

RP  
00106  
ed

**BETWEEN ART ILLUSION AND ART EDUCATION IN  
SCHOOLS**

By Nadine Ali Moussaoui

Submitted in partial fulfillment of requirements for the Degree of

**Master of Arts**

Project Co-readers: **Dr. Mona Nabahani**  
**Dr. Rima Bahous**

---

Department of Education

**LEBANESE AMERICAN UNIVERSITY**

November 2008

Lebanese American University


We hereby approve the project of

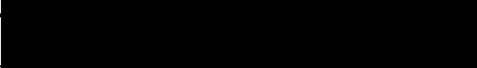
Nadine Moussaoui

Between Art Illusion and Art Education in Schools

Date Submitted: December 2, 2008

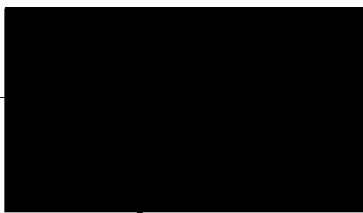
Education Department

Dr. Mona Nabhani, Co-reader: 

Dr. Rima Bahous: Co-reader: 

A copy of the project is available for research purposes at the University

Library



Student Signature

December, 2nd 2008

Date

## Plagiarism Policy Compliance Statement

I certify that I have read and understood LAU's Plagiarism Policy. I understand that failure to comply with this Policy can lead to academic and disciplinary actions against me.

This work is substantially my own, and to the extent that any part of this work is not my own I have indicated that by acknowledging its sources.

Name: Nadine Ali Moussaoui

Signature: 

Date: December, 2nd, 2008

I grant to the LEBANESE AMERICAN UNIVERSITY the right to use this work irrespective of any copyright, for the University's own purpose without cost to the University or its students and employees. I further agree that the University may reproduce and provide single copies of the work to the public for the cost of reproduction.

Dedication

“Kids who create don’t destroy”  
Terry Semel, past chairman of Warner Bros.

I dedicate this research to each  
Child who hesitates to express himself  
Teacher who underestimates art  
School that prevents art education

## Acknowledgements

I would like to acknowledge and extend my sincere gratitude to the following persons who have contributed to the achievement of this research:

Dr. Mona Nabhani, for her valuable feedback and support

Dr. Rima Bahous, for her valuable feedback and support.

Mrs. Maha Nehme, for her valuable experience and motivation.

Mrs. Lamia Muhtar, for the practical experience that she provided me

My family for their support and encouragement

The schools who allowed me to conduct such research

The children who completed the questionnaires

The teachers who were interviewed

All my other professors at the MA level

The library for providing me with the scarce but needed resources

## ABSTRACT

Few studies were conducted concerning the teaching of art in Lebanese private schools. The teaching of art as a school subject is neglected in some Lebanese schools. There is an underestimation of art in these educational settings and an unawareness of its effect on the students' progress in their academic context and their life. Furthermore, other gaps are found in this discipline especially in the program, teaching skills, and art classrooms. This study sheds light on these problems through observing art classes, interviewing the teachers, and questioning the students in three private Lebanese schools located in Beirut. Although the researcher faced some problems like the refusal of the observation sessions' occurrence in one school and the low number of observed sessions in the two other schools, she was still able to collect data that came up with useful results. Teachers lack teaching strategies and don't rely on a organized and well-based program, but this doesn't mean that modifications cannot be made if the school is willing to value more the art and place it on the level of other well estimated disciplines.

Table of contents

Chapter I

Introduction

Research context

- A. Purpose of the study/ Research question
- B. Variables/ Definition of terms
- C. Significance of the study
- D. Ethics of the study

Chapter II

Review of the Literature

- A. History of art
- B. Art's influence on students' development
- C. The relation between art and other disciplines
- D. Art curriculum
- E. Art evaluation

Chapter III

Methodology

- A. Research type
- B. Case study
- C. Research instruments
  - 1) Interviews
  - 2) Observation
  - 3) Questionnaire



B. Validity/Reliability of the study

Chapter IV

Results

A. Reporting results

- 1) Interviews
- 2) Observation
  - a) Art hours
  - b) Location
  - c) Lesson planning
  - d) Teacher's attitude
  - e) Student's attitude

3) Questionnaire

B. Data analysis

- 1) Students
- 2) Teachers
- 3) Art program- material- physical settings
- 4) A parallel study

---

Chapter V

Conclusion

- A. Suggestions
- B. Limitations
- C. Suggestions for further research

References

Appendices

Appendix A Interviews

Appendix B Observation

Appendix C Questionnaires

## Chapter I

## Introduction

Art is one of the implemented disciplines in schools. The difference between art and the other subjects is that its value is underestimated in this educational setting. The issue is to know whether art is considered an academic discipline or an extra curricular activity although it is given during school time. In case art is considered part of the academic classes, there should be a study about the program that supports this discipline.

The school is a reflection of the society. Its mentality is directed toward valuing languages and mathematics and forgetting that art is an important contributor to the child's development and growth. Educating students through art affects not only their career path but their life. Developing the visualizing skills can increase the attention span of the student which is needed in order to concentrate in other disciplines. Students will learn to be risk takers because art means to dare expressing ideas, feelings, beliefs, exploring techniques and material. Being risk takers make the students take decisions and be trained to be initiators and not passive learners. Furthermore, creative thinking is promoted because in art, there isn't a fixed recipe to be limited to, it's true that there are elements of art to learn, but students have the freedom to express their ideas, play with them and not feel restricted to any rule. The simplest reason to make art is that students enjoy colors, paint clay, and other materials that make them have fun. It would be more attractive to the students to acquire skills through fun than in a rigid environment. All what have been said earlier highlights the importance of art in the student's growth and development theoretically. It would be ideal if the theory matches with the reality and the schools value art and recognize its benefits and effectiveness. This study provides an

insight on a basic problem in the Lebanese private schools which is the underestimation of art's importance and effect on the child's development. The focus will be on the art curriculum and its implementation through observation and questioning. It's beneficial to pursue this research in order to assess and evaluate the art status in the Lebanese private schools and attempt to improve it.

#### Research context

##### Purpose of the study/ Research question

Back to college years, the researcher was majoring in art education. This emphasis required an internship in art. The researcher went to a school and observed the art teaching methods, the used material and the subjects treated. Although the observed school has one of the best art programs in the country, there was always that impression that art doesn't stand on the same level of other disciplines. Art isn't considered as a core subject that could affect the student's development. From this experience, it was relevant to the researcher to examine that whether this impression is a reality or it is not more than an illusion. Thus, this study aims to examine how Lebanese private schools are dealing with art as an academic discipline. Also, it's important to shed the light on the adopted program and its implementation. All these issues should be explored in order to understand the extent to which art is interfering in the student's academic learning. The research question that will guide this study is the following:

How can the Lebanese art curriculum be modified in order to contribute to the child's development?

### Variables/ Definition of terms

Before studying and exploring the research question in the real field, two basic terms should be defined which are art education and art curriculum. These definitions are important to understand the terms in the real context.

**Art education:** It is to teach the students to understand culture and life through creative practice and aesthetic discussion with them in the context of an educational setting (Zwirn, Goetz & Graham, 2005).

**Art Curriculum:** It is a program that doesn't only require from the students to use different materials, techniques and objects but to make artistic interpretations and productions (Darts, 2006).

### Significance of the study

The main aim is to analyze the art curriculum in schools and its effect on students' growth. It's important to clarify the relevance of conducting this research question. It is significant to explore this subject because there will be an attempt to understand the art condition in Lebanese private schools, then to analyze it and try to improve it. Few studies were conducted about this issue, so it would be significant to reveal what is happening in the schools concerning the art discipline. The suggested modifications will be made on different aspects: The teaching skills, the program, students' involvement, the used material and the physical setup.

### Ethics of the study

Ethics in research is an important issue to be considered in each research study (Fraenkel & Wallen, 2006), for that reason, the researcher will follow a list of guidelines for the study. According to the American Psychological Association, the collected

information from each research participant should be kept confidential (Burnay & Servais, 2000; Fraenkel & Wallen, 2006). In fact, all the participant' names and schools in the study will be kept anonymous. The schools' name will be referred to as ASI, ASII and ASIII. The students' names will be anonymous. Moreover, the questionnaires will be combined altogether and the results will not be referred to any group of student or school. Teachers will be referred as to ASI teacher, ASII teacher and ASIII teacher. The researcher will clarify her research purposes for the administration, the teachers and the students because "subjects should be told of the researcher's interests and should give their permission to proceed" (Fraenkel & Wallen, 2006, p.441).

Art promotes visual skills, the creative thinking and aesthetical taste of the students, but most of the Lebanese private schools are neglecting this discipline and disregarding its influence on the children's development. The researcher sheds light on this issue through observing the implementation of the art curriculum in the real context, analyzing it and attempting to modify it. Before getting into the practical side of the study, chapter II will provide an overview of the literature's perspectives concerning art in schools.

## Chapter II

## Literature Review

## Introduction

The art field has developed over centuries and was integrated in many areas, one of them is Education. Many questions are intriguing the supporters of art in schools. All the problematic issues revolve around the value of art that is apparently always shaken by the school's financial balance and as would Green (2006) say it is "reduced or eliminated when districts announce that cuts are needed to balance the budget" (p.46). Another problem that is related to the previous one is the traditional mentality of schools that view art as an "entertainment" (Green, 2006, p.46) and marginalize it from the curriculum, "a curriculum outsider" (Darts, 2006, p.9), because there is no enough room for the curriculum basics. Some of the literature throws the responsibility on schools, Le Chatelier (2007) for instance reveals, in the article "Quelle place à l'art à l'école", his anger toward the Minister of Education and Culture for the insufficient attention given to art and questions his intentions toward setting an efficient program in art.

All these problems revealed by the literature focus on the same crucial issue: How can art be improved in schools nowadays?

Before getting into more details concerning the importance of art, its aims, and the related curriculum, it is important to review the art history in order to understand the development of art perceptions through these centuries.

## History of art

Art has been a constant accompaniment to the human being since the Stone Age, when people were painting on cave walls in order to express hunting scenes which were “outlined in black” and “painted in with bright earth colors” (Libby, 2000, p.6). The next stage for art was the Ancient and Medieval period including the Ancient Egypt. Art was “considered as crafts” (Macdonald, 1970, p.17), manual skills useful for the “artisan” (Macdonald, 1970, p.17). In Egypt, art was mostly used as a mean to “struggle for immortality” (Macdonald, 1970, p.17) through traditional representations done by trained craftsmen. The same perception of art was found in Europe in that period. Art was expressed through flat representations of battles or religious symbols, especially in church and castles (Libby, 2000). This period lasted for several centuries and has stopped evolving till the Renaissance Age (12<sup>th</sup> century). This period was a major turning point in Art history. Art techniques were modified due to “growth in travel” (Libby, 2000, p. 7) and new kinds of painting, texture and techniques of perspective were used. Art was involved in scientific studies of the human anatomy (Libby, 2000), a “*scienza studiosa*” (Macdonald, 1970, p.17). The major change was in the perception of art; it wasn't limited anymore to “mechanical arts “, to skillful handcrafts but considered as product of intellect” (Macdonald, 1970, p.17). After that period, many artistic movements appeared like the Baroque (17<sup>th</sup> century) that was interested in the human soul, the realism (19<sup>th</sup> century) that focused on projecting reality without any modifications, the impressionism(19<sup>th</sup> century), known for the blurry painting technique. Then came the Modern Art (19-20<sup>th</sup> century) that differed from the traditional way of drawing lines and shapes. The abstract period (20<sup>th</sup> century) revealed a sense of unreality in the techniques



resembling the children's art. In the surrealist period (20<sup>th</sup> century), artists translated the subconscious of the human being full of dreams and visions (Libby, 2000).

All these movements, regardless of their difference in techniques, subjects, expressive style, challenged the human mind and perception of the world and weren't restricted to mere representations. Art has evolved over the centuries and presented several artistic movements but did this development influence the perception of art in schools?

#### Art's influence on students' development

The context of interest of this research is the importance of art in the educational setting. Schools emphasize two subjects, considered as basics: Language and Mathematics. These two subjects are "typically tapped on tests and most valued in schools" admit Bransford (2000, p.101). Although this idea expresses the school's thinking system, but they explain that mathematics and language are one part of Gardner's (as mentioned in Bransford, 2000) multiple intelligences including musical, spatial and bodily kinesthetic ones. Each intelligence involves a certain form of art: music, dance, theater and visual art which is the studied art type in this research. Gardner's theory promotes that there is a "power through the arts" and that if student can't understand academic subjects "verbally or linguistically", s/he can understand them "visually, musically, or even kinesthetically" (Gelineau, 2004, p.13). The reality differs from what is written in books; schools are obsessed by test preparation that leads to a stressful and depressing atmosphere (Zwirn & Graham, 2005). This permanent focus is transforming students into mere machines that only study in order to achieve goals settled by adults. The school administration thinks that it is working toward the students' benefits and academic achievement, but in fact they are inattentive to their differences,

their problems, their feelings, their opinion, or to their individuality. Through art, the student has the opportunity to express what s/he sees, feels, thinks and is not obliged to comply to adults' rules (Nehme, 1979). Art classes are a chance for children to question what surrounds them, how they see others, to experience their senses (Le Breton as mentioned in Solves, 2000). Art is a language tool that allows "student artists to express ideas that they are otherwise unable to verbalize" (Linderman, 1997, p.7). Other than expressing students' inner feelings and beliefs, art promotes their critical thinking because they should be able to evaluate their art product and those of others, understand the artists' piece of art. It encourages imagination not only in art classes but in resolving problems that the students could encounter. The problem is that the school's focus on "left hemisphere activities" (Linderman, 1997, p.7) like verbal and logical ones and forget about "right hemisphere activities" (p.7) that includes visual arts. This kind of activities is not only for an aesthetic purpose but influence the child's development.

Art promotes the critical thinking of the student because it involves them in criticizing art pieces based on well studied arguments (Deasy, 2008). This skill will help the child to be an active learner because s/he doesn't content herself/himself to follow instructions but to question and discuss everything s/he is exposed to.

Also a symbolic understanding is promoted through visual arts which means that the child has the ability to communicate nonverbally (Deasy, 2008; Gelineau, 2004). This could help the student understand other subject matters if the language used is difficult to him/her (Gelineau, 2004; Deasy, 2008). The relation between art and the other disciplines will be discussed later in this review.

Art develops “conditional reasoning” (Deasy, 2008, p.14) through which the child produces an artwork by “trial and error” (p.14) and learns to form an idea about the structure and the process of artistic production. This ability helps in other subjects when facing a certain problem and need to be solved.

Art stimulates imagination to add a certain flavor to the individual’s artwork. To achieve this goal, students should be exposed to “endless possibilities” (Linderman, 1997, p.11), to observe different environments in order to be “inventive with many solutions for a single art idea” (p.11).

#### The relation between art and other disciplines

Art is important to make quality artwork, but also to help students improve in other subjects like mathematics, science, literacy and social studies.

Connecting art with academic disciplines could be referred to as “utilitarian art” (Stellflue, Allen & Gerber, 2005, p.34). It is the process of transferring art knowledge and learning to other academic subjects (Edens & Potter, 2007). It could be also named the “arts-integrated approach” (Brown, 2007, p.172) which is a way of teaching other disciplines and involving “creative, experimental, imaginative, and collaborative interaction” (p.172). The importance of art is not limited to the “inherent value” of it which means “art for the art’s sake” (Edens & Potter, 2007, p.283). All the imagination and creativity that come up from artworks could be used in other academic disciplines. Jacquard (as mentioned in Selves, 2000) is against the way of teaching science. He doesn’t see it as an accumulation of knowledge that is divided between right and wrong. Science is a long way of experimentation where the real product should not be only perceived as an efficient result but as a creation or a wonder like while drawing and

painting a piece of art (Solves, 2000). Science classes should include discussions and not only assimilation and memorization of knowledge. While learning about plants, art is part of the process. Stellflue's et al. (2005) example shows that visual art could foster the science understanding. The teacher asked the students to plant bulbs in a pot that they should make with clay coil. After observing the several stages of the plants' growing, students were asked to illustrate the plant not only for a decorative purpose but for an informative one. They learned all the vocabulary related to the plant through their drawings. To make their illustrations more detailed, the plant was dissected.

Another example of art integration is provided by Marshall (2006) about "the life and times of supernatural Hybrids" (p.19). The project addressed to grade 4 and 5 was divided into four lessons. The students were asked to choose three real animals and through their brainstorming they learned about the taxonomy of animals. Then they looked at mythological animals and tried to combine them with previous chosen animals. Students had to search more about the animals and list information about "what they do, how they eat, and how they live" (Marshall, 2006, p.21). They gave them names. They dissected their drawings and illustrated several drawings on the "skeletal structures or internal organs" (p.21). In the third lesson, students were asked to write a story about the created hybrid with illustrations and share it with the rest of the class. In the fourth lesson, students created a three dimensional animal. The result of this project is the use of art making and language skills, connecting research to art making and grasping biology information.

Utilitarian art is also integrated in mathematics. Mathematics is not only about solving equations, but it includes problem solving. The children's drawings are indicators of how

the child “thinks spatially” (Edens & Potter, 2007, p.285). Developing the children’s ability in schematic drawing can help them understand the math problems more easily. What is meant by schematic drawing is that the elements of proportion and details are “component of the problem” (Edens & Potter, 2007, p.289). A study was conducted by Edens and Plotter (2007) addressed to grade 4 and 5 about the influence of art on understanding mathematics problems. The results showed that students who used schematic representations “outperformed” students with representations of a “lesser level of schematic element use” (p.293).

McKean (2002) explained the influence of art on social studies. She studied three history books in order to explain that art develops reflective skills in students. Through these books, art history is acknowledged and some activities are required from students such as reflections on artistic representations and their relation to history. Certain knowledge in art techniques should be brought up while class discussions occur and in that way art is combined with social studies.

Karen Gallas (as mentioned in Goldberg & Phillips, 1995) talks about a Latin student who taught her that what is important is that learning can occur through different processes and is not restricted to the “teacher’s way” (p.20). He could learn language in the traditional way but only through drawing.

The relevance of art for art’s sake or for the academic disciplines can be more efficient by implementing a well structured curriculum.

#### Art curriculum

A curriculum needs standards set by the Ministry of Education or by the school itself. Also specific goals depending on the age level of the students must be set. In this

project the grade under scrutiny is grade five. During this phase, the student starts to hate, love and question. An instructor is necessary to help the children express their ideas and be able to understand them. During this phase, the teacher cannot content herself/himself asking the child to draw whatever they want but art classes should be directed. A discussion about the theme and the art product is crucial for the children because it boosts their self-confidence and helps the development of their art skills (Nehme, 1979; Coubetergues, Herth, Personnaz, Leleu-Galland, Mazoyer & Viet, 2003).

A curriculum to be set needs standards. Each school modifies these standards depending on its system, but there are some standards agreed upon whereas it is set by the National curriculum or written by the National Art Education Association.

Students' will be able to:

- 1) Express a sense of satisfaction, self-confidence and accomplishment in producing an art work.
- 2) Manipulate the visual elements of art (color, line, tone, pattern, texture, shape, form, and space), media techniques, and process.
- 3) Develop their drawing skills through observation.
- 4) Design and create pieces of art
- 5) Choose and evaluate a range of subject matter, symbols and ideas
- 6) Enrich their imagination and originality.
- 7) Evaluate their work and the work of others
- 8) Read visual elements like drawings or images.
- 9) Express the ideas and feelings concerning the work of artists. (Clement, Piotrowski, & Roberts, 1998; Linderman, 1997).

The way of implementing these standards could differ between schools, depending on the adopted art approach. Before setting the curriculum, the school should decide on the specific goals that their students should achieve. Gude (2007) asks if “we really want students to say that art is about line, shape, color or contrast and repetitions?” (p.7) Teaching the art elements should not be an end in itself but a way to understand the artist’s piece of work, culture and ideas (Gude, 2007). The study of an element such as the line will not provide a “thoughtful approach to the role of art in societies” (p.7). There should be a study about artists’ art works and their effect on culture and society to integrate art techniques and elements (Gude, 2007). Art is not an activity to fill in the academic gaps but “a gateway to complete learning (Ebner, 2006, p.26) to various interpretations and observations (Lampert, 2006, p.48). The importance in any curriculum is that the student gets opportunities to express himself/herself and understands that in art there isn’t a “right answer” (Lampert, 2005, p.47). The student should go through a drawing several times, “to hand draw multiple copies” (Gude, 2007, p.13). Students need to express, create artwork far from the adults perspectives. Teachers are facilitators, provider of knowledge but should not influence the students’ work (Hallam, Lee, & Das Gupta, 2007).

Letting the student express his/her ideas doesn’t mean the curriculum is not important and s/he can “get on with things” (Hallam et al., 2007, p.213). Art should be taught like other disciplines. There should be a certain program that teach children methods and skills that will help them express the “real you” (Gude, 2007, p.8) and not only copy reality (Hallam et al., 2007). One of the curriculum approaches is the Discipline-Based Art Education (DBAE). This approach involves the students in aesthetics, art criticism,

art history and art production (Roberts, 2005; Alexander & Day, 2001). The DBAE approach let the students be involved “intellectually and intuitively in art” (Roberts, 2005, p.41). The student’s attention is not focused on studio art which means art making skills but on other elements. The students are taught about the art history which means to understand the artifacts value in understanding the “cultural development” (Alexander & Day, 2001, p.XX). Criticism is about the characteristics of the artifact and to evaluate the given information about the object. The aesthetics make the student understand the artifacts’ beauty. Lessons should be prepared according to all four elements by setting objectives, indicating the material needed and the processes to be followed, assigning the vocabulary word to be assimilated and used, precisizing the instruction of the activity and the evaluation form. Through DBAE, it would be effective to integrate the inquiry-based art curricula because it will help them in the art criticism and evaluation of art pieces. Students start to ask questions such as “what do I see? how do I know?” and interrogations about the used techniques and expressed ideas in the art pieces. This approach engages imagination, develop the understanding of different techniques and promote critical thinking (Lampert, 2006). Recently an approach called Visual Culture in Art Education (VCAE) could be considered as a modification to DBAE curriculum. It differs in the studied material, goes beyond art, and includes all “visual arts” (Dorn, 2005, p.49) like computer, advertising, television programming. It emphasizes on dialogic rather than studio art (drawing, painting, ceramic...). It focuses on criticizing and analyzing images and understanding its artistic and social value. The problem with this approach is to fall into the teacher’s biased ideas and into the need for “validity” or “correct interpretation” (Dorn, 2005, p.49).



## Art evaluation

Any adopted curriculum approach should be followed by an assessment process. Assessment is not restricted to a grade, but it is a deeper process where teachers fill in forms about the quality, progress, knowledge, and abilities of the student's art work. The process is called "differentiation" (Clement et al., 1998, p.165) it is assessing the "level of quality" (p.165) at which students respond to the same task.

The assessment process is divided into two forms: Benchmarks for each grade level and the student's assessment profile. The benchmarks are set for the required level of achievement in art divided into five sections: using the visual elements of art, investigating and using resources, making, knowledge and understanding (Clement et al., 1998). Clement et al., (1998) propose achievement standards for each stage. Grade 5 belongs to the level where the student should be able to show the knowledge of the visual elements in practical activities and start to show his/her expression style. He should be able to observe and take notes in order to improve his/her art work and use different techniques and materials to produce it. Also s/he should show knowledge about artists from different cultures and periods and be able to recognize the used techniques and the reason behind them. In the final section, the student should be able to evaluate his/her and others' (peers or artists) art work by using specific vocabulary. As for the student's assessment profile, it is divided into four sections: investigating, making, reviewing and using knowledge of other artists' work (Clement et al., 1998).

The reviewed Western literature discusses the importance of art, its evolvement, aims, and curriculum. It will be used a framework for studying art in Lebanese private

schools. The next section will present the methodology adopted while conducting the study in three Lebanese private schools.

## Chapter III

## Methodology

## Case study

At the beginning of this section the nature of this research will be clarified and explained. Studying one element, like a school, an individual, or a program, consists the basis of a case study (Fraenkel & Wallen, 2006). In this research, the element in question is the art curriculum. A case study is useful to make theories understandable in a real context (Cohen, Manion, & Morrison, 2007). The adopted type of case study is the multiple-case. The art curriculum's implementation is investigated in three private schools which means that "multiple cases" (Fraenkel & Wallen, 2006, p.439) are studied in the same time for one research. The multiple-case has an advantage over the single case because it's more "compelling and more likely to lend to valid generalization" (Fraenkel & Wallen, 2006, p. 439). Studying the art curriculum in three schools brings out more evidences concerning the ways of implementing it than studying it in one school.

A case study has its advantages and disadvantages. It could be rarely controlled systematically because extraneous factors could interfere. In this study for example, when a person comes inside the art classroom to take several children to rehearse for the end of year event is an extraneous variable that cannot be controlled and that affects the natural setting of the class. Although the researcher is a non-participant observer which means that she stood "aloof from the group activities" (Cohen et al., 2007, p. 259) that she is investigating but subjectivity interferes in the observation process because it's restricted to the researcher's perception and understanding of instances. A third disadvantage in the

Lebanese private schools but valuable insights “could be gained and common characteristics could be found” (Fraenkel & Wallen, 2006, p.438).

A case study has its advantages. It projects a reality into the study because the researcher can “observe effects in real contexts” (Cohen et al., 2007, p.253). Talking about the art curriculum in schools could be very theoretical or even idealistic but entering art classrooms and observing the actions that are taking place make the situation clearer and believable. It’s true that the case study is investigated through the researcher’s eyes but the case study is a combination of “subjective and objective data” (Dyer as cited in Cohen et al., 2007, p.257). Conducting interviews with the art teachers provide objective data because the information is brought up by the expert in the field and not by the researcher.

What most characterizes the case study is its descriptive nature full of details (Cohen et al., 2007). Observing classes for several periods makes the researcher write down specific data about the events that occur; each session is different from the other. Furthermore, a multi-case study makes the researcher recording more quality insights about the studied subject.

In this multi-case study, the studied sample was purposive which goes under the no random sampling. It doesn’t represent the wider population; in fact it is meant to represent a specific population (Cohen et al., 2007). The main disadvantage is the possibility of the researcher’s misjudgment in choosing the population and its degree of representativeness for the study (Fraenkel & Wallen, 2006). The purposive sample if well chosen is beneficial to get “in depth information” (Cohen et al., 2007, p.115) for the study. It’s not concerned with generalization more than the quality of data that the

study. It's not concerned with generalization more than the quality of data that the researcher gets (Cohen et al., 2007). A purposive sample targets the "knowledgeable people" (Cohen et al., 2007, p.115), people that the researcher believes will provide the data that she need (Fraenkel& Wallen, 2006). In this research, investigating the art curriculum in private schools requires interviewing three art teachers because they are the knowledgeable people in this field. The other purposive population is the grade five students. Before explaining more about the students' sample, it should be clarified that the three schools will be referred to as AS1, AS2, and AS3; AS standing for art school. In AS1, three sections in grade 5 were observed and students answered the questionnaire. In AS2, three sections of grade five answered the questionnaire but the observation sessions didn't take place. In AS3, two sections of grade five were observed and students answered the questionnaire. Grade five students were part of this study for two reasons. First, the researcher chose the elementary level because this is the stage where art starts to be implemented in classes and if any problem is to be detected, the researcher should find it from the beginning stage. Also, all private schools teach art at the elementary level but not all of them implement this academic discipline in the middle and secondary levels. The research is about studying the art curriculum so the existence of art classes is crucial. Grade five students should have grasped a quality amount of artistic knowledge and experienced different types of techniques and materials. Like the art teachers being experts in their field among other teachers, grade five students are experts among the other students from other grades in the elementary level.

## Research type

This case study is a mixture of qualitative and quantitative methods. Studying the quality of “relationships, activities, situations or materials are frequently referred to as qualitative research” (Fraenkel & Wallen, 2006, p.430). In this study the quality of the art curriculum in three private Lebanese schools is investigated. Qualitative research is conducted with different techniques like interviews and observation (Defoor, 1999; Fraenkel & Wallen, 2006). These will be discussed later on in this chapter. Studying the art curriculum requires going to the “natural setting” (Fraenkel & Wallen, 2006, p.430) where this program is being implemented. It is important to understand the art curriculum in its “actual setting” (Fraenkel & Wallen, 2006, p.431) because students, teachers, and the school influence its implementation. The researcher went to three private schools and attended the grade 5 classes to observe them and be able to take notes. Interviews were conducted with art teachers with the use of a recorder. Other than studying the subject in its context, a qualitative research is based on words, on details. During the observations, the researcher took notes of all the actions that were taking place even the most “unworthy of notice” (Fraenkel & Wallen, 2006). It’s not only relevant to record the students’ and teachers’ sayings but also to observe their actions, reactions, their interactions and habits.

As mentioned before, quantitative data is part of this research. This kind of research relies on empirical and numerical data. It has “no greater or lesser importance than qualitative” research (Cohen, et al., 2007) but it’s excluded from biases and subjectivity (Fraenkel & Wallen, 2006). Qualitative data is crucial because it consolidates the researcher’s arguments (Defoor, 1999). It could be collected through different techniques; the used

one in this research is the questionnaire. Also this technique will be discussed later on in this chapter.

Using a mixture of qualitative and quantitative data means that different techniques will be used in order to conduct the field work of the research. For the qualitative part, there was an interview with three art teachers and observation sessions in two schools AS1 and AS3.

## Research Instruments

### Interviews

An interview is a "speech event" (Blanchet, Ghilglione, Massonat, Trognon, 2000, p.82) through which the interviewer gets information and reflections from a person who provides with knowledge from his own experiences (Blanchet et al., 2000). It's the most direct way of getting information from a knowledgeable person (Burnay & Servais, 2000). The level of effectiveness of the interview depends on the interviewer's professionalism which means that s/he should know how to approach the interviewee (Berthier, 2002; Defoor, 1999). While conducting the interview, the interviewer should not interfere in the questioning process; s/he should not express her/ his opinion and make it influence the interviewee's answer (Berthier, 2002) and should not view it as an "opportunity to criticize or evaluate" him/her (Fraenkel & Wallen, 2006, p.458). The interviewer should be able to notice the interviewee's level of honesty while responding because some of them attempt to give answers only to reflect a good impression or to give the expected right answer as a self defense in order to feel that they belong to the social norm (Berthier, 2002). An effective way to detect the honesty of the interviewee is

to ask him/her the same question in different ways (Fraenkel & Wallen, 2006), especially if there is some doubt in the answer. This way, the interviewer is certain of the answers and it may "shed new light on the topic" in question (Fraenkel & Wallen, 2006, p.459). If the interviewer is aware of and controls all these negative aspects, s/he will get rich and valuable data from the interview (Burnay & Servais, 2000). The interview is considered the most sociable among all the research techniques because it is based on direct communication, most of the time on a face to face situation (Burnay & Servais, 2000) where the interviewer can detect not only verbal data about the thinking way of the interviewee (Fraenkel & Wallen, 2006) but non-verbal information like the facial expression, gestures and attitudes. Furthermore, an interview gives more opportunities to develop the answers and get more specific data (Burnay et al., 2000). The adopted type of interview in this study is the semi- structured one. It's mostly used when the interviewer wants to test specific information, has fixed the percised exploration zones and wants to get in depth data about them (Berthier, 2002; Fraenkel & Wallen, 2006). The nineteen interview questions are standardized and open-ended. This type consists of predetermined questions that are asked in the same order (Fraenkel & Wallen, 2006). Berthier (2002) says that it's not only relevant to ask if the person is tall or not but how tall is he. The adopted questions of the study are open- ended; not only questioning the presence of art elements and aspects but the process and the reason behind them (see Appendix A). It's relevant to explain about the nature of the set questions. In this research, there is a combination of four types of questions: background, knowledge, experience and opinion. The background questions are asked to get information about the person like his age, education, workplace (Fraenkel & Wallen, 2006). Two questions were concerned with



the education and working years of the teacher in each school (See Appendix A, interview, questions 1 & 2). Five questions are related to the teacher's experience, which means what she has done in the past and is doing currently and the researcher couldn't have observed (Fraenkel & Wallen, 2006) (See Appendix A, interview, questions 2(b), 14, 16, 17, 18). The eight knowledge questions are important in order to get factual data (See Appendix A, interview, questions 5, 6, 7, 8, 10, 11, 12, 13). In the five opinion questions, the researcher asks the interviewee about what he/she thinks about certain art related issues (See Appendix A, interview, questions 3, 4, 9, 15, 19).

### Observation

Observation is another technique used to get qualitative data. Observation is a way of proving what the teachers said about the art class. It's more accurate to get information about activities while they occur (Fraenkel & Wallen, 2006, p.450). The researcher who is the observer is the witness of a group's activities, attitudes, behaviors and interaction in a natural setting (Peretz, 2004). His/her role is to be present in the place where the observation will take place, observe the flow of the activities, take notes or use other techniques to store information and interpret the notes (Peretz, 2004). There are different types of observation: the participant, the non participant and the naturalistic observation.

In this study, the type of observation is the non participant. The researcher is sitting in the classroom and only observes without participating in the activities. This type is opposed to the participant observation where the observer is involved in the activities (Fraenkel & Wallen, 2006). Being a non participant observer has the advantage to not affect the studied group's behaviors but still the reality won't be fully reflected as it is because the presence of an outsider has affected, in the study, the teachers' interaction with the

students. It's important that the observer focuses on the elements that will help him/her in the research and not on the ones that will mislead him/her. The researcher took notes to register all the observed data at the end of each art classroom. The main focus was on three elements: the students-teacher interaction, the level of students' involvement in the art work, and the teachers' teaching skills. The interaction between students and teachers was observed throughout the whole session because communication between them could occur before, during the art work and after it was accomplished. The level students' involvement was observed when they were on task. As for the teachers' skills it was observed throughout the whole session; teaching was not restricted to the explanation of the art work but it included the follow up of the work, discussing and evaluating it).

At AS1, three sections of grade five were observed for two days over three weeks (see Appendix B, observation). In AS2, no observation was made due to the school administration's decision. In AS3, two sections of grade five (there isn't more than two) were observed once.

#### Questionnaire

The questionnaire is used to collect quantitative data. A survey is conducted in order to get the "opinions of a large group" (Fraenkel & Wallen, 2006, p. 397). A selected sample should be precised in a survey because not all the population will be studied. In the research, a sample of grade 5 students attending art classes in private Lebanese schools was chosen: three sections in AS1, three sections in AS2 and two sections in AS3. The chosen sample is called the target population.

A questionnaire is one of the survey's techniques. The mode of the data collection was a "direct administration to the group" (Fraenkel & Wallen, 2006, p.400) which means that

the researcher distributed the questionnaire to the students in the art classroom in order to fill in. This method was used with AS1 and AS3. As with AS2, the questionnaire was distributed by the administration to the students to fill in at home. This way could be less time consuming but not all students gave back the questionnaire (only 58 students out of 80). Also the researcher didn't have the opportunity to explain to the students the purpose of the study or clarify certain items if needed. In AS1 and AS3, the situation was different because the researcher directly administered the questionnaire to the studied group. The researcher explained the purpose of the study; its relevance for art in schools and for the academic purpose of the researcher. Some clarifications were made for the students regarding the questions. The real advantage was having a 100% of respondents to the questionnaire; in AS1, 67 students and in AS3, 31 students.

The questionnaire includes fifteen questions concerning art in schools and a section that asks them about the age, school, and gender of the students. The questionnaire contains closed-ended questions. This type of questions restricts the person to specific answers and doesn't give him/her the choice to express his/her opinion but it is beneficial when it comes to compare and contrast the answers for the data analysis (Berthier, 2002).

The adopted scale in this questionnaire is the Likert one. It consists of five choices, from the extreme approval (Always) to the extreme disapproval (never) (Cohen et al., 2007; Del Bayler, 1991). Between these two extremes there are three other choices (most of the time, sometimes and rarely) that give the students the chance to be more specific and express more accurately their opinion (see Appendix C, questionnaire).

Validity and reliability

It's not only important to collect data but to make sure that the information is valid and reliable. Data are considered valid when it is meaningful and useful to the research question and reliable when the researcher gets consistency (Cohen et al., 2007; Fraenkel & Wallen, 2006). Validity is enhanced through the support of the collected data from a number of different ways (Fraenkel & Wallen, 2006). Triangulation will be a basic element for the validity of this research: the data will be collected through several instruments (interviews, observation and questionnaires) and from different participants (students and teachers). The same questionnaire will be used for all the students in the three schools. This same strategy will be adopted for the interview questions for the art teachers. Reliability is found in observing the situation of interest over a period of time" (Fraenkel & Wallen, 2006 p.463). Observation took place in several classrooms in three schools.

Validity and reliability are not only concerned with the technique itself but with the inferences about its use (Fraenkel & Wallen 2006). It's not only relevant to use the interview, observation and questionnaire to collect data but the researcher should make sure of their

Validity in the interview is to "minimize the amount of bias as much as possible" (Cohen et al., 2007, p.150). Using a recorder is useful so that the interviewer listens to the interview several times and doesn't judge and misperceive what the interviewee is saying. Also, interviewing three teachers is more valid than interviewing only one. It shows more diversity in opinions for the same questions. In that way, the researcher is not restricted to one perception. As for reliability, it's important that the interview be "highly structured" (Cohen et al., 2007, p.150). When the questions are highly structured,

it is easier on the interviewer to compare and contrast data and give more reliable and accurate results.

In a questionnaire, validity is ensured through the right choice of the sampling (Cohen et al., 2007). It's true that the three studied schools are not representative of the whole Lebanese private schools but they are all Beirut schools. The researcher chose these three schools from different locations in order to reflect different environments.

Grade five students were the target population because they have the ability to judge art curriculum throughout all the previous years. As for reliability, the number of returned questionnaires determines its level (Cohen et al., 2007). In AS1 and AS3, all of the questionnaires were filled in because the researcher distributed and conducted them during the art class. The researcher tried to not let the teachers to interfere in the piloting process of the questionnaire to decrease the subjectivity level in the students' answers increase the level of reliability and validity of the questionnaire. In AS2, many questionnaires weren't returned because of the low level of control that the researcher was given. The questionnaires weren't distributed by the researcher but by the administration and were asked to take it home to fill; students weren't followed up.

In observation, it's important to ensure validity and reliability but it couldn't be fully achieved because this process is limited to the researcher's eyes (Cohen et al., 2007). The presence of the researcher didn't affect the students' attitude but the teachers' behavior (AS1 and AS3 teachers). In AS3, the teacher told me that she needs to know when the researcher was coming to prepare a new lesson. In AS1, the teacher was less stressed concerning the lesson, but she was always talking about the achievements that she has accomplished over the years with her students. These attitudes affect the natural context

needed for the study. The advantage in the observation sessions is that the researcher was non-participant which means that she wasn't participating in the activities and was sitting in the back. This makes her not attached to the students and be able to see the group "sufficiently dispassionately" (Cohen et al., 2007, p.158). Although the number of observational sessions is important for the level of reliability (Burnay & Servais, 2000) but in the study they were insufficient; the researcher couldn't really observe the art classes in all its aspects and if she had the chance to observe more she would have definitely collected more data and detected more negative and positive aspects.

This research is a case study that is conducted in Lebanese private schools. The mixture of quantitative and qualitative data was obtained through three techniques: observation of art classes, interviewing art teachers and questioning the students. The next chapter is divided into two main sections. The first one will report the results and the second one will analyze the data.

## Chapter IV

### Results

This chapter contains two sections: reporting results and analyzing data. The first section will be a mere description of the collected data obtained from the observation sessions, the teachers' interview and the students' questionnaire. In the second section, there will be an analysis of the data derived from the students, teachers and the observation sessions. The analysis will be based on the triangulation method which consists of using three research techniques to examine the different perspectives of the study which makes it more reliable, valid and closer to objectivity. All the analyzed data should be revolving around the research question: How can the Lebanese art curriculum be modified in order to contribute to the child's development?

#### Reporting results

##### Interviews

The interview consists of nineteen questions and was conducted with three teachers. The first question was related to each teacher's background. The teaching years differed: The ASI teacher have been teaching for 4 years, ASII teacher for 2 years and the ASIII one for 9 years. The bachelor degree was in Fine arts for ASI and ASIII teachers and in graphic design for ASII teacher.

The ASI teacher sees the changes in the development of the program. ASII and ASIII teachers agree that the material changed and the communication with the students became deeper which promotes a more positive atmosphere. The ASI teacher understands art as

an exploration process of talents especially the art lovers and an opportunity for children to express themselves. ASI teacher considers that art includes the learning of art history, famous painters and schools of art. ASII and ASIII teachers agree with the expression part and add that it's a sharing process between the children.

ASI teacher believes that the Lebanese art teachers are not qualified. They confuse the terms fine arts and art and crafts. She continues by saying that the importance of art is related to the school budget, the higher it is, the more the art is appreciated. ASII teacher said that it's considered as an extra curricular activity but where students express themselves and learn new techniques and that the situation is acceptable. ASIII teacher believes that art in schools is not valued at it should be.

When it came to the kind of art program, ASI teacher answered that it is very flexible and depends mainly on the students' potential whereas ASII teacher decides on the lesson and the objectives by using books. ASIII teacher concentrates on the elements of art and works on crafts for occasions. The three teachers are responsible for setting the program; ASII teacher reviews it with the administration. According to the ASI teacher, choosing the themes changes with the experience, over the years. The material is related to the themes like the oil pastel and chalk for the seasons, paint with the famous art schools. She introduces play dough, 3D dimension and sculpture. Likewise, ASII teacher changes the themes over the years; the lesson plan should be different year after year. ASII and ASIII teachers agree that the themes are based on the students' level, the seasons, and the annual occasions like Mother's day, Easter, Christmas, Spring time and certain school events. ASI teacher divides the themes by academic terms. ASII teacher divides them according to the students' interest and what they should learn about new material. ASIII



teacher divides them depending on the seasons and occasions. When it comes to evaluate the program all three teachers agree that the financial budget is not enough to provide material relevant to the art classes, and students should discover them. The required material differed from one teacher to another. The ASI teacher is aiming to be able to paint on murals. ASII teacher wants to be able to get the basic material for the students because they buy them and sometimes they tend to forget them at home. In ASIII, the teacher's aim is toward a better quality of the basic material like brushes, paint, drawing papers. ASI teacher uses mainly fabrics, rough and harsh material, paint, feathers, sand, buttons and stones as art techniques. ASII teacher uses paint (acrylic, oil, and gouache), oil pastel, papier mache, iron threads, clay and tissue paper. ASIII uses watercolor, paint, water resist, collage and rarely papier mache because of the big number of students. ASI teacher says that the choice of the techniques is related to the themes. ASII chooses the material and the new technique to be introduced and then come up with the theme. Whereas ASIII teacher does the opposite; the theme has the priority and then the technique is chosen although they aren't related, the technique is chosen to add variety to the students' art work. ASI teacher doesn't complain about a lack in providing techniques whereas ASII and ASIII teachers have some demands. The first one wishes to include vitrail (coloring on the glass) and wood engraving but the problem remains in the art budget and security measures. Some projects, although interesting, can harm students while working. ASIII teacher doesn't ask for new techniques but, for better quality in all the material such as providing canvas, aquarelle paper, acrylic paint, and good quality of brushes.

After asking about the art program content, the questions were directed toward the teacher's relation with the teachers from other disciplines and with their students. ASI teacher asks grade I teacher what the students are taking in class twice per month. ASII teacher coordinates with religion teachers when there is an occasion to celebrate like Ramadan. ASIII teacher coordinates rarely with other teachers unless there are common events although she believes that art is related to other disciplines because it requires understanding geometry and acquiring concepts related to the English language. ASII teacher doesn't think that there is a relation, she considers that art is a different way of expression and that each discipline is translated differently; English by writing, sports by getting out the energy. ASI teacher agrees with ASIII teacher that there is a relation between art and the other disciplines.

ASI and ASII teachers have a positive attitude toward responding to art classes. The first one assures that she is very cooperative and talented and the second one focuses on her caring side toward her students' benefits from the treated subjects and used material. Motivation could happen in several ways. According to ASI teacher, she gets to know the students very well because in that way she can attract them. ASII uses words to convince the students such as telling them about her art experience as a student in the same school and how art sensibility developed in her and she became an art teacher. ASIII teacher believes that the motivation is external; the society's mentality toward art should be changed. The school should increase the coefficient of the art grade because the problem is not inside the classroom, but in the school's and parents' perception for art. Painting is very interesting for all students according to ASI teacher, and it is the activity that interests them all. ASII teacher responds that students are all motivated when they get all

the material, when they wait till the next week session or when they achieve an art product. ASIII simply answered that when students are free to be creative as much as they want, they are interested in the activity.

All three teachers agree that they affect the students' behaviors. ASI teacher believes that a talented artist doesn't always have the technique to teach the students. ASII teacher explains that the students should like and trust the teacher in order to feel comfortable, excited to attend art classes and have fun. Also, she adds that the teacher should always surprise them with new information to keep their motivational level high. ASIII thinks that the teacher's mood (happy, sad...) affects the students.

All three teachers view that Lebanese art teachers lack several elements. ASI teacher finds that teachers need to be more patient, more knowledgeable and should direct their activities toward art more than crafts. ASII concentrates on the lack of opportunities that the teachers are given to show their students' work and visit art galleries. The unification of an art manual is necessary for all private schools according to ASIII teacher, to learn about history of Art.

The last question in this interview asked the teachers about the changes that they would make if they were the highest responsible in art. The ASI teacher would make labs for art and hire artist teachers. ASII teacher would increase the art hours (two hours per week), give more freedom for children in art and will extend art classes until grade 12 because students at this level become more eager to express themselves. ASIII teacher will change the art room in the school and will equip it with high quality material.

more than the teacher especially when it comes to set some discipline. Sometimes the assistant works with the children; she does some shapes with the clay. When the time is up, students leave the room, keeping their work and material on the table.

ASII: The researcher didn't have the chance to observe grade 5 art classes in ASII but asked the art teacher to describe a typical day in an art classroom. The teacher prepares a lesson plan. She starts the lesson by writing the objectives and discussing them with the students. Then she asks for the material that she asked the students to bring it ahead of time. Students have to buy most of the material. Then the teacher shows them a sample of the work and gives them the chance to ask questions for further clarification. After grasping the art project, students start to work. 10 minutes before the end of the session, the students are asked to clean up, pack everything and remove their robes if they were painting.

ASIII: The teacher waits for the students in their classroom then they all go to the art classroom. When the students are all seated, the teacher starts the lesson. She writes on the board the main concepts and draws to give examples. She asks questions and then discusses with the students the project. Then she explains about the project and asks the students if they need any further explanation. The material is distributed, and the students start to work. The teacher sits aside. She rarely checks the students' work. When time is up, students submit the work to the teacher. The material remains on the tables.

Subjects- material-techniques

ASI

The only subject that the teacher explored with students was the Venice masks. The researcher didn't attend the sessions of this project but saw the product. Some students

made huge paintings about the subject. The used material was the paint and the brushes. The other sessions were about modeling clay. The activity consisted of forming a 3D shape with clay. There was old and new clay with different colors

#### ASII

As mentioned before, the researcher didn't have the chance to observe classes in ASII but from the interview, she had an idea about the material and techniques used such as painting, clay, oil pastel, aluminum foil, collage, mosaics and copper wires.

#### ASIII

The teacher explained about two art principles: the cool and warm colors and the eye illusion. They can be considered as technical subjects. For the warm and cool colors, the used material was A4 canson and crayons. For the eye illusion, the used material was a paper where a road is drawn and painted.

#### Teacher's attitude

#### ASI

The art teacher was sitting with the assistant most of the time, talking. Sometimes, she was talking to the researcher asking about academic issues concerning the university. She interacted few times with the students and gave them comments. This interaction happened only when grade 5 (X) students were in the classroom. She enjoys being with the students of this section because she considers them talented and calmer than other students. When the researcher was distributing the questionnaires, the teacher was standing besides the students checking their answers or responding to their questions although the researcher told her that she will be in charge of explaining any unclear question. When students were asking her questions, she was most of the time leading

them to the answer that she wants them to circle. For example, a student asked the teacher about the question about the motivation, so she replied: "don't I give you effective ways to finish the work?"

The assistant was present to set some classroom discipline. In the first week, the art teacher left the classroom to set the paintings for the exhibition, and students who weren't helping her stayed with the assistant in the classroom. The assistant was asking the students to calm down because they have to give a good impression in front of a visitor. Some students weren't working because they didn't know how to draw or what to draw, so the assistant told them to sit down. A student finished very early her drawing, the assistant told her in Arabic: This is what you could do! In another session, she sat beside the students on the first table and worked with them with the clay. Once, when the children were throwing the clay on each others, she shouted at them and told them that they embarrassed her and the school in front of a visitor.

### ASIII

The art teacher is calm and patient with students especially while discussing with them the subject matter. She sometimes circulate between the students, and other times sits at the back of the class. She gives few comments about the students' work and is easy going with them. For example, when two students wanted to take another paper because they made a mistake, she agreed. The teacher looked sad most of the time especially when art time was wasted because of an exam and when some students left in the middle of the class for an event rehearsal.

## Students' attitude

### ASI

The questionnaire is an indicator of the students' attitude toward art classes, but observing participants is important to back up their answers. When students come to the art classroom, most of them look excited. Motivation doesn't last in all students while they are working on an art activity, this. Some students consider the art hour as a talking period while others don't respect the material and understand its value like those who were throwing the clay on each other. This doesn't hide the fact that some students remain excited toward the whole hour and this is proved through their work and ideas. The same material was used over three weeks. Some students lacked motivation but others were coming up with different shapes each time. Some students are interested in the art itself, others like the art session because they feel comfortable especially that the students appreciate their teacher. Being in the art room is enough for some of them to feel satisfied. They ask very few questions while working; some are mainly concerned with comments when they finish their work.

### ASIII

Students like the idea of moving from one class to another. They are active during discussion time. All of the students raise their hands regardless if their answers are right or wrong. They don't only raise their hands but some of them try to attract the teacher's attention by moving or talking to her so that she gives them the chance to answer. They ask very few questions while working but are talkative with each other.

## Questionnaire

The questionnaire results are reported in the following table.

	Always	Most of the time	Sometimes	Rarely	Never
1	35%	25%	25%	8%	8%
2	51%	17%	18%	4%	10%
3	59%	20%	13%	4%	4%
4	36%	20%	19%	10%	15%
5	43%	13%	26%	8%	10%
6	18%	14%	23%	15%	30%
7	70%	13%	8%	6%	2%
8	59%	17%	12%	6%	6%
9	51%	19%	18%	6%	6%
10	22%	14%	15%	14%	36%
11	32%	12%	22%	11%	23%
12	71%	14%	8%	4%	3%
13	57%	17%	17%	5%	4%
14	61%	18%	11%	4%	6%
15	20%	20%	20%	18%	22%

## Data analysis

## Students

Students were involved in the observation and questionnaire processes. The questionnaire cannot be the only source for understanding the students' attitude, interest, motivation and opinion about art, the observation helped in attaining this aim. In ASII, the observation sessions didn't occur which means that the students' answers couldn't be verified. The comparison between students' answers and the observation will be mainly derived from ASI and ASIII.

Where does the art discipline stand in the three private schools?

The students are the center of the art classes; their understanding of issues related to art is of importance in order that they progress artistically. When 35% of the students (which is



the highest percentage) consider that the art classes are always important in their schools, the first expectation is that the art hours are as many as the other disciplines. The lower percentages are limited between most of the time and sometimes (25%) whereas few students consider that their school diminishes the value of art. The reality defies these answers because ASI and ASIII give 50 minutes per week for the art class and ASII students attend twice per month art classes which means that they don't even reach a once per week art class. This fact is an indication that art is not as valuable as the other disciplines. The incongruence between the answers is that the highest percentage of students (36%) thinks that art hours are not enough compared to other academic subjects. How can art be considered important when there is a lack in art hours. To be realistic, art won't compete with the other disciplines because changes should start from the school's mentality concerning the importance of art but students should at least have two complete hours of art per week. Let's consider that the grade 5 students are asked to make a portrait of their choice in a 50 minutes session in a typical day of art class in ASI and ASIII. The teacher is waiting for the children to come down or she is taking them to the classroom. Until all the students sit down, 10 minutes will have passed, students are left with 40 minutes. An explanation of the subject and the technique to be used should be made (although the ASI teacher doesn't do it) with some discussion; this will take 15 minutes which means students are left with 25 minutes to work. If the art classroom should be conducted in a correct way, 10 minutes should be provided for the cleaning up of the material, which none of ASI and ASIII did. At the end, the students are left with 15 minutes of real work. Is this length of time enough for grade 5 students to accomplish or even to start a real work in art? It should be taken into consideration that not all the

students follow the same pace while working on art activity. Why shouldn't the school have at least 2 hours of art per week? First, if fifty minutes are extended to one hour then the real time of students' working will be 25 minutes instead of 15 minutes which is better. Second, students are not expected to finish in one session the art work, especially in grade 5 where the art work starts to be complex. Thus having them wait for the week after or for the next two weeks to finish the work and discuss it will have a negative effect because the motivational level will decrease. It will be more beneficial to have another hour within the same week. In that way, their motivational level will be higher and their attention level will still be focused on the task because it's natural that students might easily forget the task and its process after one or two weeks. The more the students accomplish a work within a short span of time, the more their self-confidence will be boosted. The sense of accomplishing an art product and discussing it is relevant to the students because it will not only increase their self confidence but their motivational level toward art.

What are the missing elements of the art curriculum?

One of the important processes in an art class is the evaluation. Most of the students (43%) consider that art work is always evaluated by the teacher. Evaluation could be understood as giving comments or grades to the art work. These elements are part of the evaluation process but are not the only aspects; discussion is part of this process. When it comes to the question about the discussion at the end of the classroom, the highest percentage 30% answered never. Only 18% answered always. In ASI and ASIII, few comments were made toward the students' work like good, very nice or ok. These comments are not meaningful and do not progress the students' work; the comments

should give the reason for saying good or nice. The part that is most omitted is discussing and evaluating. ASIII teacher explained that the period length is not enough to go deeper in the work. ASI students kept the clay on the tables and left the room without any discussion. This same incident happened over three periods. ASIII students submitted the papers of the cool and warm colors and the eye illusion without any discussion. Discussing the students' work is important for their artistic progress. The students will learn to explain about their work which will boost their self-confidence. Also, they will understand through talking to the teacher what can be modified and what their elements of strengths and weaknesses are. Maybe not all the students will be able to discuss their work, especially if the whole class is attending at the same time; Even if some of the students discuss their art product, others will benefit to modify their own work. In the next sessions the teacher should give them the floor. The literature emphasizes on the importance of the evaluation process in the art classroom because it will give the students the opportunity to show their artwork quality level through their use of different techniques, knowledge resources and their discussion or self-expression about their achievement (Clement et al., 1998, p.165).

36% of the students, which is the highest percentage, consider that the teacher is always explaining about an artistic period or movement, in opposition with 15% that never learned about an artistic period. From observation, in ASI, there wasn't any lesson that included an explanation about an artistic movement. The same was observed in ASIII although less observation was made. Before continuing the answers' analysis, it should be highlighted that the literature focuses on the importance of including art history in the art curriculum because it is a basic element that will teach the student that art is not a

mere application but an intellectual process that will promote their critical thinking and provide them with a bulk of artistic knowledge (Roberts, 2005; Alexander & Day, 2001). The lack of art history in ASI and ASII means that the percentage of students should be between sometimes and never. There are 67 students in ASI and 31 in ASIII, but the number of students who answered between sometimes and never are less than the total number of ASI and ASIII students by 31 students. It should be mentioned that this question was explained to the students who didn't understand it so not understanding it cannot be the right explanation but maybe pleasing the teacher was the purpose. The students' answers are biased, maybe not for all the students, but the presence of the teacher in the classroom while they were filling it could have affected their answers especially that ASI teacher while clarifying to her students some questions, was leading them to the answer that she would have chosen. Also, the observation sessions were not enough due to the teachers' attitude that will be explained later on.

How much does the art curriculum motivate the students?

There is no doubt that the students are enthusiastic about the idea of having art. They are excited, and most of them have a smile on their face while entering the art classroom. 71% of the students consider art class as a time of creativity and discovery. While the ASI were preparing for the art festival, all of them volunteered to help in hanging the paintings. In the first session of clay, they were motivated to feel the material and change it into shapes, but in the next sessions art wasn't really a discovery period for all the students especially when the same activity and material was brought up. Some students were coming up with different shapes especially a boy who was creating imaginary characters each time. In ASIII, students were thrilled to answer the teacher's questions at

the beginning of the lesson. When someone was getting a wrong answer, s/he didn't give up and still wanted to answer the other questions. If the ASI teacher allows students to stay in the art classroom during the recess, some students would spend the break there. The students like art mainly for the teacher. They talk to her and the teacher's attitude encourages them to do so. ASI teacher is friendly with her students and gives them freedom while working, in that way students don't feel that they are limited in their work. ASIII teacher is very calm while talking to her students which make them feel comfortable and encouraged to ask any question. The attitude of the teachers toward their students explains the high percentage (71%) of students who answered that their teacher is helpful. The teachers are the same ones over the years which explain that 61% consider that art becomes more interesting year after year. Their teacher isn't the only reason, but students feel that they are able to do more complex projects and use different material.

Is there a relation between the art curriculum and the other disciplines' content?

Some students (22%) didn't see the relation between art material and other disciplines. Others think that always or most of the time, the art material is used in other disciplines. These answers couldn't be verified but could be explained. The art material could be referred to crayon, painting, scissors, glue and these could be used in other disciplines in order to color, to cut or stick. The learned art material isn't restricted to the tools that they use but to the techniques that they acquire. Having 40% of the students that consider that art material is constantly or most of the time used in other disciplines is an indicator that at least the art tools are part of other disciplines' work. 22% of the students consider that the art material is never used other than in art class which means that they place art as separate discipline from the other academic subjects. The literature considers that art

helps in understanding other disciplines like mathematics, science and social studies through schematic drawings (Edens & Plotter, 2007) , art projects (Marshall, 2006) and artistic documents or representations (McKean, 2002)

Even if the observations weren't extended over a long period, the quality of the information proved some incongruence between the students' answers and what is happening in the art classroom.

### Teachers

ASI teacher welcomed the researcher with a smile, she didn't seem anxious about the presence of a stranger. This same day, the researcher stayed and conducted the interview with the teacher. She was over confident while answering. She even told me that although X school is known to have the best art program but she has for sure a better one. It is important that the art teacher believes that she has useful teaching skills and a well implemented program but not to be arrogant. This will contribute negatively to her work later on because it can slow down her professional development and progress. While interviewing her, the researcher felt that there isn't one gap in the art classes which she thought was not realistic and that the teacher is not being totally honest with her. During the observation sessions, the ASI teacher started to be anxious when she saw the researcher taking notes. She approached her and asked her about the reason for writing comments. This created a problem for the researcher because it limited her freedom to write details about her observations. Also, after the end of each observation day, the art teacher asked the researcher if she was coming the week after. This question might be normal to be asked but its repetitiveness made the researcher feel uncomfortable. ASII

was very helpful. Although ASII administration didn't accept that the researcher observes the art classrooms, she welcomed her in her office in order to conduct the interview. The interviewee provided the researcher with valuable data although not all the purposes were met in this school. The teacher's answers clarified aspects, but of course if observation sessions, would have occurred, they would have backed up the teacher's response and students choices or showed some incongruence. ASIII teacher was always looking exhausted not physically but morally. She didn't interfere in the distribution of the questionnaire and while the researcher was taking notes, she seemed uncomfortable because of a stranger's presence. She was most of the time trying to justify what was going on so that the researcher doesn't take a wrong impression. She was telling her that she will prepare a new lesson to give her an idea of the art classes. When some students were taken out of the class and when the teacher of another discipline asked her for extra time, she blamed the school for the underestimation of art. Although she was always ready to justify everything, she had the right because her complaints were not mere naggings but incidents that are underestimating art and affecting negatively its mainstream. The class duration is not enough, so the situation gets worse when time is taken from art class by other disciplines or when students do not attend the whole lesson.

The art classes should be respected like the other disciplines. As a sum up, the schools where the researcher observed art classes, the teachers were not enthusiastic toward the idea of having a stranger in the classroom. ASI was curious to know about the impression she gave in front of the researcher, the same for ASIII teacher but she seemed more anxious.

How is the art curriculum implemented in the classroom?

All three teachers conceive art as a way of self expression. It is important that the teachers see it in that way because it means that they give their students the freedom to explore different subjects and material. It's basic that the teachers give freedom to their students while working because it shows that they are not transmitting their ideas to them but letting their students explore the material, create their own work and leave their print on it. As the ASIII teacher said, students are interested in an activity when they are given unlimited freedom. From observation, the researcher believes that too much freedom was given to the students especially in ASI. For three sessions, students were given clay to make out of it shapes. In the first session, the teacher gave them one instruction to the students which is to model whatever they want. In the other sessions, no instruction was given, as if the students should directly know what to do especially that the activity was done the week before. Not only no instruction was given but also there wasn't any monitoring and assessment of the students' products. Those who were lucky to get comments from the teachers were those who went and showed her their work or those who called her to attract her attention. The teacher should sit with the students and at least observe the way they are working and accomplishing the task. It is not required to comment on each and every step, but to give hints through questions so that the students know how to improve their art work. Positive and negative comments are relevant for appraising and at the same time for pushing the students to progress in the next art work. ASIII had different activities, but each time she wasn't interfering with the students' work. She was giving comments only when the students were asking her professional opinion. She didn't evaluate or discuss any of the work. There was a discussion and clear



instruction at the beginning of the lesson, but the monitoring and the evaluation processes were missing. It's crucial that the students get professional feedbacks to feel satisfied that their work is recognized and to be able to know their weaknesses and strengths to develop their artistic abilities.

All three teachers believe that their behaviors and mood affect the students' likeness and motivation toward art. The ASI teacher considers that the teaching skills of the instructor are basic. The ASII teacher sees trust as the basis of a healthy relationship between the students and their teacher, whereas ASIII teacher talk about the issue from a different perspective, the teacher's mood reflects on the students. It's true that all these elements affect the students, but they should be implemented in a real life situation. Students will trust the teacher when she can provide them with clear instructions and feedback which means that she has efficient teaching skills. In order to have them, the teacher's education should be a combination of art and education. ASI and ASII have a background in fine arts. ASII teacher majored in graphic design. This means that all three teachers don't have an educational background. It's important that the teacher be knowledgeable in art; the technique, the material and schools of art, but teaching art in schools requires a combination of art and education. Students are not majoring in art, so the purpose of art education is not to graduate artists but to teach the students how to express themselves, their opinions, their feelings, their fears and their dreams in an aesthetic way. Not all students have a passion in art, but all of them should learn that art is the time when they are allowed to express their choices and feel that their difference is a uniqueness not a default and a source of richness that can be used in life even if they are not part of the artistic world. The teachers should be art educators because they should know how to

deal with different students and how to motivate them especially those who *fear* the art world. A teacher will look at the talented students more than the others. ASI teacher told the researcher that grade 5 (C) is her favorite class because the students are more talented than in the other section. ASII teacher said that sometimes ordinary students can accidentally come up with something creative. These sayings imply that teachers are separating the students into talented and non talented. The ASIII teacher doesn't show this mentality while working with children. But ASI and ASIII teachers show a weakness in their teaching skills especially their lack of discussion and evaluation skills. The teacher should not differentiate between students, preferring the talented over the other students. When a teacher believes that some students are talented and others are ordinary, then the students will doubt about their capacities, hesitate to express themselves and won't fully trust the teacher. The art teacher is teaching all the students, not only those who have more developed artistic skills than the others.

ASI teacher considers that knowing the students in a deep way is the key to motivate them. The researcher agrees that knowing the students' interests and tastes help the teacher finding activities that will attract their attention and find themselves in the art work. Painting is considered the most interesting activity for students according to ASI teacher. However the idea of basing the activity according to the students' interests should not be extended toward deciding upon the program; there are certain techniques, artistic knowledge and concepts that should be included, and the students are not aware of them and their benefits. ASII teacher thinks that through telling the students about her experience as a student in art classes could motivate them. This idea could trigger their attention for a short time because students are more motivated by a concrete experience

which is through interesting projects. ASIII teacher believes that motivation should come from outside the art classroom; a change should occur in the school's and parents' mentality so that the students value more the art and understand its importance for their development. Parents rarely attend any exhibition or parents' meetings for art, even more the idea of a meeting for that discipline will sound strange for them. The school should make a change concerning the conception of art by parents. ASIII teacher proposed that as a start, the administration could increase the art grade coefficient. This could attract the parents' attention toward this discipline because what most of them care about is their child's grade in order to pass from one class to another. Then the teacher can start showing the importance of art in the students' progress. When parents are convinced that art is as important as the other disciplines, which will take a lot of effort and time, students will show more serious concern for it. Although they are enthusiastic about art classes, they still see it as a fun time which is not negative at all as long as this idea progresses toward seeing art as a creative way of expressing ideas and experiencing life.

What are the changes that the three teachers would like to make in their school?

All three teachers proposed changes on their school level although the question gives them the chance to be the highest responsible in art in Lebanon. This wasn't a critic but a clarification because the changes start in the person's environment and then they extend to other schools. Each teacher proposed several changes, but if all of them are combined they form a useful set of solutions for art problems. Art hours should be increased. ASII teacher proposes twice per week. ASI and ASIII teachers hope for a change in the art classroom: having labs was one of the propositions. Finally, ASII teacher mentioned that she would like to include art class until grade 12, also in ASI, art stops at grade 6.

Making art has no age limit and should be included till grade 12 because the student never stops discovering and exploring new themes, techniques and material in this creative world.

Where does art discipline stand in the Lebanese private schools?

All three teachers criticized the art in the Lebanese private schools. Art is not considered as a discipline but as an extra curricular activity where students express themselves through new techniques. This idea is applied to ASIII where the value of art is not on the level of other disciplines; time is removed from the art session, students are taken outside the classroom for rehearsal. The situation is not alike in ASI because not a single interruption happened in during the art class. Another critic was the presence of untrained art teachers that confuse between art and arts and crafts. ASI teacher is more directed toward fine arts whereas ASII and ASIII teachers are more into art and crafts. Art classes should not be restricted to one of them but should be a combination of fine arts and arts and crafts.

#### Art program- material- physical setting

Before deciding and setting the program, several objectives should be clarified related to the age level of the students. The objectives will be the guide of the art program. The person in charge of writing the program should acknowledge the need of his/her students in their age level because they are the basis of the program. All three teachers are in charge of setting the program. Only the ASII teacher's program is revised by the administration. The researcher believes that the program must be checked by more than one person, and this second reader should be a specialist in art and not any responsible in

the administration. Having a second person, other than the teacher to check the program is important because s/he will lower any chance of subjectivity in the program, assure meeting the students' needs and add richness to it. Also, this person should monitor the implementation of this program. Like in other disciplines, languages or mathematics, there is always a supervisor that checks the lesson plans (the objectives and the content) of the teachers. There should be cooperation between the teacher and the supervisor.

Grade five students are at a level where they become realistic in their life vision. They experience true feelings like hate and love. Students start to sit in the groups that are from the same gender. Also it is a level where they start to develop their imagination, observation skills, manipulate art techniques and visual elements. At that age, they are ready to evaluate their work and those of other students and artists. Furthermore, expressing themselves and understanding images is part of their artistic progress. Finally, their art work should be always discussed because students at this level need to feel that they achieved and realized a finished product. These needs help the teacher and the supervisor decide upon the subjects, the techniques, the material and the teaching skills required for an effective art program. Let's study how much the ASI and ASIII have included these objectives in their art program.

---

In ASI, during the clay activity, some students were working alone, but the others decided to work in groups and they chose their partners from the same gender. The situation wasn't the same in ASIII because art work was individual. The students chose to sit next to someone from the same gender. In both schools, there was an interaction between boys and girls, but it could be classified under teasing each others more than

cooperating with each others. This picture was clearer in ASI than in ASIII because the students were mainly working in groups.

The art work that was observed in ASI was the clay activity. This work requires manipulation of the material to form a shape. It's important that the students take the whole session to express their ideas and their imagination through clay. But this same activity was repeated over three sessions. If the teacher would have given instructions for the students in the second session to observe an object of their choice in the classroom and model it as they see it, she would have brought up a new activity that could come efficient results. Other than achieving a clay product, the students would have developed their observational skills, expressed their own vision, and show their way of understanding objects. Not all of the objectives should be implemented in one activity but there should be some of them like in the previous example. The strength in the ASI activity is the permission of a group work. The art work should not be always restricted to an individual product; a group work is beneficial in order that the students learn from each others, discuss their expressive style and combine them together. What is also relevant for that age level is that the students assess their work and discuss it with the teacher. ASI classes lacked the assessment and discussion part. This process is mostly important so that the students are able to talk about their work and express themselves. In ASIII, two different activities were observed. The first one was about the warm and cool colors. Students had to choose one of these two categories and color stripes with crayons. This activity is considered a direct application of the lesson. What the students have learned from this activity is considered one of the art basics. Students in grade 5 should not start learning about these elements. These basics should become at this level a tool to

produce complex art products which means that coloring warm or cool colors should not be the purpose of the activity but the technique to realize a project. For example, the subject might be about seasons. The teacher brings photos of the seasons and at the same time asks the students to recall the season of their choice. After this, students choose the category of colors that suits the season (cool for winter and warm for summer). Through this activity, students would have used the cool/ warm activity as a tool or a technique to produce an art work. At the same time they would have practiced their observation, the imagination and the drawing skills. Drawing in details is relevant at that age because most of the students start to be realistic in their vision for objects so they tend to show details in their drawings. The second observed activity was the eye illusion. The teacher taught the students that the eye can trick them. She gave them the example of the road where there are trees and that the person who is riding the car sees the first tree as the bigger one and then they start to look smaller, whereas in reality all the trees have the same size. The activity consisted of drawing different elements on the road respecting the eye illusion. This activity is partially relevant to grade 5 level. The student is using his/her drawing and paying attention to details which are the different sizes of the elements. This activity is also an application of the lesson as the previous one. To clarify the situation, let's compare this activity to the table of multiplication. Students are learning the table from 1 till 10. As an activity students are required to multiply numbers from 1 till 10. In grade 5, the level of exercises should be more complex which means that the table of multiplication is a tool to resolve problems or complex equations. This same process should be used in art. The eye illusion should be a technique to produce an art work. The teacher shouldn't have limited their students to the road and let them use

their imagination and originality. The difference between the grade levels is not the material but the way of using it. Clay and paint is used from preschool until grade 12 but the product and the techniques differ. Also in ASIII, the assessment and discussion parts were missing; students were submitting their work to the teacher without talking about their work, about their choices or even what they have learned from it. The students will not feel confident if they don't discuss the product with someone, it could be with their peers (peer evaluation is important), but the teacher's evaluation is important because she will show them their strengths and weaknesses in the work in order that they improve in the next art work. This section was mainly an analysis of the implementation of the program. The main question is the kind of art program that the teachers are adopting. In the answers of all three teachers, it shows that there isn't a fixed and prepared program. ASI teacher said that it's very flexible and depends on the students' potential, whereas ASII teacher answered that she prepares lesson plans and objectives. These two answers don't respond to the question about the kind of art program. ASI teacher's answer is understood as that there isn't a certain plan for art classes. ASII teacher's answer is vague and could be the basis for any discipline's program. There should be objectives and lesson plans for all disciplines. ASIII teacher had the clearer answer; she is mainly including in the program the elements of art and occasions' crafts. ASII and ASIII work more or less on the same themes mainly the occasions (Christmas, Easter, Ramadan, mother's day...), school events and seasons. The ASI teacher doesn't include occasion's crafts in the program; it's more directed toward schools of art. The material and techniques are various which is interesting for the students' artistic knowledge. Although ASII and ASIII complain about the lack of material and low quality, this issue is related



to the school budget. The school should at least provide the material for the students in ASII and not let them buy it.

The problem is mainly in deciding on the themes and their organization. There isn't a lack in the ideas, but they aren't consistent and organized. What are the art components? There are different approaches in art; some are based on studio art, others are based on art history and critics. All three teachers are using the studio art as a basis for their program (paint ceramic, drawing...). Art program can be a combination of studio art, art history, art criticism and aesthetic like the Discipline-based Art Education (Roberts, 2005; Alexander & Day, 2001). It's important that the students learn about artists, and it would be valuable if they discover the local ones and not only the foreign ones. This will provide them with knowledge about others people's visions concerning various topics. Also, they will learn about different schools and styles in drawing and representing a theme, idea or feeling. Students should observe a drawing or an artifact and be able to criticize it. Crafts should be part of the program although it is the least kind of art activity that brings out creativity. Students should make some crafts; it could be mainly for occasions, and this will promote their aesthetical taste because crafts are for decoration. Also, students can be creative while decorating the craft; it shouldn't be as the teacher's sample as long as the students stick to the subject and basic shape. Other than crafts, the program should include projects that use different art techniques. There isn't a fixed set of themes, and the teacher can explore any theme. Furthermore, the teacher can work on subjects from other disciplines so that the students experience them artistically. All three teachers don't cooperate with the teachers from other disciplines because they don't see a relation between them. On the contrary, art is a world where all the subjects could be

explored. In other disciplines, the material is rigid and should be learned as it is whereas in art, students can play with the subjects and manipulating them as they want. They get the chance to express themselves and feel original between their peers.

The art classroom is another aspect that should be considered and modified. From observation, the art classrooms are small rooms. Students need space especially when they are producing projects that need space like paintings or mosaics. The lighting is fine in ASI art classroom, but the poor lighting is in the ASIII class. There isn't any window to bring sunlight inside it and the lights are weak. This element will affect the students' concentration, vision and energy. The decoration aspect is missing in ASI, there are no drawings or bulletin boards hanged in the classroom. In ASIII, the only decoration that is present is on one of the walls which are a mermaid with fish around her. The decoration makes the classroom more vivid and friendlier. It would be interesting if the teacher with the cooperation of the students make the decoration, in that way students will develop a sense of belonging to the art room.

#### A parallel study

A similar project was conducted by Nuha Feghaly (1957) but with lower grades. The art situation has changed in some aspects and remained the same in other aspects. Many problems are still present in the art classrooms. Some elements have regressed like the art hours. In 1957, some schools had one art class per week, and others had it twice per week, whereas nowadays, schools give it once per week or twice per month. Also, there were different teachers for each grade level whereas in the three observed schools, ASI teacher is responsible for grade one until grade six, ASII teaches grade five and all the intermediate and ASIII teacher is for all classes. The teachers majored in education,

but seven of them didn't have any art training. In this case study, the three teachers have a background in art or graphic design but they lack the educational base. In both cases, teachers are partially qualified to be art educators. The difference is in dealing with the students. Teachers in Feghaly's (1957) study were impatient and shouted at their students whereas in this project teachers are calm and don't raise their voice on students. Also, in the previous study, interactions between students and teachers were observed, but the researcher didn't observe this process in any of the classrooms and few comments were given. A difference also is that the teachers nowadays tend to give more freedom for their students than the teachers in Feghaly's (1957) study; the students were more restricted to directions.

## Chapter V

### Conclusion

#### Recommendations

One hour per week for art classes is not enough at all. There should be a minimum of two hours so that students benefit from the art classes and be able not only to produce an artwork but to discuss and evaluate it. Also, if the program will include art history, visits for galleries or using media, the art hours should increase. Art is not only about producing but exploring all its aspects.

The teachers should attend educational courses to identify and understand their students' needs in each grade level. They should be trained to be art educators because it differs from being an artist or a graphic designer. Teachers in schools are dealing with students. Each one has a different artistic potential and the purpose is not to make them artists but to teach them how to express themselves, how to observe elements around them in life by using various techniques. Also, they deal with students' needs, and should be patient, and be able to understand the child's thinking system because the teacher can't evaluate the students' work based on the adult criteria. Furthermore, teachers should be aware that their art program is weak because it lacks basic objectives and organization and they need to set a program that could be referred as a useful and effective reference.

There should be a well developed program that includes these components: Art studio, art history, art criticism, crafts and aesthetic. There isn't a set of themes to be limited to because any subject could be treated in art. Furthermore, subjects could be derived from

other disciplines. Crafts are not to be avoided because they promote an aesthetic aspect which is decoration.

The material should be provided by the schools and not by the students. Application should be avoided because they inhibit the students' creativity and grade five students should have passed this level and progressed toward more complex activities that involve observation, self expression and manipulation of elements of art. It's crucial that students always discuss their art product to boost their self achievement level. Also, peer evaluation is to be included because students will learn to criticize the others' work and highlight the strengths and weaknesses of an art product.

The physical setting should be modified. An art classroom should be big in order that the students move easily. The furniture should be movable for big projects that require space. The art classroom should be decorated, it could be done by the teacher but it will be more interesting to involve the students in that process in order to increase the level of belonging to that classroom. The decoration should be colorful. The lighting is a basic issue. If the room has poor lighting, it will reflect negatively on the students' vision, spirit and energy. There should be enough lighting, especially if there isn't any window that could bring the sunlight inside the classroom.

---

### Limitations

An X school was chosen at the beginning of the study but the director didn't seem to like the idea of having a stranger observing the school's art classes. Her decision wasn't clear until one month has passed. She refused to agree on the researcher's questionnaire. The researcher had to find a new school which took time because school doesn't always accept this kind study.

The second limitation was the refusal of ASII director to allow researcher to observe classes, although at the beginning she accepted. After the political conflicts that happened in the country, she refused and gave as an excuse the lack of time for observation sessions. Not observing in ASII affected the study because it would have been more productive and effective to have a third set of observation to analyze and compare to the other schools.

#### Suggestions for further research

This was an overview of the discussed issues concerning art in the Lebanese private schools. For further research, the researcher suggests that the sampling should be wider inside Beirut and private schools in other areas could be studied too. The changes and the progress of the art in schools should not be restricted to one area but should be extended to other ones.

## References

- Alexander K., & Day, M. (2001). *Discipline-based art education: a curriculum sampler*. Los Angeles, California: Paul Getty Trust.
- Berthier N. (2000). *Les techniques d'enquête*. Paris: Armand Colin.
- Blanchet A., Ghiglione R., Massonnat J., & Trogon A. (2000). *Les techniques d'enquête en sciences sociales*. Paris: Dunod.
- Bransford J. (2000). *How people learn: Brain, mind, experience and school*. Washington, D.C: Academy Press.
- Brown, S. (2007). An arts-integrated approach for elementary level students. *Childhood Education*, 83, 172-174.
- Burnay N. & Servais O. (2000). *Méthodes de recherche en sciences humaines*. Belgique: De Boeck & Larcier.
- Clement R., Piotrowski J., & Roberts I. (1998). *Coordinating art across the primary school*. London: Falmer Press.
- Cohen L., Manion L., & Morrison K. (2007). *Research methods in education (6<sup>th</sup> edition)*. London: Routledge.
- Coubertergues P., Herth C., Jarry-Personnaz H., Leleu-Galland E., Mazoyer J., & Viet, M (2003). *La sensibilité, l'imagination, La creation et L'éducation artistique*. Paris :CNDP.
- Darts D. (2006). Art education for a change: Contemporary issues and the visual arts. *Art Education*, 59, 6-12.
- Defoor A. (1999). *Manuel méthodologique de recherche*. Rabieh, Liban: CRISS.

- Del Bayle J. (1991). *Introduction aux méthodes des sciences sociales*. Toulouse: Privat.
- Dorn C. (2005). The end of art in education. *Art Education*, 58, 47-51.
- Deasy R. (2008). Why the arts deserve center stage. *School Administrator*, 65, 12-16.
- Ebner A. (2006). Making connections through visual arts. *Leadership*, 36, 26-27.
- Edens K., & Potter E., (2007). The relationship of drawing and mathematical problem solving: Draw for math tasks. *Studies in Art Education*, 48, 282-298.
- Feghaly N. (1957). *The teaching of art in selected private elementary schools in Beirut*. Beirut, Lebanon: B.C.W.
- Fraenkel J., & Wallen N. (2006). *How to design and evaluate research in education*. New York: Mc Graw-Hill.
- Gelineau, R. (2004). *Integrating the arts across the elementary school curriculum*. Australia: Thomson/Wadsworth.
- Goldberg M., & Phillips A. (1992). *Arts as education*. Cambridge, Mass: Harvard Educational Review.
- Green G., (2006). In their own words: Critical thinking in artists' diaries and interviews. *Art Education*, 59, 46-53.
- Gude O. (2007). Principles of possibility: Considerations for a 21<sup>st</sup> century art and culture curriculum. *Art Education*, 60, 6-17.
- Hallam J., Lee H., & Das Gupta M. (2007). An analysis presentation of art in the British primary school curriculum and its implications for teaching. *International Journal of Art and Design Education*, 26, 206-214.
- Lampert N. (2006). Enhancing critical thinking with aesthetic, critical, and creative inquiry. *Art Education*, 59, 46-50.



- Le Chatelier L. (2007). Quelle place pour l'art à L'école? *Telerama 3006*, 24-25.
- Libby W. (2000). *Using art to make art: creative activities using masterpieces*. Albany, New York: Delmar Publishers.
- Linderman M.(1997). *Art in the elementary school*. Boston :McGraw Hill.
- Macdonald S. (1970). *The history and philosophy of art education*. London: University of London Press.
- Marshall J. (2006). Substantive art integration= Exemplary art education. *Art Education*, 59, 17-24.
- McKean B. (2002). Artistic representations in three fifth- grade social studies textbooks. *The Elementary School Journal*, 103, 187-197.
- Nehme M. (1979). *Childhood and the world of colors*. Beirut : The Arabic Association for Studies and Publishing.
- Peretz, H. (2004). *Les méthodes en sociologie: L'observation*. Paris : La Découverte et Syros.
- Roberts T. (2005). Teaching real art making. *Art Education*, 58, 40-45.
- Solves J. (2000). *L'Art pour quoi faire*. Paris: Editions Autrement.
- Stellflue P., Allen M., & Gerber T. (2005). Art and science. *Science and Children*, 43, 33-35.
- Zwirn, G. & Graham M. (2005). Crossing borders: the arts engage academics and inspire children. *Childhood Education*, 81, 267-276.

## Appendices

### Appendix A (Interviews)

- 1) For how many years have you been teaching?  
Did you find any progress in teaching art? If yes, what is it, if no, why not?
- 2) What is art?
- 3) How do you describe art in the Lebanese schools?
  
- 4) What kind of art program do you follow?
- 5) Who set the program?
- 6) How do you choose the themes?
- 7) How do you divide the themes?
- 8) How can you evaluate the art program? If you had the chance to modify it or develop it what would you do?
  
- 9) What are the different techniques that you use?
- 10) How do you choose the techniques?
- 11) Are there any other techniques that you would like to use but you don't or can't? If yes, what are they? If not, why not?
  
- 12) Do you coordinate with the teachers from the other subject matters? Why yes or why not?
- 13) Do you think that there is a relation between art and the other subject matters? If yes, what is it? If not, why not?
  
- 14) How do art teachers respond to art classes? Why?
- 15) What do you think could motivate or trigger their attention toward this kind of classes?
- 16) When do you think that all the students are interested in an art project?
  
- 17) How is the art teacher affecting the students' attitude toward art?
- 18) What do you think art teachers lack in Lebanon?
- 19) If you are the highest responsible in art, what are the changes that you would like to make?

## ASI

- 1) 3 years  
Yes of course,  
Student become curious toward media  
I develop the program though years
- 2) Joy, exploring the talent specially the art lovers  
Show how every student see everything, learning about history famous painters and school of art (Europe/ US art)
- 3) It annoys me because they mix between fine arts and arts and crafts (bricolage) upper middle school no art.
  - big schools appreciate art
  - small schools low budget
  - the teachers are no very qualified
- 4) very flexible → depending on students' potential
- 5) I set the program
- 6) Experience – research – while drawing  
oil pastel – seasons  
chalk paint → famous art schools  
crafts  
play dough  
3d  
Sculpture
- 7) Based on the terms
- 8) Excellent – go into murals fresque bigger formats
- 9) fabrics – rough – harsh  
feather – sand – glue  
bottons – stones
- 10) Depending on the themes  
ex: 3D
- 11) No need
- 12) yes I do  
I ask grade I teacher what are they taking ; twice per month ex: story telling
- 13) Of course, students express themselves through out story – same material in math-science
- 14) Very cooperate – talented
- 15) Know how to attract – catch their attention – know them you can attract them
- 16) Paint is very interesting
- 17) Yes, sometimes you are talented but don't have the technique
- 18) Knowledge, patience, potential, more open, bring books, read, concentrate on art more than crafts
- 19) Every school should have a lab, have artist teachers, parents' guiding toward art, Educate people about art

## ASII

## Interview

- 1) For 2 years- better facilities- providing material- better atmosphere in art rooms- she was a student at this school
- 2) It means self expression
- 3) One of the extra- curricular activities where the students need to express themselves- they are doing fine- learning more techniques- all schools doing more or less similar activities
- 4) I put the plan- lesson plans- objectives- material needed- definitely, search books, new ideas
- 5) I set it with the surveillance of the administration- We use to have a coordinator but now the teacher is responsible of everything- for her own plans
- 6) Mainly each year should have different plan than the year before, see each level what have done, based seasons, occasions, events, Mother's day, spring time. For graduation, I do a project- bulletin boards
- 7) We try to search for the more interesting things- According to the students' interests- Definitely, if there is something they should know about at their age – grade five don't know about oil pastel
- 8) I'll make things better if I provide all the material- where the students should not get any material- where the students should not get anything from home- they always have this problem: I forgot my things- Art classes end at grade 9
- 9) Tissue paper- soft pastel
- 10) It's mainly we would like to introduce a new technique, the theme according how it suits the material
- 11) Yes, I would like to include vitrail- color on glass- wood engraving- preparing labs- printing- some projects are not allowed for security measures
- 12) Special cases happen when like the religion teachers try to celebrate something like Ramadan. We coordinate with them; what would they like to do as a project.
- 13) I don't think so. It's a different of way of expressing yourself. In English, you express yourself by writing poetry, in sport, you exercise, get out your energy. I think it's a different thing.
- 14) They are interested. They care for timing, for the students to get their stuff and what is best for them. They care to coordinate with each others.
- 15) Try to remind them of the previous days when you used to be a student; tell them that we were students and they might become art teachers in the future. This is a motivation.
- 16) When they really get everything. When they wait to see you next week. When they do great, do things by themselves. From their questions, you feel their interest.
- 17) If they like you, they see themselves comfortable; they would really wait for you, for the next project. When they trust you, they just know that they are going to have fun. When they think that they know enough, it's when you surprise them;

you tell them things that they didn't think about so here they feel themselves that there are a lot of stuff they still don't know.

- 18) Opportunities to make art exhibitions for the students' work, to get involved in larger projects and to do visits for art galleries.
- 19) I prefer to have art from grade one till grade 12 because at that age they are much more eager to express themselves, to give quality work, more mature level.

The best work for every theme and it is not usually a rule to have the best student because sometimes ordinary students accidentally do something creative so we don't choose by students we just see the work without the name, than we put the name.

---

### ASIII

- 1) 9 years- Sure, students are different, I understand them better; their interests, needs. But in the material and techniques nothing changed.
- 2) Sharing through your experience and feelings with others.
- 3)
- 4) Concentrate on the elements of art-use different techniques- I have occasions.
- 5) I do it- the theme first and then I choose the technique.
- 6) Depending on the seasons, holidays or schools' events... Mother's day, Christmas, spring...
- 7) Financial problems; there are things I would like students to discover it but they don't get the chance.
- 8) All colors, watercolor, water resist, collage, papier mache few times because big class size.
- 9) It's not related to the theme, I change the technique for variety.
- 10) Canvas, aquarel paper, acrylic paint, good quality brushes and everything good quality.
- 11) Sometimes in the preschool, if they need my help in events. Art activity is rarely related to subjects.
- 12) Sure, understand the elements of art. We should know a little bit of geometry for proportions/ terms (English)
- 13) Sometimes I am not motivated; nobody sees what I am doing.
- 14) Our mentality should be changed- coefficient of the grade.
- 15) When they have the freedom to be creative.
- 16) Of course if I feel down, they feel the same.
- 17) Unified art program, history of art in English classes. Art room, I want to change it because not well equipped.

## Appendix B (Observation)

ASI

April 2<sup>nd</sup>, 2008

11:00

When I first arrived, I went to grade I class. The homeroom teacher was in the class with the art teacher. It's the festival period (Venice masks), so the art teacher is preoccupied a lot. The class was divided into four groups; they were talking, working, and no intervention from the art teacher. When the students came to show their art work the teacher said to some of them "it's for you", or "keep it for yourself" others got a "bravo", "very nice", "how nice!"

We went out the class, the art teacher didn't talk to them before leaving, the English teacher was in charge of the classroom

11:40

We went up to the art room, she showed me some paintings about masks, she told me that she helped in drawing the masques because it is hard for them to do it alone. The gouache tubes were on the table, some seemed that they have expired, brushes were in the paint.

11:50

Grade 5 classroom

Some students were picked to help the art teacher in preparing for the art festival, mostly boys were picked. The rest of the class had to draw the mask that they liked the most. Someone was staying with them to watch them. Students were not comfortable with the task, some were confused didn't remember the masks, others were absent in the last session, and the rest didn't complain. Some boys finished early, and showed the assistant the work, she said: "is that what u came up with?"

Students were throwing the paper and taking another. Two boys were not drawing anymore, one was teasing the others, cutting, and his paper was on the floor so he put his feet on it saying, another one was doing his homework. 6 students were sticking to the instruction to draw a mask, and the 3 others were cutting hearts.

I had an intervention with the two boys that didn't want to draw:

- One of them had a very small picture so I told him to make it bigger

- The other one I asked him what he liked to wear as a mask he told me I don't like a mask, still I asked him to draw something that he likes because everything could be turned into a mask.

After a while those who were cutting came up with heart masks and started to decorate it

12:30 → 1:00

Break

I went to the art room, some students were helping getting out the paintings, one student was finishing his painting, some were just walking around

1:00 Gr 5

Regular classroom

They had the same task, all the boys were out of class helping the art teacher hanging the paintings. The assistant showed them a previous mask of a student and told them to draw like it or something different.

3 boys came back to the classroom students weren't very pleased by the task, one of the students wanted to draw the face with a compass so they laughed at her and told her "is there a circle shaped face"?

Now 2 other boys came back one of them didn't want to come in easily. The other came in and was playing with a plastic sword.

Few students were confused didn't know what to do or how to do it! (mostly boys) others were taking it seriously. Some finished after 20 min. Few students were throwing their papers and taking new ones. A girl was saying in a sarcastic way "look how this mask look", then she went to another table saying in the same tone "what a set of masks". The assistant teacher shouted. She told them that there will be grades on this drawing; it will be graded for the end of the semester. A boy was just talking all time and making fun of the others' drawings. He threw one of the student's drawings. I went to the first floor to see what the other group is doing.

In the art room, 6 students were finishing the paintings, one was first walking around, down in the first floor few boys were helping the art teacher, she was putting curtains and the boys were holding the ladder and the curtains from the bottom.

Back to the art room, they were painting the borders, only one was finalizing his painting. Downstairs, boys were also bringing material to the art teacher. Not all students drew only the ¼ ones that really know how, the others helped the teacher helped in painting. Students did a mask also but not all of them sticked journal, some only painted.

09/04/08 Grade 5

Setting: art classroom

Teacher +

Task: Clay – form a shape

One student was distributing the art work of the students. Another one was on the board students were opening new clay material.

Students were divided in two tables, mixed (boys and girls) some had old clay and other new one. The art teacher was sitting with the superintendent cleaning the board and then sitting and talking to each other and sometimes concerned with discipline.

Table one

A group of boys (4) were working together, they did a football playground. Another boy sitting besides them also did a football playground. Some girls were working in pair, one of them did a flower basket, a girl did a fish pool

Table Two

Boys were noisier, they were talking out loud, didn't know what to do. Girls were working in a group doing plates filled with olives. Than the boys saw the other table's work and decide to make a football playground, a very big one especially when the

teacher came and gave the other table an "appreciation" appraisal. At the end of the session table two, boys vs. girls were fighting one boy was throwing the clay on the girls. Students left the work on the tables and went out of the class. During the session the teacher gave few comments to the students, the boy who was distributing the drawings didn't have time to do something, he asked two girls to help him in.

N.B: the teacher told twice the students to take their drawings but some of them forgot them.

She said if you are not going to take them I am going to throw them, one of the students previously asked if she can throw her drawings the teacher said do whatever you want with it, these are your drawings and she kept some work on the roof.

#### Grade 5

In this class, the number of students is bigger, divided into three tables. New clay was distributed but not to all the students to the first table, quieter class, concentrating more on the task. The clay was given and that's it!! They came up with products, dinosaur, worm, grave corpse, small chicken, ice cream.

I just said to her a comment: "this class seems quieter". She answered back: "well for sure, I love this class they are talented, nicer more creative, the others are trouble makers... I don't like them". The superintendent was helping one of the students in doing shapes (ice cream) the boys were more productive they were coming up with more ideas they kept the work on the table and went out of the class room.

In this session, the teacher gave few compliments, appraisals, kept some work on the roof in front of the students, she was amazed by some results.

April 16<sup>th</sup>, 2008

#### 11:40 Grade 5

I arrived to the art classroom, I waited for the students to come. As usual, the teacher was accompanied by the assistant. Students arrived; some of them said "hi" to me, students set on two tables. I told her that I want to distribute the questionnaire today, she asked if I prefer to explain about the questionnaire myself or she does it. I definitely chose to explain to them because it's more relevant that I do this task. I told the students that I am a student that has a final project in order to graduate, and that questionnaire is part of it. They have to answer the question concerning art because I want to know what children think about several elements in art. I also told them that if there is any question, they should ask me. I distributed the questionnaire; they asked me if they have to write their names, I said no, I told them that there is a section where I ask about the school's name, age and gender but no name. Some students started answering but few didn't grasp the first question, they asked the teacher, although I asked them and the teacher to ask me all the unclear questions. When I saw the students asking the teacher, I went to them and interfered and answered them. The teacher told me that they should ask me but with unconvinced tone. Students started to ask questions to me but others went to the teacher, I couldn't interfere this time because I was answering to other students and I couldn't leave them. I could hear the teacher's explanation and see her facial expression: one student



came on to ask her about question (8), the art teacher always motivates you to accomplish your art work, so she told him don't I help you while doing your work. Another student asked her about "art class is less important than the other academic classes" he said well sometimes she said is it? The boy changed his answer he said no no! I couldn't hear all of her answers because I was helping other students. I have been collecting the questionnaire each time a student finishes, when all the students finished the teacher gave them clay without giving an instructions. Students started making shapes; others were first talking especially in table #2. Few decided to work alone, the majority chose to work in pair or in group. The teacher and the superintendent were sitting on chairs talking; I was standing between the two tables looking at students work. Table #2, the boys decided to make once again a football playground, the table #1 students wanted to compete with them and make a common project between each others. Boys in the two tables decided to make a football field, girls decided to make different shapes, in table #1. Meanwhile the teacher was still talking to the assistant and then she came up and told the students that the time was up and to leave the class. When they left she told me that she prefers the coming sections because they are less noisy.

#### Grade 5

Students entered the classroom asked the teacher what will they do, she said you will see when all come to the classroom, I introduced myself and started to explain about the questionnaire. They asked me if they have to write their names I said check the last page these are the information that I want from you and then the questions started, although I told them to ask me but some students left their seat to ask the teacher some questions others remained seated and raised their hand. The questions were about the discussion, motivation, the artistic period, and the effective ways. Not all the students asked, but some had vocabulary misunderstandings, others needed only a clarification. Students finished filling in the questionnaire; while I was collecting them some students asked me if I am going to teach at their school or if I am teaching in another one. I put the questionnaire aside; meanwhile the teacher gave the students modeling clay and sat with the assistant. I sat on the first table to look more in depth to the students' work. There was a boy, who directly decided what he's going to make, the others were sitting thinking or talking to each others. The assistant was helping table one. On the other table, there was some noise. Girls decided in both tables more quickly. On one table a girl made a mermaid, another girl group made a fishing pool and inside it a fish. A boy made an alien. A boy group made an oven. Meanwhile the teacher was sitting talking to the assistant. Some students went to show her the work, her comments were as following: wow, very nice, beautiful (for the ones that she liked), or okay, good. The time was up, the teacher stood up, she took few work put them on the shelf and she asked the students to leave.

April 17<sup>th</sup>, 2008

#### Grade 5

It was the first time I meet this section. I couldn't stay for the whole session, so I stayed till the students filled in the questionnaire. I explained to them the purpose of the questionnaire and what will I do with these questionnaires. Some students asked questions,; as usual some of them went to their teacher, I tried as much as I can to answer all their questions in order that they stop asking their teacher. After I collected the

questionnaire, I told the teacher that I am leaving, she said ok. While I was packing, the teacher gave them modeling clay. I told her that I am coming next week; she said um oh okay and I told her it will be the last time.

April 23<sup>rd</sup>, 2008

It was my last day of observation. I entered the room preparing myself for a new art lesson, these were my expectations. Students came to the classroom, and said hi to me, now they are used to see me. I sat next to the board, when all of the students sat down, the teacher gave them modeling clay students didn't complain they started thinking about what they are going to make; I stood up walked and stopped between the two tables the teacher stood besides me after a while, she started to ask me about the TD diploma and then asked me what do I think about the art in other schools. I told that in general I see that the art is underestimated. I thanked her that she agreed to let me observe in her classroom because I had a hard time with other schools. Then the teacher went back to sit next to the assistant, I heard them talking about the outing the school is organizing but didn't hear all the conversation. Some students in table #2 were throwing the clay on the girls so they started to shout because they were annoyed because they were working. Table one was more quiet A boy was looking at the clay in his hand, doing nothing, he looked confused as if he doesn't know what to do. The class started to be very noisy so the assistant stood up and told them what r u doing? You want to embarrass us in front of guests. The students stopped talking for a while. Table #2, the boys didn't do anything first played with the clay, girls were trying to make food plates. In table #1, groups were more pairs or a maximum of three students. They were making shapes and then changing them to make others. The session ended, she asked if I am going to stay, I said no and thanked her once again.

## ASII

30 april 2008 at 11:00 → 12:00

The questionnaire was directed in the same way. I went upstairs for the first flood – the classroom was at the left of the stairs at the end of the hall. I entered the classroom, I introduced myself and explained to the students the purpose of the questionnaire. I asked the teacher if she would like to introduce me but she gave me the floor. I distributed the questionnaires, students asked several questions especially on the questions concerning the artistic movement or period (4) and about the motivation that the teacher provides.

When the students filled in the questionnaire I collected them and we went down to the art classroom. The room was very small, dark, the tables are set as in the usual classroom, there was a board. The materials were put in the back, on the wall there was a drawing of a mermaid and fish. The teacher told me that she prepared a lesson so I can have an idea about the art classes. The lesson was about the color wheel, warm and cold colors. She explained, reviewed with the students the colors then she told them that these colors could be divided into warm/cool colors. In the first lesson, students participated/they raised their hand, some gave a correct answer others a wrong one and others didn't have the chance to participate but all students were interested to answer to the warm/cool color questions. The teacher asked if all students understood the lesson because the activity will be an application of it. Then she explained the activity: on a carton (A4 size), students

will have to drawn lines between each two lines they have to paint a color, they can choose to paint all cool colors OR warm colors, they can't mix them. The teacher brought the canson paper and distributed it. Students started working using their hands or rulers to draw the lines while they were working. Students were talking all the time moving around. Students didn't ask any questions while I was interviewing her. When I finished the interview students were still working. Students started to ask if it's correct what they did. A boy threw his canson paper because he made a mistake he mixed the cool colors with warm ones. Others didn't follow the instructions but still continued the work. There was a boy who was late compared to the others he was still struggling to draw the lines but couldn't imitate the teacher's model. He asked me if it was "right" what he did I told that I am not the one who can answer that question, so he asked his teacher, she told him that the lines should have been more centered but it's OK and he can continue. The boy wanted to charge it but the teacher told him that there was not time for that and it's fine if continues with that one. The teacher didn't comment on any work, the class ended students wrote their names on the back and left the color wheel on the table.

---

24 may 2008 at 12:00 → 1:00

I went up to the classroom Grade(5), it's at the left of the stairs, at the end of the hallway on the left. When I entered the classroom, the teacher told me that the students have an Arabic exam and she accepted to give 10 extra minutes. We waited and the teacher showed me that she is bothered from the fact that Art is always taken for granted. Students finished the exam. Some were still writing but the teacher told them that the time is up. I introduced myself and talked about the questionnaire and its purpose. I also told them to ask me questions that they would like concerning the questionnaire. Students started filling in the questionnaire some of them asked questions concerning #2, 4, 8, and 5. when all the students filled in the questionnaire, the teacher took the students to the art classroom. They sat in pair, facing the board; the teacher prepared a new lesson concerning the dimensions. She drew a road on the board and explained them how the elements became smaller if they are in the back of the picture and become bigger if they are in the front. Before starting the lesson she asked them (students) how you think the elements/objects look in the back and the front. Most of them raised their hand tried to answer but not of all them had the chance to answer or to participate. She asked if all of them understood the new concept and started to explain about the application activity.

She told them that she will distribute a sheet of paper where a road is drawn. Students should draw several elements on the road to show the difference in their size depending on their location. While explaining the activity, a person knocked on the door then entered the classroom in order to take some students out for a certain rehearsal. When the door closed, the teacher told me you see? How can I do an art class, it is always like this, she was disgusted.

Students took their papers and started working. They were talking between each others some were standing while drawing others remained seated.

While the students were drawing, the teacher showed her anger; she was cleaning up things in a stressful way. Then she sat next to me and started to say that they don't appreciate art and take it for granted. Some students were going from a table to another

looking at the others' drawings. Some students were asking if the work is correct. I went to check some students' work; most of them grasped the concept. A student doubted about his work and wanted to redo it but the teacher refused. The teacher's main comment was "good". Children were mostly drawing trees like in the teacher's model. Others were adding a car in the back. The class was over and the teacher said to me do you see how fast the art classroom is. I can barely do something with the students. She asked them to leave everything and go up.

---

Appendix C (Questionnaire)

ASI

1. Art classes are considered important in your school.

31	15	13	4	4
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

2. The art program is clearly explained at the beginning of the year.

40	11	10	1	5
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

3. At the beginning of each art class, there is a discussion about the work to be done.

43	9	9	3	2
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

4. In each art session, the teacher explains about a certain artistic movement or period.

32	15	12	6	2
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

5. Your art work is always evaluated by the teacher.

41	9	15		2
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

6. Your art work is always discussed at the end of the art class.

17	10	11	9	20
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

7. The art teacher is ready to answer any kind of art question.

51	7	7	2	
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

8. The art teacher always motivates you to accomplish your art work.

47	11	7	1	1
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

9. The art teacher has effective ways to make you improve in art.

51	6	9		1
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

10. Art hours are enough compared to other academic classes.

11	7	9	3	37
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

11. Art class is less important than the other academic classes.

24	3	17	7	16
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

12. Art class is a time for creativity and discovery.

56	6	2	1	2
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

13. Art class becomes more interesting throughout the academic year.

48	8	7	3	1
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

14. Art classes become more interesting year after year.

51	6	6	3	1
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

15. The learned art material is used in other academic classes.

16	12	10	8	21
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

**ASII**

1. Art classes are considered important in your school.

14	11	15	8	9
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

2. The art program is clearly explained at the beginning of the year.

18	9	14	6	10
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

3. At the beginning of each art class, there is a discussion about the work to be done.

29	18	6	2	3
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

4. In each art session, the teacher explains about a certain artistic movement or period.

13	11	12	6	15
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

5. Your art work is always evaluated by the teacher.

29	11	9	6	2
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

6. Your art work is always discussed at the end of the art class.

5	7	19	12	14
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

7. The art teacher is ready to answer any kind of art question.

32	10	4	8	3
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

8. The art teacher always motivates you to accomplish your art work.

22	10	9	8	8
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			



9. The art teacher has effective ways to make you improve in art.

11	13	17	8	8
Always (1)	Most of The time (2)	Sometimes (3)	Rarely (4)	Never (5)

10. Art hours are enough compared to other academic classes.

14	6	11	12	14
Always (1)	Most of The time (2)	Sometimes (3)	Rarely (4)	Never (5)

11. Art class is less important than the other academic classes.

21	11	6	4	15
Always (1)	Most of The time (2)	Sometimes (3)	Rarely (4)	Never (5)

12. Art class is a time for creativity and discovery.

33	11	6	4	3
Always (1)	Most of The time (2)	Sometimes (3)	Rarely (4)	Never (5)

13. Art class becomes more interesting throughout the academic year.

20	13	15	4	5
Always (1)	Most of The time (2)	Sometimes (3)	Rarely (4)	Never (5)

14. Art classes become more interesting year after year.

21	17	10	2	7
Always (1)	Most of The time (2)	Sometimes (3)	Rarely (4)	Never (5)

15. The learned art material is used in other academic classes.

7	15	15	13	7
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

**ASIII**

1. Art classes are considered important in your school.

9	12	10		
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

2. The art program is clearly explained at the beginning of the year.

21	6	4		
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

3. At the beginning of each art class, there is a discussion about the work to be done.

20	4	5	1	1
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

4. In each art session, the teacher explains about a certain artistic period. movement or

11	6	5	3	6
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

5. Your art work is always evaluated by the teacher.

21	4	6		
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

6. Your art work is always discussed at the end of the art class.

6	5	6	2	12
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

7. The art teacher is ready to answer any kind of art question.

26	3	2		
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

8. The art teacher always motivates you to accomplish your art work.

22	6	2	1	
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

9. The art teacher has effective ways to make you improve in art.

18	10	2	1	
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

10. Art hours are enough compared to other academic classes.

9	8	3	6	5
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

11. Art class is less important than the other academic classes.

5	4	11	6	5
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

12. Art class is a time for creativity and discovery.

20	4	4	2	
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

13. Art class becomes more interesting throughout the academic year.

21	6	4		
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

14. Art classes become more interesting year after year.

23	5	1	1	1
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			

15. The learned art material is used in other academic classes.

8	4	6	7	6
Always	Most of	Sometimes	Rarely	Never
(1)	The time	(3)	(4)	(5)
	(2)			