuss responses to these questions in terms of the issue in discussion. For this matter this researcher had to go back and forth between groups in entering questions into the discussion rather than discussing all questions of one group at once.
3. Related information from the other two sources (informal interviews and official documents) was inductively and deductively analyzed and interpreted throughout the discussion where applicable.

4. Conclusions and generalizations concerning each research question were then made (see Chapter V, pp. 146-50).
CHAPTER IV
ANALYSIS OF DATA

The purpose of this chapter is to analyze the data gathered from (a) field surveys, (b) informal interviews, and (c) official documents. In analyzing data sources (a) and (b), two steps will be taken: (1) reporting the data and (2) discussing and analyzing the data within the framework of the research questions. Data source (c) will be discussed in due course in light of the information yielded by data sources (a) and (b).

Reporting the Data

Field Survey. As explained in Chapter III, questionnaires were administered to five different groups: Group #1, the faculty members of the art education department; Group #2, the graduate students of art education; Group #3, the art education supervisors; Group #4, the art teachers; and Group #5, adults from the general public. Each group had a distinct questionnaire except for Group #1 and Group #2 which were provided the same questionnaire.

Characteristics of Sampling Populations. Number of subjects: one hundred individuals representing all five groups.
Data Analysis and Statistical Interpretation. The format used throughout this section of data analysis (step one) is as follows:

1. An English version of each question posed in the questionnaire precedes the raw data (see Appendix B for the Arabic version which was used in the actual field study).

2. The figure in each parenthesis represents the number of responses for that particular option.

3. Percentage of responses for each variable is designated by %.

Responses of Groups #1 and 2 to the Questionnaire

Sample population: 20

Q1. Please indicate your agreement or disagreement with the following statements about the Art Education Program at Umm Al-Qura University by checking the appropriate spaces below to reflect your opinions.

<table>
<thead>
<tr>
<th>Item 1.</th>
<th>a. Strongly Agree</th>
<th>b. Agree</th>
<th>c. Disagree</th>
<th>d. Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Because of the limited content of courses required of students in Art Education, the graduating art teachers are inadequate</td>
<td>(3)</td>
<td>(10)</td>
<td>(5)</td>
<td>(2)</td>
</tr>
<tr>
<td></td>
<td>15%</td>
<td>50%</td>
<td>25%</td>
<td>10%</td>
</tr>
<tr>
<td>Item</td>
<td>Statement</td>
<td>Agree</td>
<td>Agree</td>
<td>Disagree</td>
</tr>
<tr>
<td>------</td>
<td>-----------</td>
<td>-------</td>
<td>-------</td>
<td>----------</td>
</tr>
<tr>
<td>2</td>
<td>When we examine the actual teaching of art in the schools, we find that only drawing, painting, and some handcrafts are taught.</td>
<td>25%</td>
<td>45%</td>
<td>20%</td>
</tr>
<tr>
<td>3</td>
<td>The Art Education Department has not adequately prepared the art teacher to introduce art history, art appreciation to his/her students.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>More concentration on studio courses is needed to better prepare future teachers</td>
<td>15%</td>
<td>25%</td>
<td>50%</td>
</tr>
<tr>
<td>Item</td>
<td>Statement</td>
<td>a. Strongly Agree</td>
<td>b. Agree</td>
<td>c. Disagree</td>
</tr>
<tr>
<td>------</td>
<td>-----------</td>
<td>------------------</td>
<td>----------</td>
<td>-------------</td>
</tr>
<tr>
<td>Item 5.</td>
<td>More concentration on non-studio courses is needed to better prepare future teachers</td>
<td>(5)</td>
<td>(12)</td>
<td>(2)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>25%</td>
<td>60%</td>
<td>10%</td>
</tr>
<tr>
<td>Item 6.</td>
<td>Studio courses should be taught by faculty who have a studio background (M.F.A.)</td>
<td>(15)</td>
<td>(3)</td>
<td>(2)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>75%</td>
<td>15%</td>
<td>10%</td>
</tr>
<tr>
<td>Item 7.</td>
<td>Students graduate from the Department with a limited, not complete, understanding of the role of art in society</td>
<td>(4)</td>
<td>(7)</td>
<td>(8)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>20%</td>
<td>35%</td>
<td>40%</td>
</tr>
<tr>
<td>Item 8.</td>
<td>Students graduate with limited, not thorough, appreciation of the role</td>
<td>(1)</td>
<td>(9)</td>
<td>(8)</td>
</tr>
</tbody>
</table>
Item 9.
Students graduate with limited grasp of the role of art plays in Islamic culture

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>of art in school</td>
<td>5%</td>
<td>45%</td>
<td>40%</td>
<td>10%</td>
</tr>
<tr>
<td></td>
<td>35%</td>
<td>55%</td>
<td>10%</td>
<td>0%</td>
</tr>
</tbody>
</table>

Item 10.
The practice and content of the courses are inadequate and invalid

<table>
<thead>
<tr>
<th></th>
<th>a. Strongly Agree</th>
<th>b. Strongly Agree</th>
<th>c. Disagree</th>
<th>d. Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>10%</td>
<td>30%</td>
<td>45%</td>
<td>15%</td>
</tr>
</tbody>
</table>

Item 11.
There are sets of instructions explaining the objectives and contents of each course in the Art Education Department but they are not followed by the instructors

<table>
<thead>
<tr>
<th></th>
<th>a. (6)</th>
<th>b. (9)</th>
<th>c. (3)</th>
<th>d. (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>30%</td>
<td>45%</td>
<td>15%</td>
<td>10%</td>
</tr>
</tbody>
</table>
Q2. Do you believe that the art education department should be made a broad field major to include other areas of study, for example Fine Art?
   a. Yes (16) 80%  b. No (4) 20%

Q3. If your answer to question #5 was yes, do you think that there is a need for students to develop a specialty in at least one area of study, such as art history, design, art criticism, art therapy, drawing, painting, etc.
   a. Yes (14) 70%  b. No (2) 10%

Q4. Assuming that a specialty is to be required, how many courses should students take within that specialty field in order to satisfy this requirement?
   5% a. (1) 3 or more courses
   65% b. (13) 5 or more courses
   30% c. (6) 7 or more courses

Q5. Please check the one of the following statements which best reflects your opinion about the field experience requirement (the current requirement students must take 2 full semesters of field experience, teaching 1 semester at the elementary level and 1 at the secondary level):
   20% a. (4) Students should teach only 1 semester, dividing time between both levels, and be required to take a full schedule of teaching plan.
5% b. (1) Students should not be required to teach but only to observe another teacher (observation participation).

75% c. (15) The field experience requirement should be left as it is.

Q6. Do you believe that experienced teachers (students who have had prior teaching experience) should be required to take field experience courses as are students who are not experienced teachers?
   a. Yes (14) 70%  b. No (6) 30%

Q7. If your answer to question 3 was No, what courses do you think that such experienced teachers should take in order to meet the minimum credit hours required of all art education students?
   10% a. (2) Additional art education courses
   0% b. (0) Additional studio courses
   0% c. (0) Additional courses in educational foundation
   20% d. (4) Other (please specify)—to do a research project concerning art teaching

Q8. Do you think that the following are serious problem areas for the Art Education Department?
   a. Qualified personnel for teaching responsibilities
      Yes (14)  No (6)
      Expected freq. a-10; b-10  70%  30%
   b. Qualified personnel for ad-
ministrative responsibilities 55% 45%
c. Studio Facilities Yes (12) No (2) 60% 40%
d. Texts and reference materials Yes (19) No (1) 95% 5%
e. Instructional supplies Yes (11) No (9) 55% 45%
f. Public awareness and appreciation of art Yes (15) No (5) 75% 25%
g. Academic decision-makers (University official) and Yes (16) No (4) 80% 20% their support of art education
h. Identification of a coherent rationale for the study Yes (15) No (5) 75% 25% of art
i. Other: Fourteen responses (70%) indicated, as a problem, the lack of Saudi faculty members in the department.

Q9. How would you describe the program's goals of the art education department in relation to the goals for art in the public schools as set forth by the Ministry of Education?

20% a. (4) They have a strong relationship
15% b. (3) They have a weak relationship
5% c. (1) They have no relationship at all
60% d. (12) I don't know the goals for art in the school.

Q10. Has there been any consultation or meeting between you and the art supervisors concerning the education of the art teachers?
   a. Yes (0) 0%    b. No (20) 100%

Responses of Group #3 to the Questionnaire
Sample Population: 10

Q1. As a supervisor for the art teachers in the schools, what do you think of their art educational background?
   a. Effective (0) 0%
   b. Useful (3) 30%
   c. Relevant (2) 20%
   d. Lacking in depth (5) 50%

Q2. In your capacity as an art education Supervisor, have there been any consultations between you and the Art Education Department faculty concerning the education and training of the art teacher?
   a. Yes (0) 0%    b. No (10) 100%

Q3. Do you believe that the needs of the school and the goals for art education as set forth by the Ministry of Education are being served satisfactorily by the art teachers?
   a. Yes (5) 50%    b. No (5) 50%

Q4. If your answer to question 2 was no, to what/whom do you relate this problem?
a. To the program of the art education department
   (2) 20%

b. To the art curricula guidelines of the Ministry of Education
   (0) 0%

c. To the teacher (0) 0%

d. Other (please specify). Three respondents have related this problem to the lack of communication between the Ministry of Education and the University in determining the kind of education art teachers need.
   (3) 30%

Q5. Through your visits to the school as Art Supervisor, what do you find as the most common problem(s) facing the art teacher (please check as many as you find as a problem).
   a. The lacking of art room (9) 90%
   b. The right tools are not available (3) 30%
   c. There is a lack of art materials and supplies (0) 0%
   d. The art teacher is expected to do more than teach and is overburdened with extraneous assignments (repairing things, decorating the schools, (7) 70%
   e. The generally held attitude that
art is not an important subject in the school curriculum (10) 100%

f. Other (please specify). Six respondents have indicated the timing of the art lessons in the school schedule as an educational problem. (Art is generally scheduled at the last period of the school day).

Q6. As a supervisor you are required to report regularly on your subject to the Ministry of Education; do you feel that the Ministry of Education (Division of Art Education) values your opinion?
   a. Yes (4) 40%   b. No. (6) 60%

In the additional comments, five supervisors have indicated that the Division of Art Education/Ministry of Education is ignoring any suggestions concerning art education. Three respondents added "what we get from them (the art supervisors at the Ministry of Education) is the same old materials year after year."

Responses of Group #4 to the Questionnaire
Sample Population: 40

Q1. Do you think what you have studied in the Art Education Department has helped you to become a successful art teacher?
   a. (12) Yes   b. (24) Somewhat   c. (4) No
Q2. If you selected b or c for your answer to question #3, is it because any or all of the following reasons?

a. (16) 49% Very little has been offered in Methods of Teaching and Art Theories

b. (8) 20% What I studied in the Art Education Department differs from what I actually need in order to be an effective teacher, and did not prepare me to understand my role as a school art teacher.

c. (2) 5% There is a conflict between the program in the Art Education Department and the curricula guidelines for the schools.

Q3. If you were to return to the Art Education Department as a student, which of the following courses would you like to have more of in order to be more effective in your teaching career? (Please rank them in terms of their importance to you).

a. (4) Art history
b. (3) Art studies
c. (2) Art appreciation
d. (1) Methods of teaching
e. ( ) Other (please specify _______________)

Q4. Since you are a former student of the Art Education
Department, how serious would you consider the following as problems in the department?

A. **Qualified Personnel** for teaching responsibilities
   a. (0) 0% not serious
   b. (7) 17% somewhat serious
   c. (14) 35% serious
   d. (19) 47% very serious

B. **Studio Facilities**
   a. (4) 10% not serious
   b. (9) 22% somewhat serious
   c. (21) 53% serious
   d. (6) 15% very serious

C. **Texts and References**
   a. (0) not serious
   b. (10) 25% somewhat serious
   c. (13) 32% serious
   d. (17) 43% very serious

D. **Instructional Supplies**
   a. (6) 15% not serious
   b. (23) 58% somewhat serious
   c. (10) 25% serious
   d. (1) 2% very serious

E. **Qualified Personnel for Administrative Responsibilities**
   a. (3) 7% not serious
   b. (15) 38% somewhat serious
c. (12) 30% serious

d. (10) 25% very serious

Q5. As an art teacher, do you follow the curricula guidelines which have been set forth by the Ministry of Education?

a. (12) Yes  b. (19) To some extent  c. (9) No

Q6. If your answer to question #5 is b or c, which of the following statements can explain why you selected b or c?

a. (13) 33% The program guideline set by the Ministry of Education is too general and difficult to understand.

b. (6) 15% It doesn't really matter since I can teach the way I want.

c. (9) 23% Nobody has explained it to me, or the way I should follow and use the curricula guidelines.

Q7. How are the school principal and administrators viewing your role as a school art teacher?

a. (2) 5% Important, as any teacher of other subjects.

b. (25) 38% Important, but not so important as the math or science teacher.

c. (9) 48% Necessary, but not important.

d. (4) 9% Not important.

Q8. Do you regret having become an art teacher?
a. (16) 40% Yes  

Suppose you are offered the chance to change your career to another one with equal pay, would you make the change?

a. (5) 13% Yes  
b. (19) 47% Maybe  
c. (16) 40% No

Responses of Group #5 to the Questionnaire

Sample population: 30

Q1. How important were the art lessons to you in your early education?

a. (0) 0% very important  
b. (2) 7% important  
c. (18) 60% somewhat important  
d. (10) 33% not important at all

Q2. Have you been affected by your art experience in any way, such as having a better understanding of any of the following (check as many as you wish):

a. (8) 27% being able to select things aesthetically  
b. (23) 77% appreciating the environment  
c. (18) 60% our beliefs and existence as a nation  
d. (20) 67% our cultural and historical heritage  
e. (0) 0% awareness of other nations' cultures  
f. (21) 70% what is considered to be beautiful

Q3. How valuable is art education to your personal life now?

a. (14) 46% it is not valuable  
b. (13) 43% it is somewhat valuable
c. (3) 11% is valuable

d. (0) 0% it is very valuable

Q4. If your answer to question #3 is b, c, or d, is this because of:

a. (12) 40% your past experience of art

b. (4) 3% growing older you have begun to realize the importance of art

Q5. In the past two years, how many times have you visited or attended any of the following:

<table>
<thead>
<tr>
<th></th>
<th>0</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>More</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. art shows</td>
<td>22</td>
<td>5</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>--</td>
</tr>
<tr>
<td>b. art museums</td>
<td>26</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>--</td>
</tr>
<tr>
<td>c. art workshops or lectures</td>
<td>27</td>
<td>3</td>
<td>-</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>--</td>
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</table>

Q6. Do you buy art objects?

a. (10) 33% Yes

b. (20) 67% No

Q7. If your answer to #6 was 1 or more, what style?

a. (2) Islamic

b. (0) Western

c. (0) Oriental

d. (0) Combination (please specify which _________)

e. (2) 7% Other (please specify) landscape pictures

Q8. Do you read books or magazines about art?

a. (0) 0% regularly

b. (3) 11% occasionally

c. (6) 19% very rarely
Analysis of Informal Interviews

During the summer of 1985, from June 20 to August 10, this researcher collected the needed data by administering the questionnaires, examining the official documents, and interviewing the university officials at Umm Al-Qura--deans of the college of education, the chairman of the art education department, and faculty members of the department.

First, this researcher talked to the chairman of the art education department and its faculty members. During our conversations they identified the following problems:

1. Financial constraints: the chairman complained that the department's budget is not sufficient to buy what he deemed necessary in terms of materials, books, art supplies, etc.

2. Lack of an adequate number of faculty members and staff in the department;

3. Lack of well-equipped studios and lecture rooms;

4. Lack of textbooks and reference material in the university library.

This researcher found it necessary to investigate the problems identified by the chairman of the art education department. In order to obtain information regarding the aforementioned financial constraints, this researcher went to the financing office at the university. The official in that office offered that, yearly, each department proposes a
budget to the appropriate college — in this case, the college of education — and explains the department's specific needs. After the college Dean has approved the budget the money is kept for departmental use at the financing office. However, before the department can actually have access to the money, a very complicated bureaucratic process takes place: meetings are held to decide on purchases to be made and to compare suppliers and prices. Eventually the college may give the department the green light, but often the process has taken so long that the money may, at that point, have been used by other departments or it may have been returned to the central financing office — if, for example, the department has failed to meet the appropriate deadlines. This is often the case when a department does not have enough personnel to follow up the process from one office to the next.

The second problem — the inadequate number of faculty members and personnel in the department — is a very serious problem. Investigation by this researcher showed that, at the time of the study (1985/86), there were only eight faculty members in the department although a departmental official document dated 1979/80 planned for thirteen faculty members. There was no indication, however, as to how this number was arrived at. The document only shows that until 1984/85 there were eleven faculty members. At the end of 1985, three of these went back to Egypt because their
contracts expired and the university failed to replace them. Their courses were divided among the rest of the faculty, increasing the course load of some faculty members to over twenty hours per semester, i.e., 8 hours above the regular schedule of 12 hours per semester. Who is to blame? University officials (contractors) have blamed the art education department for not providing them with the documentation regarding new personnel needed by the department. One other reason that seems to be at the root of this problem pertains to the differences between the Egyptian and the Saudi educational systems. In Egypt, an individual who has just graduated with a Ph.D. is called a Teacher, a designation which prevents that individual from being hired as a professor or assistant professor in Saudi Arabia, a designation however which would be needed for someone to rank as a faculty member. This indicates some miscommunication between the art education department, the university contracting officials, and the Egyptian universities.

The third problem -- lack of studios and lecture room equipment -- is very much related to the first problem since this is also in essence a financial problem. In inspecting the studio areas, one notices that they were not built to be used as studios in the first place, just as the building itself was not built to house an art department. In this respect, university officials have to offer that this problem has been given consideration when planning the
buildings of the new university campus currently under construction.

The fourth problem -- lack of textbooks and reference material in the field -- is, in my opinion, the most serious problem. When checking the university library, this researcher found less than thirty books on art and art education, either in Arabic or in any other language. Moreover, according to faculty members in the department, none of those books has been used as a textbook because, as one faculty member remarked, "they are either like story-telling books or books that explain the print making or ceramic making processes, or contain an overview of the use of art materials in general." This researcher asked the department faculty members whether any research study in art education has been conducted by someone in the department and was informed that none have been done since the department was established in 1976. In terms of student research papers faculty members that generally such papers are not required in their classes. When they are required, they are only two to five pages long since the minimal amount of reference material available makes it impossible to demand more of the students. Interestingly enough, when confronting university officials with this problem, they offered that the department of art education had failed to provide them with a list of books that don't contain nudity and/or pictures of statues which are not permitted in the univer-
sity library. Regarding research and field studies, a university official added that university policy requires that faculty members conduct major research in their fields in order to go up the scale. Art education faculty, however, are an exception because they all come from Egypt and will stay at Umm Al-Qura University only for a limited period of time as they all are under renewable four-year contracts. Because they have already been ranked in their own country it is not the responsibility of Umm Al-Qura University to deal with that problem. The fact, therefore, that the faculty are under no obligation to conduct any study or even write a short research paper may explain why no research has been carried out in the department.

In concluding the informal interviewing process, the researcher talked with two officials of the colleges of education and social studies. Conversation focused on the problems that had been mentioned by the art education department officials. Planning the future of the department, policies regarding sending art students abroad for graduate studies as well as creating a positive environment by providing for departmental needs, and importing adequate teachers were specific conversation topics. Both officials expressed the view that the major problem with the art education department, however, is the lack of leadership, which, in their opinion, accounts for all the problems in the department. Furthermore, they feel that officials in
the art education department do not have the kind of determination to improve the situation. With regards to the planning of the future of the department and sending graduate students abroad for further studies, their experience as college of education officials is a rather discouraging one. The reason for their discouragement is that, in their opinion, the departmental officials have repeatedly made the wrong choice in selecting the graduate students who have been sent abroad. It was mentioned that two students returned home after spending up to three years in the United States without completing their degrees. One other student came back from Egypt also without completing his course of study. Although students will continue to be sent abroad until the department has a sufficient number of Saudi faculty, as the college of education put it, "this kind of policy further complicates the issue and raises many questions about the credibility of the officials in the art education department. Future planning is therefore affected." It should be pointed out, however, that a plan for a graduate program has been proposed to the college of education by the department. This was turned down on the grounds that the department is not ready to start a graduate program. The college of education representatives further remarked that even the undergraduate program currently offered is not considered a strong program and that an effort should be made to improve it. It is worth mentioning
though, that the aforementioned officials would not suggest how such improvement could come about and preferred to leave any decisions to that effect to experts in the field. As one official put it, "we know that there are some problems within the department and general improvement is needed but we don't know how. That is why we sent you and others to study abroad: we expect you to return and "take care of the situation."

In terms of general attitude, this researcher found no evidence of direct negligence by the university against the art education department. On the contrary, this researcher got the impression that many university officials, specifically those in the college of education as well as those connected with the field of social studies in general supported the department. There are, however, some officials who do not support the department, mainly in colleges other than education. In this researcher's view, though, their opinion will not have much effect because nothing specific can be held against the department in terms of its role, for example, since the department follows both the university policy and the educational policy of the country. Their lack of support is therefore a matter of personal opinion, an opinion stemming from an ignorance of the role of art in society. The following chart indicates the main channels of decision-making at Umm A-Qura University.
Step 2. Discussion and Analysis of Data with the Framework of the Research Questions

Research Question #1

What are the Conditions in the Art Education Department (Program and Curriculum Development, Teaching and Practice) at Umm Al-Qura University?

The format below indicates the distribution of specific questions related to the research question from the Questionnaire among the various sampling populations: It should be noted that the discussions of these questions will not necessarily be in the order indicated below. For example, when discussing responses of groups #1 and 2 to one or more questions in their questionnaire, there might be a need to enter responses of other group(s) as a follow-up information
on the same issue. This also applies to the other research questions.

<table>
<thead>
<tr>
<th>Group No.</th>
<th>Question No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 and 2</td>
<td>1 (1-11), 2, 3, 4, 5, 6, 7</td>
</tr>
<tr>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>1, 2, 3</td>
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</tbody>
</table>

Responses of Group 1 and 2

Q1. Please indicate your agreement or disagreement with the following statements about the Art Education Program at Umm Al-Qura University by checking the appropriate spaces below.

Item 1. Because of the limited content of courses required of students in Art Education, the graduating art teachers are inadequately prepared to teach well.

<table>
<thead>
<tr>
<th>a.</th>
<th>b.</th>
<th>c.</th>
<th>d.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly Agree</td>
<td>Agree</td>
<td>Disagree</td>
<td>Strongly Disagree</td>
</tr>
<tr>
<td>3</td>
<td>10</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>15%</td>
<td>50%</td>
<td>25%</td>
<td>10%</td>
</tr>
</tbody>
</table>

Ten respondents have agreed and three have strongly agreed that course content is limited and due to this limitation prospective teachers are inadequately prepared to teach well. Information gathered in faculty interviews supports this position. When interviewed, faculty remarked that there were no textbooks to be used for any of the
courses offered by the department. Faculty, therefore, had to rely on their own knowledge when teaching those courses which also meant that students are limited to one source of information.

Item 2. When we examine the actual teaching of art in the schools we find that only drawing, painting, and some crafts are taught.

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<th>c.</th>
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</thead>
<tbody>
<tr>
<td>Strongly Agree</td>
<td>5</td>
<td>9</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Agree</td>
<td>25%</td>
<td>45%</td>
<td>20%</td>
<td>10%</td>
</tr>
</tbody>
</table>

In Item 2, again "agree" was the preferred choice: nine respondents out of twenty indicated that, due to the preparation they receive at the department, teachers will generally limit their teaching to what they feel comfortable with, i.e., studio related art lessons.

Item 3. The Art Education Department has not adequately prepared the art teacher to introduce art history and art appreciation to his/her students.

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<th>a.</th>
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<th>c.</th>
<th>d.</th>
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</thead>
<tbody>
<tr>
<td>Strongly Agree</td>
<td>5</td>
<td>12</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>Agree</td>
<td>25%</td>
<td>60%</td>
<td>15%</td>
<td>0%</td>
</tr>
</tbody>
</table>
In this item only three respondents have disagreed that the art education department does not adequately prepare art teachers to introduce art history and art appreciation to their students, which confirms the point made in item 2. This point is further reinforced by respondents to items 4 and 5 (see below): in item 4, 12 out of 20 respondents think there is no need for more concentration on studio courses, and in item 5, 17 out of 20 respondents would prefer more concentration on non-studio courses.

Item 4. More concentration on studio courses is needed to better prepare future teachers.

<table>
<thead>
<tr>
<th>a.</th>
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<th>c.</th>
<th>d.</th>
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</thead>
<tbody>
<tr>
<td>Strongly Agree</td>
<td>Agree</td>
<td>Disagree</td>
<td>Strongly Disagree</td>
</tr>
<tr>
<td>3</td>
<td>5</td>
<td>10</td>
<td>2</td>
</tr>
<tr>
<td>15%</td>
<td>25%</td>
<td>50%</td>
<td>10%</td>
</tr>
</tbody>
</table>

Item 5. More concentration on new-studio courses is needed to better prepare future teachers.

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<th>c.</th>
<th>d.</th>
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</thead>
<tbody>
<tr>
<td>Strongly Agree</td>
<td>Agree</td>
<td>Disagree</td>
<td>Strongly Disagree</td>
</tr>
<tr>
<td>5</td>
<td>12</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>25%</td>
<td>60%</td>
<td>10%</td>
<td>5%</td>
</tr>
</tbody>
</table>

Item 6. Studio courses should be taught by faculty with a studio background (M.F.A.).
It is worth mentioned that, according to the official document, only two faculty members in the department have ever specialized in particular areas of expertise and one of those faculty members is no longer in the department. The department, therefore, does not have an art historian to teach art history. The same applies to other subjects. In comparing the art education teacher's program in Saudi Arabia with programs offered in the U.S., one notices that, in the U.S., students are taught studio and related courses by specialized instructors in separate departments (the art or fine art department), and that students go to the art education department to take non-studio art education courses taught by specialized art educators. In Saudi Arabia, however, all art courses -- studio and non-studio -- are taught in the same department by the same faculty who, generally (again according to the official documents in the department at Umm Al-Qura University (Departmental Course Plan, 1979, pp. 9-22) have no background in teaching studio, or art history, for that matter. A high percentage of respondents to this item, though, strongly agree that the subject should be taught by specialized instructors rather than by "one who can do it all." This indicates that there
is an urgent need to evaluate the teaching assignments of the current faculty members. Furthermore, because there is a need for more faculty members (see p. 108) "informal interviews", attention must be paid to the teaching assignments of new faculty.

Item 7. Students graduate from the Department with a limited understanding of the role of art in society.

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<tr>
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<tbody>
<tr>
<td>Strongly Agree</td>
<td>4</td>
<td>7</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>Agree</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Disagree</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strongly Disagree</td>
<td></td>
<td></td>
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</tbody>
</table>

20% 35% 40% 5%

Item 8. Students graduate with a limited appreciation of the role of art in the school.

<table>
<thead>
<tr>
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<th>a.</th>
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<th>c.</th>
<th>d.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly Agree</td>
<td>1</td>
<td>9</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>Agree</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Disagree</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strongly Disagree</td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

5% 45% 40% 10%

Responses to items 7 and 8 indicate a split opinion among respondents which makes it unclear whether students graduate with a limited or with a full understanding of the role of art in society and school. However, responses to item 9 (see below) significantly indicate that students graduate with a limited understanding of Islamic Art and its
role in the Islamic culture. And, since Saudi Arabia is an Islamic society, it can be safely inferred that students graduate with a limited understanding of the role of art in society.

Item 9. Students graduate with a limited grasp of the role art plays in the Islamic culture.

<table>
<thead>
<tr>
<th></th>
<th>a. Strongly Agree</th>
<th>b. Agree</th>
<th>c. Disagree</th>
<th>d. Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>7</td>
<td>11</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>35%</td>
<td>55%</td>
<td>10%</td>
<td>0%</td>
</tr>
</tbody>
</table>

It should not be forgotten that the departmental official documents (1979, p. 4) state that the department's major goal is to concentrate on the study of Islamic art. The above responses indicate that this goal has not yet been reached. In this researcher's opinion, one of the reasons for this lies with the content of the courses pertaining to Islamic art. By examining the program plan (official documents, page 6) one finds that the study of Islamic art is limited to two subjects: Arabic calligraphy and Arabesque (Islamic decorative art). According to the instructors, these subjects are taught as studio courses in which students engage in the making of Arabesque forms and learn the technicalities of calligraphy. Instructors also mentioned that generally students imitate ready-made forms
although they are encouraged to create their own artistic forms.

**Item 10.** Practice and content of the courses are inadequate and invalid.

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</thead>
<tbody>
<tr>
<td>Strongly Agree</td>
<td>2</td>
<td>6</td>
<td>9</td>
<td>3</td>
</tr>
<tr>
<td>Agree</td>
<td>10%</td>
<td>30%</td>
<td>45%</td>
<td>15%</td>
</tr>
</tbody>
</table>

In item 10, 9 out of 20 respondents have disagreed that both practice and content of the courses are inadequate and invalid. But 5 out of those 9 respondents have indicated that their objection to the statement only refers to the practice but that they agree with the statement in what concerns course content. This raises the total agreement over this particular point to 11 out of 20, given that 2 respondents "strongly agree" with the statement in the item.

**Item 11.** There are sets of instructions explaining the content and objectives of each course in the Art Education Department but they are not followed by the instructors.

<table>
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<th>a.</th>
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<th>c.</th>
<th>d.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly Agree</td>
<td>6</td>
<td>9</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Agree</td>
<td>30%</td>
<td>45%</td>
<td>15%</td>
<td>10%</td>
</tr>
</tbody>
</table>
As for the last item in this question, responses clearly indicate that instructors are not following the instructions in the department's course plan. Six respondents have strongly agreed with this, nine have agreed, and only five have disagreed. Responses to this item further indicate a connection between the various problems that seem to prevent the department from accomplishing its goals and objectives. For example, problems concerning textbooks and reference materials seem to be related to the performance of the faculty members in the department. Together, these problems seem to affect course content and objectives.

Further information concerning the art education program is to be found in the responses of groups 3 and 4 to questions 1, and 1, 2, and 3 of their respective questionnaires:

Responses of Group 3 (Art Supervisors)
Sample Population: 10

Q1. As a supervisor of the art teachers in the schools, what do you think of their background in art education?

<table>
<thead>
<tr>
<th>Effective</th>
<th>Useful</th>
<th>Relevant</th>
<th>Lacking in Depth</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>3</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>0%</td>
<td>30%</td>
<td>20%</td>
<td>50%</td>
</tr>
</tbody>
</table>

Five out of ten art supervisors think that the art education background of the art teachers lacks depth. This view is supported by the art teachers (group 4, see below) in their responses to questions 1 and 2.
Responses of Group 4 (Art Teachers)

Sample Population: 40

Q1. Do you think that what you have studied in the Art Education Department has helped you become a successful art teacher?

a. Yes   b. Somewhat   c. No

12   24   4

30%  60%  10%

Only 30% of the art teachers believe that what they have studied in the art education department has helped them become successful art teachers whereas 60% have some reservations. Responses to question 2 (see below) provide clarification as to the nature of the responses in question 1.

Q2. If you selected b or c for your answer to question 1, did you do so because of any or all of the following reasons:

a. Very little has been offered on Teaching Methods and Art Theory.

b. What I studied in the Art Education Department differs from what I actually need to know in order to be an effective teacher and it did not prepare me to understand my role as a school art teacher.

c. There is a conflict between the program in the Art Education Department and the curriculum guidelines for the schools.
Sixteen out of twenty-four art teachers relate to the problem in category a. Students are required to register for two teaching methods courses while they are fulfilling their student teaching requirements. Because of the relation between the two curricular areas, students end up discussing their experiences in both classes. In question 3 (see below), when asked to rank curricular subjects in terms of priority, teaching methods was ranked first, followed by art appreciation, studies in art education (research), and art history.

Q3. If you were to return to the Art Education Department as a student, which of the following areas would you like to have more courses in order to be more effective in your teaching career? Please rank in terms of their importance to you.

a. Art History (4)
b. Art Studies (3)
c. Art Appreciation (2)
d. Teaching Methods (1)
e. Other (please specify) (—)

It is now time to return to the responses of the remaining questions of group 1 and 2. Discussion of
questions 2, 3, and 4 (below) also pertains a possible structuring of the department's program.

Q2. Do you believe that the art education department should be made a broad field major to include other areas of study, for example, Fine Art?

   a. Yes (16) 80%
   b. No. (4) 20%

In responses to question 2, an overwhelming majority of 16 out of twenty respondents has indicated that the department should include other major fields of study such as fine art. If this were to be implemented, it would automatically solve the problem concerning studio courses discussed earlier. Having separate fine art studies would necessitate instructors with an educational background in fine art. If the department were to offer other study areas, students should concentrate on at least one area of focus, as indicated in responses to question 3 (see below).

Q3. If your answer to question #2 was yes, do you think that there is a need for students to develop a specialty in at least one area of study, such as art history, design, art criticism, art therapy, drawing, painting, etc.?

   a. Yes (14) 70%
   b. No (2) 10%

For students to develop an expertise in a specific area, at least five courses in that area should be required. This view is supported by thirteen out of twenty responses in question #4. In that question (see below) six
respondents actually think that at least seven courses should be required in an area of expertise.

Q4. Assuming that a specialty is to be required, how many courses should students take within that specialty field in order to satisfy this requirement?
   a. (1) 5% 3 or more courses
   b. (13) 65% 5 or more courses
   c. (6) 30% 7 or more courses

The last segment of the program structure to be discussed here is student teaching (field experience). Responses by group 1 and 2 to questions 5, 6, and 7 indicate the following:

Q5. Please check the one of the following statements which best reflects your opinion about the field experience requirement (the current requirement students must take two full semesters of field experience, teaching one semester at the elementary level and one at the secondary level):
   a. (4) 20% Students should teach only one semester, dividing time between both levels, and be required to take a full schedule of teaching plan.
   b. (1) 5% Students should not be required to teach but only to observe another teacher (observation participation).
c. (15) 75% The field experience requirement should be left as it is.

The majority of respondents to question 5 (75%) favored the current field experience requirements which stipulate that students go through two semesters of teaching experience, one at elementary level and one at secondary level. Because some students have previous teaching experience, respondents were asked if they believed that experienced student teachers should be required to take field experience courses (question 6 -- see below).

Q6. Do you believe that experienced teachers (students who have had prior teaching experience) should be required to take field experience courses as are students who are not experienced teachers?

a. Yes (14) 70%       b. No (6) 30%

In the responses to this question, fourteen out of twenty individuals answered affirmatively. It should be noted that in the current program, field experience is required of all students, both experienced and non-experienced.

Question 7 was addressed to those who think that experienced student teachers should not be required to take field experience courses.

Q7. If your answer to question #3 was No, was courses do you think that such experienced teachers should take in
order to meet the minimum credit hours required of all art education students?

a. 10% (2) Additional art education courses
b. 0% (0) Additional studio courses
c. 0% (0) Additional courses in educational foundation
d. 20% (4) Other (please specify) -- to do a research project concerning art teaching

In response to this question, two people thought students should be required to take additional art education courses and four respondents indicated that students should be required to do a research project concerning art teaching.

Research Question #2

What Kinds of Problems Affecting Instruction and the Support System of the Art Education Department at Umm Al-Qura University (i.e., Facilities, Equipment, Texts, and Reference Materials, etc.)?

To answer this question, the following reported data will be discussed: (a) responses to specific questions within the questionnaires by groups #1 and 2, and #4; (b) related data within the informal interviews and the official documents.

Responses to question #8 by groups #1 and 2:

Q8. Do you think that the following are serious problem areas for the art education department?
(a) Qualified personnel for teaching responsibilities
   Yes (14) 70%  No (6) 30%
(b) Qualified personnel for administrative responsibilities
   Yes (11) 55%  No (9) 45%
(c) Studio facilities
   Yes (12) 60%  No (8) 40%
(d) Texts and reference materials
   Yes (19) 95%  No (1) 5%
(e) Instructional supplies
   Yes (11) 55%  No (9) 45%
(f) Public awareness and appreciation of art
   Yes (15) 75%  No (5) 25%
(g) Academic decision-makers and their support of art education
   Yes (16) 80%  No (4) 20%
(h) Identification of a coherent rationale for the study of art
   Yes (15) 75%  No (5) 25%

Responses to items from (a) to (e) clearly indicate that the problems identified are serious, but an examination of those problems would suggest that they are not separate, rather somewhat interrelated. For example, the lack of texts and instructional supplies can justify the instructional problem. However, as discussed earlier (see responses to research question
#1) there are a number of other factors that can be identified as the underlying reasons for those problems: (a) the professional background of current faculty members; (b) the inadequate number of faculty with relation to teaching responsibilities; and (c) the lack of effective communication between university and departmental officials.

As for item (f), 75% of the sample population think that public awareness is a serious problem. It should be noted that this problem affects not only the department, but the field of art in general, throughout the country. However, it is not as serious a problem as that in item (g).

Item (g) (academic decision-makers and their support of art education) was considered by 80% of the population to be a serious problem for the art education department. In this researcher's view, this is indeed a very serious problem especially because all decision-making is in the hands of individuals who have a very limited or no understanding of art education.

The last item, (h) (identification of a coherent rationale for the study of art), was considered a problem by 75% of the sample population. However, data from other sources (official documents, pp. 2-5) does not support this opinion as, in this document, rationale for the study of art in the department is clearly stated.
To find out more about the nature of problems identified in items (a) to (d), the following question was administered to group #4 (art teachers who are former graduates of the department):

Q4. Since you are a former student of the art education department, how serious would you consider the following problems in the department?

A. Qualified personnel for teaching responsibilities
   a. 0% (0) Not serious
   b. 19% (7) Somewhat serious
   c. 35% (14) Serious
   d. 48% (19) Very serious

B. Studio Facilities
   a. 10% (4) Not serious
   b. 22% (9) Somewhat serious
   c. 55% (21) Serious
   d. 15% (6) Very serious

C. Texts and References
   a. 0% (0) Not serious
   b. 25% (10) Somewhat serious
   c. % (13) Serious
   d. % (17) Very serious

D. Instructional supplies
   a. 15% (6) Not serious
   b. 58% (23) Somewhat serious
   c. 25% (10) Serious
The responses of group #4 seem to strongly support that the above are indeed serious problem areas. As for which would be felt to be the most serious one, data indicates that qualified personnel responsible for teaching is the most serious problem, followed by the lack of textbooks and reference material, qualified administrative personnel, and studio facilities. The least serious problem as seen by respondents was relative to instructional supplies (see p. 131 for more details).

Research Question #3

What is the Current Relationship Between the Preparation of the Art Teachers and the Practice of Teaching Art in the Public Schools in Terms of Goals and Curriculum Guidelines Set Forth by the Ministry of Education?

To answer this question, responses of groups #1, 2, 3, and 4 to the questionnaires are to be discussed. The format below indicates the distribution of specific questions (related to the research question) from the questionnaires among the various sample populations:
Responses of groups #1 and 2 to questions #9 and 10:

Q9. How would you describe the program's goals of the Art Education Department in relation to the goals for art in the public schools as set forth by the Ministry of Education?

a. 20% (4) They have a strong relationship.
b. 15% (3) They have a weak relationship.
c. 5% (1) They have no relationship at all.
d. 60% (12) I don't know the goals for art in the public schools.

According to the number of responses to each choice, only seven respondents (a and b) think there is a relationship between the goals of the two programs; and only four respondents would describe it as a strong relationship. The majority (60%) don't know the goals for art in the school as been set by the Ministry of Education. However, in the department's official documents (p. 4), the main purpose of the art education department is to prepare its students for teaching art in the public schools. The role of the art teacher is to accomplish the goals of teaching art in the public schools as set forth by the Ministry of Education. Because the goals in which to be accomplished through
teaching art in the public schools are not known to 60% of the faculty members at the art education department, it implies the following: the art education students are not receiving the kind of education that would enable them to accomplish the goals of teaching art in the public schools as set forth by the Ministry of Education.

This point was further indicated through the responses of groups #1, 2, and 3 to the following questions.

Responses of group 1 and 2 to question #10:

Q10. Has there been any consultation or meeting between you and the art education supervisors concerning the education of the art teachers?

a. Yes (0) 0%  
   b. No (20) 100%

Similar question was administered to group #3 (the art supervisors).

Q2. As an art education supervisor, has there been any consultation between you and the faculty of the art education department concerning the education of the art teachers?

a. Yes (0) 0%  
   b. No (10) 100%

It is clear here that there has been no consultations between parties concerned with the education and training of the art teachers.

To find out about the performance of the art teachers, the following questions (#3 and 4) were administrated to group #3 (the art supervisors).
Q3. Do you believe that the needs of the schools and the goals for art education as set forth by the Ministry of Education are being served satisfactorily by the art teachers?
   a. Yes (5) 50%  
   b. No (5) 50%

Q4. If your answer to question #3 was no, to what/whom do you relate this problem?
   a. (2) 20% To the program of the art education department
   b. (0) 0% To the curricula guideline of the Ministry of Education
   c. (0) 0% To the teacher
   d. (3) 30% Other

For option (d) respondents have related the problem to the lack of communication between the Ministry of Education and the University in determining the kind of education art teachers need in order to be more effective and the best ways to meet the needs and goals of art education in the country. From the art teacher's points of view through their responses to questions #5 and 6 below, the curricula guideline for teaching art in the school is not that effective.

Q5. As an art teacher, do you follow the curricula guidelines set forth by the Ministry of Education?
   a. (12) 30% Yes
   b. (19) 47% To some extent
Q6. If your answer to question #5 is b or c, which of the following statements can explain why you selected b or c?

a. (13) 33% The curricula guideline is too general and difficult to understand.

b. (6) 15% It doesn't matter since I can teach the way I want.

c. (9) 23% Nobody has explained it to me, or the way it should be followed and used.

By examining the curriculum guideline of teaching art in the school as part of the official documents, this researcher found there wasn't much to be followed anyway. It is about four pages long and doesn't give direction to the art teacher in terms of curriculum planning.

Research Question #4

This Question is of Two Parts:

a. What are the Common Problems Facing the Art Teachers as a Result of the Educational and Social Environment?

b. Through the Teaching of Art in the Public Schools, how Effective is Art Education in Terms of Improving Public Awareness and Appreciation of Art?

To answer this question, related data gathered through the informal interviews along with responses of groups #3, 4 and 5 to the questionnaires are to be discussed.
It is important here to explain first the official status of art education in Saudi Arabia. Unlike art education in the United States, art education in Saudi Arabia is centrally administered and has been considered a permanent part of the school program. Therefore, the subject does not need to fight for academic acceptance within the framework of general education, and it also receives a tremendous financial support when compared to other educational subjects. According to the yearly report of the division of art education (1984-1985), between 20-25 million dollars are spent yearly in support of art education. In spite of this, though, there is a negative attitude toward art among the general public who feel that art is not that important. Unfortunately, this feeling is shared by many, including educated people. This point has been expressed by many of the art education faculty members during the informal interviews. As one art education student puts it "when people find out that I was perusing my graduate study in the United States, they congratulated me and reminded me of how important that is, but when they knew my field of study, I can see the change of attitude in their eyes." Two main issues, however, can be argued here as the main reasons for such a negative attitude toward art education. First is the lack of understanding the importance art and the role it plays in society, and second,
the misinterpretation of religious rules related to art, (see pp. 11-12).

The format below indicates the distribution of specific questions related to the research question from the questionnaires among the various sample populations.

<table>
<thead>
<tr>
<th>Group No.</th>
<th>Question No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>7, 8, 9</td>
</tr>
<tr>
<td>5</td>
<td>1-7</td>
</tr>
</tbody>
</table>

Responses of group #3 (art education supervisors).

Q5. Through your visits to the school as art supervisor, what do you find as the most common problem(s) facing the art teacher (please check as many as you find as a problem).

a. The lacking of art room. (9) 90%

b. The right tools are not available. (3) 30%

c. There is a lack of art materials and supplies. (0) 0%

d. The art teacher is expected to do more than teach and is overburdened with extraneous assignments (repairing things, decorating the school, etc.). (7) 70%

e. The generally held attitude that art is not an important subject in the school curriculum. (10) 100%

f. Other (please specify).
Six respondents have indicated the timing of the art lessons in the school schedule as an educational problem. Art is generally scheduled at the last period of the school day and although there is no written rule, the principals seem to find themselves perpetuating this practice. According to the respondents, three problems are identified as the most common problems: First is the generally held attitude that art is not an important subject in the school curriculum, an issue that all respondents have agreed upon as a problem which art teachers have to deal with. Second is the lack of art rooms in the schools, an educational problem that most schools have. According to the art education yearly reports prepared by Division of Art Education (Ministry of Education, 1983/84), only about 28% of the public schools have art rooms. Third, the art teacher is expected to be involved in other assignments such as decorating the school, designing the school bulletin boards and posters, and be helpful to other subject's teachers in their needs of drawings, etc. Those demands are not officially required of the art teacher and are looked upon as a cooperative effort by the art teachers. However, from this researcher's involvement with school's principals and art teachers as an art supervisor, it has been found that an art teacher who was unwilling to do what he was asked, was reported by school principal as an uncooperative teacher and to be replaced. As one school
principal explained his need of the art teacher, he pointed out that he didn't care what kind of art teacher he was sent, as long as he could make the school artistically looking good.

To find out more about the way school's principals and administrators viewed the role of the art teacher in terms of its importance, the following question was administered to group #4 (the art teachers).

Q7. How are the school principal and administrators viewing your role as a school art teacher?
   a. (2) 5% Important, as any teacher of other subjects.
   b. (15) 38% Important, but not so important as the math or science teacher.
   c. (19) 48% Necessary, but not important.
   d. (4) 9% Not important at all.

Through responses to the above question, it is clear that the role of the art teacher as a school teacher is looked upon as less important than that of other subject teachers. Further, 48% of the respondents thought of their role as necessary but not important. The necessity, however, came as a result of making art education a permanent part of the school program as stated earlier.

Naturally, this kind of attitude would have an impact on the art teachers as indicated by their responses to the following questions.
Q8. Do you regret having become an art teacher?
   a. Yes (16) 40%  
   b. No (24) 60%

Q9. Suppose you are offered the chance to change your career to another one with equal pay, would you make the change?
   a. Yes (24) 60%  
   b. No (16) 40%

Through responses to the previous questions (#8 and 9), two related problems were identified: First, the number of art teachers (40%) who are unhappy with their career which they regret having become an art teacher, and second, the high percentage (60%) of the art teachers who would like to change their career if it was made possible. It should be added here that according to the division of art education, the current number of Saudis art teachers in the country is about 1,450. Based on this researcher's visits to schools, it was estimated that this number is less than 50% of the country's needs of art teachers which means more students need to be attracted to the field of art education.

Responses of group #5

Through responses of this group, two points can be cleared in regard to the second part of the research question: One, the effectiveness of art education in terms of learning about art, and two, its affect on shaping public opinions and attitudes toward art.

Q1. How important were the art lessons to you in your early education?
a. (0) 0% Very important
b. (2) 7% Important
c. (18) 60% Somewhat important
d. (10) 33% Not important

Even though (c) received the highest response (60%), there were mixed reactions to this question. As indicated in the returned response sheet, nine of those who chose categories (b and c) have noted that the importance of art lessons to them was not in terms of their educational value, but because they didn't have to worry about it as other subjects of studies.

The second question was:

Q2. Have you been affected by your art experience in any way, such as having a better understanding of any of the following (respondents were asked to check as many as they wish).

a. (8) 27% Being able to select things aesthetically
b. (23) 77% Appreciating the environment
c. (18) 60% Our beliefs and existence as a nation
d. (20) 67% Our cultural and historical heritage.
e. (0) 0% Awareness of other nation's cultures
f. (21) 70% What is considered to be beautiful.

According to data, 60% or more of the respondents were able to have a better understanding of the environment, nation's beliefs, cultural heritage, and what is considered to be beautiful as a result of their art
experience. This result should prove that there was indeed an educational value of art despite the earlier responses of this group to question #1.

Q3. How valuable was art education to your personal life now?
   a. (14) 46% It is not valuable
   b. (13) 43% It is somewhat valuable
   c. (3) 11% It is valuable
   d. (0) 0% It is very valuable

Q4. If your answer to question #3 is b, c, or d, is this because of:
   a. (12) 40% Your past experience of art
   b. (4) 13% Growing older you have begun to realize the importance of art.

Even though only 43% of respondents to question #2 thought of art as somewhat important to their persona life and valuable to 11%, it is apparent here through their responses to the question above that this was because of their past experience in art. This further indicates that art education is fairly affective on shaping the public awareness of art and that some learning is taking place in the public schools. However, despite this sign of encouragement, it is not so in terms of involvement in art activities such as art shows, museums, art work shops and lectures attendance. In this regard, respondents were asked the following questions.
Q5. In the past two years, how many times have you visited or attended any of the following:

0  1  2  3  4  5  or more

a. art shows  25 5 - - - - -
b. art museums  30 - - - - -
c. art workshops or lectures  29 1 - - - - -

The above figures clearly indicate that only few people (5 out of 30) have attended an art show in two years, one attended lecture and none of the respondents have visited a museum. This should add to the kind of public attitudes toward art.

Q6. Do you buy art objects?

a. Yes (10) 33%  
b. No (20) 67%

Q7. If your answer to question #6 was yes, what style?

a. (5) Islamic  
b. (1) 3% Western  
c. (0) Oriental  
d. (4) 13% Combination

The above data indicate that one-third of the respondents do buy art objects. However, most of the respondents (seven out of ten) who buy art works have noted that the kind of art works they buy are not original works but a reproduction (photographs of the works) which are generally purchased through frames shops. In response to question #7, Islamic art objects are most demanded. Most of those
objects are Arabic calligraphy of phrases from the Quran, pictures of the Holy mosques of Mekkah, Madeena, and Alaqsa (Jerusalem) and combinations of landscapes of different styles.
Saudi Arabia as a developing country is developing relatively fast due to its economic ability after the discovery of oil in 1938. Presently, and according to the fourth development plan (1985-1990), the structure of the basic needs for development is being accomplished. For education, the main objectives of its development is to: "ensure that education is in positive accord with the religious, economic and social needs of the kingdom; to intensify emphasis on needs assessment and systematic analysis to identify shortcomings, understand their causes and test alternative practices; and to increase attention to the consequences of programs as the basis for judging their effectiveness and quality" (p. 53).

In view of what has been discussed under the four research questions (Chapter IV), various problems concerning art education in Saudi Arabia were identified. Although these problems are related to different issues investigated in this study, a relationship among these problems does exist. In other words, because of the existence of one problem other problem(s) were generated. For example, the
lack of textbooks and reference materials and literature of art in general was found to be a major problem and the most serious one affecting both teacher training in art education and art teaching programs in the country. This problem was described by members of the department as a main reason for not having done any research in the department. Another related problem is the limited course content which affects the overall amount of knowledge that an art teacher should learn. This study has confirmed this to be true. Due to content limitation, art teachers were inadequately prepared and the program as described by the art supervisors is lacking in depth (see pp. 122-23). Furthermore, the content of what is taught in the department is falling short as a means for accomplishing its aims and goals. For example, concentration on the study of Islamic art (from all aspects) is a major goal of the art education program at Umm Al-Qura University (Department Planning documents, p. 4). In this study, however, it has been found that this goal is far from being accomplished due to the limited content of courses pertaining to Islamic art (see pp. 119-20).

Another important aspect of the art education program is the distribution of courses in terms of studio and non-studio courses. Among the 78 semester hours to be taken in the art education department (see p. 8), only 21 semester hours of non-studio courses (art history, methods of teaching, field experience, etc.) were required and the rest
can be taken in studio art. This concentration on art
studio has become a dominant part of art teacher education.
The prospective art teacher tends to take large numbers of
studio courses and few in non-studio courses. As a result,
art teachers are more likely to teach their students what
they know best, in this case, studio production. As found
in this study (p. 116), art teachers failed to introduce art
history, art criticism, and art appreciation to their
students. Although this lack can't be determined as being
exclusively a result of their educational background, art
education faculty members have suggested the need for more
concentration on non-studio courses. Given the goals and
aims that art teachers are to accomplish through the
teaching of art in the public schools, in this researcher's
view, a balanced attention to both areas is needed.
Investigation of the current relationships between the
preparation of the art teachers and the practice of teaching
art in the public schools using the curriculum guidelines
set forth by the Ministry of Education indicates a very weak
relationship. In fact, 60 percent of the art education
faculty members don't know the goals of the curriculum
guideline for art education in the public schools (see pp.
133-34).

The field research investigation has yielded clear
evidence that the following specific issues require imme-
diate attention from top authority at the University:
Qualified personnel for teaching responsibilities: an evaluation of teaching assignments of current faculty members of the department is needed to determine who should teach what, based upon their educational qualifications (see p. 118-19).

Texts and reference materials: the University should be aware of the severity of literature shortage in art education and its impact on the program (see p. 110). It is therefore suggested that faculty and other art educators in the country must be encouraged to make contributions in the area of research and literature in the field.

Courses such as Arabic calligraphy and Arabesque (Islamic Art) are undoubtedly an integral part of the art teacher education program since they directly function as a channel in which cultural and artistic heritage can be transmitted and maintained. However, content of such courses should not be limited to the making (studio), (see p. 120), but should also concentrate on Islamic art -- its history, philosophy, etc.

In the area of field experience and teaching methods (see p. 124), students were required to register for both courses in one semester. Students, however, end up discussing their teaching experiences without having acquired substantive knowledge about teaching theories,
teaching strategies, and curriculum development. It is therefore recommended that a separate timing and specific content is set for each course.

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Studio and general classroom learning (see p. 109) should be designed and equipped bearing in mind the fundamental characteristics of the subject to be taught.

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Selection of graduate students to be sent abroad for further studies is an important matter (see p. 112). Therefore, a set of objective selection criteria is needed. Consultation with Institutions familiar with the needs and predicaments of Saudi art education students, such as The Ohio State University, prior to the sending of a student could be very helpful.

Problems relevant to art teacher education are numerous and conditions that hinder curriculum development are obvious. However, what concerns this researcher most is that no real effort has been made to solve any of the aforementioned problems. Given the lack of strong leadership of the art education department (see pp. 111-12) and conditions that can influence the decision-making, this should be no surprise. Although a decision to be taken must go through a number of systematic steps, it is not always a mechanical matter. For example, some proposed issues would require some kind of lobbying and persuasion where personal influence can play a major role. However, regardless of
these conditions, without an effort to closely focus to solve and improve these problems and conditions, no development of the art education program is likely to strongly succeed.

It is this researcher's hope that this study will provide some basis to help determine what future direction art education through its curriculum development ought to take in Saudi Arabia. With this in mind, two steps were taken in this study. First, to identify and investigate the existing problems affecting art education in the country, and second, to select and analyze various concepts in art, curriculum, and evaluation as the most appropriate research foundations for the development of art education curriculum in Saudi Arabia. The choice of the curriculum structure (see pp. 53-56) lies in the following constructs:

First, my reading of literature concerning aims and goals of the art education curriculum has assured me that most of today's art educators have recognized the importance of emphasizing societal and cultural awareness in the curriculum.

Secondly, the Saudi society is a traditional and conservative Islamic society that believes in the unity and equality of all people. One of our education national goals (Ministry of Education, 1974), is that education be used as a tool to enable people to recognize and maintain their values and cultural heritage. Because of the rapid change
towards modernization, fostering an awareness of the cultural elements of the Saudi society seems to be needed today more than ever before. Another important factor is that since the aforementioned curriculum constructs are based on the understanding of cultural, societal, and environmental predicaments, they can easily be adopted and have more support than would, perhaps, other kinds of approaches to curriculum development. It is important, however, to point out some steps that, in my opinion, have to be taken when moving toward "what ought to be" as regards the planning for art education in the Saudi Arabian public schools.

Planning the Curriculum

It has been mentioned earlier that the Ministry of Education has developed a curriculum guideline for art education which is to be followed by all schools in the country. This guideline, however, is only concerned with the goals of art education in schools and the general direction to be followed by art teachers. The document is therefore closer to a policy statement than to a curriculum. It does not indicate how the teacher is to plan art education activities, nor does it suggest strategies for teaching or methods for evaluating. In its Yearly Report for 1985, the Division of Art Education, in response to the reports by the art education supervisors, has acknowledged the need for a more updated art education curriculum, particularly in
what concerns needs and goals. However, if a duplication of the ideas and concepts that inform the old curriculum is to be avoided, the planning of the new curriculum ought to be a joint effort by the Ministry of Education and the universities and colleges currently offering teacher training programs in art education: a committee to include art education supervisors, art teachers, and art education faculty members ought to be appointed. Each committee member would present his viewpoint and his side of the problem within the framework of the literature available. A discussion of ideas and concepts discussed in Chapter II propounded by scholars in the field, such as Eisner, Chapman, etc., would help the committee come to a decision as to what might be used and how it could be used considering the national educational policy.

It should be added here that in planning the art education programs, we shouldn't think that Islamic art tradition accepts no new interpretation or adjustment to twentieth century culture. Therefore, recognizing other cultures, concepts and strategies of development, in this case pertaining to art education, can in this researcher's opinion, help come to grips with what is needed in order to develop concepts and strategies appropriate to Saudi Arabia.

The second step would be to outline the aims and goals of the art education curriculum for Saudi Arabian elementary and secondary schools. Such an outline would be more than
just a listing of goals and aims. It would address content and provide an answer to questions such as, what should be taught, what kinds of original ideas can be developed, how to plan the art classroom activities, what teaching strategies are available to teachers.

Evaluation is another important aspect of the curriculum to be developed; its importance should be explained to teachers so that they can evaluate both students and their own teaching.

An instructional compound that addresses most of the above concerns is Efland's (1977) *Planning Art Education in the Middle/Secondary Schools of Ohio*. A similar publication appropriate for the planning of art education in Saudi Arabia would advance the field a great deal. Teachers would become more aware of their profession and their role in the school, and school principals would gain a better understanding of what to expect from the art teacher, both in terms of his role within the school and of the activities he is responsible for. Another advantage of having such a publication is that the art supervisor could use it as an evaluation tool regarding lesson planning, choice of classroom activities, teaching performance, etc. Such a publication would, in my opinion, allow for a tighter control over the educational components: the teacher, the principal, the art supervisor, and, above all, art education as an educational subject.
The participation of faculty members in the development of the overall curriculum for art education, countrywide, would also have some advantages. It would enable them to get a better understanding of the adequacy of the content of their own art education teacher training programs, in view of the art program being developed.

Valuable participation could also come from the art supervisors: they are in daily contact with the schools and are, therefore, aware of specific situations better than anyone else. I would assume that they would be capable of pointing out the actual needs of both the schools and the art teachers. They are also knowledgeable of specific problems they may have experienced while dealing with the old curriculum, regarding materials and supplies and practice in general. Such participation of both parties should eliminate the lack of consultation between the two, as concerns the art education programs and related issues, and further strengthens the relationships between art teacher preparation and the role of art teachers in the public schools (see pp. 132-35).

All the above should be considered when planning the new curriculum. A good curriculum alone, however, doesn't guarantee a meaningful education for students. For meaningful education also requires good teachers and a positive educational environment.
Teachers play the major role in the transferring of knowledge and are also responsible for the quality of that knowledge, a number of steps are necessary to ensure that art teachers are capable of fulfilling their role. The following, would be highly recommended for teachers in service:

1. Workshops focusing on art teaching practices and related problems, to be organized by the art supervisor.
2. Regular discussion group sessions in which teachers would meet to exchange ideas and discuss their experiences.
3. Participation in special art education refresher courses to be organized by universities and colleges offering studies in art education.

As for the educational needs of the art education teacher training students, consultation between the Ministry of Education and the relevant universities and colleges would be appropriate and strongly recommended.

Developing Public Awareness and Support

In spite of the official status of art education in Saudi Arabia (see p. 137), publicly art education is still looked upon as unimportant subject of study, the reason being that most people are unaware of the importance of art study for both society and students. Some are ill-informed about the relationship between art and religion and believe
there is a conflict between the two. This situation does, in my opinion, justify the need for an art advocacy campaign to properly present and explain the field, using all the means available to that effects -- newspapers, TV, and publications.

In summary, curriculum planning must allow for the individuals and predispositions of both teachers and students. The curriculum can be seen as a network of activities, concepts, and criteria. It can also point to sequences of learning events. It can suggest elements of timing and emphasis. But it is the dynamics of teacher/student interaction in a supportive environment that can foster a meaningful implementation of the curriculum. Although a curriculum may be planned to allow for control and direction, it must, nonetheless, be flexible so that events in the classroom may be anticipated and guided. In terms of curriculum content, teachers should structure classroom activities by emphasizing a variety of possibilities: (1) emphasis on creating visual art -- "the studio-oriented program;" (2) emphasis on the visual study and critical judgment of environmental elements by promoting students' awareness of the visual phenomena surrounding them -- i.e., the landscape, the cities, the architecture, etc.; (3) emphasis on the study of art history for a broader understanding of the role of art past and present, in relation to culture, society, environment, and humankind.
Recommendations for Further Study

The purpose of this study was to identify and investigate existing problems and conditions currently affecting art education. Results from this inquiry indicate several serious problems affecting the quality of art education in the country. A number of these problems to be solved would, no doubt, require further study. It is, therefore, suggested that further research in this direction be carried out. However, considering the problem of literature, texts and references, although importing books, concepts and ideas can solve these problems temporarily, it is this researcher's belief that the best solution that adequately would fit our needs as a distinctive society must spring from within. For this matter, it is strongly recommended here that research of the following major topics is greatly needed:

a. An historical study to locate and examine arts related literature throughout the Arab and Islamic world.

b. A study of the philosophy of Islamic art specifically in terms of the meaning of art in an Islamic society.

Such research will not only help in planning the future of art education, but also have a better understanding of our cultural heritage.
APPENDIX A

EXAMPLE OF ARABESQUE AND ARABIC CALLIGRAPHY
Plate 1: Koran Frontispiece, 17th Century
Plate 2: Mauresque Koran (lift page), 18th Century
Plate 3: Mauresque Koran (right page), 18th Century
Plate 4: Page from a Koran, Egypt, mid-14th Century
Plate 5: Shamsa (Roundel) from a Koran in Nastaliq script, 15th Century
Plate 6: Mauresque Koran, Frontispiece, 18th Century
Plate 7: Mausoleum of Qaytbey, 15th Century
Plate 8: The Sidi Yusuf Adami House upstairs, salon
Plate 9: Koran, last page: Mosque of Sultan Barquq, 14th Century
APPENDIX B

ARABIC TRANSLATION OF QUESTIONNAIRES QUESTIONS
بسم الله الرحمن الرحيم

المملكة العربية السعودية
جامعة أم القرى
كلية التربية
قسم التربية الفنية

"استيبان"

أخي المشارك الكريم... السلام عليكم ورحمة الله وبركاته... وبعد.

هذه المجموعة من الأسئلة والتي اطلب أن تجيب عليها مشكراً هي جزء من
بحث عمّ أوافي القيام به كجزء من دراستي بجامعة ولاية أُهايا بو بولايات
المتحدة. أرجو التفاضل والإجابة على كافة الأسئلة وذلك باختيار الجواب
المناسب لما تراه حسب ما هو موضح عند كل سؤال أو مجموعة أسئلة.
سيكون لتجا ويك أثر كبير على هذه الدراسة كما أنه ليس مطلوباً أن تكتب
أسئلة أو أي شيء آخر فقط اختيار الجواب المناسب من الأجوبة الموضحة مسبقاً
أو أضافة بعض الملاحظات. كذلك لن تستخدم هذه المعلومات لغير هـذا
البحث أو ما يتعلق به مسبقاً,

شكرًا لكم حسن تعاونكم سلفًا.
ودمتم...

الباحث

أحمد بن عبد الرحمن الغامدي
أرجو على البيانات الآتية:
جميع المعلومات هنا اختيارية
تاريخ الميلاد:
المؤهل العلمي:
نوع العمل الذي تقوم به الآن:
الردة التي اضيفتها حتى الآن:
خبرات السابقة:

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ملاحظات أخرى عن شئت إضافية:
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........................................
........................................
"استبيان المجموعة الأولى والثانية"

(1) هل تعتقد بأن ما يتيح من فقرات يعتبر مشاكل جدية تواجه قسم التربية الفنية بالجامعة؟

نعم إلى حد ما لا

أ - وجود أشخاص آخرين للقيام بمهمة التدريس
ب - وجود أشخاص آخرين للقيام بالمهمة الادارية والتوجيه والإشراف

ج - تجهيزات المعامل وغرف الدراسة
د - عدم توفير الكتب والمراجع الخاصة بالمقررات

الدراسية

ه - الأدوات والخامات وبدئ توافرها
و - ادراك المسؤولين بالمهمة لأهميتها

القسم ومن ثم دعمه

ز - ادراك عامة الناس لدور التربية الفنية

في المجتمع

ح - وضع النطاق من تدريس المقررات الحالية
ط - آراء ومشاكل أخرى (وضع من فضلك)

(2) أختر من فضلك أحد الأوجه المناسبة والتي تعكس رأيك حول متطلبات التربية العملية بالقسم:

أ - ( ) من المقرر على الطالب أن يتدرب فصل دراسي واحد فقط

معلوماً بين المرحلة الابتدائية والمتوسطة وجدول يومي
ليس من الضروري أن يقوم الطالب المتدرب بالتدريس
بجدول كامل ويدتى بالمشاهدة والتدريب النفسي لدى
المشرف على المدرب الأساسي بالمدرس الربط.
تترك الممتلكات والطريقة المتصلة الخيالية للتدريب
العمليه كما هى.

(3) هل تعتقد بأن الطالب الذي لديه خبرة سابقة (المتفرج زعبيل) يجب أن نقرر عليه التقريب العملية أسوأ بظلائه الذين ليس لهم
خبرات سابقة بالتدريس؟
أ - نعم ( )
ب - لا ( )
(4) إذا كان جوابك على السؤال السابق (رقم 3) كان - (لا) فأنت
نوع من الطرق الدراسية التالية تعتقد بأنه يمكن تقريرها على تلسك
الفئة من الطلاب ليحصلون على العدد المقرر من الساعات أسوة ببقية
الطلاب؟
أ - ( ) زيادة من الطرق النظرية (تاريخ، تقدييم، الخ...).
ب - ( ) "" العملية.
ج - ( ) "" التربية التعليمية.
د - ( ) مطلقات أخرى (وضع من فضلك)
هل تعتقد بأنه من الواجب تدريس قسم التربية الفنية وذلك بادخال تخصصات متغيرة تشمل فروع دراسية أخرى مثل: الفنون الجميلة، الفنون التطبيقية، الخ.... مثلًا.
أ- نعم ( )
ب- لا ( )

(6) إذا كان قد أجبت بنعم على السؤال السابق (رقم 5)، فهل تعتقد بأنه من الواجب جعل الطالب يتخصص في فرع واحد من الفروع التالية: الخط العربي، الزخرفة الإسلامية، تاريخ الفن، الرسم، التصوير، الطباعة، الخ.... مثلًا.
أ- نعم ( )
ب- لا ( )

(7) فلنفرض بأن التخصص في أحد الفروع السابق ذكره في السؤال (رقم 5) أصبح مطلوباً، كم مقررًا دراسياً ترى بأنه من الواجب اقترارها على الطالب في ذلك الفرع؟
أ- ثلاثة مقررات أو أكثر ( )
ب- خمسة ( )
ج- سعة ( )
د- جواب آخر (وضع من فضلك) ( )

(8) نظرًا لكون الهدف الرئيسي من إنشاء القسم هو إعداد وتخرج مدرس التربية الفنية للعمل بالمواد العامة، وكمساءً في القسم، هل هناك أي مشاكل أو اجتماعات من خلال القسم ومجدد التربية الفنية تتعلق وتنافقة كيفية إعداد مدرس التربية الفنية في ضوء الأهداف المرسومة للتعليم؟
أ- نعم ( )
ب- لا ( )
هل تعتقد بأن ما يقمه القسم من دراسات عن الفن والحضارة الإسلامية من خلال مقررات الخط العربي والزخرفة الإسلامية، يعتبر كافيًا لتحقيق تلك الأهداف التي أُقرت عند إنشاء القسم مثل ترسيخ واحياً التراث الفني والحضاري للأمة الإسلامية من خلال مانعمٍ وتعليم للطالب.

أ- نعم ( )
ب- لا ( )

كيف تصف أهداف وبرامج قسم التربية الفنية بالجامعة علاقة تلك الأهداف والبرامج بأهداف وبرامج التربية الفنية بالمدارس العامة؟

أ- ( ) بينهما علاقة قوية
ب- ( ) علاقة ضعيفة
ج- ( ) ليس بينهما أي علاقة مطلقاً
د- ( ) لا أعرف ما هي أهداف التربية الفنية في المدارس.

ملاحظات أخرى: 

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من فضلك أجب بالموافقة أو عدم الموافقة على مايلي من ملاحظات على منهج ومقررات القسم وذلك بوضع العلامة (✓) في الفراغ المناسب.

1 - نظراً لمحدودية ماتجوبه المقررات الدائرية من مادة عملية فإن الطالب يتخرج دون اعداد وافٍ يجعله مرسناً ناجحاً.

2 - عند فحصنا لواقع تدريس التربية الفنية في المدارس نجد بأن مرشد العملية يجد الكلمة بين الاعمار والملحقات اليدوية.

وصلك انعكس لائية نادد نع الحدود.

3 - قسم التربية الفنية بالجامعة ممكن خلال مقرراته لم يسبق ويعد المدرس بما فيه الكفاية لبسط فكرة لتلاميذه عن تاريخ الفن، التدوين الفني، الخ ... (2)

4 - هناك حاجة للتركيز على المقررات العملية وذلك للتحسين اعداد المدرس في المستقبل.

5 - هناك حاجة للتركيز على المقررات النظرية (غير العملية) لأعداد المدرد واأفضل (1)
٦- من المفروض في المقرات العملية أن تدرس
بواسطة أستاذة متخصصة في تلبيض المقرات ( خريجي نيون جمالية) مسألة
استاذ الحفظ يكون مختص في الخزف.
استاذ الطباعة يكون مختص طباعة وهكذا.
كذلك استاذ تاريخ الفن الخ.. . . . .

٧- يختر الطالب من القسم ومعلوماته
محددة وفهمه غير محدد للدورة الفنية
في المجتمع.

٨- يختر الطالب من القسم وهو غير مندوك
لدور التربية الفنية في المدرسة.

٩- يختر الطالب وفهمه محدود للفنون
الإسلامية ودورها في الحضارة الإسلامية.

١٠- المحتوى العلمي للمقرات غير ملمـ
والدراسة غير جيدة.

١١- فر الخطة العامة للقسم هناك نـ
وتعليمات وافية عن كل مقررة بحثية من مادة
علمية والأهداف من وضعهم المقررات
بالقسم وبهذا فان تلك الأهداف التعليمات
لايتم (غالبًا) من قبل استاذ العادة.

ملاحظات أخرى (من فضلك أضاف ملاحظات مماثلة مع معلومات لم تُجزم لها أو أي ملاحظة
 أخرى في الفراغ أسفل الصفحة. استخدم خلفية الورقة إذا الرمز)
 كموجه تروي لدرس التربية الفنية بالمدارس ومن خلال تجربتك .. كيف تقيم خلفياتهم الدراسية؟

أ - ( ) مؤثرة جدًا
ب - ( ) مفيدة
ج - ( ) لا أساس
د - ( ) تفترق إلى التعق.

هـ - من فضلك ايد ببعض الاضابات أو الايضاحات باختصارات.

( 2 ) هل تعتقد بأن الممارسة الفعلية للمادة في المدرسة مقارنة بالإهداف منها
أو أهداف الموضوعة من قبل وزارة المعارف . قد نفذت وطبقت
ب النجاح من قبل مدرس التربية الفنية ؟
أ - نعم ( ) . ب- لا ( )

( 3 ) إذا كان جوابك على السؤال السابق (لا ) فلن تعود اسباب المشكلة
في نظرك ؟
أ - ( ) إلى البرامج والمنهج الطلابي بقسم التربية الفنية
ب- ( ) بالجامعة.

البرامج والخطط والأهداف الموضوعة من قبل إدارة
التعليمية الوزارة. تعديل التربية الفنية بوزارة المعارف.

] - ( ) اسباب أخرى ( وضع من فضلك )

..........................................................
(1) إذا كانت المشكلة تكمن في منهج ومقرر حضية التربية الفنية بالجامعة، فهل ذلك يكون؟
أ - ( )
ب - ( )
ج - ( )

(2) من خلال جولاتك على المدارس كم عدد المشاكل الفنية في منهج التعليم؟
أ - ( )
ب - ( )
ج - ( )
د - ( )
هـ - ( )
و - ( )

(3) كمسؤول وموجه لمد ريس التربية الفنية، هل هناك أي مشاكل أو اجتماعات مع المسؤولين بقسم التربية الفنية بالجامعة حول تعليم واعداد مدرسى التربية الفنية؟
(7) كموجه تربوي للمادة هل تبعث بتقرير دوري عن المادة ود رسمـبـا
أ - نعم ( )
ب - لا ( )
(8) هل تعتقد بأن إدارة التربية الفنية بوزارة المعارف تقيم وزناً لرأيك حول المادة وتعتبره مما للاستفادة منه؟
أ - نعم ( )
ب - لا ( )
(9) أضف من فضلك أي ملاحظات أو تعليق على أي من الأسئلة السابقة
في النزاع التالي:

........................................
........................................
........................................
........................................
........................................
(1) كدرس للتربية الفنية، هل تتبع حرفياً في تدريسك عند وضعك للخطوة الدراسية المناهج والتعليمات الخاصة بالتربية الفنية والموضوعة من قبل الوزارة؟
أ- نعم ( ) ب- إلى حد ما ( ) ج- لا ( )
(2) إذا كان جوابك على السؤال السابق هو (ب) أو (ج)، فأسس الجملة التالية وشرح اختيارك لذلك الجواب؟
أ- ( ) لأن المناهج والتعليمات الموضوعة من قبل إدارة التربية الفنية بالوزارة عامة جداً وغير مركزة أوصعب فهمها.
ب- ( ) ليس مما أن اتباع تلك التعليمات مادام باستطاعتي أن أدرس ما أشاء.
(3) ( ) لا يمكن بشرح تلك البرامج والتعليمات للدورة، ولا كيف يمكن تطبيقها على الطبيعة.
(4) هل تعتقد بأن ماد رسته بقسم التربية الفنية هياكل لأن تكون مدارسنا
نتاحاً؟
أ- نعم ( ) ب- إلى حد ما ( ) ج- لا ( )
(5) إذا كان أختبرت الجواب (ب) أو (ج) على السؤال السابق فمن أجل
أ- ( ) أي من أو كل من الأسباب التالية؟
(6) لم تدرس إلا النسبي القليل مما له علاقة بطرق تدريس ونظريات التربية الفنية.
أ- ( ) ماد رسته في قسم التربية الفنية بخلاف مااحتاجه في علمني
بالذات، وذلك لم يضمن ألف كد رك دورة كد رك تربوي.
ب- ( ) هناك اختلاف وتناقض بين برامج وأهداف قسم التربية الفنية بالجامعة تلك الخاصة بالمدارس.
ما هي نظرة مدير مدرستك و زملائه في المدرسة والإداريين لدورك كمدير ثريبة فنية بالمدرسة؟

أ – ( ) مهم كأي مدير لعادة أخرى
ب – ( ) مهم ولكن ليس كمدير الرياضيات أو العلوم
ج – ( ) هناك حاجة لوجودي ولكن لست مهما
د – ( ) لست مهما ولكن هناك حاجة لي لشغل الطلاب فقط
ه – ( ) ليس هناك حاجة لي في المدرسة مطلقاً

(1) لو قدرك لك أن تعود لقسم العربية الفنية كطالب مرة أخرى فأى من المقترحات التالية تريد الاستزادة منه لتكون مدرساً فادحا في مهنتك التعليمية؟

- تاريخ الفن ( )
- دراسات وابحاث فنية ( )
- تحليل وتذوق فني ( )
- طرق التدريس ( )
- مقترات أخرى ( وضح من فضلك ) ( )

(2) نظراً لكونك طالباً سابقاً من طلاب القسم، فأى أ حد تعتقد بأن مايتمتع
بكون مشكلة كبيرة داخل القسم

أولاً : أفكار مؤهلين لمهام التدريس بالقسم :

- مشكلة غير جديدة ( )
- جيدة إلى حد ما ( )
- كبيرة ( )
- كبيرة جداً ( )
ثانياً : مهامات مبهاة للمقررات العملية:

أ - مشكلة غير جيدة
ب - "جسدية إلى حد ما
ج - "كبيرة
د - "كبيرة جدا

ثالثاً : كتب ومراجع:

أ - مشكلة غير جيدة
ب - "جسدية
ج - "كبيرة
د - "كبيرة جدا

رابعاً : خامات وأدوات:

أ - مشكلة غير جيدة
ب - "جسدية إلى حد ما
ج - "كبيرة
د - "كبيرة جدا

خامساً : أفراد أكفاء لإدارة القسم وارشاد الطلاب:

أ - مشكلة غير جيدة
ب - "جسدية إلى حد ما
ج - "كبيرة
د - "كبيرة جدا

(8) هل أنت نظام لكونك مدرس تربويًا فحش؟
أ - نعم ( )
ب - إلى حد ما ( )
ج - لا ( )
لماذا قررت أن تصبح مدرسة للتدريب الفني؟

أ - لأن ذلك هو ما أريد أن أكون ( )

ب - لأن الفنون الفنية كان سهلًا ( )

ج - لأنه ليس هناك مسؤوليات كبيرة ( )

د - لأنه بجانب عمله كمدرس استطيع أن أعمل بعض الأعمال الخاصة بي ( )

ه - أسباب أخرى ( (وضح من فضلك )

ف - نعم ( )

ب - يمكن ( )

ج - لا ( )

هل تقرأ أي كتب أو مجلات لها علاقة بفنك وتساعدك في فكرتك في دراستك؟

أ - نعم ( )

ب - أحيانا ( )

ج - لا ( )
1) إلى أي حد كانت حصة التربية الفنية مهمة لك خلال تعليمك الابتدائي والمتوسط؟
أ - مهمة جدًا
ب - مهمة
ج - مهمة إلى حد ما
د - غير مهمة إطلاقاً

2) هل أثرت فيك خبراتك الفنية في أي مجال مثل، أصبحت أكثر منهماً للأشياء التالية (أختار ماتراه ملائماً بالترتيب ١ - ٤ ، الخ)...

أ - أصبحت قادرًا على اختيار الأشياء من منظور جمالي
ب - أصبحت أدرأ أهمية جمال البيئة المحيطة بـ
ج - أصبحت أكثر راكة لحضارتنا وموروثنا التاريخية
د - ً ً ً ً ً ً ً لحضارات الشعوب الأخرى
هـ ً ً ً ً ً ً ً العالم ومعرفة بما يعتبر جميـملاً

3) ما قيّمة التربية الفنية في حياتك الشخصية؟
أ - ( ) ليست ذات قيمة
ب - ( ) لها بعض القيمة
ج - ( ) قيمة
د - ( ) قيمة جدـدة

4) إذا كان حوالك على السؤال السابق (التالي) بـ ( أحد) فهل ذلك من أجل :
أ - ( ) خبراتك الفنية السابقة
ب - ( ) عندما كنت أدركت أهمية الفن
(6) في الستين الماضيين، كم زيارة قمت بها للأماكن التالية؟

عدد مرات الزائدة

<table>
<thead>
<tr>
<th>أ - معارض فنية</th>
<th>ب - متاحف فنية</th>
<th>ج - محاضرات ومواقف فنية</th>
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(7) هل تختص أعمال فنية وكم في السنة؟

(8) إذا كان تختص أي أعمال فنية، فأي اتجاه تتبع هذه الأعمال؟

أ - إسلامية
ب - حداثة
ج - شعبية وما له علاقة بالتراث

(9) هل تقرأ أي كتب أو مجلات فنية؟

أ - ( ) بشكل دائم
ب - ( ) ببعض الأحيان
ج - ( ) نادرًا جدا
د - ( ) لا مطالعة

(10) ملاحظات (من فضلك أكتب أي رأى أو ملاحظة باختصار)

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