2009

Examining Art Education in Boys' Middle Schools in Saudi Arabia in Riyadh

Abdullah A. Alheezan
FLORIDA STATE UNIVERSITY
COLLEGE OF VISUAL ARTS, THEATRE, AND DANCE

EXAMINING ART EDUCATION IN BOYS' MIDDLE SCHOOLS IN
SAUDI ARABIA IN RIYADH

By

ABDULLAH A. ALHEEZAN

A Dissertation submitted to the
Department of Art Education
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

Degree Awarded:
Summer Semester, 2009

Copyright © 2009
Abdullah A. Alheezan
All Rights Reserved
The members of the committee approve the dissertation of Abdullah Alheezan defended on April 10, 2009.

Pat Villeneuve  
Professor Directing Dissertation

Peter Garretson  
Outside Committee Member

Tom Anderson  
Committee Member

Thomas Hart  
Committee Member

Approved:

David Gussak, Chair, Department of Art Education

Sally E. McRorie, Dean, College of Visual Arts and Dance

The Graduate School has verified and approved the above-named committee members.
There are emotions that cannot be put into words, debts that cannot be repaid. If it were possible to do this then I would have done it for my father, Abdulaziz Alheezan. May Allah bless his soul.
ACKNOWLEDGEMENTS

The writer wishes to extend first, and foremost, sincere praise and gratitude to the Lord of all creation. Without whom this work would have never become a reality.

I wish to express my obligation and appreciation to my research advisor Dr. Pat Villeneuve for her encouragement, guidance and invaluable advice. Also, I would like to extend my special thanks and deepest appreciation to the other members of my committee: Dr. Tom Anderson, Dr. Tomas Hart and Dr. Peter Garretson for their suggestion and encouragement they provided.

I owe special debts and appreciations to my mother and my wife for their encouragement and prayers. They gave me the enthusiasm and continuing support needed to embark on this endeavor.

Finally, great acknowledgements are due to those art education teachers who participated in answering the questionnaires. Their cooperation was amazing.
## TABLE OF CONTENTS

List of Tables .......................................................... vi
List of Figures .......................................................... vii
Abstract ................................................................. viii

1. INTRODUCTION ......................................................... 1
   - Education in Saudi Arabia ........................................... 1
   - Statement of the Problem .......................................... 5
   - Research Questions ................................................ 5
   - Definitions ........................................................ 6
   - Study Design ...................................................... 6
   - Limitations of the Study .......................................... 7
   - Significance of the Study ......................................... 7
   - Background of Saudi Arabia ..................................... 7
   - Education in Saudi Arabia ....................................... 8
   - Development art education in Saudi Arabia ................. 9
   - Summary .......................................................... 10

2. REVIEW OF LITERATURE ............................................. 11
   - Introduction ...................................................... 11
   - The history of art education from 1957 ....................... 11
   - Art Education in boys’ elementary schools in Saudi Arabia .... 15
   - Art Education in boys’ middle schools in Saudi Arabia ........ 16
   - Curriculum for Teaching Art Education in middle school 1971 .... 17
     - Curriculum for teaching art education in middle schools 1988 ... 18
   - The first guidelines for teaching art education ............... 18
   - Annual Guidelines ............................................... 21
   - The manual for teaching art education .......................... 23
   - Student evaluation .............................................. 23
   - History of art education in the neighboring Arab countries .... 24
   - Art education in Kuwait ......................................... 25
Art education in Egypt. .................................................................27
Art education in Sudan. ..............................................................29
Community-based theory in art education. .................................30
    Community-Based can impact the status of art education. .......31
Summary. ..................................................................................38

3. RESEARCH METHODOLOGY .....................................................40
    Research Questions. ................................................................40
    Methodology. ........................................................................40
    Participants. ..........................................................................41
    Survey Questionnaire. ............................................................42
    Data Collection. ....................................................................43
    Data Analysis. ........................................................................46
    Limitation of the Study. ..........................................................46
    Summary. ..............................................................................47

4. THE RESULTS.............................................................................48
    Introduction. ..........................................................................48
    Question 1. ...........................................................................48
        Characteristics of Art Education Teachers .........................49
        Years of Experience. .........................................................49
        Samples’ Education Level. .................................................49
    Question 2 & 3. .....................................................................52
        Teaching Methods. ............................................................52
        Teachers’ Use of Syllabus. ..................................................52
        Scope of Syllabus. .............................................................54
        Art Education Teachers’ Repetition of Teaching Plan. .........56
        Students Involvement in Selecting Subjects. .......................57
        Organizing Exhibition Visits. ..............................................59
        Teacher’s Evaluation of Students. .......................................60
    Question 4. ...........................................................................62
Schools’ View of Art Education ........................................62
Administration View of Art Education. .............................63
Teaching Other Courses. ..................................................63
Courses Taught Art Education Teachers ............................65
Other Teachers’ View of Art Education. .............................67
Students’ View of Art Education. ......................................68
Students’ Benefit ............................................................70
Question 5. .....................................................................71
Facilities Evaluation .......................................................71
Over All Evaluation. .......................................................71
General Evaluation of Teaching Art Education. .................73
Question 6. .....................................................................75
Obstacles of Teaching Art Education. ...............................75
Developing Teaching Art Education. ...............................76

5. FINDINGS, CONCLUSIONS AND RECOMMENDATIONS. ......77
   Introduction. ...............................................................77
   Summary of the Study. .................................................77
   Recommendations .....................................................80
   Recommendations for Further Study. ...........................83

APPENDICES ....................................................................84
   Appendix A. Questionnaire. .........................................85
   Appendix B. Arabic Translation of Questionnaires Questions. ..91
   Appendix C. Communications. .......................................98

REFERENCES ..................................................................102
BIOGRAPHICAL SKETCH ...............................................105
LIST OF TABLES

1. Intermediate School Curriculum: Subject and Hours per Week ............. 5
2. School Guidance Center .................................................... 44
3. School Guidance Centers .................................................. 45
4. Years of Experience ......................................................... 48
5. Teachers' Education Level .................................................. 50
6. Teachers' Satisfaction with their Art Major .............................. 51
7. Art Teachers' Use of Syllabus ............................................... 53
8. Scope of Syllabus ............................................................. 55
9. Art Education Teachers' Repetition of Teaching Plan .................... 56
10. Student Involvement in Selecting Course Subject ....................... 58
11. Organizing Exhibition Visits ............................................... 59
12. Teachers' Evaluation of Students ....................................... 61
13. Administrators' Views of Art Education ................................. 62
14. Teaching Other Courses ................................................... 64
15. Courses Taught by Art Education Teachers ............................. 66
16. Other Teachers' View of Art Education ................................. 67
17. Students' View of Art Education ........................................ 69
18. Students' Benefit ............................................................ 70
19. Facilities Evaluation ......................................................... 72
20. General Evaluation of Teaching Art Education ......................... 74
# LIST OF FIGURES

1. Years of Experience ................................................................. 49  
2. Teachers' Education Level ......................................................... 50  
3. Teachers' Satisfaction with their Art Major ............................... 52  
4. Art Teachers' Use of Syllabus ..................................................... 54  
5. Scope of Syllabus .................................................................... 55  
6. Art Education Teachers' Repetition of Teaching Plan ................. 56  
7. Student Involvement in Selecting Course Subject ....................... 58  
8. Organizing Exhibition Visits ....................................................... 60  
9. Teachers' Evaluation of Students ................................................. 61  
10. Administrators' Views of Art Education ....................................... 63  
11. Teaching Other Courses ............................................................ 65  
12. Courses Taught by Art Education Teachers ................................. 66  
13. Other Teachers' View of Art Education ....................................... 68  
14. Students' View of Art Education ................................................ 69  
15. Students' Benefit ...................................................................... 71  
16. Facilities Evaluation .................................................................. 73  
17. General Evaluation of Teaching Art Education ......................... 74
ABSTRACT

The purpose of the study is to examine art education in boys’ middle schools in Riyadh, the capital of Saudi Arabia. The study specifically investigated characteristics of art education teachers, teaching methods and guidelines, school attitudes toward art education, evaluation, and the ways to develop teaching art education.

Participants in this study were 273 Saudi art education teachers in boys’ middle schools in Riyadh. Since population is small, all middle school art education teachers were selected instead of a representative sample to ensure the maximum preciseness of the result. The return rate of the questionnaires was more than half of those distributed (74.35%). From the total 273 questionnaires the author received 203 responses.

The findings showed the following: (a) more than half of the respondents (54.2%) have been teaching art education for twelve years or more and more than two third of them (80.8%) hold a bachelor’s degree. (b) Almost one hundred percent of art educators in Saudi hold some type of degree. (c) The (33.5%) of art education teachers think that the students do not benefit from such major. (d) The study discovered that about one-third of the respondents (31%) planned their teaching syllabus in advance. (e) The study discovered that (83.7%) of the respondents never organized a major method of teaching art education, namely visiting art galleries and exhibitions. (f) More than 92% of their school administrators think art education courses are not important. (g) The majority of art teachers believe that their students (96%) did not appreciate their art courses because of the lack of basic materials, art education supplies, and limited time for art class.

For improving and to be implemented successfully in art education in Saudi middle school, a number of changes must occur. These recommendations can be summarized as follows: (a) Art education planners should consider designing a specified curriculum guide to teach art education classes at the middle schools. Textbooks, teachers’ guides, and supplementary teaching material must be developed and made available to art teachers. (b) Special attention should be given to the process of training and selecting art education teachers. (c) The ministry should take into consideration applying the community-based art education theory in Saudi schools. (d) Students of art education should be evaluated by the same grade system applied to other courses. This policy can make students believe in the
importance of art education. (e) There is a need for organizing art exhibitions and galleries, which can encourage students and schools to compete among themselves and display the talents of their students in order to enhance the level of teaching art education.
CHAPTER 1
INTRODUCTION

The goals of art education in the Kingdom of Saudi Arabia are to support children’s development in the following areas: emotional growth, intellectual development physical development, perception, social development, aesthetics, creativity, the use of the senses, respect for and love of work, self expression and the relieving of frustrations, self confidence, knowledge of tools and equipment, the expansion of knowledge in general and specifically knowledge of the terminology of art, and the ability to take advantage of free time in order to benefit the person and the society (Fathal, 1990).

Although art education is required in all elementary and middle schools in Saudi Arabia, art education is undervalued and its importance underestimated (Al-Najada, 1990). The Ministry of Education does not focus on curriculum planning, and art teachers rarely teach according to specific learning objectives (Aboalkaur, 1998). From my experience, some school officials look upon art education as a minor subject, and school administrators may change low art grades for students who excel in mathematics and sciences. Underestimating the value of art education has harmful consequences on the ways that art education is taught and studied in teacher preparation programs and subsequently taught in the school (Al-Sonbol, Al-Kattib, Matoly, & Abduljoed, 1998).

When I taught at middle and elementary school in Riyadh, I felt art instructors were held in low regard in comparison to other disciplines, and art education, unlike other subjects in school, was not usually valued by the school administration. They did not encourage either the teachers or the students to learn about the visual arts, aesthetics, art criticism, and art history. They saw art education as wasting students’ valuable academic time. In fact, almost all art teachers in Saudi middle and elementary schools teach art education as just drawing (Art Education Guidelines, 2000). Indeed, principals, teachers, parents, and teachers of other subjects believe that art education means drawing or craftwork (Art Education Policy and Curriculum in Elementary school, 1968).

The Ministry of Education in 1968 established guidelines for giving grades in art education in middle and elementary schools stating that 50% of the grade was based on
drawing, and the other 50% on craftwork (Ministry of Education’s Circular for Student Evaluation, 1986-1994), which means art education in Saudi schools does not focus on art criticism, aesthetics, and art history as important disciplines-based art education. In addition, art grades do not carry equal weight with other classes. Even if a student has zero percentage points in art education he would not be given a failing grade. Some school officials look upon art education as a very minor subject. School administrators may even change low art grades for students who excel in mathematics and sciences. Abduljoed (1998) mentioned that underestimating the value of art education has harmful consequences on the way that art education is taught and studied in teacher preparation programs, and subsequently taught in the school.

Since art education courses are primarily hands-on in nature, all the needed facilities, materials, and supplies have to be available at all schools in order to achieve the essential objectives. The budget for art education in the Ministry of Education was more then $320,000 in 1978. However, year by year, the budget became less than before until in 2000 it was less than $20,800 (http://www.moe.gov.sa, 2003). These figures are the budgets for the entire school system in Saudi Arabia. Therefore, $20,800 was distributed to the art departments in 6,011 elementary schools and 3,086 middle schools. If this was an equal distribution, the distribution would be less than $2.50 per school. Thus, almost all of the elementary and middle schools do not have the necessary supplies or equipment for the art education classes (AlShary, 1993).

In my experience, school supervisors encouraged school administrations to use art teachers to paint school walls, the administration office, and the courtyards of the schools. When art teachers were not treated like the teachers of other subjects, students did not regard art like other subjects, mirroring administrative and colleagues’ behaviors (Dashash, Hussain, & Shareef, n.d).

In order for the art program to be an excellent program, the teachers must have modern tools and supplies (Miller, 1983). However, the tool for the art classes in almost all of the elementary and middle schools is the blackboard. In fact, the goal of teaching art education in Saudi schools that was issued in 1977 and reissued in 1988 did not encourage the teachers to use modern tools (AlShary, 1993).
The lack of art education books in the Saudi school libraries is another disadvantage for the art teachers. The teachers can not take the students to the library to learn about art history or criticism. The only recourse is to focus on drawing and crafts. However, simply focusing on drawing and craft in Saudi schools is not the optimal method to enhance the abilities of the students (AlShary, 2001).

From my experience, most parents in Saudi Arabia do not encourage their children to do art work and think that instruction in art education is still carried out the way they were taught when they were in schools. Since 1954, when art was introduced into schools, it has been only drawing. Furthermore, no art education major existed to teach this subject, so any teacher in the middle and elementary school could teach art without a background in it:

In 1957, drawing was included as a subject in the teacher Preparation Institute and Secondary Education Curriculas. The time specified for teaching in these schools was 45 minutes per week. The practice was limited to drawing with pencil, colored pastels and crayon. The supervision for this subject was put under the direction of the physical education and social education supervisors. (Al-Zahrani, 1988, p. 44)

In my experience, parents typically feel that art education is a waste of students’ precious time when they need to study other subjects that they think are more useful to students’ future career lives. Parents also do not usually buy the needed materials necessary for their children to take the study of art seriously. According to Abduljoed’s (1998) report, most teachers in elementary schools complain that parents do not work together with the schools.

The Ministry of Education requested that each teacher in the schools must teach 24 hours per week. If the school is large there may be a shortage of art teachers. When this happens, the administrators choose any teacher to teach art who can fit it into his schedule. If the school is small and the art teacher does not have enough hours, then he will be assigned to teach a class such as linguistics. In large schools students run the chance of having teachers with no art experience. In small schools the art teachers may focus their attention more on the other subjects than on art. Both situations reduce the effectiveness of the art program.
Saudi middle school students take two art education classes per week, which from my experience is not enough time to develop their abilities to understand and appreciate art. In addition, each 45-minute class is not enough time for art education teachers to provide motivation, support, and assist students to understand and value art education. Indeed, Saudi middle school students take more hours in other subjects such as Arabic Studies and science. According to Al-Salloom (1994), Saudi middle school students take eight hours per week of Islamic Studies, six hours per week of Arabic Studies, and four hours per week for science, mathematics, and English.

Table 1.

*Intermediate School Curriculum: Subject and Hours per Week*

<table>
<thead>
<tr>
<th>Subjects</th>
<th>First Grade</th>
<th>Second Grade</th>
<th>Third Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Islamic Studies</td>
<td>8</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>Arabic Studies</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>English</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Science</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Mathematics</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Art Education</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Physical Education</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total Hours Per Week</strong></td>
<td><strong>29</strong></td>
<td><strong>29</strong></td>
<td><strong>29</strong></td>
</tr>
</tbody>
</table>

Many art teachers in the schools complained that art education class in the school schedules are usually placed at the end of the daily schedule (Report on art education, 2001). Art class is normally selected to be the last subject of the day. Art teachers have been complaining to the supervisors and to the Center of Education that school administrators do not treat art education as being equal to other subjects.
The current population of the Saudi Arabia is estimated at twenty million. Ninety percent (90%) are farmers and merchants, and the remaining (10%) are Bedouins who live in the desert (Al-Sallom, 1995). This population is fast growing and requires more and more schools, but the Ministry of Education cannot keep up with the growth. As space is needed for schools, private homes are rented, and there are no rooms for teaching art education in these rented houses. These situations also discourage art teachers (Abduljoed, 1998).

**Statement of the Problem**

The objective of this study is to examine the state of art education programs in boys’ middle schools in Saudi Arabia. Recommendations for needed changes based on evidence from my survey will be made in order to improve teaching and learning in art education. The study also aims to clarify the issues related to teaching art education in Saudi middle schools and to provide suggestions for developing more effective curricula and teaching practices.

The current study examines the status of art education in a selected number of boys’ middle schools in Saudi Arabia. The importance of exploring such a subject is not merely to develop a clear picture of teaching art education in these schools. Collecting and investigating first hand information from art teachers in the field provides validity for the study.

**Research Questions**

The primary question guiding the study is: How do art teachers at the middle level, boys’ schools in Riyadh perceive the status of art education in Saudi Arabia, and what recommendations do they make for improving the status? The research question will be divided into the following five categories: Teachers’ characteristics, teaching methods, administrative and collegial attitudes, facilities, and obstacles. Therefore, the support questions will focus on:

1. What are the characteristics of art education teachers in Saudi boys’ middle schools?
2. What teaching methods are employed by Saudi art education teachers in middle schools?
3. Do art education teachers use guidelines for teaching art education?
4. How do art education teachers think middle school administrators, teachers of other courses, and students view art education?
5. How do art education teachers evaluate the art facilities at middle schools?
6. What ways can be developed to improve teaching and learning of art education in Saudi middle schools as informed by contemporary art education practice?

**Definitions**

Art teachers’ characteristics: demographic variables that could effect the teaching of art education are: teacher’s years of experience, level of education, participation in art activities out of school, and satisfaction with the choice of an art major in teacher preparation.

Administrative perspectives: the ways school administrators view art education in terms of number and scheduling of art courses and assignments given to art teachers other than teaching art.

Discipline-based art education: an orientation to curriculum in art that is based on the premises that art education should be part of a general liberal arts public school education, which means all students should be taught through four disciplines: art history, art criticism, art production, and aesthetic (Greer, 1984).

Teaching methods: the process of conveying art concepts and practices to students and the ways that student learning is measured.

Facilities: all the needed requirements to practice teaching art education smoothly. This includes studios, art materials, and other supplies.

**Study Design**

This study examines the state of art education programs in boys’ middle schools in Riyadh, Saudi Arabia, as perceived by middle school teachers. It is a quantitative study in which surveys were used for data collection purposes. Surveys were distributed to all art teachers currently numbering 273, to ensure an adequate response. Moreover, collecting
the data from more participants will satisfy the Ministry of Education and the researcher’s curiosity for better result.

**Limitations of the Study**

Although this study discusses art education in general, this research is limited to boys’ middle schools in Riyadh, Saudi Arabia. Because Saudi schools are separated by gender. This study doesn’t address art education for female elementary schools in Saudi Arabia. In addition, this study is limited by one source of information provided only by the Ministry of Education. The study was prepared in the area of Riyadh. The population in Riyadh is close to five million (4,730,330) people, which is the most heavily populated city in Saudi Arabia (Ministry of the economy & demarcation, 2004). The study cannot be generalized for all boys’ middle schools in Saudi Arabia.

**Significance of the study**

The Ministry of Education is making a special effort to improve education in the Kingdom. Art education is one of overall education. Therefore, this study will be a impetus for the Ministry of Education to explore the status of art education in boys’ middle schools by identifying and describing art education, including the objectives, curriculum, administrators, evaluation processes, and the growth of art education.

**Background of Saudi Arabia**

The kingdom of Saudi Arabia is located in the southwestern part of Asia and constitutes more than three-fourths of the Arabian Peninsula. It is bordered on the west by the Red Sea; on the north by Jordan, Iraq, and Kuwait; on the east by the Arabian Gulf, Qatar, the United Arab Emirates, Bahrain and Oman; and on the south by Yemen and Oman.

The country covers an area of approximately 2,400,900 square kilometers. The nation was established in 1932 and united under the name of the Kingdom of Saudi Arabia. The population of approximately twenty two million (22,670,014) people are all followers of the Islamic faith. (Ministry of the economy & demarcation, 2004). The native language
is Arabic, which is the language of the Qur'an, the Islamic holy book. The majority of the people live in cities, towns, and villages that are located around commercial, industrial, or agricultural centers. In 1938, oil was discovered in the eastern part of Saudi Arabia.

Major cities are: the capital, Riyadh; the largest city, Jeddah; the most important city in the major oil producing area, Dammam; and two of the three holy cities of Islam, Mecca and Medina (Abunayyan, 1994; Al-hozaimi, 1993; & Al-sallom, 1995).

**Education in Saudi Arabia**

In Saudi Arabia, there are four government agencies involved with planning, administrating and implementing the overall educational policy. The Ministry of Education was established in 1953 replacing the Directorate of Education, which was functioning under the Ministry of the Interior. The Ministry of Education is presently considered the largest centralized educational agency in Saudi Arabia. Its responsibilities range from policy-making, planning, and budgetary staffing, to providing teaching materials and supplies to all elementary, intermediate, and secondary males schools. It is also responsible for adult education, special education, and teacher training programs. The ministry undertakes research and development related to the development of curriculum and teaching methods (Al-Salloum, 1995).

The General Presidency of Girls’ Education was established in 1960 as a governmental agency responsible for female students’ education in the kingdom. The Directorate General for General Education directs schools and programs at the elementary, intermediate, and secondary levels. The Deputy General of Girls’ Colleges oversees junior colleges and undergraduate and post-graduate levels for women (Al-Salloum, 1995).

The Ministry of Higher Education was established in 1975. It provides support and services for the Kingdom’s eight universities and 78 colleges. Some of the universities have branches from different departments just for women. It is responsible for the supervision, coordination, and follow-up of post-secondary programs and the connection with national development programs in different fields. According to Al-Salloum (1995), “it also supervises scholarships of Saudi students studying abroad, coordinates international inter-university relations and oversees the 27 or so educational and cultural mission offices in different countries” (p.25).
The General Organization for Technical Education and Vocational Training (GOTEVT) is administered by a Directorate General under the direct authority of the Deputy Governor. While the Directorate General for Technical Education has separate divisions for industrial, commercial, and agricultural education, with sections devoted to developing and evaluating examinations and to research and curricula, the Directorate General for Vocational Training has divisions for developing and supervising varied vocational and on-the-job training programs (Al-Saloom, 1995).

Education in Saudi Arabia is divided into five levels: kindergarten (2 years), elementary education (6 years), intermediate education (3 years), secondary education (3 years) and higher education (4 years) (Al-Sonbol, Al-Kattib, Matoly, & Abduljoed, 1998).

**Development of Art Education in Saudi Arabia**

The Ministry of Education was first called the Office of Education. It was formed to organize education in Saudi Arabia. Its members worked to assess Saudi schools and to open new schools like colleges. The Office of Education focused on the development of the student, encouraging education. It was after this process was started that the government created a first council of education to improve learning and to rework the curriculum. The curriculum at that time focused on religion, and the other subjects were given less importance ((Al-Sonbol, Al-Kattib, Matoly, & Abduljoed, 1998). This curriculum did not include art education. The government wanted to create good students who would become good citizens and be helpful to the country.

In 1941 the office of education merged primary education (the first three years of schooling) with the elementary years (the next four years of schooling) to make a six-year block of schooling in an effort to renew learning. The fourth year of elementary schooling became the first year of intermediate schooling (Al Hqual, 1999). In 1945, the 3rd division of each subject was altered. Religion became 49.5% of the curriculum, Arabic became 33.3%, social studies became 6.1% and math and science were given 11.1% of teaching time (Abduljoed, 1998). There was still no art education in the curriculum at this point.

The government turned the small operating Office of Education into a better-organized, bigger operation called the Ministry of Education in 1953. This was a turning
point that marked a boom in education. New buildings were started, the curriculum was overhauled, and school administrations were changing.

This was the first time leisure activities were included in the school day. However, these activities were not part of school policies. The Ministry of Education decided at that time to make art education a school activity. According to Aldoyhi, “Art activities were not introduced into the Saudi school system until the year 1954, 28 years after the government schools opened” (1994, p.37). Al Zahrani (1988) reported, “at that time (1954) students had practiced art as an extra-activity at their leisure time” (p. 44). This decision marked the beginning of the formal involvement of art education in the schools. Art education was called drawing at that time. Physical education and social studies department advisors surveyed Saudi schools to check on the progress of the drawing activities newly implemented.

**Summary**

The introduction gives background information of the education in Saudi, statement of the problem, background of Saudi Arabia, and development of art education in kingdom. The study will investigate the status of art programs for boys by identifying and describing art education, including the objectives, curriculum, administrators, evaluation processes, and the growth of art education. The study aims to clarify the issues related to teaching art education in Saudi middle schools and to provide suggestions for developing curricula that are more effective and improve teaching practice. This research is limited to boys’ middle schools in Riyadh, Saudi Arabia. In addition, this study is limited by one source of information provided only by the Ministry of Education.
CHAPTER TWO:
LITERATURE REVIEW

The literature review will give background information of the history of art education in Saudi boys’ schools. The review of the literature will be an overview of art education and the change it has gone through over the years. It also will investigate art education’s publications from the Ministry of education in boy’s elementary and middle schools in the kingdom. The discussion will concentrate on the first guidelines for teaching art education in Saudi Arabia. The discussion also will pay close attention to the other Ministry of Education guidelines towards art education in elementary and middle schools, the manual for teaching art education, student evaluation, and some annual reports.

In addition, this chapter will include the influence of teachers from other Arabic speaking countries, such as Egypt, Kuwait, and Sudan. It is with these countries’ expatriates that Saudi Arabia was able to develop art education.

Finally, the discussion will pay close attention to present the community-based art education model as the most suitable model to implement into the art program in Saudi Arabia. The discussion also, will pay close attention to explaining that community-based model can enhance the status of art education in Saudi Arabia.

The History of Art Education from 1957

In 1957, Saudi Arabia began to develop the first policy of education for its schools. From that time, drawing had evolved as a subject in the Teacher Preparation Institutes and secondary education general curricula. The Ministry of Education started this program to encourage students to appreciate, understand, and love their diverse cultural and heritage. Al-Namlah (1994) asserted:

Art education or what was called drawing in 1957 was introduced to the teacher Preparation Institutes and secondary education general curricula. It was taught at these schools for one period (45 minutes) per week. The administration of this subject was undertaken by one general supervisor who created its curricula and supervised its activities in schools ( p. 39).
In 1958, art education became an official part of school curriculums as Al-Namlah (1994) stated:

In 1958, drawing was introduced to the elementary and intermediate schools. Drawing was taught for 90 minutes per week in the elementary stage (grades one through six); at the intermediate stage (grades seven through nine), drawing was taught for one period per week (p. 39).

This step was a breakthrough, but by no means was the art education curriculum yet at a satisfactory level. The administrator General of Youth Affairs in the Ministry of Education at that time strongly supported the idea of art education in Saudi schools. It was necessary for art education to be related to the content and approaches of other subjects taught in school. It also needed to mirror the religion and cultural content and to promote the improvement of student’s ability to develop intellectual skills. This administration influenced the Ministry of Education as a whole to incorporate art as a more permanent subject. At that time, the Art Office was still advised and administered by the physical education and social studies department (Al-Namlah, 1994).

In 1962 the Art Office was placed under the administration of Youth Affairs. According to Al Namlah (1994), "The Art Office under the administration of Youth Affairs at that Ministry of Education took over the supervision and responsibilities of the drawing and craft subjects in public schools in this year" (p. 41).

By 1962, crafts were included in all general education stages in public schools. According to Al Zahrani (1988), craft was included in all levels of general education and the name of the subject became ‘Art Education’ instead of drawing and craft, and the Art office at the Youth Affairs at Ministry of Education became the Art Education Department.

In 1964 the Ministry of Education instituted a department of curriculum to research and construct a new general curriculum. Part of its focus was to develop a working curriculum that would meet the needs of Saudi schools. In fact, this department created the first set of guidelines of instruction for the art teacher. It was for this reason that the guidelines came into existence in 1968 (Ministry of Education, 1968).

The Ministry created more teacher positions in order employ more Saudis without regard to the capabilities of the teachers. This shows that the Ministry was not concerned with the quality of teachers just with the number of employed Saudis (Al-Baghdady, 1985).
In 1968, the Ministry of Education developed the first art education curriculum that promised to be a comprehensive guideline for art educators in Saudi Arabia. This curriculum gave new teachers a positive, supportive, and comprehensive way to teach their students by using the efficient lesson plans provided in the curriculum (Ministry of Education, 1968).

In 1971, the Ministry of Education implemented new curriculum for intermediate and secondary schools. Al Zahrani (1988) stated that these new curricula included:

…drawing, painting, and decoration of two-dimensional works of art, and three-dimensional production (handwork), including use of metal, clay, wood, and some other environmental materials. Also, these curricula were designed to acquaint students with art appreciation (which is still not practiced properly because of the shortage of facilities). The shortage of facilities is related to the dearth of instructional aids; art books, reproduction of artworks; shortage of qualified art teachers who should be trained in art history, art appreciation, and criticism, as well as the appropriate space in the school specified for teaching and practicing art education (p. 49).

Since that time, the time period for teaching art education at intermediate school in grades 1-3 has been two lessons per week and the number of lessons is still applicable to date ((Matoly, 1998). No new curriculum has been launched except small changes to the annual guideline of the Ministry of Education.

In 1975, the Ministry of Education decided to drop art education from the secondary public schools. According to Al-Namlah “the reason given for this elimination was that the secondary education program was filled-up with other needed curriculum” (1994, p. 47). Al Zahrani (1988) noted, “art education given in the earlier stages is sufficient, so that studying art at the secondary level is not considered necessary” (p. 55).

Since that time the art education curriculum has changed in elementary schools. This new change doesn't provide teacher guidelines, as the prior model has, but allowed each teacher to try to come up with his own plans and guidelines Dashash, Hussain, & Shareef, (n.d). This means continuity is lacking for students in these classes. No longer adhering to the education policy guidelines from 1968, curriculum teachers can choose to follow the original guidelines or select their own areas of interest.
Curriculum guidelines encouraged art teachers to produce lesson plans that help students develop and strengthen thinking skills, confidence, pride in the production of their art work, and the respect for the culture they live in. In Saudi Arabia pride is not generated toward individuals working with their hands. The curriculum enabled teachers to help students to learn to grow in their own ideas, gifts, and natural abilities. Teachers were shown how to incorporate art education into a broad-based educational curriculum that supported all the different educational areas. The teachers learned how to write and develop appropriate lesson plans with the help of the curriculum guidelines that were utilized throughout the elementary and intermediate grades. Careful attention was given by the Ministry of Education to giving guidelines to teachers to choose subject matter for the appropriateness of student ability, availability of materials in the building, the promotion of positive religious doctrine on the subject of Islam, and a positive outlook on culture and society.

In 1991, the policy papers released from the Department Art Education in the Ministry of Education for art education teachers contained some instructions, such as different lesson plans for each grade. To outline the policy at that time, the first and second grades educational pedagogy had an emphasis on society and the environment. Lesson plans allowed teachers to pick from fictional or real life to elicit student potential for development and growth in art. In the third and fourth grades the guidelines provided art teachers with lesson plans that could be selected with an emphasis on the subject matter of nature, e.g., mountains, the sea, the child's own cultural environment. Materials from the child's world of play was strongly encouraged (e.g., nylon ropes and stones to produce art forms). Fifth and sixth grade teachers were motivated to devise lesson plans that would support community integration and their environments, such as with outings to shopping malls (Ministry of Education, 1991).

The need to support group interaction and participation is strongly stressed for teaching in this area instead of individualized expression. Making sure that art education lesson plans are linked with units taught in other classrooms (e.g., math, science, reading, etc) is the preferred method of teaching for these two grades. Teachers encourage students in craft making for development and creativity during lessons (e.g., woodwork, stones, and other mediums). Throughout the grade levels, mastery and proficiency are dictated by the
grade level and student ability (Ministry of Education, 1991).

In Guidelines for 2000, teachers were encouraged to organize their lesson plans. It follows prior guidelines from the previous years. Educators have to provide diversity and variety for their students' needs. Teachers are advised against repetition in their lesson plans because change, growth, and desire must be the focus to ensure student learning and creativity (Art Education Guideline, 2000).

The need for new guidelines in art education is desired by many art teachers, but change is needed to promote mastery of subject area, creativity, national pride, and modernization of concepts and ideas to bring about student knowledge. Unlike all other subject areas in Saudi Arabia that have standardized curriculums in place, art education is lacking in this area. The guidelines are merely suggestions, not requirements. Teachers are left to devise their own teaching concepts from grade to grade, and this brings about inconsistency and a lack of teaching pedagogy that hampers progress in art education.

The hope of the writer and art educators alike throughout Saudi Arabia is for a comprehensive art education curriculum for the elementary and intermediate school system. Perhaps a comprehensive curriculum would make it possible for art to return to the high schools, because since 1975, art has not been taught at the high school level.

**Art Education in Boys’ Elementary Schools in Saudi Arabia**

Art education was taught from 1954 and continues to be taught today. The subject has been ranked last in importance, considered the least of the academic subjects. It was given one and one half hours of class time per week. Even though the Ministry of Education decided to place art in the classroom, there was no art education major to prepare teachers for this subject. In fact, art teachers in the beginning were volunteers with no formal experience. So the Ministry of Education tried to find a solution to the problem by procuring trained art educators from nearby countries to work in Saudi schools. According to Al Zahrani, the majority of art teachers at that time were from Egypt, making up 80% of them (1988). In addition, citizens from Sudan and Jordan were recruited to teach art in Saudi Arabia. Saudi art teachers made up the smallest percentage of art educations in their own country.
The Saudi Ministry of Education made efforts to establish an Institute of Art Education in 1965 using faculty from neighboring countries. This training high school accepted students who had completed intermediate level schooling. The students received three years of art education training, after which they were considered certified to teach the subject. This worked well for the country, as it generated educators native to Saudi Arabia. The curriculum in this institute focused on general art education, including drawing, painting, photography, woodwork, weaving, and other topics. It included traditional education courses as well as other education courses.

However, three years of study was insufficient to create well-rounded, experienced graduates. In fact, most of these students majored in one or two areas like drawing and painting, focusing on improving their skills, not on learning teaching methods. This was partly because there were still no textbooks on art education. This meant they were unprepared to go into the teaching field.

The Ministry of Education closed the Institute in 1984 and started a Department of Art Education to develop higher-level training for high school graduates and current art teachers interested in the field. It also encouraged graduates of the Institute to continue their education and teacher training. Many Institute graduates still had no opportunity for higher education, despite the Ministry’s efforts.

**Art Education in Boys’ Middle Schools in Saudi Arabia**

The students in Saudi attend middle school for three years, which is taken from the Egyptian model (Al-Sanble, 1998). The average ages are from 13 to 15 years of age. Drawing was added to the curriculum as a regular class in 1959. The students attended the class for one 45-minute session every week. The curriculum at that time focused on drawing. The goal of the curriculum was not for the student to become a professional drawer, but to develop an appreciation of the art form and to appreciate the creations of God (Ministry of Education, 1960). In 1960, the Ministry of Education added a 45-minute class to the curriculum to include craft-making. Thus, the students attended two 45 minute sessions of art class each week.

In 1975, the Ministry no longer allowed students with just a high school diploma to be teachers. It required students to finish the two years of teacher a education program that
had just been established (Ministry of Education, 2001). This was done for all departments except art education. The change for art education did not take place until 1982.

The art education system in Saudi was heavily influenced by the Egyptian system. In 1976 there were 562 foreign art teachers and 116 art teachers from Saudi. More than 80% of the art teachers were Egyptian (Al-Zahrani, 1988). Most of the Saudi art teachers actually graduated from universities in Egypt. In addition, the art teacher programs at colleges and universities are taught by faculty members who were mainly from Egypt. The curriculum in Saudi followed the curriculum in Egypt by studying 3-D drawings, crafts, and Islamic decorations (AlShary, 2001).

The first university in the Kingdom established the first Art Education Department in 1974. It was a four-year program to teach in elementary or middle school. (Aboalkaur, 1998).

Curriculum for Teaching Art Education in middle schools—1971

The first formal curriculum for teaching art education in middle schools was issued in 1971, more than 10 years after the art program was started. (AlSharany, 2001).

The general goals for art education was to focus on Islamic heritage as it is represented in artwork, great Muslim artists, and decorations; the nation and how art relates to the modernizing of the country; the different art styles used throughout the world and history; and the different tools used to produce artwork.

The following is a brief outline of the original art guideline. Each grade level was assigned a specific class time per week. First, second, and third levels met two times per week. The guideline was outlined in the manner stated below:

- First grade: Drawing and Craft-making. Focus on environment and history, and free lesson plan, holidays, and stories. Woodwork, metal working, paper.
Curriculum for Teaching Art Education in middle schools 1988

- First grade: Drawing should focus on the environment and history, and free lesson plan, holidays, and stories. The crafts focused more on Islamic decorations and calligraphy and handwork and understanding material.
- Third grade: Same as the second grade with extra focus on critiquing works, stamp making, entry design, and logo design. Craft is the same as previous curriculum (Ministry of Education, 1988).

The First Guidelines for Teaching Art Education in elementary schools – 1968

The first guidelines for teaching art education in the Saudi classroom were published in 1968 by the Ministry of Education. The ministry of education is constantly growing and adding new departments to its organization. It focuses on researching curriculums and on how to improve them. 1968 was the first time organized guidelines were published for teaching art education. In fact, these guidelines were divided into two areas: Drawing and Craft.

The purpose of the guidelines for teaching art education set up by the Ministry of Education was for teachers to understand and follow them in the classroom. Teachers were encouraged to use their own creativity in the lessons, as long as the main points in the guidelines were covered. The guidelines for this subject at the boys’ elementary level filled a sparse 13 pages, leaving much to the discretion of the teacher. The introduction to the guidelines explains its purpose was to educate the individual to recognize and judge the aesthetic environment around him in terms of natural beauty, architecture, pop art, etc. Again, the lesson for Drawing and Crafts at the school was to help the students express themselves through art experiences. These guidelines begin with some instruction for the art teacher:

1. The teacher should respect the children’s individual styles.
2. The teacher must relate Drawing with Crafts equally in the classroom.
3. Co-operation must be fostered between art education and the rest of the school’s curriculum.
4. The teacher must try to motivate the students to make a connection between environment and society from the art lesson.
5. The teacher must be prepared with the necessary materials for each art lesson.
6. The teacher should encourage the students to participate in school exhibitions.
7. The teacher must create a syllabus covering the purpose of art education.
8. The school must provide the art teacher and art students with a studio in which to create art in a healthy environment (Ministry of Education, 1968, p.115).

The guidelines continue to give an explanation of the purpose of a general art education. The purpose of a general art education is:

1. To allow the students to express what they want to learn about when they have the opportunity.
2. To try to motivate the students to create art through drawing and handwork by using visual aids in the lesson.
3. The teacher may give the students the opportunity to make an art project of their own choosing.
4. The teacher must provide a variety of materials to work with to give the students options in creating art.
5. The student should learn from the teacher’s art lessons to trust their art ability, to have patience in their work, to be well versed in recognizing art from non-art, and to keep a clean classroom.
6. The student must have the chance to make a self-inspired artwork.
7. The teacher will develop the students’ ability to work together.
8. The teacher will try to foster in the students a feeling of enjoyment in observation (Ministry of Education, 1968, p. 117).

The following is a brief outline of the original art guideline. Each grade level was assigned a specific class time per week. First and second levels met three times per week. Third, fourth, fifth, and sixth levels met twice a week. The guideline was out-lined in the manner stated below:
First Grade

At the first level, the subject is divided into two categories: drawing and crafts.

1. Drawing: the students were asked to draw from imagination or memory tangible objects and to do finger painting.
2. Crafts: This is the use of texture and dimension for expression. For example, students were asked to make free shapes by rolling, folding, and cutting paper to make their own creation.

Second and Third grade

The students in drawing lesson are expected to:

A. Draw from memory or imagination tangible objects, simple decoration and finger painting.

The students in crafts lesson are expected to:

A. Make their own decorations using clay. Students also do simple modeling.
B. Work with paper (color or black and white).

Fourth, Fifth and Sixth Grade

The students in drawing lesson are expected to:

A. Draw from imagination and memory.
B. Draw tangible art.
D. Draw decorations.

The students in the crafts lesson are expected to:

A. Make decorations using clay.
B. Create works of paper (poster board and cardboard).

In fifth and sixth grade the students also in crafts lesson were expected to take woodworking to make a simple finished product such as a picture frame. The students in sixth grade were allowed to practice simple weaving tasks.

Although guidelines were issued by the Ministry of Education, art teachers had the freedom to explore their ideas and use free expression. Al Zahrani (1988) pointed out that free art expression was adopted instead of copying and imitation. The method of free
expression is limited by a defined theme prepared by the teacher. Students in the classroom are free to express themselves by using various materials without any interference from the teacher.

In 1988 the Ministry of Education reissued the Curriculum for Teaching Art Education in elementary schools. The guidelines continue to give an explanation of the purpose of a general art education as same as the first curriculum (Ministry of Education, 1988).

**Annual Guidelines**

Annual guidelines are issued every year from the department of art education from the Ministry of Education. These highlight some of the old instructions for the teacher, such as what the first art education curriculum was.

The annual guidelines also give suggestions for some lesson plans for art education classes. Art education teachers have the freedom to create their lesson plans according to the ability of their students. The annual guidelines also stimulate art teachers to plan different lesson plans for each semester.

The annual guidelines remind art teachers to evaluate student artwork. Finally, the annual guidelines encourage art teachers to establish a student exhibition. No new curriculum has been developed for art education, but the Ministry of Education continues to send an annual guideline on the approaches of teaching art education in elementary school. All other subjects’ curriculum have been updated and modified since then. Currently art teachers do not follow the old guidelines verbatim.

*An annual report on art education 1990/1991*

This was an annual report that was issued from the department of art education in the Ministry of Education and contains some guidelines for art teachers in elementary schools. It also gives art education teachers the opportunity to design the appropriate lesson plan for their students. The annual report in 1990/1991 began with some instruction for art teachers to encourage the students to appreciate art and to help the development of students morally, emotionally, creatively, aesthetically, intellectually, and perceptually.
In addition, the annual report was divided into drawing and crafts for each grade. It gives some suggestions for each level in elementary school. For the first and second grades the art teacher should select the lesson plans from the environment, stories, imagination, society, and special days in the country. The annual report also suggested some materials used for these grades such as colored pencils, colored paper, simple clay, etc. For the third and fourth grade the art teacher should select the lesson plans for students from their daily lives like shopping, traveling, nature, space, and imagination. For craft the annual report suggested clay, cardboard, or any simple hand craft.

For the fifth and sixth grade the annual report continued to recommend following the same lesson plans for the other grades, including selecting new lesson plans from other class subjects such as history or geography class, which means making links between art education class and other subject classes. The students at this stage should design simple decorations by using shapes. For the craft, the annual report recommended simple woodworking, working with paper, and any simple handcrafts with other materials.

An annual report on art education 1999/2000

An annual report was issued the same as the other annual reports, which come out for every new school year. The annual report for year 2000 still encouraged art teachers to follow the old annual reports from the previous years, which was selected from the first guidelines for teaching art education. According to the annual report in 2000 "art education teachers should follow the annual reports for years 1998/1999 and years 1993/1994" (p. 1).

In this annual report there was no policy for art education teachers to follow, except a few several instructions. The first instruction for art teachers was to encourage the students to be qualified to critique their own artwork, which helps them to understand and appreciate art education. Next, art education teachers should interact with the lesson plans by using new instructional materials, and they should select new lesson plans for the students without repeating them. The other instructions emphasized art teachers should organize art exhibitions at the schools to display student work and enhance the level of teaching art education.
The Manual for Teaching Art Education

The Ministry of Education’s Department of Curriculum issued a manual for the teaching of art education in public schools (Dashash, Hussain, & Shareef). This was for both the intermediate and elementary teachers. This manual briefly described the development of art education in Saudi Arabia.

The manual was a source book for art teachers. It was useful to help art educators to learn about different lesson plans. In addition, the manual was not a guideline, but it was helpful in presenting some art works of students from different levels and explaining the characteristic outcomes of the students.

The manual gave art teachers from different levels instructions in art education, samples of schemes of work, lesson plans, and how guidance in selecting content for different levels. The manual also helped the teachers to carry out successful art exhibitions of schoolwork.

The manual further helped class teachers on approaches to classroom management and how to organize an art exhibition during the summer. The manual for art teachers also had numerous illustrations of materials that could be used for art education.

In the years that the manual for teaching art education was in place it was heralded as a useful resource and reference tool for teachers. Unfortunately, for new art education teachers today in Saudi Arabia these wonderful resources have not been frequently published. This manual was the first document for art education, and the Ministry of Education has not issued any other manual after this.

Student Evaluation

When art education began to be taught in public schools, there were no set guidelines for grading and nothing to motivate teachers to assess students fairly. There were no textbooks for the art class like there were for other subjects; class assignments were given with no preparatory lesson to introduce them. In 1968, 50% of the grade was based on drawing, and the other 50% on craftwork done (Ministry of Education’s circular for student evaluation in art education). Usually, the students would receive a grade
certificate, but the total percentage of the grade from each division was not shown, as it was in the other subjects. In fact, some art teachers handed out grades on a whim at the end of the quarter or based the art grade on the grades of the students’ other classes. Some art teachers were conscientious and graded students according to personal guidelines, to be fair. At times this caused friction with the school administration. If a students’ art grade did not match his other grades, the art teacher would sometimes be asked to change that student’s grade.

In 1991, the Ministry of Education made guidelines for giving grades in art education in elementary and intermediate schools for the first time (Ministry of Education’s Circular for Student Evaluation, 1994). This gave art education some dignity in relation to the rest of the subjects. In elementary school, 3% was for activity participation, 4% was for class preparation, and 8% was for completion of projects, making up 15% of the class grade, and 35% was for tests. The other 50% of the art grade was completed in the next quarter, following the same guidelines. Intermediate school grading was the same as well. This division is still used today; art grades do not carry equal weight with other classes. Even if a student has zero percentage points in art education, he would not be given a failing overall grade.

Art Education in the Neighboring Arab Countries

Art education in the Arab world has gone through similar stages. Since these countries are rooted in a very similar social and religious background, it was not surprising to notice their movement following the same path in educational programs. At one time these Arab countries were a single nation. Thus, they share one language, Arabic; one religion, Islam; and many of the same traditions. In fact, most of the Arab world was more dependent on one educational style as a result of the British colonial impact on the Arab lands and their educational systems. It was for that reason that the early objectives of art education in the Arab world were highly affected by what these intervening powers were trying to impose (Bisuooni, 1981, p. 223). As a result, the process of utilizing art education to reflect the indigenous culture did not take place until Arab countries got rid of British and French colonialism and started to formulate their own educational systems. However, it
should be noted that these countries did not experience the same political phenomenon. In fact, Saudi Arabia has never been under colonialism, but is not immune to its educational effects on other neighboring countries.

In the early days, Saudi Arabia and the Gulf states depended largely on building up their educational system based on other colonized Arab countries, such as Egypt and Sudan. Egypt and Sudan have heavily influenced education in Saudi Arabia as Saudi Arabia drew on these countries to provide educators for its schools. Kuwait is an important neighboring country that has many similarities with Saudi Arabia; writing about art education there will reveal the effect of the relationships on the educational process. Consequently, although the Arab world might vary according to the development of art education at their schools nowadays from one country to another, there is an interchanging similarity between these countries. Therefore, it is appropriate to review art education in some of the major neighboring countries including Egypt, Kuwait, and Sudan.

Kuwait

One of the major studies about art education in Kuwait was conducted by Al-Enezi (1998) He reviewed the development of art education in elementary schools in formal education in that neighboring country. By using historical methods, Al-Enezi’s study revealed that there were seven stages of art education development from 1912-1997. These stages include the following.

Stage One: copying from patterns and artistic design.

In this stage art education was based mainly on drawing and Arabic calligraphy. Most of the courses that were offered then, including the teaching of art, were designed to meet Kuwaiti societal needs. It was for that reason that most other schools did not differ from what the first school was offering.

As for the faculty members, Al-Enezi (1998) indicated that some foreign instructors had an effect on the educational process then. Therefore the British system and methods were noticeable in some curriculums.

Stage two: Drawing from nature and artificial patterns.

The development in education in Kuwait brought an education council in 1936. This step was a major encouragement to evaluate all the curricula. Art education moved towards
drawing nature and built articles, such as tea sets, glasses, and boxes. The major reason was to teach the students how to draw patterns and copy them (Al-Enezi, 1998).

**Stage three: Free expression for children.**

This era was effected highly by a new Kuwaiti educational plan. Perhaps the most noticeable move in this stage was the adaptation of other Arab countries’ curricula, mainly Egypt. In terms of art education, the process of teaching such a subject moved from the imposition of rules, teaching patterns, and copying from nature to the free expression of children about subjects compatible with their developmental stages. In many cases this resulted in an abuse of the concept of freedom and its application. For example, some thought that teachers should not interfere at all with children’s work (Al-Enezi, 1998).

**Stage four: Directed free expression.**

This stage, which is marked by a major change in the elementary education curriculum in 1952, paid great attention to the importance of helping students to express themselves within the framework of characteristic and artistic requirements for children’s drawings, whether in their mental, fine-motor skills, or artistic growth stages. More importantly, teachers guided students during practice, based on an understanding of children’s drawings and an analysis of the artistic production. As a result, these suggestions tended to prevent teachers from having inactive time when students were producing their drawings (Al-Enezi, 1998).

**Stage five: Education through art.**

This stage, which witnessed including art education in all stages of the Ministry of Education, was highly affected by a strong trend toward national identification. Education, of course, was one of the major roads for adapting such trends including art education. Therefore, the new modification of curricula introduced an improved method for teaching art education. It suggested that art education should not be limited to the student’s ability to practice art. In addition, it was supposed to promote sensibility and values, create imagination, and modify student behavior in order to keep pupils attached to their local culture and society.

**Stage six: Experimentation in art education.**

This stage tended to direct art education toward establishing the understanding and objectives of the fifth stage (education through art) with the increase in the influence of the
Pragmatic School. This stage took into consideration some important elements such as: (a) the symbolic students’ experiments in relationship with their sense and cognition, (b) the standards of expression and students’ work, (c) the level of realization of such artistic values and emotional meanings, and (d) the relations between the content and the experience and modeling of elements.

Stage seven: Advancements in Kuwaiti art education.

This stage started in 1980 when the Ministry of Education issued the most recent curricula. In this stage new recommendations were given for teaching art education according to outlined goals. Teachers are called to depend on cognitive perceptions and explanation, excitement, and artistic guidance (Al-Enezi, 1998).

Egypt

Egypt represents the most influential educational country in the Arab world; not only in art education, but in all majors. For a long period of time Egypt was the main center for Arab countries from which to set their educational mission and to import their needed teachers from all levels of education. Therefore, it is no surprise to learn that Egypt’s educational system was the first among all its counterparts to adapt teaching art education. Due to the impact of the French military mission on Egypt, which was led by Napoleon Bonaparte in 1798, Egyptian educational ties were connected with France. Therefore, in 1927 a number of students were sent to France to study art and drawing for the first time. Other missions were to follow during the following years. The impact of these missions became noticeable mostly in the technical teaching of art, not in the subjects themselves. This effect continued until the British occupied Egypt at the end of eighteenth century. According to Alghurab (1996), it was in 1823 when Mohammad Ali, Egyptian ruler, established a new schooling system called “Almubtadian.” Such a start, however, was not a true adaptation to the proper approach of teaching art education. As a result, the idea of paying attention to arts in general ended within a short time.

By reviewing the Egyptian educational curriculum of the occupation period from 1882-1923, Alghurab (1996) noticed that there were two directions leading the educational process. One was affected by national motivations, and the other was oriented by foreign nations, especially Britain. The earlier motivations appeared in the strong resistance to all
foreign culture and the insistence of the Egyptian society to abide by their own environment. It was for that reason that the curriculum did not change until 1886. The other direction showed gradually in the educational plans as a result of the impact of returning the early Egyptian mission to the French and the discovery of many archeological sites in Egypt by the British.

Egypt gained its quasi independence in 1924, after World War I. This new era was not better off than the earlier one. Many political circumstances intervened and may be a factor in major changes that established specialized institutes in art education and required it for all children, six years and above. However, due to the lack of the needed infrastructure to accommodate all the students, the new policy unfortunately led to a negative impact on the educational system. A shortage of specialized teachers in schools caused teaching art to be worse than before and less attention was given to this major.

In 1952, Egypt witnessed a major political revolution that brought the military to power. In the following years art education was highly affected by the nature of the political events that took place. Alghurab (1996) divided the history of art education from 1952-2000 into four periods:

**Stage One: Education via Art 1952-1960**

Curriculum at this stage emphasized a continuous process to enhance behaviors. Arts were found to be an appropriate process to form students’ behavior, especially when they are given the freedom to express themselves. Teachers’ roles focused mainly on how to assist students to show their thoughts and feelings in order to expand their vision.

**Stage two: Art and Socialism 1960-1970**

Transmission to this era took place with the political influence of the Soviet Union, which had a major impact on all the economical, social, and educational sides in Egypt. Art education goals were directed according to this move to achieve the enhancement of socialist principles, such as developing group and cooperative values.

**Stage three: Art and Pragmatism 1970-1980**

The major change in this period was investing in art education to be more beneficial. Instead of utilizing art only to express the beauty of it, it was used to gain more assets. Although this period was affected by an improvement in curriculum and teachers’
skill levels, the leading impact was due to the major political change of severing the relationship with the Soviet Union during the Anwar Sadat era.

_Sstage four: Art Education and Peace 1980-2000_

This period witnessed the famous peace treaty between Egypt and Israel. The impact of this treaty on the educational process was very noticeable in art education. The result of the evaluation process called for enhancing all peace dimensions and getting rid of all types of war motivations.

_Sudan_

According to Fathal (1996), art education in Sudan has witnessed different phases. In its early days, art education was introduced only in the elementary schools as it could be applied in a work environment. Most teachers who specialized in this new major then graduated from the teachers’ institute of Bakht Redha, which was run mostly by a British faculty. The impact of this institute, as Fathal stated, was not limited to Sudan only, but to other neighboring countries as well.

Gradually, teaching art in elementary schools prospered as never before. Students were attached to the subject and interacted accordingly. Even though British curriculum was obviously adopted, the impact of the environmental artistic culture and product was imperative.

Years later, arts in general received very strong attention at most educational levels and their subjects became treated equally with other disciplines. Encouragement to teach art did not come from colonial powers only; it flowed from the Sudanese graduates as well. Those graduates represented the new generations of teachers who felt the importance of teaching art education as a comprehensive vision for looking at the beauty of life.

In 1943 art education became a more full-fledged course that was taught by more qualified specialists. However, it was limited to male teachers only until a special institute for females was established, lately known as the Female-Teacher Training Institute. Three years later, the essential need was to establish an art college to meet the demands for art specialists. Such a college was founded in 1946 and called The School of Design. The complete history of Sudanese art education has not yet been documented.
Community-Based Art Education

This theory encourages teachers to take students outside of the classroom in order to enrich their learning experience. This is done so that the students may examine a variety of contexts of art (Bolin, Blandy, & Congdon, 2001). This becomes the foundation for subject matter in the class. It allows the students to make a connection between art and society.

Community-based art education is different from a regular school field trip. The students must be engaged in research, interviews, documenting, measuring, drawing, and comparing to say the least (London, 1994). The teachers must ensure that when the students return to the classroom there are follow up activities that allow the students to digest and synthesize what they experienced. This firsthand experience allows the students to perceive, analyze, and organize the information into relevant information.

CBAE is inherently artistic by bringing children into direct contact with the world and allowing them to make their own connections. This is precisely the way of artists. They interact with the raw material and work with the parts that resonate with them.

This model uses the students’ natural ability to be curious in the transfer of knowledge. The students interact with an environment they already know. Yet, they study aspects of the environment that they may not have thought of on their own. Thus, they learn more about their community and how it relates to their curriculum. This helps the students to understand the importance of art. Also, the personal connections they make with the environment nurtures their self-esteem and self-identity.

CBAE is also an interdisciplinary model. For example, the students may study a billboard that is in the community. They will study its construction (math and physics), its design and wording (psychology and linguistics), and even its physical positioning (social studies). By studying in detail this one object, the students not only studied five different subjects, they saw how these subjects interact with each other. This experience was inexpensive, easily accessible, dealt with contemporary issues, and showed the relevance of art education.

Education is at a high standard when connections are made between the environment and society. In contrast, education is at a low point when no connection is made between the environment and society. The students will be more interested in
learning the material when there is a connection made with the students, parents, teachers, and society as a whole (London, 1994).

I believe that the community based art education model is the best model for Saudi Arabia. As mentioned above, in order for the DBAE model to be successful the necessary supplies, books, and facilities must be available. In the majority of schools in Saudi these supplies and such are not available. In addition, many of the schools are rented houses with the art class being held in the kitchens. Thus, the community based model should be utilized in order to take advantage of the benefits inherent in the society.

The community based model would not be appropriate for classes such as dance, music, and theatre. However, these classes are not taught in Saudi Arabia. The focus of the curriculum is drawing and crafts. In the community based model these categories retain their functionality.

Finally, the community based model is inexpensive to implement. Its implementation would not require an increase in the budget. Neither would it require a change in the curriculum. However, it would require a change in the way the art classes are taught. In the next section, I will present factors that can change the status of art in Saudi Arabia and explain in detail why the community based model is the ideal model to use.

Community-Based can impact the status of art education in Saudi Arabia

In Saudi Arabia there is a lack of understanding concerning the importance of art education. This lack of understanding is a result of three factors. The message of art education is not clear, a connection has not been made between art and the other core subjects, and a strong connection has not been shown as to the impact of art in society. If society understands the importance of art education, then this will raise the position of art education to be on par with the other subjects.

As for the Ministry of Education, a curriculum must be presented to them that does not require a great deal of change from the old curriculum. Even more so, the curriculum or model to be implemented must be cost efficient. As mentioned before, the budget has been constantly shrinking and is not likely to rise anytime soon.

On paper, the art curriculum in Saudi Arabia follows the DBAE model. However, in truth, the majority of art classes consist of mere drawing and craft-making. Connections are
not made between art courses and the other curriculum. The majority of schools in Saudi Arabia do not have the adequate facilities and supplies to do anything beyond drawing and simple crafts. Moreover, the general population considers art to be relatively unimportant. Thus, no one is concerned with the improvement of art curriculum in Saudi Arabia.

I have come to the conclusion that the community based art education model is the idea model for art education in Saudi Arabia. This model does not require a change in the curriculum of Saudi Arabia, merely a change in the teaching methods. This model is also inexpensive to implement. These two factors should sit well with the Ministry of Education.

For the benefit of the Ministry of Education, the school administrators, and the students and parents, I will proceed to explain the benefit of art education. More specifically, I will explain how the community based art education model can be used to show connections between the various subjects, expand the thinking capacity of the students, and show the relevance of the school curriculum in society and the world.

In Saudi Arabia 100% of the population is Muslim. A connection must be made not only between art and math, science, reading, and history, but also with religion. This must be done if we are to raise the status of art education in Saudi Arabia.

The most respected book in the world, the Book of Allah, the Qur'an, is an essential part in the curriculum of Saudi Arabia and in the society as a whole. Excerpts from the Qur'an must be used to help explain the functionality of art education. The following are some examples of translations of the Qur'an by Muhammad Khan (1999).

Do they not look at the sky above them? How We have made it and adorned it, and there are no flaws in it? And the earth how We have spread it out, and set thereon mountains standing firm, and produced therein every kind of beautiful growth in pairs. (Qaf, 6-7) Do they not look at the Camels, how they are made? And at the Sky, how it is raised high? And at the Mountains, how they are fixed firm? And at the Earth, how it is spread out? (Al-ghashiyah, 17-20)

It is He Who created the seven heavens one above another: No want of proportion will you see in the Creation of the Most Gracious. So turn your vision again to the sky: do you see any flaw? Again, turn your vision to the sky a second time: your vision will come back to you dull and discomfited, in a worn out state.
Do they not observe the birds above them, spreading their wings and folding them in? None can hold them up except (Allah) the Most Gracious: Truly (Allah) the Most Gracious: it is He that watches over all things. (Al-mulk, 19)

Say: "It is He Who has created you and made you grow, and made for you the faculties of hearing, seeing, feeling and understanding: little thanks it is that you give. (Al-mulk, 23)

In the above verses, Allah has made mention of observing the environment and pondering over its aesthetics. These verses are only a sample from the Qur'ān. Indeed, there are many more similar examples. Therefore, studying the aesthetics of the environment is a religious obligation for Muslims. This can be used to show that art and aesthetics is not only for the classroom, but, should be incorporated into our daily lives as well.

Moreover, in the last selection of verses, Allah reminds people that it is He who has given the faculties of hearing, seeing, feeling, and understanding. Those who use them properly and to their highest potential are grateful and thankful to their Lord. Those who do otherwise are ungrateful. It is not the goal to merely excel at each sensual task individually. Rather, the populace must learn that art education can be used to enhance the use of all the senses simultaneously.

The introduction of Discipline-Based Art Education resulted in a revision of curriculum in many countries during the 1980s, but in its application this often proved to be a dislocated approach in which the ‘disciplines’ of aesthetics, art history, and art criticism were segregated from the studio (Hickman, 2004). Presently in many countries, the art curriculum is broken up into seemingly unrelated elements. These elements seem unrelated to each other and unrelated to society by the way they are taught. On the other hand, the community based model takes a more gestalt approach.

Gestalt, which is German for configuration or pattern, is the school of psychology that believes that the world is experienced in meaningful wholes instead of elements. People do not experience math, science, reading, art, and economics separately in life. These subjects that are taught separately in school are experienced as an interconnected whole in society. Moreover, the whole experience is different from the elemental
experience. If students are expected to function in society they should learn how society functions as a whole (Hergenhahn & Olson, 2005).

Parents want their children to go to school to be properly educated in order that they are successful as adults. The administration wants the students to succeed in school so that they may be prosperous citizens. This success rests on making a bridge between academics and reality. The community based model is that bridge.

Why are some colors considered cool colors and other colors are considered hot? How can it be that some images instill fear in some cultures and laughter in other cultures? In order to answer these questions, art education must go beyond the classroom. The community based model examines the environment as it is. Then, the teacher may ask a question such as why some art forms are more prevalent in society and not others? The students become interactive with the environment.

Let us return to the example of the art class whose lesson is centered on the billboard, as mentioned above. This one object, the billboard, can be taken and expanded upon. The class can take on the guise of a marketing firm whose business is built on the success of its billboards. This way the students see the interconnections of accounting, economics, business, art, and advertising. In addition, they learn of a career utilizing art, advertising.

Max Wertheimer (1980), a gestalt psychologist, believed that merely memorizing facts and studying logic does not inspire productive thinking. Rather, students should be given a thorough understanding of the principles involved in a situation (Wertheimer, 1980). Presenting the students with a subject, such as the billboard, that is studied in depth with a focus on the value of art will allow the students to see the benefit of learning and applying art principles. Information gained from learning is only utilized when there is a reason to do so (Bandura, 1977).

The community based model provides the student with an enriched, interactive environment. It has been shown that an enriched environment that has a variety of motor and sensory experiences enhances development (Hergenhahn & Olson, 2005). An enriched environment has also been shown to increase brain weight, and increase the levels of neurotransmitters produced in the body. The more the students are exposed to enriched environments the more their neurons are stimulated in new ways. This stimulation increases
the length of dendrites on the neurons and increases the numbers of receptors. Thereby, the speed and efficiency of information being processed in the brain is increased (Hergenhahn & Olson, 2005).

Jean Piaget (1970) considered intelligence to be an act that creates optimal conditions for an organism to survive. The driving force behind intellectual growth is equilibration, which is to organize experiences to ensure adaptability to the environment. Since the environment is constantly changing, intelligence must constantly change to match it. Therefore, intelligence is a dynamic trait. The more the students learn of in depth knowledge about the environment their potential to reach higher levels of intelligence increases. Intelligent students are more beneficial to the society and to their families. The goal of the families and administration of Saudi Arabia is to equip students with the ability to think intelligently. The community based model facilitates this ability (Hergenhahn & Olson, 2005).

Howard Gardner’s theories of multiple intelligences maintain the view that bodily kinesthetic intelligence is distinctively developed through craft. The most frequently quoted extrinsic reasons given for the educational benefits of craft making were that it contributes to comprehension and skills that are practical both vocationally and in everyday life. Also, it enables knowledge and understanding of all kinds to be demonstrated in physical form (Department of Education and Science, 1971).

Presenting the child with opportunities to create constantly with the information he currently had is the best training for future creative action. One of the critical ingredients of an innovative art experience is the relationship between the artist and his environment. Observation, direct involvement, and informal coaching are critical for proper skill acquisition (Gardner, 1990).

The capacity to see, feel, hear, smell, and taste provides the means by which an interaction between man and his environment takes place. The improvement of perceptual sensitivity, then, should become the most important part of the education process. The more opportunities the students have to develop an increased sensitivity and a greater awareness of all the senses, the greater will be the opportunity for learning (Lowenfeld, 1970). “It is He Who has created you and made you grow, and made for you the faculties of hearing, seeing, feeling and understanding: little thanks it is that you give” (Khan, 1999).
There is general agreement that the main objectives of art education are the
deepening of visual attentiveness and the growth of critical aptitude in perception
(Department of Education and Science, 1971). These objectives are achieved by working in
the fields of painting and drawing, three dimensional work, ceramics, printmaking, textiles,
art and drama, and photography.

Art is both a form of communication and a means of expression that should pervade
the entire curriculum and the whole life of the school. It makes people perceptive and more
discerning (Department of Education and Science, 1971). In this way it enriches the
personal lives of people and contributes to the future of our society.

Art is the principal mode of communicating ideas and emotions from person to
person, group to group, and from generation to generation. In order to develop criteria for
judging the quality of art it must be first known what is the main function of the art work
(Mcfee & Degge, 1977).

Art education should provide experiences that are intellectually sound, personally
rewarding, and relevant to the lives of the children (Chapman, 1978). Many of the models
and figures produced in the art class can be used for mathematical modeling. The young
people in our schools face a future in which technology will generate an increasingly rapid
flow of new materials and where an adult’s craft skills will need to be flexible. Young
people must develop an interest in materials, both natural and man-made, and an ability to
understand the qualities of new ones and to make use of them. Much of the practical work
arising from collaborating with such subjects as mathematics, science, and geography will
involve the use of a combination of materials (Department of Education and Science,
1971).

In regular core curriculum classes the atmosphere is not suitable for interacting with
the environment and allowing the students to expand their imaginative capacities. However,
in an art class the students are given the freedom to use their imagination. More
specifically, using the community based art education model the students use their
imagination and interact with the environment. This would be the only outlet where the
students will be able to integrate the various subjects they have learned in school with their
environment.
Another reason I chose the community-based model over other models to be used in the classroom is that it does not require a wide range of materials. The effectiveness of the DBAE model rests on the availability of the proper materials and supplies. The art classrooms in Saudi Arabia do not have the proper supplies or the proper facilities. It has been mentioned before that more than 60% of the schools are actually rented houses. The majority of time the art classes are located in the kitchen.

The successful implementation of the community based model rests upon the teacher. The teacher has the essential role of encouraging resourcefulness in improvising and providing unusual or unexpected factors. The teacher should provide a good range of materials and tools that are easily seen and always available. However, in Saudi Arabia a broad range of materials and tools are not readily available. Therefore, the teacher must be able to improvise from the environment more so than teachers from other countries. The teacher needs to be talented and knowledgeable in his chosen field, such as that of painter, potter, sculptor or designer. In addition, he needs to be resourceful and willing to expand his skills in other crafts in order to cover the interests of his pupils. Finally, the art teacher must have some familiarity and appreciation of the whole field of design in everyday life (Department of Education and Science, 1971). For, the community based art education model is built around the study of art in everyday life.

There should a guide book compiled for the art teachers to help them facilitate student learning. This guide book should contain different topics to study in the environment. For each topic the book should show the teacher how to make connections with the other subject areas. Also, the guide books should explain how to make appropriate arrangements for the different age categories.

This leads me to one of the other reasons art education is not taken serious in Saudi Arabia. Public school students take art every year up to eighth grade. The curriculum for art remains essentially the same from year to year. Therefore, parents do not consider art class as being important. I suggest that the guide books for the teachers present different curriculums to the students every year. This way teachers and parents see a progression in the curriculum and begin to see it as being important.

In addition to a progressive curriculum, the students should be assessed in all four aspects of art. In other words, the students should not just be assessed on art production. Art
critique, art history, and aesthetics should be included in the curriculum and in the assessment. By doing this, the students and parents will begin to value art more.

Currently, art education has a low status in Saudi Arabia. The main reason for this is that society does not see the benefit in art education. By making a connection with religious principles, the core curriculum, the environment, and modern careers, we can expand the thinking of the people. This can be accomplished by using the community based art education model. Also, since the community based model does not require a lot of money to implement, the Ministry of Education should not be too averse to it. Thus, it is my view that the community based art education model is the most suitable model that can help change the status of art in Saudi Arabia.

**Summary**

The purpose for this section was to investigate art education from the Ministry of education in boy’s elementary and middle schools in Saudi Arabia. The discussion concentrated on the art curriculums and the important documents regarding for teaching art education in Saudi Arabia. The discussion also tried to pay close attention to the other Ministry of Education guidelines towards art education in elementary and middle schools, the manual for teaching art education, student evaluation and some of annual reports and other publication.

Art education in Egypt, Sudan, and Kuwait has gone through very similar stages, since these countries are rooted in Arabic speaking and Islamic backgrounds. It was not surprising to notice their movement following the same path in education. The British influence in education in each of these countries remains today, and it is a reminder of the colonial heritage that is a part of Arab history.

Saudi Arabia built its educational foundation on working curriculums from other countries. The first time this country organized the framework content of its curriculums internally was in 1956.

Egypt and Sudan are examples of countries that have strong educational programs in the Arab world. The education system between countries such as Egypt and Saudi Arabia are similar. The school system has a six-three-three composition: six years of elementary school, three years of middle school, and three years of high school. Borrowing
teachers from neighboring countries at the beginning of Saudi Arabia’s curriculum planning was a major factor in the type of educational influence on the country. When the Ministry of Education began looking for art teachers, it drew the majority from Egypt and the rest from different Arab countries such as Sudan. The neighboring countries had a major influence on Saudi Arabia’s education system. It must be recognized, however, that these influences must be filtered through the religious and cultural influence of the country. Writing about the history of neighboring countries and Saudi art education history brings this influence to light.

I have presented the community-based art education model. I have believe that the community-based model is the most suitable model to implement into the art program in Saudi Arabia by explaining why the community-based model is most suitable and the factors that can enhance the status of art education in Saudi Arabia.
CHAPTER THREE:
RESEARCH METHODOLOGY

Research Questions

The primary question guiding the study is: How do art teachers at the middle level, boys’ schools in Riyadh perceive the status of art education in Saudi Arabia, and what recommendations do they make for improving the status? The research question will be divided into the following five categories: Teachers’ characteristics, teaching methods, administrative and collegial attitudes, facilities, and obstacles. Therefore, the support questions will focus on:
1. What are the characteristics of art education teachers in Saudi boys’ middle schools?
2. What teaching methods are employed by Saudi art education teachers in middle schools?
3. Do art education teachers use guidelines for teaching art education?
4. How do art education teachers think middle school administrators, teachers of other courses, and students view art education?
5. How do art education teachers evaluate the art facilities at middle schools?
6. What ways can be developed to improve teaching and learning of art education in Saudi middle schools?

Methodology

This study is an exploratory study, which investigates a new case. Babbie (2000) argued that exploratory studies are appropriate for more persistent phenomena and are most typically done for three purposes: 1. To satisfy the researcher’s curiosity and desire for better understanding. 2. To test the feasibility of undertaking more extensive study. 3. To develop the methods to be used in any subsequent study. The purpose of this study is to examine the teaching of art education at the Saudi boys’ middle schools in Riyadh, the capital. The study is concerned with identifying and describing art education, including the objectives, curriculum, administrators, evaluation processes, and the development of art education at the studied environment. The study further seeks to understand the perceptions of the Saudi art teachers towards the subject of
art education. The researcher used a survey questionnaire to gather the data. In order to do so, a comprehensive questionnaire was designed based upon what the previous related studies revealed and according to his experience as a teacher of art education in public schools (elementary and middle) and at the teachers’ college in Riyadh. The research instrument included multiple-choice, yes/no, and open-ended questions, which are suitable for the examination of the teaching of art education (See Appendix B).

**Participants**

Participants in this study were 273 Saudi art education teachers in boys’ middle schools in Riyadh. Since the total number of the population is small, all middle school art education teachers were selected instead of a representative sample to ensure the maximum preciseness of the result. In addition, the Central Education Office in each district in Riyadh helped to assure that each art teacher in middle school received a copy of the questionnaire.

The survey questions examined teaching and learning of art education in middle schools (see Appendix B). Although art education is taught in girls’ middle schools in Saudi Arabia, the researcher focused merely on art education for boys because males and females are separated in two different environments for religious purposes throughout the kingdom. Therefore the researcher decided to focus on one side in order to investigate thoroughly such environment and schools because of his familiarity with the boys school. Such decision will leave the door and might encourage others to study the other environment.

Moreover, the researcher chose art education teachers in boys’ middle rather than selecting students due the fact that teachers can give first-hand information on curriculum, teaching methods, evaluation of students, attitudes toward art education, a view of the school administration, and facilities available for art education in schools for boys.
Survey Questionnaire

The research is concerned with six categories: Teachers’ characteristics, teaching methods, guidelines, administrative and collegial attitudes, evaluation, and ways of improvement. The questionnaire covered these categories according to the research questions as follows:

The first question stated, “What are the characteristics of art education teachers in Saudi boys’ middle schools?” The purpose of this question is to gain insight into the backgrounds of the teachers of art education in Saudi boys’ schools. The research instrument examined three different characteristics of art teachers: years of experience, level of education, and satisfaction with the career choice.

The second question asked, “What teaching methods are employed by Saudi art education teachers in boys’ middle schools?” To answer such question, participants were requested in the questionnaire to clarify if art education teachers in Saudi boys’ middle schools have a standardized curriculum for art education and whether they apply practical or theoretical method (scope of syllabus).

The third research question asked, “Do art teachers use guidelines for teaching art education?” The survey items related to this dimension included asking the participants to clarify their positions in terms of: the number of organized exhibition visits, and the way they evaluate students, the degree of allowing students to be involved in selecting the course subjects, and number of repetitions in the teaching the same syllabus.

The fourth question asked, “How do art teachers think middle schools’ administrators, teachers of other courses, and students view art education?” The aim of this question was to determine if art educators feel they have the support of their surrounding environment. Moreover, to find out if art educators feel they are respected by their peers or not. This objective was sought in the instrument by direct questions about each group and by investigating the location of the art education courses in the daily schedules.

The fifth question asked, “How do art teachers evaluate the art facilities at middle schools?” In order to answer this question, the respondent was given a close-ended question, which classified the facilities as excellent, very good, good, bad, or no facilities at all.
The sixth question asked, “What ways can be developed to improve teaching and learning art education in Saudi middle schools?” The researcher anticipated the responses from this question will be insightful, as they would come from a range of art teachers who know the current needs in their classrooms. To reach this goal an open-ended two questions were adopted in the questionnaire. Such an approach provided the researcher with numerous data, which was not restricted to limit the variety. The space which was made available for comments did not focus merely on answering a research question, the suggestions helped the researcher to develop important recommendations for improving the status of teaching art education in Saudi middle schools.

Data Collection

Although there were several choices to reach the needed participants, the process of selecting the most representative ones was dealt with delicately. Gay (1987) stated, “there are several valid technique for selecting a sample. While certain techniques are more appropriate for certain situations, each of the technique does not give the same level of assurance concerning representativeness” (p. 103). As result, since the size of the middle school art education teachers in Riyadh was reachable, the author decided to target all of them instead of a small sample. This step was decisive to ensure the maximum representation of the target population.

However, in order to conduct such a process, several procedures were undertaken: a list of the Riyadh middle schools was obtained. Then, the Ministry of Education was requested to provide the researcher with an “official” letter written to all Riyadh middle school administrators in order to assist the researcher for collecting the data.

For the purpose of reaching all the target schools, the author utilized the administrative centers of middle education in Riyadh as a channel to distribute the questionnaires (see Table 2 for a listing). An administrative booklet shows there are seven different centers in Riyadh that supervise 262 boys’ middle schools in the city. These centers and schools are shown in (Table 2). The following pages will discuss the process employed for the survey questionnaire.
### Table 2. School Guidance Center

<table>
<thead>
<tr>
<th>Center Names</th>
<th>Number of Schools</th>
</tr>
</thead>
<tbody>
<tr>
<td>North</td>
<td>34</td>
</tr>
<tr>
<td>South</td>
<td>48</td>
</tr>
<tr>
<td>West</td>
<td>34</td>
</tr>
<tr>
<td>East</td>
<td>37</td>
</tr>
<tr>
<td>Middle</td>
<td>29</td>
</tr>
<tr>
<td>Alswaidi</td>
<td>38</td>
</tr>
<tr>
<td>Alrodhah</td>
<td>42</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>262</strong></td>
</tr>
</tbody>
</table>

*Ministry of Education (2005), Annual Statistician Charts for Schools of Riyadh.

In order to obtain as many participants as possible, the researcher distributed 273 questionnaires among all art educators teaching at boys’ middle schools in Riyadh. This means that all the research population in the Saudi capital were surveyed.

To ensure the return rate, personnel at seven school guidance centers were involved to distribute the surveys to all the art education teachers and to later collect the questionnaires for the researcher. The author, as well, kept following up the return rate and was involved personally in the process of collection.

All 273 questionnaires were divided among the centers according to the proportional total numbers of teachers (Table 2). Center supervisors were given instructions to distribute the questionnaires to all art education middle teachers in boys’ schools. The researcher was informed that schools vary in the number of art teachers according to their size. Schools are provided with only one art teacher per each 12 classes. Therefore, while some schools might receive only one questionnaire others, although not many, might receive more than one. The return rate of the questionnaires was high (74.35%). From the
total 273 questionnaires the author received 203 responses. The 203 questionnaires were obtained according to the following table:

Table 3.

School Guidance Centers

<table>
<thead>
<tr>
<th>Center name</th>
<th>Distributed</th>
<th>%</th>
<th>Return</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>North</td>
<td>34</td>
<td>12.45</td>
<td>19</td>
<td>9.3596</td>
</tr>
<tr>
<td>South</td>
<td>44</td>
<td>16.11</td>
<td>37</td>
<td>18.2266</td>
</tr>
<tr>
<td>West</td>
<td>36</td>
<td>13.18</td>
<td>24</td>
<td>11.8226</td>
</tr>
<tr>
<td>East</td>
<td>37</td>
<td>13.55</td>
<td>23</td>
<td>11.3300</td>
</tr>
<tr>
<td>Middle</td>
<td>35</td>
<td>12.82</td>
<td>26</td>
<td>12.8078</td>
</tr>
<tr>
<td>Alsowaidi</td>
<td>45</td>
<td>16.48</td>
<td>34</td>
<td>16.7487</td>
</tr>
<tr>
<td>Alrodhah</td>
<td>42</td>
<td>15.38</td>
<td>28</td>
<td>13.7931</td>
</tr>
<tr>
<td>Total</td>
<td>273</td>
<td>100</td>
<td>203</td>
<td>74.3589</td>
</tr>
</tbody>
</table>
Data Analysis

After collecting the questionnaires from participants, the data were coded and entered into a database. In order to analyze the quantitative variables, the Statistical Package for Social Science (SPSS) was used to create “categories” of information according to the research questions (see p. 8). The coding procedure was conducted by defining the column in the statistical package with a certain name to represent each question in the questionnaire.

In addition, numbers were assigned to each potential answer in the instrument. For example, if the answer is yes or no, “yes” was coded as number 1 and “no” was given 2. If the answer ranged between not important and very important, “not important” was coded 1, “relatively important” was 2, and “very important” was 3.

Consequently, all the major outputs which answered the research questions of this study were classified in tables in the results chapter, and they were described accordingly. By observing the relationships between the data results and the theoretical background, it was possible for the author to explain very important variables surrounding the investigated case of art education in the middle schools in Saudi Arabia. More attention is given to this in the discussions and recommendations section at the end of this study.

Limitations of the Study

Although this study discusses art education in general, this research is limited to boys’ middle schools in Riyadh, Saudi Arabia. This study doesn’t address art education for female middle schools nor investigate other levels.

Also, the current research is limited by one source of information provided only by public schools under the authority of administrative centers of middle education in Riyadh. So, the private schools are not included.

In addition, the study was done in Riyadh, which is the most heavily populated city in Saudi Arabia, and cannot be generalized for all boys’ middle schools in the country. It is limited as well to the time period in which the surveys were conducted, specifically in January 2008.
Summary

The current study examines the status of art education in Saudi Arabian boys’ middle schools. It investigates such subject by identifying, and describing the objectives, curriculum, administrators, evaluation processes and the growth of art education. It surveys 273 teachers who were asked to express their own perceptions and opinions regarding their experiences teaching art education.
CHAPTER FOUR:

THE RESULTS

INTRODUCTION

The purpose of the study was to examine art education in boys’ middle schools in Riyadh, the capital of Saudi Arabia. The study specifically investigated characteristics of art education teachers, teaching methods and guidelines, school attitudes toward art education, evaluation, and the ways to develop teaching art education.

The data were analyzed by the Statistical Program for the Social Sciences (SPSS) in order to find put the answers for the research questions and to create the needed categories.

Characteristics of Art Education Teachers

To answer the first research question, which focuses on the characteristics of art education teachers in the Saudi boys’ middle schools, different important variables were sought: years of experience and level of education, satisfaction with major, and teaching other courses (not art education).

Table 4 reveals four categories; 3 years or less group, 4-7 years group, 8-11 years group, and 12 years or more group.

Table 4.
Frequency Distribution: Years of Experience

<table>
<thead>
<tr>
<th>Variable</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>3Years or less</td>
<td>5</td>
<td>2.5</td>
</tr>
<tr>
<td>4-7 Years</td>
<td>30</td>
<td>14.8</td>
</tr>
<tr>
<td>8-11 Years</td>
<td>58</td>
<td>28.6</td>
</tr>
<tr>
<td>12&amp; More</td>
<td>110</td>
<td>54.2</td>
</tr>
<tr>
<td>Total</td>
<td>203</td>
<td>100.0</td>
</tr>
</tbody>
</table>
To summarize, more than half of the respondents (54.2%) have been teaching art education for 12 years or more. While 28.6% have been in the field in a range from 8 to 11 years, at the bottom of the rank are those whose range falls between 4 and 7 years (14.8%). Finally comes the newest ones, who have been teaching the subject of art education for only 2 years or less (2.5%).

![Figure 1: Years of Experience](image)

Figure 1. Years of Experience

As for the educational level of the sample, the data indicates that most of art education teachers in the middle schools of Riyadh City, as Table 5 shows, hold Bachelor degrees (80.8%). While only 4.4% decided to practice teaching art education immediately after graduation from Art Education Institute (AEI), 13.8% were able to go further by acquiring their specialized diploma besides what they learned at the institute.

This means that the minority represents those who graduated from AEI, which is equivalent to a high school degree with a special focus on teaching art.
Table 5.  
Frequency Distribution: Teachers’ Education Level

<table>
<thead>
<tr>
<th>Variable</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Education Institute</td>
<td>9</td>
<td>4.4</td>
</tr>
<tr>
<td>Diploma</td>
<td>28</td>
<td>13.8</td>
</tr>
<tr>
<td>B. A.</td>
<td>164</td>
<td>80.8</td>
</tr>
<tr>
<td>Missing</td>
<td>2</td>
<td>1.0</td>
</tr>
<tr>
<td>Total</td>
<td>203</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Figure 2. Teachers' Education Level
When the respondents were asked whether they are satisfied with their choice of art education major, the results showed that more than one fifth of the subjects surveyed (20.2%) did not have the desire in the first place to be art educators (see table 6), but they joined the field because it was easy to get admitted at the specialized art college and institutes. This shouldn’t, however, suggest that the art educators who were surveyed were not happy in their current job. On the contrary, most of them were satisfied with their decision to teach art education (79.8%). Some of those indicated in an open-ended question that they are satisfied because the subject fits their talents and fulfilled their needs. In fact, some of the participants are among the best-known Saudi artists. Others justified their satisfaction by saying that art education is easy to teach in comparison with other subjects.

Table 6.  
*Frequency Distribution: Teachers' Satisfaction with their Art Major*

<table>
<thead>
<tr>
<th>Variable</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>162</td>
<td>79.8</td>
</tr>
<tr>
<td>No</td>
<td>41</td>
<td>20.2</td>
</tr>
<tr>
<td>Total</td>
<td>203</td>
<td>100.0</td>
</tr>
</tbody>
</table>
This section answers the second research question regarding the teaching methods employed by Saudi art education teachers in middle schools. Since teaching art education in the middle schools of Saudi Arabia is not guided in detail with curricula as is the case with other subjects, teachers were expected to vary in their strategy of teaching the subject. To explore their approaches, the subjects were questioned whether they adopted a certain syllabus for planning the course or not. Less than one-third of the respondents (31%) obtain their style of teaching from advanced-planned methods. Surprisingly, more than 69% do not organize their teaching at all (See table 7).
Table 7.
*Frequency Distribution: Art Teachers' Use of Syllabus*

<table>
<thead>
<tr>
<th>Variable</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>63</td>
<td>31.0</td>
</tr>
<tr>
<td>No</td>
<td>140</td>
<td>69.0</td>
</tr>
<tr>
<td>Total</td>
<td>203</td>
<td>100.0</td>
</tr>
</tbody>
</table>

This might explain the attitude mentioned earlier by some that art education is easy to teach. It is unfortunate that such large number of teachers can be classified as an unorganized group who effect negatively on the students' view towered art education major. In fact, this can explain why the administrators are not taking art education seriously as it turned out as we it will be shown later that 55% of the respondents believe the needed facilities are too poor.
As for those who use guidelines to teach art education, it was discovered that only 16.3% of them, as shown in Table 8, adopt the practical approach of teaching (technical procedures including drawing, printing, woodwork, etc.). This can emphasize the importance of introducing annual reports for art education teachers.

On the other hand, only 14.8% of the art teachers utilize both practical (technical procedures) and theoretical (art history, elements of design, art concepts, etc.) approach.
Table 8.  
*Frequency Distribution: Scope of Syllabus*

<table>
<thead>
<tr>
<th>Variable</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not Syllabus</td>
<td>140</td>
<td>69.0</td>
</tr>
<tr>
<td>Practical</td>
<td>33</td>
<td>16.3</td>
</tr>
<tr>
<td>Theoretical &amp; Practical</td>
<td>30</td>
<td>14.8</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>203</strong></td>
<td><strong>100.0</strong></td>
</tr>
</tbody>
</table>

*Figure 5. Scope of Syllabus*
One way to investigate the teaching methods followed by art teachers is to find out whether they annually innovate a new technique for teaching or not. When searching for such an indicator, it was found that almost one fourth of art teachers (71.4%) stated that they never do so. On the other hand, 27.1% of the total respondents use every year a variety of methods to teach their courses. See table (9).

Table 9.
Art Education Teachers' Repetition of Teaching Plan Frequency Distribution:

<table>
<thead>
<tr>
<th>Variable</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>145</td>
<td>71.4%</td>
</tr>
<tr>
<td>No</td>
<td>55</td>
<td>27.1%</td>
</tr>
<tr>
<td>Missing</td>
<td>3</td>
<td>1.5%</td>
</tr>
<tr>
<td>Total</td>
<td>203</td>
<td>100.0%</td>
</tr>
</tbody>
</table>

Figure 6. Art Education Teachers' Repetition of Teaching Plan
The above-mentioned analysis might show a good indication of the level of freedom given to the middle school students to direct their art courses content. Important art education theorists such as Lowenfeld and Brittain (1987) have always called for granting the students the freedom in expression about themselves within the frame of characteristic and artistic requirements for children’s growth. Accordingly, it should be expected that art teachers must know the capabilities of their students in middle school. For this reason this study included a questionnaire investigating the degree of freedom students enjoyed in selecting topics of interest. Unfortunately, the results in the too short annual report are not regarded/adopted by the majority of the art education teachers. It was found, as in table (10), that more than half of art teachers in Riyadh middle schools either do not (37.9%) or rarely (33%) give students choices to select topics. At the same time, only 4.9% do grant freedom to children in this matter, while 24.1% sometimes tend to apply the same procedure.

“This approach of imposing the topics on children among the majority contradicts the idea of emphasizing free art expression introduced in the Saudi art education curricula in 1966.” (Al-Najada.1990, p.19) In fact, it is inconsistent with the latest guideline from 1980 for teaching art, which “required a teacher to encourage students to express themselves for the sake of the cultivation of creativity in various media without any external intervention” (Al-Zahrani. 1988, p. 49).
**Table 10.**
*Frequency Distribution: Student Involvement in Selecting Course Subject*

<table>
<thead>
<tr>
<th>Variable</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Never</td>
<td>77</td>
<td>37.9</td>
</tr>
<tr>
<td>Rarely</td>
<td>67</td>
<td>33.0</td>
</tr>
<tr>
<td>Sometimes</td>
<td>49</td>
<td>24.1</td>
</tr>
<tr>
<td>Always</td>
<td>10</td>
<td>4.9</td>
</tr>
<tr>
<td>Total</td>
<td>203</td>
<td>100.0</td>
</tr>
</tbody>
</table>

**Figure 7.** Student Involvement in Selecting Course Subject
Roland pointed out that the freedom of topic selection will usually help to engage young children in "deep and meaningful learning" during art activities (p. 21). It is important to take into consideration the child’s knowledge, age, and cognitive ability when allowing him to select his topic. (Roland, 1992).

The current data (Table 11) show that the practice of taking students to art exhibitions is not strongly adopted among Saudi art teachers in the middle schools. It turns out that only 16.3% of those instructors arrange for students to visit art exhibitions. Of those that do attend an exhibit/museum, only (15.3 %) will go at least twice in the school year. The other 1% of those students will be able to visit at least three to five times within that school year. Unfortunately, the majority of the art middle schools teachers in Riyadh don’t arrange for their students to visit any exhibitions of actual art works.

Table 11.
Frequency Distribution: Organizing Exhibition Visits

<table>
<thead>
<tr>
<th>Variable</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2 Visits</td>
<td>31</td>
<td>15.3</td>
</tr>
<tr>
<td>3-5 Visits</td>
<td>2</td>
<td>1.0</td>
</tr>
<tr>
<td>No Visits</td>
<td>170</td>
<td>83.7</td>
</tr>
<tr>
<td>Total</td>
<td>203</td>
<td>100.0</td>
</tr>
</tbody>
</table>

This contradicts the core premise of the community-based model that encourages the teachers to take the students outside of the classroom in order to enrich their learning experience. It has been shown that an enriched environment that has a variety of motor and sensory experiences enhances development (Hergenhahn & Olson, 2005). An enriched environment has also been shown to increase brain weight, and increase the levels of neurotransmitters produced in the body. The more the students are exposed to enriched environments the more their neurons are stimulated in new ways. This stimulation increases the length of dendrites on the neurons and increases the numbers of receptors. Thereby, the
speed and efficiency of information being processed in the brain is increased (Hergenhahn & Olson, 2005).

Figure 8. Organizing Exhibition Visits

When teachers were asked about their way of evaluating students, a large number of them (83.3%) responded that they utilize the students’ practical work to evaluate their progress. This is supported by Al-Najada’s study (1990, p. 86), which recommended teachers use of observation and recording as an evaluation method. This method suggests comparing each student’s current work with his previous work to mark his artistic development from day to day. Although this approach looks logical to achieve the evaluation objectives, other teachers (16.7%) prefer to evaluate students by both their daily products and exams (table 12).
Table 12.  
*Frequency Distribution: Teachers' Evaluation of Students*

<table>
<thead>
<tr>
<th>Variable</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practical work</td>
<td>169</td>
<td>83.3</td>
</tr>
<tr>
<td>Practical work &amp; exam</td>
<td>34</td>
<td>16.7</td>
</tr>
<tr>
<td>Total</td>
<td>203</td>
<td>100.0</td>
</tr>
</tbody>
</table>

*Figure 9. Teachers' Evaluation of Students*
Schools' Views of Art Education

Since school attitudes represent an important aspect in any educational process, it was necessary to survey art education teachers about how school administrations, non-art education teachers, and students look at art education courses. When examining the fourth research question, it was discovered that most teachers believe administrations (52.2%) do not consider art education as an important topic. Currently 38.9% of administrators, according to the participants, believe such courses are somewhat important. Those who consider art education to be very important were only 7.9% (See table 13).

Table 13.
Frequency Distribution: Administrators' Views of Art Education

<table>
<thead>
<tr>
<th>Variable</th>
<th>Frequency</th>
<th>Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not important</td>
<td>106</td>
<td>52.2</td>
<td>52.7</td>
</tr>
<tr>
<td>Somewhat important</td>
<td>79</td>
<td>38.9</td>
<td>92.0</td>
</tr>
<tr>
<td>Very important</td>
<td>16</td>
<td>7.9</td>
<td>100.0</td>
</tr>
<tr>
<td>Missing</td>
<td>2</td>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>203</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

However, based upon the author's experience, the administrators' point of view toward art education is strongly affected by the art education teachers' attitude toward his/her course. Meaning, there is a positive correlation between the way the art education teachers view their courses and the level of administrators believe in such courses. This is not to excuse the Ministry of Education for not imposing strong procedures to teach art education as it does with other courses.
One indication of the school administrations’ point of view toward art education is to examine the type of assignments given to art teachers. It is unfortunate that some administrations view art education courses as secondary subjects compared to other subjects (Table 13). As a result, art education teachers are considered stand-by instructors who can cover any class shortages for other teachers. This is possible because administrators believe subjects such as math, Arabic and Islamic studies, and science are more important than art education. To prove this notion, the data in table 14 shows that close to half of the subjects (41.9%) are teaching courses other than their major area of study; art education. This phenomenon does not happen very often with teachers of other majors. When it comes to the number of hours devoted for each subject per week, art education
rank among the lowest ones in compare to others. It is taught only twice a week for all the grades in middle school while some other majors such as Arabic studies are often taught nine times a week for all of the grades.

Table 14.  
*Frequency Distribution: Teaching Other Courses*

<table>
<thead>
<tr>
<th>Variable</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>85</td>
<td>41.9</td>
</tr>
<tr>
<td>No</td>
<td>116</td>
<td>57.1</td>
</tr>
<tr>
<td>Missing</td>
<td>2</td>
<td>1.0</td>
</tr>
<tr>
<td>Total</td>
<td>203</td>
<td>100.0</td>
</tr>
</tbody>
</table>
In general, table (15), shows how art teachers are often assigned courses randomly from different subject areas that don’t relate to their major field of study. While it might be acceptable to borrow art instructors to teach related courses such as free writing (2%), it is less justifiable to do so with national education (39.9%).
Table 15.
*Frequency Distribution: Courses Taught by Art Education Teachers*

<table>
<thead>
<tr>
<th>Variable</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>National education</td>
<td>81</td>
<td>39.9</td>
</tr>
<tr>
<td>Others</td>
<td>4</td>
<td>2.0</td>
</tr>
<tr>
<td>No courses</td>
<td>116</td>
<td>57.1</td>
</tr>
<tr>
<td>Missing</td>
<td>2</td>
<td>1.0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>203</td>
<td>100.0</td>
</tr>
</tbody>
</table>

*Figure 12. Courses Taught by Art Education Teachers*
Testing the attitudes of the school environment toward art required investigating how do art teachers believe non-art educators think about their subject. Most art educators make the presumption that their colleagues don’t respect the field of art education as a serious course of educational study. It is believed that more than half of other teachers (58.1%) view art education as an unimportant course in the school system. Another 34.5% of them see it as somewhat important. This means the cumulative percent of educators in the table shows that more than 92.6% hold a semi-negative view toward art education. Only, less than 6% consider it is very important subject (5.9%). See table (16).

Table 16.
*Frequency Distribution: Other Teachers' View of Art Education*

<table>
<thead>
<tr>
<th>Variable</th>
<th>Frequency</th>
<th>Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not important</td>
<td>118</td>
<td>58.1</td>
<td>59.0</td>
</tr>
<tr>
<td>Somewhat important</td>
<td>70</td>
<td>34.5</td>
<td>94.0</td>
</tr>
<tr>
<td>Very important</td>
<td>12</td>
<td>5.9</td>
<td>100.0</td>
</tr>
<tr>
<td>Missing</td>
<td>3</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>203</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>
The fourth research question was also concerned with students’ views of art education according to their art education teachers. The respondent’s rate as shown in table 17, revealed that students as well hold no better views than the previous two parties. Art education teachers at middle schools in Riyadh believe that the majority of their students (94.6%) think art courses are either unimportant (42.4%) or somewhat important (52.2%). Only 3.9% represent of those consider art education is very important.
<table>
<thead>
<tr>
<th>Variable</th>
<th>Frequency</th>
<th>Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not important</td>
<td>86</td>
<td>42.4</td>
<td>43.0</td>
</tr>
<tr>
<td>Somewhat important</td>
<td>106</td>
<td>52.2</td>
<td>96.0</td>
</tr>
<tr>
<td>Very important</td>
<td>8</td>
<td>3.9</td>
<td>100.0</td>
</tr>
<tr>
<td>Missing</td>
<td>3</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>203</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

*Table 17. Frequency Distribution: Students' View of Art Education*

*Figure 14. Students' View of Art Education*
Surprisingly, although students might not consider art education as an important subject, those art teachers do not think such disappointing beliefs are hindering their efforts to convey the message of art. More than 66.5% of the teachers are convinced that students are benefiting from art education (table 18). Most of the teachers’ comments tend to emphasize the fact that art education is teaching the students how to view life differently via a very artistic way.

Table 18.
Frequency Distribution: Students’ Benefit

<table>
<thead>
<tr>
<th>Variable</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>135</td>
<td>66.5</td>
</tr>
<tr>
<td>No</td>
<td>68</td>
<td>33.5</td>
</tr>
<tr>
<td>Total</td>
<td>203</td>
<td>100.0</td>
</tr>
</tbody>
</table>
Evaluation

The aim of this part is to find out what art teachers think about the art facilities at their schools (research question number 5). In addition, it investigate the art educators’ general point of view about teaching art education.

The general evaluation is shown in Table 19. Surprisingly, almost 22.7% of the teachers indicated they have no art facilities at school at all. Moreover, almost 31.5% believe they are provided bad facilities and 33.5% consider their facilities to be plainly good. Those who are highly satisfied with the art facilities at their schools represent only 2% of all the respondents who think their facilities are excellent.
The researcher believes that such resentment is due in part to the fact that many middle schools building are rented. So, they are not designed in the first place to be educational. This supports the call for adaptation of the community-based art education theory, which suggests that students should be taken outside of school for their lessons.

Table 19.  
*Frequency Distribution: Facilities Evaluation*

<table>
<thead>
<tr>
<th>Variable</th>
<th>Frequency</th>
<th>Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>No facilities</td>
<td>46</td>
<td>22.7</td>
<td>23.0</td>
</tr>
<tr>
<td>Weak</td>
<td>64</td>
<td>31.5</td>
<td>55.0</td>
</tr>
<tr>
<td>Good</td>
<td>68</td>
<td>33.5</td>
<td>89.0</td>
</tr>
<tr>
<td>Very good</td>
<td>18</td>
<td>8.9</td>
<td>98.0</td>
</tr>
<tr>
<td>Excellent</td>
<td>4</td>
<td>2.0</td>
<td>100.0</td>
</tr>
<tr>
<td>Missing</td>
<td>3</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>203</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>
Moreover, the data in table 20 shows that 28.6% of the Saudi art education teachers in the middle schools believe the current status of teaching art subjects is weak. While the majority of the respondents (46.3%) fall in the “good” category, 16.3% and 7.4% are more positive by thinking that the current teaching of art education is “very good” or “excellent” respectively.

*Figure 16. Facilities Evaluation*
Table 20.
Frequency Distribution: General Evaluation of Teaching Art Education:

<table>
<thead>
<tr>
<th>Variable</th>
<th>Frequency</th>
<th>Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weak</td>
<td>58</td>
<td>28.6</td>
<td>29.0</td>
</tr>
<tr>
<td>Good</td>
<td>94</td>
<td>46.3</td>
<td>76.0</td>
</tr>
<tr>
<td>Very good</td>
<td>33</td>
<td>16.3</td>
<td>92.5</td>
</tr>
<tr>
<td>Excellent</td>
<td>15</td>
<td>7.4</td>
<td>100.0</td>
</tr>
<tr>
<td>Missing</td>
<td>3</td>
<td>1.5</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>203</strong></td>
<td><strong>100.0</strong></td>
<td></td>
</tr>
</tbody>
</table>

Figure 17. General Evaluation of Teaching Art Education
Obstacles to Teaching Art Education

This section examines the difficulties faced by art education teachers in Riyadh middle school schools (research question 6). An open-ended question was included in the questionnaire to encourage respondents to freely address this important matter. As expected, a number of obstacles were generated. To have such difficulties in a ranked order, the author classified them according to their frequencies as follows:

1. Lack of the necessary art materials and supplies such as clay, woodwork, and metal, etc.
2. Lack of an official curriculum.
3. Parents ignoring the course requirements.
4. Lack of technical teaching tools, namely computers.
5. Students can’t fail art education. So, they do not show the respect for learning the subject material as they would do with math, Arabic studies, or Islamic studies.
6. Absence of studios.
7. The administrations’ misunderstanding of the course.
8. The degrading attitude of the high-level educational officials towards art education.
9. The underestimation of the course in society.
10. Absence of galleries at schools to organize a sustainable exhibition.
11. The crowded number of students in classes.
12. No available budget to cover the materials or other needs.
13. Lack of training courses for art education teachers.
14. Over loaded teaching schedule of art teacher, either with his major courses or with other subjects.
15. Lack of qualified art teachers.
16. Lack of the needed equipments and tools.
Developing the Process of Teaching Art Education

One major purpose of conducting the current study is to search for ways of developing the current process of teaching art education in the Saudi middle schools. Therefore, it was essential, as the sixth research question stated, to encourage the respondents to provide suggestions in that regard. Art education teachers in this study were again given the chance to express themselves freely on this point. When analyzing their responses, it was discovered that the majority requested overcoming all the above-mentioned obstacles as priority steps in order to improve the current status of teaching art education. Some additional suggestions, however, were stated, and they can be ordered according to frequencies as follows:

1. Conducting media campaigns to change the current stereotype about art education.
2. Establishing a well-organized program for exchanging visits among art education teachers in middle school.
3. Devoting more time to art education teaching.
4. Organizing visits to galleries and exhibitions.
5. Providing teachers with assistance to carry out tasks properly.
6. Encouraging art education teachers to pursue the highest level of achievement.
7. Paying special attention to the talented students.
8. Granting students the freedom to select art topics.
9. Designing a comprehensive method to teach all types of art.
10. Organizing local and national contests for students in art education.
CHAPTER FIVE:
FINDINGS, CONCLUSIONS AND RECOMMENDATIONSCS

The main purpose of this study was to determine the perception of middle school art education teachers regarding teaching art education in such school in Saudi Arabia. More specifically, based upon what art education teachers stated, the study examined the characteristics of art education teachers, teaching methods, attitudes of the surrounding environment (the administration’s, other teachers, and students views of art education), the available art facilities, the present status of teaching art education, the obstacles, and the suggested ways to improve the status quo.

The results found that more than half of the respondents (54.2%) have been teaching art education for twelve years or more and more than two third of them (80.8%) hold a bachelor’s degree. As stated in table 6, entitled teacher’s satisfaction with their art major, twenty percent of a two hundred three participants felt that they didn’t have a desire to be art education teachers. Surprisingly, these individuals felt that they do not have the talent or skills necessary to be an art teachers in the first place. The open questionnaire question related to this matter found that most of the respondents were merely looking for a job and not the field of art education.

Almost one hundred percent of art educators in Saudi hold some type of degree. These degrees vary between those who hold an Art Education Institute degree (4.4%) which is the equivalent in the United States to a high school diploma, an art educator who received a Diploma (13.8%) which is the equivalent to an Associate Degree in the United States, the rest of the respondents (80.8%) art educators have Bachelor’s degrees which require four years of study. However, these educators couldn’t/wouldn’t vary their routines in teaching or showing any outside interest in cultural enrichment activities for their students. This lack of interest shown toward programming by art teachers could be concluded as the teachers’ ambivalent attitude about the lack of respect shown to them by other teachers in more respected fields of study such as, Arabic/ Islamic studies.

Furthermore, the results from table 6 indicate that some of the teachers lack the proper talent in art education, which might be a reason to discourage them from
participating in art activities taking place inside and outside of Saudi Arabia. It could be concluded that absence of the necessary skills or expertise among some art education teachers made them (33.5%) think the students do not benefit from such major (table18). Unfortunately, this might creates the risk not to guide young children to appreciate or obtain the knowledge of art education.

When it comes to teaching methods, the study discovered that about one-third of the respondents (31%) planned their teaching syllabus in advance. This means that the rest of the teachers do not organize their teaching procedures. In fact, even those teachers who planned their teaching methods ahead of time do not have a consistent well-studied curriculum for doing so. This is supported by the fact that almost 70% of all the participants do not have a plan for teaching the course.

Perhaps the most noticeable deficit in the field of art education is the lack of curricula needed to teach children. Due to this lack of curricula, teachers often become repetitive in their teaching plan as shown in table 9 which indicate that (71%) of the teachers continually reuse the same plan without adjusting to student need, ability, or interest. The yearly art education annual report doesn’t pertain to the specific guidelines to ensure educational success in the area of art education for young children. Although these annual reports are important as base for teaching the subject, they leave the educator at his own discretion to follow the suggested instructions in the reports on how to create his own syllabus. Because the annual report doesn’t mandate the instructor to follow a specified syllabus, young children are being taught not to take art education seriously.

While it was expected that such flexibility would grant the students more freedom to select the subjects of their courses, the result showed the opposite. It could be suggested that if students were allowed to select one lesson per month from the teacher’s syllabus that it could enhance the students artistic tendencies and help them develop an appreciation and respect for art education.

On the contrary, to what art education experts suggest, over two-thirds of the Saudi art education teachers (70.9%) admitted that they do not allow their students to choose course topics due to the lack of the necessary art materials and supplies. Unfortunately, even a higher percentage of teachers (83.7%) never organized a major method of teaching art education, namely visiting art galleries and exhibitions.
These discouraging results should not be blamed merely on art teachers. Other disappointing elements might have a tremendous impact on their practice. Most of these elements are the product of the school environment. For example, those art teachers believe that more than 92% of their school administrators think art education courses are not important. What made this degrading perception worse is that more than 94% of art teachers believe that their counterpart teachers of other subjects see their job as not important. In addition, the majority of art teachers believe that their students (96%) did not appreciate their art courses because of the lack of basic material, art education supplies, and limited time for art class.

These results suggest that art education teachers teaching middle art classes in Saudi Arabia might be suffering from low self-esteem due to lack of respect by administrators, other non-art educators, and even students. With no available budget to cover materials or other necessities to teach art education courses, teachers also find themselves working in over-crowded conditions that are not faced by professionals. Other obstacles that might affect the art educators morale is the knowledge that students can’t receive a failing grade for their course and thus doesn’t view art education as a serious subject. In addition, the location of art education courses in the daily schedule is an indication that the subject should not be seen important. The majority (55.7%) are located at the end of the day.

When viewing the conclusions for art educators attitude concerning their administrators it proved to be not positive. Art educators felt that they were not respected as teachers as others educators throughout the teaching field. However, most of them can be encouraged to serve the major effectively if a special awareness program is designed for such purpose.

In conclusion, it was found that the major problem in the Saudi middle schools for art educators was the lack of respect shown to art educators by administrators, non-art teachers, and students. Unless the Ministry of Education acknowledges the need for a mandatory curricula in art education be put into place like that in non-art education fields, art education will continue to be looked upon as unnecessary.
Recommendations

Based upon the data gathered for this study and the previously mentioned results, the author has drawn several important conclusions, which can provide the basis for two types of suggestions. The first one is for the authority of education in Saudi Arabia, namely, the Ministry of Education. These recommendations can be summarized as follows:

1. Art education planners should consider designing a specified curriculum guidance to teach art education classes at the middle schools. Textbooks both for teachers and students need to be developed for each level of the middle school, and monitored for their value as teaching aids. This would evoke better results in student mastery of art education.

2. The Ministry of Education should impose teaching art education in middle schools in further details. The curricula should contain art history and art criticism, so the students can better understand and appreciate art education.

3. The authority should emphasize the importance of the practical part of teaching art education. Such part has to presented in a very exciting an appealing manner.

4. Since art education courses are primarily hands-on in nature, all the needed facilities, materials, and supplies have to be available at all schools in order to achieve the essential objectives for assigning the course as part of the educational process in the Saudi middle schools. Included in this regard are providing schools with all the instructional tools for supporting the process of teaching art education. In fact, there should be a special well-equipped studio at each school.

5. Special attention should be given to the process of training and selecting art education teachers. It is unfortunate to notice that some of the art education teachers admitted that they do not have the required talent and interest in the subject, but only work for their salary.

6. Art education courses should be taught by only art education major who are specialized in the area. So, they can enhance art education lessons for art education
students. This is opposite of some of the current practice of putting any free teacher into the art classroom, regardless of training an experience.

7. Since art education teaching witnesses periodical major changes, special training courses should be offered to the teachers to include using new technologies (e.g. PhotoShop.) to educate the students.

8. There is a need for organizing art exhibitions and galleries, which can encourage students and schools to compete among themselves and display the talents of their students in order to enhance the level of teaching art education. Schools and teachers should sponsor several contests for the best achievements, and prizes should be handed out in public. Related to this issue is the idea of organizing out of school visits to famous exhibitions and museums.

9. Since there is a lack of a support system for art teachers within their school administration, treatment of art education teachers should improve. In fact the administrations should encourage those teachers to undertake special artistic assignments, which can expose their valuable talents, so other teachers and students look at them as valuable assets to their schools.

10. Special attention should be paid to the number of students in each class, so it should not exceed the appropriate number for quality achievement.

11. The Ministry of Education should look at art education classes in middle schools just as they do other subjects, like mathematics or history….etc. The time allotted for art education class in middle schools in Saudi Arabia is crying out for an increase of more hours per week. It will help art education teachers to select different lesson plans; this will assist students to achieve greater knowledge. If the general attitude toward the teaching and learning art education changes from the ministry to the classroom teachers, then parents, other courses teachers, and students will begin to consider art education as a subject which is as important as other subjects.

12. It is about time that the ministry of education should design and establish permanent buildings for the public schools, instead of relying mostly in rented buildings which lack the healthy teaching environment.
13. Special attention should be paid to the talented students who aught to be encouraged to enhance their abilities in the field. Such step might lead to discover great artists and designers.

14. Students of art education should be evaluated by the same grade system applied to other courses. This policy can make students believe in the importance of art education.

15. The ministry should study the possibility of teaching art education at the high school level, not only at the elementary and the middle school.

16. The ministry should take into consideration applying the community-based art education theory in Saudi schools.
Recommendations for Further Study

The second type of recommendations is directed for future research and they can be summarized as follows:

1- The perceptions of administrators, other teachers, and students about art education should be examined in other research.

2- There is a need for more periodical investigations to monitor the level of teaching art education in the country.

3- It would be important to examine the same subject at girls’ schools in Saudi Arabia.

Finally, I am hopeful that the current will provide impetus in the direction of bringing several of these recommendations into consideration.
APPENDIX A.

QUESTIONNAIRE (ENGLISH VERSION)
Dear Art Teacher:

My name is Abdullah Alheezan. I am a graduate student in the Department of Art Education, at Florida State University. As an employee in the Ministry of Education and as part of my doctoral dissertation, I am examining matters related to art education in middle schools in Riyadh.

The Ministry of Education is making a special effort to improve education in the kingdom. Art education is one of overall education. As an art teacher, you have special knowledge and experience to help improve the art education program in middle school.

Please help us by completing the following questionnaire, which will take no more than 10 minutes. Please be sure to read all of the questions and try to respond to each one. It is important to mention that writing your name is not required, the anonymity of your responses is guaranteed. Furthermore, you will be assigned an anonymous code number and your identity will remain confidential.

Finally, remember that your cooperation by answering all of the questions will be significant for improving art education in the middle schools.

If you have any questions concerning the research study, please call me any time at (000) 000-0000, or e-mail me at aaa03c@fsu.edu. If you have questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Committee, Institutional Review Board, through the Office of the Vice President for Research, at phaire@fsu.edu.

Return of the questionnaire will be considered your consent to participate. Thank you very much for participating in this study.

Thank you very much for participating in this study.

Sincerely yours,
Please provide the following information:

Your School Name: ______________________________________
Educational District: ______________________________________

For each of the following questions, please check (select, ☑) an answer that best describes you.

1. How long have you been teaching art education?
   - ☑ 3 years or less.
   - ☑ 4 to 7 years.
   - ☑ 8-11 years.
   - ☑ 12 years or more.

2. What is the highest degree you have earned?
   - ☑ Institute of art education.
   - ☑ Diploma.
   - ☑ B. A.
   - ☑ Masters.
   - ☑ Other, please specify……………………

3. Are you satisfied with your choice of art education major?
   - ☑ Yes.
   - ☑ No.

4. If the answer yes or no why?
   ________________________________________________________________
   ________________________________________________________________

5. Have you ever been assigned to teach classes other than art education?
   - ☑ Yes.
   - ☑ No.

6. If yes, what are these classes?
   ________________________________________________________________
<table>
<thead>
<tr>
<th>Question</th>
<th>Options</th>
</tr>
</thead>
<tbody>
<tr>
<td>7. Do you use guidelines for teaching art education?</td>
<td>□ Yes. □ No.</td>
</tr>
<tr>
<td>8. If yes, are these guidelines:</td>
<td>□ Theoretical. □ Practical. □ Mix between theory and practice.</td>
</tr>
<tr>
<td>9. How does your school's administration view art education courses?</td>
<td>□ Very important. □ Somewhat important. □ Not important.</td>
</tr>
<tr>
<td>10. What are the regular hours for teaching art education in the daily schedule?</td>
<td>□ Early morning. □ Middle of the day. □ End of the day. □ All times of the day.</td>
</tr>
<tr>
<td>12. Do you believe that your students benefit from art education?</td>
<td>□ Yes. □ No.</td>
</tr>
<tr>
<td>13. If yes, in what ways do they benefit?</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
15. How often do you take your students to visit art museums or exhibits each year?

- □ 1 to 2 times.
- □ 3 to 5 times.
- □ 6 times and more.
- □ None.

16. Do you repeat the same teaching plan every year?

- □ Yes.
- □ No.

17. How do you evaluate your students?

- □ According to art work.
- □ According to art work and written exams.
- □ According to written exams only.
- □ Other methods, please specify: ............

18. How do you think teachers of other subjects perceive art education?

- □ Very important.
- □ Important.
- □ Not important.

19. What are the major obstacles you believe are faced in teaching art education?

_______________________________________________________________________________
_______________________________________________________________________________

20. How do you think teaching art education can be important?

_______________________________________________________________________________
_______________________________________________________________________________

21. How do you evaluate the existing facilities for teaching art education at your school?

- □ Excellent.
- □ Very good.
- □ Good.
- □ Weak.
- □ There is none.
22. How do you evaluate the present situation of teaching art education in the elementary school?


Thank you for participating in this survey.

Please return this questionnaire to the school principal.
APPENDIX B.

QUESTIONNAIRE (ARABIC VERSION)
أخي معلم مادة التربية الفنية

اسمي عبد الله الحيزان من طلاب الدراسات العليا (الدكتوراة) في قسم التربية الفنية, جامعة فلوريدا استيت. وحيث إنني أحد العاملين في حقل التربية في وزارة التربية والتعليم، وموضوع رسالة الدكتوراة يبحث في واقع التربية الفنية في المرحلة المتوسطة في مدينة الرياض.

ونظرًا لسعدي وزارة التربية والتعليم في تطوير التعليم بما فيها التربية الفنية. فأنا أمل منك معلم التربية الفنية بما تملكه من خبرة وعلم في المساعدة في تطوير مادة التربية الفنية من خلال المشاركة في الإجابة على هذه الاستبانة التي لن تأخذ من وقتك سوى عشر دقائق. راجيا منك الحرص على الإجابة على جميع الأسئلة مع ملاحظة إن كتابة اسمك أمر اختياري. تأكد أن عملية تحليل المعلومات ستتم بانتهاء السرية وتتأكد أن عملية التحليل سوف تكون مهمة بوضع رموز سرية. أخيرا تذكر إن تجاوبك في إجابة الاستبانة سوف يعود بمردور إيجابي إلى تطوير مادة التربية الفنية في المرحلة المتوسطة. إذا كان لديك أي استفسار أو سؤال يتعلق با الاستبانة فلا تتردد بالإيميل على العنوان (aaa03c@fsu.edu).

كذلك إذا كانت مساهمتك في الاستبانة سوف تعرضك أو عرضتكي إلى ضرر أو سوء استغلال فيرجى ملاحظة مركز البحوث الإنسانية وذلك على أيميل نائب العميد phaire@fsu.edu

إن مشاركتك في الاستبانة وإعادتها للباحث هو بمثابة الإفادة بتجاوزك. مع جزيل الشكر على مساهمتك وتعاونك.

أخوك
عبد الله الحيزان
طالب مدرسة الدكتورة
aaa03c@fsu.edu

يرجى إعادة الاستبانة إلى مركز التوجيه الخاص بالمدرسة وذلك قبل التاريخ التالي:
الاسم : ..........................................................(اختياري)
المدرسة : ..........................................................
الحي : ................................................................

1- عدد سنوات الخدمة في التدريس ؟
   ا) - ثلاث سنوات فاقل □
   الب) - من 4 إلى 7 سنوات □
   د) - من 8 إلى 11 سنة □
   ج) - أكثر □

2- المستوى التعليمي؟
   ا) - دبلوم كلية المعلمين □
   الب) - معهد التربية الفنية □
   د) - كباردوروس التربية الفنية □
   ج) - مستوى دراسي آخر □

3- هل أنت مقتنع باختيارك لمجال تخصص التربية الفنية ؟
   ا) - نعم □
   الب) - لا □

4- إذا كان الجواب بنعم أو لا ذكر الأسباب :

5- هل تقوم بتدريس مواد أخرى خلاف التربية الفنية ؟
   ا) - نعم □
   الب) - لا □

   إذا كان الجواب (لا) انتقل إلى السؤال رقم (7)

6- أذكر تلك المواد :
   ا) - .................................................................
   الب) - .................................................................
   ج) - .................................................................

7- هل يوجد منهج دراسي تتبعه لتدريس التربية الفنية ؟
   ا) - نعم □
   الب) - لا □

   إذا كان الجواب (لا) انتقل إلى السؤال رقم (9)
8- هل يركز ذلك المنهج على:
- الناحية النظرية  (أ) اللتين معاً 
- الناحية العملية  (ب)

9- كيف تتوقع إدارة المدرسة إلى مادة التربية الفنية؟
- مهمة جداً (أ) 
- متوسط الأهمية (ب) 
- ليست بذات الأهمية (ج)

10- غالباً ما يكون وقت تدريس التربية الفنية بشكل عام في الجدول الدراسي؟
- من الدرس الأول- الثاني (أ) 
- من الدرس الثالث- الرابع (ب) 
- من الدرس السادس- السابع (ج) 
- جميع الأوقات السابقة (د)

11- ما هي نظرة الطلاب بشكل عام لمادة التربية الفنية؟
- مهمة جداً (أ) 
- متوسط الأهمية (ب) 
- ليست بذات الأهمية (ج)

12- هل تكون استفادة طلابك من مادة التربية الفنية؟
- نعم (أ) 
- لا (ب)

13- إذا كان الجواب (لا) انتقل إلى السؤال رقم (14)

14- هل الطلاب لهم حرية اختيار الدرس؟
- دائمًا (أ) 
- أحيانًا (ب) 
- ليس لهم آية اختيار (ج) 
- نادرًا (د)

15- كم مرة في العام الدراسي يقوم الطلاب بزيارة المعارض الفنية خارج المدرسة؟
- ثلاث مرات إلى خمس مرات (أ) 
- زيارة واحدة إلى مرتين (ب) 
- ليس هناك زيارات (ج) 
- ست مرات فما أكثر (د)
16- هل تقوم بإعادة نفس الخطة الدراسية في كل سنة دراسية؟

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>لا</td>
</tr>
</tbody>
</table>

17- كيف تقيم المستوى الدراسي لطلابك:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(ج) ) من خلال الامتحان الفعلي</td>
<td></td>
</tr>
<tr>
<td>(د) - من خلال التقييم الفعلي بالإضافة إلى الاختبار التجريبي</td>
<td></td>
</tr>
</tbody>
</table>

18- في اعتقادك الشخصي، كيف نظرك مدرس المواد الأخرى لمادة التربية الفنية؟

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ممتاز</td>
</tr>
<tr>
<td></td>
<td>جيد جدا</td>
</tr>
<tr>
<td></td>
<td>جيدة</td>
</tr>
</tbody>
</table>

19- ما هي المشكلات التي تعيق تدريس مادة التربية الفنية في المملكة؟

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(ب)</td>
<td></td>
</tr>
<tr>
<td>(د)</td>
<td></td>
</tr>
<tr>
<td>(ج)</td>
<td></td>
</tr>
</tbody>
</table>

20- ما هي مقترحاتك لتطوير مادة التربية الفنية في المملكة؟

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(ب)</td>
<td></td>
</tr>
<tr>
<td>(ج)</td>
<td></td>
</tr>
</tbody>
</table>

21- كيف تقيم التجهيزات الحالية بمدرستك لتدريس التربية الفنية؟

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(ب) - جيدة</td>
<td></td>
</tr>
<tr>
<td>(ج) - جيدة</td>
<td></td>
</tr>
<tr>
<td>(د) - ممتاز</td>
<td></td>
</tr>
<tr>
<td>(ه) - لا توجد تجهيزات على الإطلاق</td>
<td></td>
</tr>
</tbody>
</table>
22- ما مدى تقييمك لوضع تدريس مادة التربية الفنية في المرحلة المتوسطة؟

(أ) ممتاز (ب) جيد جدا (ج) جيدة (د) ضعيفة

شكرًا اهتمامك وتعاونك
Officce of the Vice President For Research
Human Subjects Committee
Tallahassee, Florida 32306-2763
(850) 644-8673 · FAX (850) 644-4392

APPROVAL MEMORANDUM

Date: 7/2/2005

To: Abdullah Alheezzan
Mc 4480

Dept.: ART EDUCATION

From: Thomas L. Jacobson, Chair

Re: Use of Human Subjects in Research
Examining Art Education in Middle Schools in Saudi Arabia in Riyadh

The forms that you submitted to this office in regard to the use of human subjects in the proposal referenced above have been reviewed by the Secretary, the Chair, and two members of the Human Subjects Committee. Your project is determined to be Exempt per 45 CFR § 46.101(b) 2 and has been approved by an accelerated review process.

The Human Subjects Committee has not evaluated your proposal for scientific merit, except to weigh the risk to the human participants and the aspects of the proposal related to potential risk and benefit. This approval does not replace any departmental or other approvals, which may be required.

If the project has not been completed by 7/19/2006 you must request renewed approval for continuation of the project.

You are advised that any change in protocol in this project must be approved by resubmission of the project to the Committee for approval. Also, the principal investigator must promptly report, in writing, any unexpected problems causing risks to research subjects or others.

By copy of this memorandum, the chairman of your department and/or your major professor is reminded that he/she is responsible for being informed concerning research projects involving human subjects in the department, and should review protocols of such investigations as often as needed to insure that the project is being conducted in compliance with our institution and with DHHS regulations.

This institution has an Assurance on file with the Office for Protection from Research Risks. The Assurance Number is IRB00000446.

Cc: Pat Villeneuve
HSC No. 2004.427
Office of the Vice President For Research
Human Subjects Committee
Tallahassee, Florida 32306-2742
(850) 644-8833  FAX (850) 644-4392

REAPPROVAL MEMORANDUM

Date: 8/31/2006

To:
Abdullah Alheezan
Mc 4489

Dept.: ART EDUCATION

From: Thomas L. Jacobson, Chair

Re: Reapproval of Use of Human subjects in Research:
Examining Art Education in Middle Schools in Saudi Arabia in Riyadh

Your request to continue the research project listed above involving human subjects has been approved by the Human Subjects Committee. If your project has not been completed by 8/29/2007 please request renewed approval.

You are reminded that a change in protocol in this project must be approved by resubmission of the project to the Committee for approval. Also, the principal investigator must report to the Chair promptly, and in writing, any unanticipated problems involving risks to subjects or others.

By copy of this memorandum, the Chairman of your department and/or your major professor are reminded of their responsibility for being informed concerning research projects involving human subjects in their department. They are advised to review the protocols of such investigations as often as necessary to insure that the project is being conducted in compliance with our institution and with DHHS regulations.

Cc: Pat Villeneuve
HSC No. 2006.0748-R
بسم الله الرحمن الرحيم

البنت المدير العام للتعليم بمحافظة الرياض ين总体

بخصوص تسيير مهمة بحث

السلام عليكم ورحمة الله وبركاته وعبدو:

تقدم إليكم الباحث / عبد الله العزيز الجيزان طالب الدراسات العليا (دكتوراه) بجامعة القادسية يقوم بإجراء دراسة بعنوان "موقفات كريستيانة التربة نقدية في المرحلة المتوسطة في الرياض" وتنطلق الدراسة تمثيل قادة الدراسة على عينة من معلمي التربية الفنية في مدينة الرياض.

وبناء على تعليمي الوزارة رقم 34788 وتاريخ 8/6/1412هـ القاضي بتنفيذي الإدارات العامة للتعليم، وإصدار خطابات إرسال النماذج لإجراء الجروحة والدراسات، ونظرًا لاستكمال الأوراق المطلوبة، قرار تسيير مهمة الباحث مع ملاحظة أن البحوث يستحق كم المسؤولة المعنية بمختلف جوانب البحث، ولا يغادر الإدارة العامة للتعليم، وتعتبر موقفها ضروراً على منشأة البحث أو على الطرق والأساليب المستخدمة في دراستها ومعالجتها.

واللهم ملؤكم ورعاكم

د. منصور بن عبد العزيز بن سلمه

99
بسم الله الرحمن الرحيم

المحترم
وبعد

السلام عليكم ورحمة الله وبركاته

أفيضكم علمي إنني أحد مبتعثين كلية المعلمين بالرياض للحصول على درجة الدكتوراه في تخصص التربية الفنية، وحيث إنني أسعى لإجراء دراسة ميدانية عن التربية الفنية في التعليم العام في المملكة العربية السعودية فإنني أتقدم لمساعدتكم في تسهيل مهامي في إجراء تلك الدراسة الميدانية في بعض مدارس الرياض وذلك في المرحلة المتوسطة. راجيا المساعدة في مخاطبة من يهمه الأمر.

شاكرًا ومقدرًا اهتمامكم وله يحفظكم

عبدالله بن عبد العزيز الحيزان
REFERENCES


Art education in Saudi Arabia’s schools. Unpublished doctoral dissertation; Ohio State University: Columbus.


Los Angeles: The J. Paul Getty Trust.


BIOGRAPHICAL SKETCH

Abdullah Alheezan was born in Al-Dalm, Saudi Arabia. He achieved his bachelor’s degree in Art Education from the king Saud University at Riyadh, Saudi Arabia. From 1991 until August 1996 Abdullah worked at the ministry of education in Saudi Arabia, Riyadh as art education teacher for the Elementary and Middle boys’ Schools. He taught at the Teachers’ College in Riyadh, Saudi Arabia, since August 1996-1999. Job duties entail regular Instructional hours in art education for freshmen and sophomores who attend this institution to earn a four-year teaching degree in their selective majors. He received his Masters of Art Education from Ohio University; Athens, Ohio. He contributed paintings to a local art exhibit at Trisolini Gallery sponsored by Ohio University.