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PROPOSED GUIDELINES FOR THE IMPROVEMENT OF THE ART AND ART
TEACHER EDUCATION PROGRAMS AT AL-FATEH UNIVERSITY IN LIBYA

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PROPOSED GUIDELINES FOR THE IMPROVEMENT OF THE
ART AND ART TEACHER EDUCATION PROGRAMS AT
AL-FATEH UNIVERSITY IN LIBYA

by

Khalifa Sharef Salam Ammar

A Dissertation Submitted to the
DIVISION OF LEARNING AND INSTRUCTION
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DOCTOR OF PHILOSOPHY
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THE UNIVERSITY OF ARIZONA
GRADUATE COLLEGE

As members of the Final Examination Committee, we certify that we have read the dissertation prepared by Khalifa Sharef Salem Ammar entitled Proposed Guidelines for the Improvement of the Art and Art Teacher Education Programs at Al-Fateh University in Libya

and recommend that it be accepted as fulfilling the dissertation requirement for the Degree of Doctor of Philosophy.

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SIGNED: Khalifa Sharef Ammar

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TABLE OF CONTENTS

	Page
LIST OF ILLUSTRATIONS.....	vi
LIST OF TABLES.....	vii
1. INTRODUCTION.....	1
Statement of the Problem.....	5
Objectives of the Study.....	5
Significance of the Study.....	6
Assumptions Underlying the Problem.....	9
Limitations of the Study.....	9
Definition of Terms.....	10
2. REVIEW OF LITERATURE.....	13
Introduction to Al-Jamahiriya (Libya) and Its Educational System.....	13
Background Information.....	13
Geography.....	13
Population.....	14
History of the Libyan Educational System... 14	14
Trends and Developments in the Libyan Educational System.....	18
Structure of the Educational System....	20
Teacher Education.....	20
Secondary School Level.....	30
Art Education Teacher Preparation.....	32
Introduction.....	32
Contemporary Libyan Art Education.....	34
Historical Background.....	34
Curriculum and Instruction.....	36
Art Education Objectives.....	38
Art Teaching Methods.....	39
Libyan Art Teacher Education.....	42
Teachers' Institutes.....	43
Higher Teacher Education Program... 45	45
Summary.....	46
Art Teacher Education in the United States.....	47
Art Education Practices in the United States.....	50

TABLE OF CONTENTS--Continued

	Page
Studio-based Approach.....	50
Aesthetic Education.....	51
Discipline-based Education.....	52
Summary.....	53
3. PROCEDURES FOR THE STUDY.....	55
Introduction.....	55
Procedures.....	57
Instrumentation.....	58
Analysis.....	58
4. ART AND MUSIC EDUCATION DEPARTMENT, COLLEGE OF EDUCATION, AL-FATEH UNIVERSITY.....	59
Introduction.....	59
Art Education Teacher Preparation Program..	59
Findings of Questionnaire.....	60
Present Art Education Teacher Preparation Program.....	65
Program Description.....	65
Four Exemplary Models of Art Teacher Education in American Higher Education.....	70
Introduction.....	70
Review of the Teacher Programs.....	70
Findings.....	71
Discussion.....	76
Recommendations.....	81
Introduction.....	81
1. Teaching Specialization.....	85
Overview and Rational.....	85
Studio Education.....	87
2. Field Experiences Recommendation.....	88
Rationale and Overview.....	88
Field Experience Program Implemen- tation.....	90
Field Experience Sequence.....	91
3. Facilities and Human Resources.....	96
Scope and Rationale.....	97
Facilities and Equipment.....	97
Teaching Faculty.....	98
4. Resources: Library and Instruction Media Facilities.....	99

TABLE OF CONTENTS--Continued

	Page
5. Research and Experimentation in Art	
Education.....	100
New Career Options in Visual Art	
Education.....	103
Overview and Rationale.....	103
Solving the Teacher Shortage Problem.....	106
Overview.....	106
Recommendations.....	107
5. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS.....	109
Summary.....	109
Problem.....	109
Procedures.....	109
Results.....	110
Conclusions.....	112
Recommendations for Further Study.....	113
APPENDIX A: LETTER REQUESTING A PANEL OF EXPERTS.....	114
APPENDIX B: QUESTIONNAIRE.....	116
APPENDIX C: THE UNDERGRADUATE PROGRAM, AL-FATEH UNIVERSITY COLLEGE OF EDUCATION DEPARTMENT OF ART AND MUSIC EDUCATION.....	120
REFERENCES.....	123

LIST OF ILLUSTRATIONS

Figure	Page
1. A new Libyan education ladder.....	3
2. Curriculum scheme for teachers' institutes (the five years' training program), school year 1983-1984.....	29
3. General Libyan high school curriculum, school year 1984-1985.....	31
4. New school options within the Libyan secondary education level.....	33
5. A model of school curriculum during the Turkish administration in Libya.....	35
6. Requirements in art teacher education components in four exemplary American models of teacher education, and the art teacher education program at Al-Fateh University in Al-Jamahiriya.....	78
7. Suggested field experience sequence for art teacher education program at Al-Fateh University.....	93

LIST OF TABLES

Table		Page
1.	Number of Libyan and Non-Libyan teachers in all educational levels in the school year 1983-1984.....	22
2.	Development of Libyan elementary education including establishments (schools or classrooms), student enrollment, teachers, and teacher-pupil ratio since the school year 1968-69 to 1982-83.....	24
3.	Development of Libyan preparatory education level including establishments (schools or classrooms), student enrollment, teachers, and teacher-pupil ratio since the school year 1968-69 to 1981-82.....	25
4.	Development of Libyan secondary education (general) including establishments (schools or classrooms), student enrollment, teachers, and teacher-pupil ratio since the school year 1968-69 to 1981-82.....	26
5.	Number of art teachers in the three stages of the Libyan educational system.....	44

ABSTRACT

Visual arts education provides the knowledge, skills and attitudes necessary for students to become more responsive and responsible citizens who are aware of the interaction among the visual, aesthetic, economic and social aspects of their culture. A well-prepared visual arts educator is an essential contribution to the quality of student learning in this area of education. The purpose of this study was to suggest a series of guidelines and recommendations for the improvement of the art and art teacher education at Al-Fateh University in Al-Jamahiriya (Libya).

Development of these guidelines and recommendations was based on the following steps:

1. Review and examination of developments and trends in Al-Jamahiriya's formal education system. These included secondary education, teacher preparation, and visual art education.
2. Examination of the present art education program at Al-Fateh University and its role in preparing qualified visual art teachers for Al-Jamahiriya's secondary schools.

3. Comparative study of selected factors pertaining to art education teacher preparation at Al-Fateh University and four exemplary American universities.
4. Library research regarding current thought and practices in the areas of visual art education and teacher preparation.

A questionnaire was also developed and sent to the art education department at Al-Fateh University to help obtain descriptive data concerning the teacher education program.

A panel of experts at the University of Arizona had identified four exemplary American university art education programs. These programs were examined as part of this study.

Recommendations are made regarding selected improvements in the art and art teacher preparation programs at Al-Fateh University.

CHAPTER 1

INTRODUCTION

As one of the Arab countries, now referred to by its official name, "The Socialist People's Libyan Arab Jamahiriya" (El-Shahat, 1978, p. 127), Libya has directed great attention to the development and improvement of its formal education system, including teacher education. Expanding and improving education and directing it to meet the needs of the whole nation became an essential part of the country's present educational strategy (The General People's Committee for Education, 1980). Indeed, sound and efficient education in any area of public school curriculum and instruction is vital for producing the new citizen in Al-Jamahiriya (Libya) who is capable, with his deeds and confidence, to take part in the building of the future (Department of Foreign Information, 1981). Gobbi (1976, p. 8) stated that "creating a good Citizen who is able to fulfill his responsibilities toward society and to be adjusted to the social life is the aim of a developed society. The individual who lacks skills or profession of some kind is a cultural misfit." However, to be successful, education has to be excellent in its philosophy, purposes,

curricula, methods, administration, services, and institutions. The effectiveness of education application and practices depends basically on the teacher (The General People's Committee for Education, 1980).

In Libya, the growing interest in training and in better preparing prospective teachers within different specialties and levels of formal education is manifested in the establishment of many teacher training institutions. These are responsible for preparing teachers for the kindergarten and the basic educational level (The General People's Committee for Education, 1982). The recent reorganization of the Al-Jamahiriyah's school system has combined what was formerly elementary and junior high into one level, which consists of all the grades from first through ninth grade (see Figure 1). There are also four higher colleges of education (Department of Foreign Information, 1981, p. 73) that are responsible for preparing teachers for secondary schools, consisting of tenth through twelfth and thirteenth grades (senior high) and for intermediate teacher institutes similar to American junior colleges.

Slahiddine (1976) points out that among the important aspects of careful planning in the educational field is the awareness that the education of the younger generation depends chiefly upon how the teachers are trained

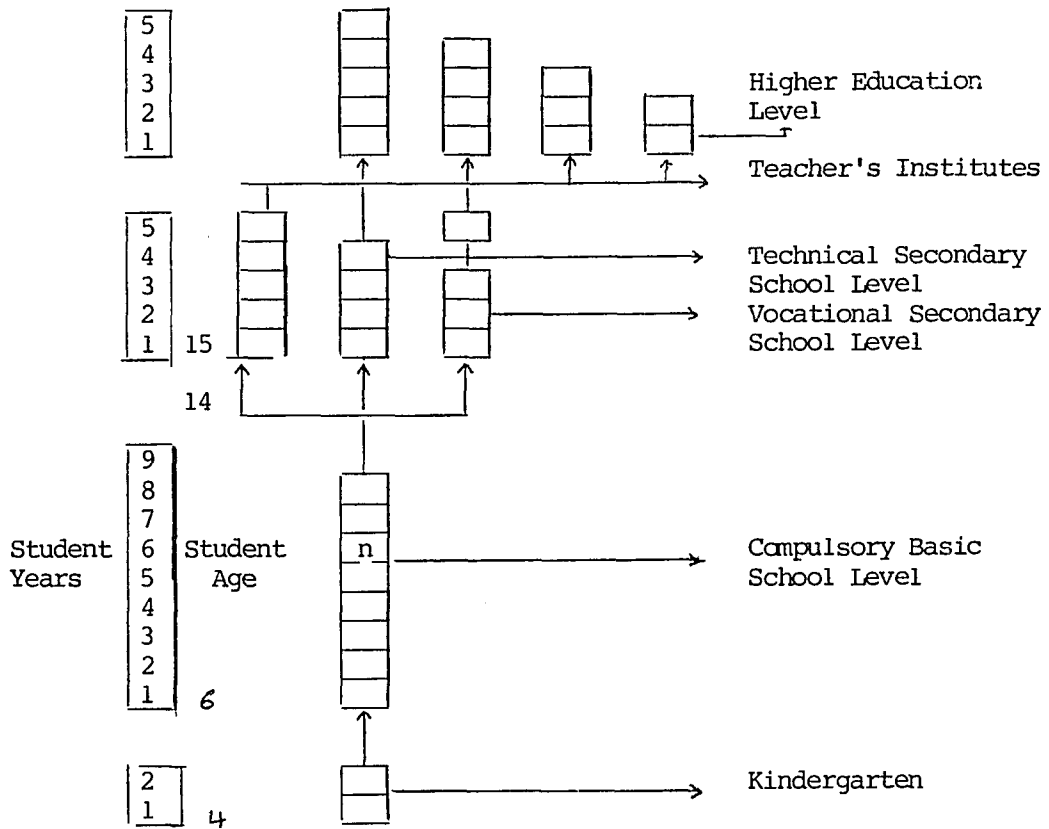


Figure 1. A new Libyan educational ladder (source: S.P.L.A.J., The Secretariat of Education, The General People's Committee for Education, A New Educational Structure Plan, Tripoli, March 1982.

and prepared. What is going on in public school teaching reflects upon what has happened in teacher training and education. This impacts all curriculum areas, including art teacher education.

Currently, there are two types of art teacher training programs in Al-Jamahiriyah. The first type is preparing prospective art teachers for the kindergarten and the basic educational level that was formerly elementary and junior high. The length of this teacher training program is five years after completion of the basic education level (The General People's Committee for Education, 1980).

The second program, which is the focus of this study, is preparing prospective secondary art teachers (Al-Fateh University, 1977). This program is involved in training art teachers for both teacher institutes and secondary school level. The length of this program is four years. It was established in the academic year 1977-78 in the College of Education of Al-Fateh University. This program admits those students who have successfully completed secondary (senior) high school and those who have graduated from teacher training institutes and want to pursue their higher education at the university level (Al-Fateh University, 1977).

Statement of the Problem

The purpose of this study is to develop suggested guidelines for improving art and art teacher education programs at Al-Fateh University in Al-Jamahiriya.

Objectives of the Study

In order to develop guidelines for art teacher education at Al-Fateh University, the following objectives are accomplished:

1. A description of art teacher education programs in Al-Fateh University, including:
 - a. Philosophy or purposes of art teacher education program (undergraduate).
 - b. Art course requirements (scope and character).
 - c. General and professional courses (scope and character).
 - d. The use of educational media or audio/visual materials, field trips, demonstrations, studio practices, and production of art media.
 - e. Student teacher's field experiences.
 - f. University and community school cooperation in student teaching.
 - g. The length of teacher training programs.
 - h. Student's selection and admission into the art teacher education program and their educational background.

2. An investigation of art teacher education programs in the United States, including:
 - a. The purposes of art teacher education programs (undergraduate only).
 - b. Art course requirements (scope and character).
 - c. General and professional courses (scope and character).
 - d. The use of educational media or audio/visual materials, field trips, demonstrations, studio practices, and production of art media.
 - e. Student teacher's field experiences.
 - f. University and community school cooperation in student teaching.
 - g. The length of teacher training programs.
 - h. Student selection and admission into the art education program or their educational background.

Significance of the Study

Libya is currently experiencing educational reform and reconstruction (Il-Jamahiriyah, 1985). It is generally accepted that the educational system of the nation is the main source of supplying needed skilled manpower. Ghanem (1971) points out that the idea of connecting the educational systems with the national development plans has been the commitment of all the ministries of education of the Arab countries in Morocco's Conference in 1970. Based on

the new reform and structure, the Libyan educational system has integrated with the socio-economic development plans to fulfill the country's needs for highly professional people. To vary and broaden the supply of those skilled people, Libyan secondary education (senior high school) has been reorganized into different specialized high schools.

Twenty-four specialized types of high schools were created within the new structure of the Libyan educational system. The new high schools included those for the vocational/technical as well as other academic areas (The General People's Committee for Education, 1982). The secondary art teacher education program in the College of Education at Al-Fateh University will supply secondary schools and intermediate teacher institutes with qualified art teachers who will teach either art (studio art such as painting, drawing, sculpture, photography, and crafts such as ceramics, design, weaving, cloth printing, etc.) or art education (theory and practice). Teacher education programs require constant modification and reform to adapt them to changing political and socio-economic circumstances. The important emphasis of art teacher education in Al-Jamahiriyah is the ability of the art teacher to be aware of the learner's interests and the community's needs and evolution. The new aspiration of Libyan schools is the promotion of the Arab national identity, the maintenance of the vitality of

the Arabic Islamic culture, and the production of functional, knowledgeable, and skilled people (The Secretariat of Learning, 1982). Thus, revolutionizing art instruction in those schools and adapting appropriate innovations in curriculum requires the employment of a qualified art specialist.

No factor in education influences the quality of student learning more directly and forcibly than teachers. Marland (1975) wrote that "the more you look at schooling in practice, the more you study research and observation, and the more you consider the real problems of helping the young learn, the more you are forced to the simple conclusion that individual teachers are the most important factor" (p. 1). The discussion of methods to improve present day educational practice must consider the education of teachers themselves. Renshaw (1973) has argued that "if we wish to meet the growing needs of future generations of children, it is necessary to raise the standard and quality of the professional education of teachers" (p. 219).

This study provides suggested guidelines of how to improve and upgrade the quality of prospective art teacher education in the college of education at Al-Fateh University.

Assumptions Underlying the Problem

This study was based upon the following assumptions:

1. There is a need to improve the art education teacher training programs in Al-Jamahiriya.
2. Employment opportunities within the socio-economic structure of Al-Jamahiriya require competent designers-craftspersons as well as artist-teachers.
3. The goals and objectives of art education teacher training programs in Al-Jamahiriya are based upon a combination of theory and practice.
4. The development of art skills and knowledge is important for both the art teachers and the students within the educational as well as the economic system of Al-Jamahiriya.
5. A panel of experts reflecting current criteria in the literature of the field will select the teacher preparation programs used in the study.
6. Careful descriptions of selected art teacher education programs in the United States would be useful in this study.

Limitations of the Study

1. The review of educational data on national structure in this study is limited to the published materials of the Secretariat of Education in Al-Jamahiriya.

2. The study is limited to the investigation of selected art teacher education programs in the United States.
3. This study is limited in a cultural sense in that it could be viewed as prescriptive in one sense or another. This is in no way intended.
4. The study is limited to a series of suggestions for the consideration of decision makers in the investigator's home country.

Definition of Terms

The following definitions are used in this study.

Basic school level: A new term has been developed in the present Libyan education system. It refers to grades 1-9, formerly elementary and junior high (The General People's Committee for Education, 1982).

General education component: A required general education course(s) of prospective teachers. General education, referred to as academic foundations, includes introductory courses from the humanities, social sciences, natural sciences, and mathematics (Houston and Newman, 1982, p. 1881).

Pre-student teaching: The earliest field experience occurs during the freshman year. It is additional time spent in schools observing and assisting teachers (Houston and Newman, 1982, p. 1883).

Seminar: A form of class organization in higher education levels in which a group of students engaged in research or advanced study meets under the general direction of one or more staff members of the college or university for a discussion of problems of mutual interest (Good, 1945, p. 367).

Field experience: In teacher education, field experience is an actual practice teaching away from college campus, within schools or their environment, in which student teachers deal with educational problems (Good, 1973, p. 227).

Workshop: An arrangement under which special facilities, including particularly a wealth of source materials and specialized personnel for group and individual conferences, are provided by an educational institution for individualized or small group study of educational problems that are of special interest to advanced students of education or to teachers in service; frequently provided in such areas as curriculum, guidance, higher education, and secondary education (Good, 1945, p. 453).

Curriculum: "A plan for the provision of learning opportunities for a particular set of objectives and a particular population" (Saylor and Alexander, 1974, p. 24).

Audio-visual materials: A collection of educational software such as films, filmstrips, slides, transparencies, reproductions, tapes, and multi-media kits (Mitchell, 1978, pp. 306-307).

Studio art: In visual arts education, studio art is referred to as practice in drawing, painting, sculpture, photography, ceramics, printing, and design.

CHAPTER 2

REVIEW OF LITERATURE

Introduction to Al-Jamahiriya (Libya) and Its Educational System

Background Information

Geography. Libya is the shortened name for its formal name, "The Socialist People's Libyan Arab Jamahiriya" or S.P.L.A.J. It is fourth in size among the countries of Africa. The total area of the country is 1,780,000 km² (Nelson, 1979; El-Hammali, 1979). It is located in the center of North Africa and has a Mediterranean coastline of 1,900 km. To the north it is bounded by the Mediterranean Sea; to the east by Egypt and a small corner of Sudan; to the south it borders on Niger, Chad and Sudan; in parts of the south and west it touches Algeria, and in the northwest, Tunisia. Libya has a particularly strategic position, for it is a link between Africa and Europe (Department of Foreign Information, 1981).

The dominant climatic influences are Mediterranean and Saharan. In most of the coastal lowland the climate is Mediterranean, with hot summers and mild winters. In the desert interior the climate is continental, with very hot

summers and extreme diurnal temperature ranges. Only the coastal belt receives sufficient rain for agricultural purposes (Nelson, 1979).

Population. Libya is an Arabic Islamic country, with a homogeneous population that clings tenaciously to its Islamic values. When the Jamahiriya was first proclaimed under Article 1 of the March 2, 1977 declaration, it was followed by Article 2, which implicitly proclaimed the Qur'an as the supreme law of the land and the code of social behavior (El-Shahat, 1978; Nelson, 1979).

Libyan population was nearly 3,224,000, according to the 1982 census (UNESCO, 1984). During the period 1976-1980, population in Libya was characterized by a relatively high growth rate of 3.9 percent per annum (Nelson, 1979).

History of the Libyan Educational System

Libya was a colonized land. Historical documents show that this country has been controlled by Phoenicians, Greeks, Romans, Arabs, Turks, Italians, and British-French administration. Libya had, during each occupation, experienced an imposed foreign system of education which, in one way or the other, did not meet the developmental requirements of its people (Farley, 1971; Deeb and Deeb, 1982; El-Hammali, 1979; El-Fathaly and Palmer, 1980). These educational systems through the Turkish administration

(1551-1911) were mainly religious. These schools usually operated in conjunction with mosques, teaching recitation of the Koran, Islamic ritual, and training students to be teachers of the Arabic language or religious science (El-Fathaly and Palmer, 1980; Hahn, 1981; Monastiri, 1982). It is indicated that there were some secular primary schools, including a school of trade or crafts, as well as teacher training centers opened during the late period of the Turkish administration (Hahn, 1981; Deeb and Deeb, 1982). The curriculum as well as the teachers of these schools were Turkish. Farley (1971) found, in his research on the Libyan educational system, that "these schools were far from solving the problems of the Libyan people or supporting their demand for a national life. They were dominated by Turkish tendencies and served the promotion of the cause of the Turkish army and the Turkish administration of the country" (pp. 78-79).

During the Italian occupation (1911-1943), religious education continued to be the major type available. According to El-Fathaly and Palmer (1980) and Hahn (1981), there was also a limited number of secular schools opened in a few cities of the country. Under the Italian policy, the curriculum and the language of instruction in these schools was Italian, and the opportunity for the Libyan student to pursue his education beyond the primary level was lacking

(Hahn, 1981; El-Fathaly and Palmer, 1980; Deeb and Deeb, 1982; Farley, 1971, UNESCO, 1958). Deeb and Deeb (1982) indicated that until the school year 1934-35, there were no secondary schools for Libyans, although the Italians had up to eight secondary schools in the country. In addition, over 60 percent of the total of 16,246 Libyan students during the academic year 1934-35 were enrolled in private religious schools (Deeb and Deeb, 1982).

Libyan people preferred to enroll their children in traditional schools (religious) in reaction to the Italian policies of education in their country (Deeb and Deeb, 1982). Deeb and Deeb (1982, pp. 22-23) wrote that "the local population in Libya reacted to the forced 'Italianization' of the colonial educator by opening as many Koranic schools as possible, funded by its own personal wealth, to educate Libyan children and preserve their religious, language, and cultural heritage through those institutions."

During the early years of the Libyan monarchy period (1951-1969), a new formal educational system based on the Egyptian curricula was introduced and has remained in force with modifications to suite the country's conditions (UNESCO, 1958). The country's constitution affirmed that education is a right and is free of charge for all school children. Primary education (grades 1-6) was made compulsory for both boys and girls (UNESCO, 1958, 1966).

During the academic year 1955-56, the first higher institution (the University of Libya) was opened and initiated its teaching with only 31 students and 11 staff members (El-Hammali, 1979). Many sources indicated problems that were found at the very beginning of the country's independence in the area of education. These included:

1. Ninety percent of the population was illiterate.
2. There were only two secondary schools and one teacher training center for boys.
3. There were no secondary schools for girls and no female primary school teachers.
4. The total of secondary school teachers was 25.
5. Only 14 Libyans held university degrees, and most of these were graduates of Egyptian universities (UNESCO, 1952; Hahn, 1981).

These problems were the results of the previous educational practices and policies of the past non-Libyan administrations.

During the early 1960s, oil was discovered in Libya. However, wealth from this oil has impacted the economic and social life of few people in the country. As a result, the educational system in Libya has experienced a dramatic change. There has been an increase in its educational institutions and facilities, as well as in student enrollments (Nyrop, 1973).

Trends and Developments in the Libyan Educational System

Education holds a great deal of importance. It is the key to modernization, the door to better status, the means for development, and the promise for improvement (Tazi, 1977).

Following the Libyan revolution of September 1, 1969, the new policy of education declared the following philosophy and principles:

1. Education is for all Libyan citizens. This principle is based on the belief that the contemporary survival of the Libyan people will be achieved through the spread of education among all the citizens.
2. Education at all school levels is free of charge.
3. All should achieve freedom, social quality, and unity.
4. Compulsory education extends through the preparatory stage (junior high).
5. Illiteracy must be eradicated throughout the country.
6. Educational policy should ensure balance between those who are trained and educated and the number of professionals required to fulfill development plans (Department of Foreign Information, 1976, 1981).

During the early 1980s, a new direction for education was established which included the following basic elements:

1. Each individual should be provided with sufficient knowledge and skills and the necessary training to be able to play his part more effectively in society and to participate in decision making in every field.
2. The educational structure will be linked with the occupational structure to meet the requirements of the Libyan socio-economic development plans.
3. The school curricula at all levels of study will be revised and the development of a new educational structure will be adapted to meet the needs of society, replacing the traditional secondary school system (senior high) by a diversified system of general secondary education based on the courses identified as essential in each specialized subject area (Department of Foreign Information, 1981).

The concept that "education must be relevant" is the same aim of all developing countries (Farrant, 1982, p. 69). Trump (1977) suggested that school curriculum should be more relevant to youth's needs as well as society's needs. Eisner (1979) presented the argument for advocating school curriculum relevancy for society. He wrote that "it is

argued that schools are essentially institutions created to serve the interests of the society. As such their mission is to locate social needs . . . and to provide the kinds of programs that are relevant for meeting the needs that have been identified" (p. 62).

In an effort to make educational programs harmonize with the Libyan society's current expectations, the Secretariat of Education (Ministry) (1982) has designed a new educational structure. This new educational system includes mechanisms for meeting what are regarded as the critical needs within Libyan society as well as offering a wide range of education for different career options by Libyan students.

Structure of the Educational System. Since the 1950s, Libya adopted an educational system consisting of a single, three-stage ladder. This consists of a six-year elementary school, a three-year preparatory cycle, and a three-year secondary stage. Currently, however, this original educational ladder has been changed into a different educational structure (see Figure 1). The thirty-five week school year begins in September and ends in May, with a two-week break in the middle. The school classes are held six days each week.

Teacher Education. Since the beginning of the Libyan formal education system in the early 1950s and up

through the 1970s, this system has been mainly influenced by the Egyptian system. Gobbe (1976) has indicated that "the Egyptian curriculum has an obvious effect upon the Libyan curriculum because many of Libya's teachers are Egyptian and many of the textbooks are printed in Egypt" (p. 27). One of the most serious problems this country has faced, and one that it is still facing, is a shortage of teachers (Deeb and Deeb, 1982; Al-Zahaf Al-Akhdar, 1985). Despite the efforts to increase the supply of teachers, the country still lacks enough qualified teachers at the secondary education level, including teacher's institutes as well as technical/vocational high schools. To help alleviate the teacher shortage, the Secretariat of Education has employed many non-Libyan teachers, especially ones from the Arab countries (see Table 1). Many factors have contributed to the continuation of this problem.

The national educational expansion, which was rapid during the last fifteen years, has been the result of the following: (1) increasing expenditures allocated to education; (2) making education accessible for all citizens no matter where they live (Department of Foreign Information, 1976); (3) improving the quality of life (El-Hammali, 1979); and (4) making education at all levels free of charge (Department of Foreign Information, 1976b).

Table 1. Number of Libyan and Non-Libyan teachers in all educational levels in the school year 1983-1984.

Education Level	Libyan Teachers			Non-Libyan Teachers			Total Teachers			Libyan Teacher Percentage		
	M	F	Total	M	F	Total	M	F	Total	M	F	Total
Kindergarten	-	729	729	-	34	34	-	763	763	-	95.5	95.5
Elementary	15271	22038	37309	1194	499	1693	16465	22537	39002	92.7	97.8	95.7
Preparatory	10254	6637	16891	3074	466	3540	13328	7103	20431	76.9	93.4	82.7
Secondary (general)	948	550	1498	323	390	3622	4180	940	5120	22.7	58.5	29.3
Elementary*	3170	1074	4244	324	23	347	3494	1097	4591	90.7	97.9	92.4
Preparatory*	354	55	409	195	16	211	549	71	620	64.5	77.5	66.0
Secondary*	101	0	101	129	-	129	230	-	230	43.9	-	43.9
Institutes*	75	-	75	39	-	39	114	-	114	65.8	-	65.8
Teacher Institutes	416	130	546	1802	457	2259	2218	587	2805	18.8	22.1	19.5
Technical Institutes	850	100	950	1248	134	1382	2098	234	2332	40.5	42.7	40.7
Total of Al-Jamahiriya	31439	31313	62752	11237	2019	13256	42676	33332	76008	73.7	93.9	82.6

* Koranic schools

Source: The General Administration of Educational Planning, Department of Educational Statistics. In Al-Zahf Al-Akhdar, Issue 227, January 1985, p. 11.

The above factors have substantially increased the pupil enrollment at all levels of Libyan education (see Tables 2, 3 and 4). This is one of the reasons that the teachers' training colleges have been unable to keep pace with the rate of increasing student enrollments. Other important factors contributing to the shortage of school teachers includes such reasons as promotion into other branches of the educational system, and personal advancement outside the educational system into other public offices or the oil companies (Al-Jamahiriya, 1985).

In the past, the elementary and preparatory (junior high) school teachers were prepared in two types of teacher training institutes: general, and special. In general institutes there were two types of programs. The first one was a four-year program beyond the elementary level. This program admitted students who had obtained the elementary school certificate. The second was a two-year program beyond the preparatory level that was three years. This program admitted pupils who had obtained the preparatory school certificate. After completing the general institute's educational requirements in either of these programs, students were awarded a general diploma which allowed them to teach at the elementary school level.

The special institutes were three-year programs. Then in the academic year 1963-64, they became four-year

Table 2. Development of Libyan elementary education including establishments (schools or classrooms), student enrollment, teachers, and teacher-pupil ratio since the school year 1968-69 to 1982-83.

School Year	Establishments	Student Enrollment	Teachers	Teacher/Pupil Ratio
1963-64	698	154,592	5,063	30.5
1968-69	1,069	270,617	9,161	29.5
1969-70	1,224	310,846	12,137	25.6
1970-71	1,311	348,371	12,161	28.6
1971-72	1,397	405,435	14,278	28.4
1972-73	1,686	458,288	17,552	26.1
1973-74	1,807	484,986	19,631	24.7
1974-75	1,957	538,567	22,969	23.4
1975-76	2,002	554,015	26,158	21.2
1976-77	2,143	581,615	28,126	20.7
1977-78	2,150	598,610	28,475	21.0
1978-79	24,021*	604,090	30,146	20.0
1979-80	24,857*	656,541	30,489	21.5
1980-81	25,680*	675,000	34,551	19.5
1981-82	27,527*	718,100	39,214	18.3
1982-83	2,729	721,710	42,696	17.0

* Classrooms

Source: UNESCO, Statistical Yearbook, 1984; also, Al-Jamahiriya, Horizons and Prospects, Department of Foreign Information, 1981; and The Secretariat of Education, Department of Educational Statistics, Tripoli.

Table 3. Development of Libyan preparatory education level including establishments (schools or classrooms), student enrollment, teachers, and teacher-pupil ratio since the school year 1968-69 to 1981-82.

School Year	Establishments	Student Enrollment	Teachers	Teacher/Pupil Ratio
1963-64	104	14,286	976	14.6
1968-69	144	29,181	2,076	14.0
1969-70	172	36,316	2,539	14.3
1970-71	185	37,047	2,647	14.0
1971-72	198	43,346	2,986	14.5
1972-73	230	56,679	3,782	15.0
1973-74	372	73,928	5,128	14.4
1974-75	421	95,970	6,883	14.0
1975-76	499	121,763	7,854	15.5
1976-77	735	153,032	10,076	15.2
1977-78	778	174,014	10,816	16.1
1978-79	6,457*	201,211	13,225	15.2
1979-80	6,990*	208,093	14,628	14.2
1980-81	7,452*	222,700	17,320	12.9
1981-82	7,921*	229,300	19,359	11.8

* Classrooms

Source: The Secretariat of Education, Department of Educational Statistics, Tripoli; also, Al-Jamahiriya, Horizons and Prospects, Department of Foreign Information, 1981, and The Secretariat of Education, Department of Educational Statistics, Tripoli.

Table 4. Development of Libyan secondary education (general) including establishments (schools or classrooms), student enrollment, teachers, and teacher-pupil ratio since the school year 1968-69 to 1981-82.

School Year	Establishments	Student Enrollment	Teachers	Teacher/Pupil Ratio
1963-64	15	2,414	340	7.1
1968-69	25	7,181	608	11.8
1969-70	30	8,304	803	10.3
1970-71	30	8,260	874	9.5
1971-72	36	9,426	970	9.7
1972-73	44	10,908	1,120	9.7
1973-74	61	13,471	1,405	9.6
1974-75	70	16,230	1,651	9.8
1975-76	71	17,829	1,810	9.9
1976-77	83	20,840	2,129	9.8
1977-78	790*	22,990	2,188	10.5
1978-79	892*	28,139	2,350	12.0
1979-80	1,170*	36,500	2,947	12.4
1980-81	1,496*	49,400	3,318	14.9
1981-82	1,759*	7,100	4,532	12.6

* Classrooms

Source: Al-Jamahiriya, Horizons and Prospects, Department of Foreign Information, 1981; The Secretariat of Education, Department of Educational Statistics, Tripoli; and UNESCO, Statistical Yearbook, 1984.

programs beyond the six years of elementary and the three years at the preparatory level. Graduates of special institutes received a special diploma in specific subject areas, such as Arabic language and religion, social studies, and the English language, art education, physical education, science, and mathematics. Holders of special diplomas were eligible to teach at the preparatory level (grades 7, 8 and 9) or in elementary school (grades 1-6) as a content specialist. These programs admitted students on the basis of the preparatory certificate.

In an effort to provide better prepared elementary school teachers, the previous general institutes ceased to admit new students, whereas the length of the special teacher's institutes' program was extended to five years instead of four. At present, the Secretariat of Education has abolished the general institutes and had kept only the special teachers institutes, which will become the only type of training institutes that will be responsible for supplying specialized teachers for the basic school level (formerly elementary and junior high). At present, the organization of the elementary and preparatory levels have been changed to one compulsory basic school level. This basic school level consisted of grades one through nine (see Figure 1) (The Secretariat of Education, 1982). The course

is divided into a two-year general cycle followed by three years of specialization (see Figure 2).

During the 1960s, the first higher teacher's college of training secondary school teachers was established in Tripoli. At present, there are four colleges of education in Libyan universities involved in secondary teacher preparation. These colleges admit students who have obtained the general high school certificate as well as those who have obtained a special teaching diploma from the intermediate teachers institutes. Most of the Arab countries, including Libya, are following two forms of training of secondary teachers. The first one is called the "integrated or concurrent form," which most of the Arab countries follow. In this form of teacher preparation, a prospective teacher spends four years in the college of education beyond high school. This program offers concurrently general and pedagogical courses as well as specialized area courses. The second is called the "follow-up program." In this type of teacher education, a prospective teacher gets his B.S. or B.A. degree from the university colleges in the subject he wants to teach, then he has to take in-service training courses either in the college of education or at other training centers. This course usually stresses pedagogy.

<u>Subject</u>	1	2		3	4	5
Islamic Education	2	2	Then each student	1.	Islamic Education	
Arabic Language	8	8	will choose the	2.	Arabic Language	
English Language	6	6	subject he/she wants	3.	English Language	
Mathematics	4	4	to teach in the basic	4.	Mathematics	
Science	4	4	school level	5.	Science	
Social Studies	5	5		6.	Social Studies	
Art Education				7.	Art Education	
Home Econ. Ed.	3	3		8.	Music Education	
Physical Education	2	2		9.	Home Economics	
Music Education	1	1		10.	Physical Education	
Library	1	1				
Military Education	5	5				

Key: 1, 2, = General curriculum required for all students
3, 4, 5 = Specialized years for each group of students

Figure 2. Curriculum scheme for teachers' institutes (the five years' training program), school year 1983-1984 (source: S.P.L.A.J., The Secretariat of Education, The General Administration of the Basic Education, Document No. 24b, Tripoli, 1393-1983.

Secondary School Level. In the past, the Libyan high school (grades 10 to 12) has been based on the Egyptian school system (Gobbe, 1976). The first year of the high school course was common to all pupils, but from the second year they may choose either literature (arts) or science (see Figure 3). At the end of each course of study, successful pupils were awarded a certificate which allowed them to continue their education at the university. In this type of school, all students entered a required program the first year (tenth grade) that was common to all students, and then they proceeded systematically through these courses without being given any opportunities for the selection of electives. They had no choice other than to take the courses required by either division: literature or science (see Figure 3).

In the recent Libyan educational structure, this high school system has been replaced with more general secondary schools based on the courses identified as essential in subject area specialization (The Secretariat of Education, 1982). In the new secondary education structure, there have been created new types of vocational as well as technical/academic high schools, vocational high school are two or three years beyond the compulsory basic school level. The academic/technical high school is four years beyond the

compulsory basic school. Within the academic/technical secondary school, there are six general areas of study. These areas include: (1) basic sciences, (2) engineering and industrial sciences, (3) medical sciences, (4) agriculture sciences, (5) social sciences, and (6) the arts areas. Within these general areas of study, there has been created over twenty-four options or specializations (see Figure 4).

Art Education Teacher Preparation

Introduction

Art education teacher preparation cannot be treated effectively in isolation from the main trends of education. Education, as Dewey (1940) said, "is a social process, and it cannot be separated from the total character and tasks of a society" (p. 318). Clark, Kelin and Burks (1972) indicated that the kind of educational system that a society provides depends upon its culture. Thus, the status of art education in Libya, like other aspects of its education system, depends greatly upon the trends of the society and its cultural background.

This section of the literature review is organized into the following areas:

1. Contemporary Libyan art education.
2. Libyan art teacher education,
3. Art teacher education in the United States, and
4. Art education practices in the United States.

Administration high school	Fine arts high school
Agricultural science high school	Linguistics high school
Air force high school	Marine high school
Antiquities arts high school	Mechanics high school
Architecture and construction high school	Media and TV high school
Banking and Finance high school	Medical science high school
Basic sciences high school	Minerals and mining high school
Chemical-industrial high school	Music high school
Earth sciences high school	Petroleum high school
Electric high school	Physical education high school
Electronic high school	Social service high school
Environment science high school	Veterinary high school

Figure 4. New school options within the Libyan secondary education level. (Source: S.P.L.A.J., The Secretariat of Education, The General People's Committee for Education. A New Educational Structure Plan, Tripoli, March 1982.)

Contemporary Libyan Art Education

Historical Background. Previously, Libyan education had been mostly religious, with educational objectives primarily centered around the deliberate inculcation of Islamic precepts and principles (Monastiri, 1982). During the last period of Turkish administration, secular education was introduced (Gobbi, 1976). The curriculum of the Turkish secular school included drawing (see Figure 5).

By the end of the nineteenth century, the Turkish governor in Tripoli had founded the Islamic School of Arts and Crafts. The coursework in this school was mostly practical, a sort of apprenticeship system. Libyan children were trained in vocational skills within the context of applied arts and other technical trades (Azzouz, 1970). This first Libyan school of arts and crafts is still functioning today. Its curriculum has divisions of pottery, engraving, metalsmithing, carpentry, book-binding, sewing, and other technical training.

The background of contemporary art and art education is similar in all the countries of the Arab world (Kamel and Khal, 1971). The modern art movements (such as expressionism, impressionism, cubism, abstract expressionism, serialism, pop-art, and others), which originated in Europe and the United States during this century, did not become the contemporary art forms in the Arab countries. This is

First Year	Second Year	Third Year
Arabic grammar	Arabic grammar	Arabic grammar
Persian grammar	Arithmetic	Arithmetic
Turkish dictation	Geography	Bookkeeping
French language	Literature	Geometry
French handwriting	French language	General geography
Turkish handwriting	Islamic history	Turkish grammar
Islamic history	Dictation	Turkish literature
Drawing by pencil	Turkish handwriting	French language
	French handwriting	Islamic history
	Drawing by black pencil or pen	Turkish dictation
		Drawing
		Literature
		French handwriting

Figure 5. A model of School curriculum during the Turkish administration in Libya including "Drawing" along with other school subjects. (Source: Historical Antiquities Department, Tripoli; quoted in B. S. Gubbi (1976), A Study of the Development of Libyan Formal Education, Past, Present, and Future. University Microfilms International.

an important factor in evaluating the trends and tendencies of non-Western contemporary art and art education.

According to Kamel and Khal (1971):

Despite its comparative proximity to Europe, the Middle East remained untouched by change and foreign influence in its art forms until the early 20th century. In part, one can reasonably attribute this resistance to the fact that its artistic heritage was predominantly one of the Arab origin, decisively linked with the advent of Islam in the seventh century (p. 563).

Arab artists and educators were encouraged to concentrate on the abstract and the decorative, albeit with the use of figurative animal or plant-like forms (Kamel and Khal, 1971). This direction led to abundant and highly creative architecture of mosques and palaces, and to the adornment of their interiors with the intricate geometric and Arabesque designs still in ample evidence today--in tiles and mosaics, in stained glass, in carpets and calligraphy. However, during the first half of the twentieth century, Kamel and Khal (1971) pointed out that there was an influx of foreign educational and cultural interests as a result of foreign occupation. Thus, in the public schools students were introduced to drawing from life, and a new kind of picture-making began.

Curriculum and Instruction. Since its initiation in the 1950s, the Libyan formal education system has included both drawing and crafts in its school curriculum (UNESCO, 1966). The main goal in art education was developing the

artistic skills of school children. The General Plan of a New Education System (1982) emphasized the importance of the art education curriculum along with other school subjects. However, the importance of any area of study is dependent upon its contribution to the development of the individual and society (McFee, 1965). Conversely as Eisner (1972) wrote, "the school is a societal institution that derives its mission from the values and aspirations of those who support it" (p. 5). The process of formal education has for its goals the discovery of the skills, capabilities, and preparing the individual for a better future life (Dewey, 1963). John Dewey, in his book Experience and Education, pointed out that "the main purpose or objective is to prepare the young for future responsibilities and for success in life, by means of acquisition of the organized bodies of information and prepared forms of skill which comprehend the material of instruction" (p. 18).

The integrity of an art education curriculum depends upon the principles of learning as well as the psychological and developmental levels of childhood. Professional art teaching strengthens and supports conceptual learning. Thus, the quality of the arts in education ultimately depends upon the competent teacher working with the creative student. Students are inspired by individual teachers rather than by administrative systems.

An effective art education program includes: (1) observational learning, (2) verbal learning, and (3) experiential learning (Lanier, 1968, 1980). Experiential learning or learning by practice involves creative planning and activities (Mayer, 1966). Mayer (1966) suggested this when he quoted Dewey's advocacy about learning by doing, "Book knowledge is subordinated to actual experience" (p. 389). Verbal learning incorporates discussion and evaluation. Observation learning involves visual discrimination (Lanier, 1968, 1980; McWhinnie, 1969).

Art Education Objectives. The primary goals of an educational system is the expression of the dominant ideology and values (DeLandsheere, 1985). The visual arts in the Libyan education system are valued in terms of their usefulness in developing student creativity, social values, and artistic cultural awareness, as well as in its contribution to all-around personality development. In other words, visual arts education has been viewed as a device that can be used for the benefit of the individual learner and the society. Present Libyan art education practices have been based on the general goals of the formal education system, as well as specialized art education aims (The Secretariat of Education, 1982).

The goals of the art education program are as follows:

1. Discover cooperative concepts and mutual respect through group art projects.
2. Discover gifted children and give them a chance to broaden their experience and develop their gifts.
3. Promote current social values through school art activities.
4. Widen the knowledge and cultural appreciation of school children through art activities.
5. Develop appreciation for all aesthetic and artistic values and concepts.
6. Develop social experiences that will foster human relations through art.
7. Develop social awareness to help students appreciate the working people and their handicrafts.
8. Develop attitudes which promote creative expression in all aspects of students' lives.
9. Utilize local available materials as tools of art self-expression.

Art Teaching Methods. Teaching is a human interaction. Essential aspects of this interaction, as Flanders (1966) put them in his "ten categories," are less readily recognizable aspects in art teaching, which is mainly based upon studio art in Libyan schools. Teaching practices in art education discipline have manifested some pedagogical disagreement among school art teachers (Ammar,

1982). There are two distinct directions in teaching strategies: one group of teachers believes in absolute freedom in art education, while another believes in structure. This first group is under the impression that freedom in the classroom means that art instructors should not offer any guidance or instruction. Their theory is that whatever the student produces on his or her own is a satisfactory, creative achievement in self-expression. The other group of teachers disagrees. They believe that absolute freedom in classroom art activities leads to obscure art practices and repetition, with unexpected results. Their approach is a well-organized plan of instruction consisting of several lessons, designed to fulfill a prescribed objective(s). Students are encouraged and expected to develop their sensitivity, appreciation, and creativity.

The existence of these two methodologies has resulted in misunderstanding and disagreement. The group which supports absolute freedom in art instruction is of the opinion that a structural program interferes with the student's self-expression. The teacher imposes his own values, personality, and knowledge on the student. The group of teachers perpetuating the more traditional, structured approach claims that a lack of direction and guidance encourages carelessness and repetition, thus

impeding the development of artistic values. Basuni (1975) has pointed out that the complete freedom approach in art teaching is useful for children up to the age of twelve. After this age, he believes that this approach results in many problems. In his opinion, this approach to fostering creativity causes weakness in social relationships among students, particularly in the secondary school environment. In dealing with the classroom art instruction problem, Basune (1975) suggested the student should be encouraged without interference and guided in the right direction without any loss of individual personality and style. The teacher's role as facilitator and encourager of students learning was advocated by Combs (1965) in his book The Professional Education of Teachers.

The student's development in art education is greatly dependent on the attitude of the teacher. According to Mittler (1975), the teacher, especially in lower grades, becomes "a significant other" to the child, a worthy model upon which to pattern his own attitudes and behavior. The teacher instructs the child through his behavior, feelings and attitudes he expressed (p. 188).

In a discussion of appropriate instructional styles in art teaching, Hutchens (1985) suggests that skill development requires a dominative or direct instructional style, while creativity and expressiveness often requires an

integrative or indirect instructional style. Both, he says, are important for effective art education (p. 20).

According to the researcher's view, the teaching strategy of "make whatever you want," as it has been practiced in the past, and is still the case today in Libyan school art teaching, is not an educational one, and will make art teaching and learning very boring and unproductive. Inspirational art teaching and learning requires real involvement from both students and teachers. The art education teacher needs to diagnose, plan, motivate, guide, assess student performance, and participate with others in evaluating his or her own performance.

Libyan Art Teacher Education

The exploding demand for education in Libya has meant devising ways and means of increasing the supply of trained teachers (Al-Fateh University, 1977). The lack of teachers, especially at the secondary school level, including teacher institutes, is still a problem in the Libyan educational system. Only 19.5 percent of the total teachers in the teacher institutes and 29.3 percent of the total teachers at the general high school level are Libyan (Al-Zahaf Al-Akhdar, 1985, p. 11) (see Table 1). According to Al-Zahaf Al-Akhdar (1985), this lack is manifested in most school subject areas in the general secondary school, as well as in the teachers' institutes, including math,

science, Arabic language, and art education. The shortage of Libyan art teachers persists today (see Table 5).

Teachers' Institutes

Until the school year 1958-59, Libyan schools were not preparing art teachers (UNESCO, 1958). All art teachers at the point in time came from Egypt. In the school year of 1958-59, the first art department for preparing art teachers was opened at the Special Teacher Training Institute in Tripoli. The length of the training program was four years after finishing the junior high school level. Today, this program has been extended to five years after the junior high level. The graduates of this program are carrying the responsibility of teaching visual art at the compulsory basic school level.

At the elementary level, the responsibilities of teaching art have been assumed by the classroom teachers who had not been trained in teaching art. Thus, visual aesthetic education has generally been limited by the lack of trained teachers. Children graduate from this level with only minimal art education knowledge (Ammar, 1982).

The children then enter the junior high level, where they meet with teachers who graduated from training institutes called Special Teachers Training Institutes. In these institutes, art curriculum is offered to students who may choose the art area as a future career. Approximately

Table 5. Number of art teachers in the three stages of the Libyan educational system.

Educational Level	School Year							
	1982-1983				1983-1984			
	Total	Libyan	Non-Libyan	Non-Libyan Percentage	Total	Libyan	Non-Libyan	Non-Libyan Percentage
Preparatory Level	1,245	657	588	47.2%	1,440	1,024	416	28.9%
Secondary Level	16	3	13	81.3%	11	3	8	72.7%
Teachers Institute	170	23	147	86.5%	212	26	186	87.7%
	1,431	683	748	52.3%	1,663	1,053	610	36.7%

Source: The General Administration of Educational Planning, Department of Educational Statistics. In Al-Zahaf Al-Akhdar, National Newspaper, January 1985, Issue No. 277, p. 11.

ninety percent of art curriculum, however, is presently based on studio education. Most of the teachers who teach in these institutes come from Egypt (Deeb and Deeb, 1982).

Libyan graduates of these institutes are appointed by the Secretariat of Education to teach art at the junior high level. Due to their studio background, most of those graduates will, of course, concentrate their teaching on studio art. Art education, which includes art history, art criticism, and aesthetics, is not available at this time in most Libyan schools, even though the General Administration of Teachers Preparation (1983) offered some suggestions concerning these art teaching practices within their curriculum guide.

Higher Teacher Education Program

In the academic year 1977-78, a new art teacher training program was opened in the College of Education, Al-Fateh University, Tripoli. Presently, this art program is the only one of its kind that has been established in Libyan higher education. The length of this new program is four years, and the graduates are educated to teach art and art education in the secondary high school and the teacher institutes. This program admits two types of students: (1) students who have high school certificates, and (2) students who have graduated from teacher institutes and want to pursue their higher education in the field of art

and art education. It is this program that will be the focus of discussion in Chapter 4.

Summary

Libya had been ruled by foreigners for centuries; and the occupying powers paid no more heed to the educational needs of the Libyan people than they did to other pressing social and economic needs. In the early 1950s, only 14 Libyans had university degrees, mostly gained at Egyptian universities, and 90 percent of the Libyan population was illiterate. Prior to the development of the oil industry in the 1960s, the country's extreme poverty prevented an expansion of education. Wealth gained from oil production in the 1960s has had some effect upon educational endowment in the country. Following the Libyan revolution, formal education policies were changed, and education opportunity was declared for all. Educational statistics reveal larger expansion in the school structure, student enrollment, and other infrastructural conditions (see Tables 2, 3 and 4). Despite the efforts of the educational authorities in the country within the context of teacher education, the shortage problem of specialized Libyan teachers, especially in secondary education, has not yet been overcome (see Table 1). Teacher education in the area of visual arts, as well as art education practices in the country's educational institutions, have been compounded

with the existing philosophy and general goals of the Libyan education system.

Art Teacher Education in the United States

Despite the widespread attention focused in recent years on public education and specifically on the preparation of teachers, many questions in teacher education are still not satisfactorily answered by most teacher education programs (Friedman, Brinlee and Hayes, 1980). Friedman et al. (1980) included such questions as:

1. How many courses should be required in the humanities as opposed to the sciences?
2. Should the general education component be interdisciplinary or discipline-centered?
3. Within the area of art education, how much concentration should be on the discipline per se and how much on the material the student will be expected to teach?
4. Should the prospective art teacher have a specialized or a diversified background?
5. Can both breadth and depth be provided without confusing professional education?
6. What professional skills the entry-level art teacher needs and which courses will best facilitate the attainment of these competencies?

In a number of states, the preparation of art teachers requires five years (Boyd, 1980). Many institutions have been emphasizing professional courses and are including a longer and more intensive period of practice teaching (Friedman et al., 1980).

Friedman et al. (1980) emphasized that one issue underlying much of the controversy is the question of how much of a teacher's preparation should be theoretical and how much should be applied.

The need for both theory and practice in any professional preparation program is obvious (Openshaw, 1968). Openshaw (1968) observed that "theory without practice is sterile, practice without theory is a vicious cycle" (p. 197).

Other trends in prospective teacher training show an increased emphasis on field experiences. Practice teaching, which Conant (1963) called the "one indisputably essential element in professional education" (p. 142) has been lengthened and raised to the status of an internship by many institutions. DeLandsheere (1985) suggested that practice in laboratory schools and internship plays a very important role in teacher education. Houston and Newman (1982) indicated that innovative instructional approaches such as microteaching, simulation, protocol materials, and others, were used in teacher education programs. They said that

these approaches "made it possible for students to practice¹ teaching on campus, get audiotape and videotape feedback about their performance, and develop the ability to analyze and reflect upon their own teaching" (p. 1885).

Another major trend in teacher preparation is the competency-based approach, which was expanded and improved in the early 1970s.

According to Houston and Newman (1982, p. 1887), competency-based teacher education movement was based on the assumptions that the

. . . content of teacher education programs should be derived from the actual or conceptual role of teachers, that requirements should be stated as explicit objectives, that instruction and assessment in the teacher education program would be linked directly to objectives, and that student progress would be determined by demonstration of objectives.

However, this movement has been criticized by many educators. Houston and Newman (1982, p. 1888) indicated that

. . . the movement was criticized as being behaviorally oriented and lacking humanistic principles (Nash, 1973), lacking intellectual power (Broudy, 1972), assuming that knowledge is divisible, and can be taught in separate units, then integrated in practice and encouraged the mechanistic assumptions that knowledge is specific and behaviorally measurable, not sometimes tentative and unformulated (McIntyre, 1974)

There has been another trend in teacher education that is the humanistic-basic view (Houston and Newman, 1982). According to Houston and Newman (1982), many

humanistic programs had been developed in the seventies. Houston and Newman have observed that "these programs all stressed the integration of campus with field experiences, with campus content usually growing out of the needs perceived by students in the field" (p. 1889).

The art education curriculum in the United States is designed for the professional preparation of certifiable art teachers for the elementary, middle/junior high, and high schools (Florida State University, 1983). There are three components found in professional curricula leading to certificates: (1) general education, (2) specialized subject matter, and (3) professional courses. The components are mixed in various proportions, depending on the level at which the student subsequently intends to teach (Mason, 1983).

Art Education Practices in the United States

Studio-based Approach

During the middle of this century, art expression was seen as creativity, an emotional release (therapy), and personality integration through art was advocated in art education (Eisner, 1972; Lanier, 1972). Eisner (1972) said "under such conception of art education the need for pedagogical skills was minimal; art was not taught--it was expressed" (p. 12). In an analysis of the relationships of approaches to teaching to aesthetic and psychological

theory, Efland (1979) has connected an expressionistic concept of art to a certain kind of teaching.

The expressive tradition has its greatest impact upon teaching art in the period between the end of W.W. II and the late 50's--the methods associated with this tradition are still widely espoused and practiced. The persistent stereotype of the art teacher is that of a person encouraging students to be creative by drawing upon their own experiences and fantasies as sources of expression, a person who discourages copying and who for the most part avoids directive methods of teaching (p. 27).

The concepts of creativity and therapy which were mostly influenced by psychology were thought to be unique goals of working with art materials (Arnstine, 1979). According to Arnstine (1979), the idea of experimentation with different art materials was influenced by the Bauhaus movement, and the concept of "modern art" (a variety of art styles) was recognized and introduced in art activities. As for the relationship between art education practices and art teacher education, Eisner (1972) has indicated that "what we consider training needs in the preparation of art teachers depends in large measure upon our conception of the functions we want art education to perform" (p. 13).

Aesthetic Education

During the sixties, art education experienced a major shift in its theory (Chapman, 1972; Lanier, 1972). The new movement was based on a central idea called "aesthetic education." According to Smith (1970), the term

aesthetic education is explained as an education in visual arts and other arts; as a particular approach of instruction that stresses some kind of aesthetic experience refinement, attitude, judgment, understanding, and knowing. In this new movement, art history and art criticism were added to art production and are recognized as equally valid parts of the art curriculum (Lanier, 1980; Johanson, 1982).

In describing of contemporary art education practices in the American schools, Gaitskell, Hurwitz and Day (1982) wrote:

Contemporary art programs often explicitly recognize the body of art knowledge and offer art-learning activities that foster understanding and response to art as well as activities that result primarily in art production. Students are exposed to the visual arts of the ancient and modern eras through films, slides, and reproduction as well as actual art objects in galleries, studios, and museums, when possible (p. 41).

Discipline-based Approach

The new focus in present art education literature is about a comprehensive approach to teaching art. This approach was called "Discipline-based Art Education," by Greer (1984). According to Greer (1984), "DBAE should produce educated adults who are knowledgeable about art and its production and responsive to the aesthetic properties of works of art and other objects" (p. 212).

In a discipline-based art education curriculum, knowledge and full understanding of visual art requires involvement in four art domains:

1. Investigation of the nature of art and its role in human experience (aesthetics).
2. Learning to describe, interpret, and assess art (art criticism).
3. Understanding works of art in cultural and historical contexts (art history).
4. Art making (art production) (Greer, 1984; Greer and Rush, 1985; Day, 1985).

Discipline-based art education approach contains a sequential, systematic instruction in art concepts and skills derived from the preceding identified four art disciplines and taught concurrently, moving from simple to complex levels across grade levels (Greer, 1984). The basic characteristic of "discipline-based art education" was clarified by Lanier (1985):

. . . as expansion of curriculum content organized to promote learnings about art and aesthetic response and not a rearrangement of classroom activities to enhance personality developments such as creativity, emotional adjustment, general perception, humaneness, the desire to attend school, and the like (p. 253).

Summary

Education literature compiled in the area of the American teacher education exhibits various educational

trends and instructional innovations. These trends include competency-based teacher education, humanistic-based approach combined with instructional and training innovations such as early field experience, microteaching, simulation, protocol materials, and many other approaches. In the area of art education practices, research in library collected references describes the introduction of the "aesthetic education" concept in art education curriculum as a new shift in American art education theory. According to many art educators, the concept of "aesthetic education" was born at the Penn State Seminar in 1965. Art history and art criticism domains were added to studio art production, which was exclusively dominated in school art practices. Discipline-based art education has emerged in the present art education literature as a new orientation to teaching art in American public schools.

CHAPTER 3

PROCEDURES FOR THE STUDY

Introduction

A developing country such as Al-Jamahiriyah (Libya), concerned about improving the quality of its educational system, is completely engaged in effecting change and innovation. This change, however, is not for the sake of change, but is based upon the idea of offering the learner various opportunities to choose potential careers as well as linking the educational system with the national development plans (The Secretariat of Education, 1982). With this in mind, expanding and improving the quality of teacher education, including art teacher education, will contribute to the accomplishment of this purpose.

This study provides appropriate recommendations and guidelines for improving the art and art teacher education programs at Al-Fateh University. For developing guidelines, two objectives are accomplished:

1. A description of art teacher education programs at Al-Fateh University, including:
 - a. Philosophy or purposes of art teacher education programs.

- b. Art course requirements (scope and character).
 - c. General and professional courses (scope and character).
 - d. The use of educational media or audio/visual materials, field trips, demonstrations, studio practices, and production of art media.
 - e. Student teacher's field experiences.
 - f. University and community school cooperation in student teaching.
 - g. The length of training programs.
 - h. Student selection and admission into the art education program and their educational background.
2. An investigation of selected art teacher education programs in the United States, including:
- a. The purposes of art teacher education programs (undergraduate only).
 - b. Art course requirements (scope and character).
 - c. General and professional courses (scope and character).
 - d. The use of educational media or audio/visual materials, field trips, demonstrations, studio practices, and production of art media.
 - e. Student teacher's field experiences.

- f. University and community school cooperation in student teaching.
- g. The length of training programs.
- h. Student selection and admission into the art education program and their educational background.

Procedures

To collect the data needed for the comparison, the following procedures are used:

Objective 1:

- 1. A questionnaire was sent to Art Education department members at Al-Fateh University.
- 2. An extensive review of library resources pertaining to the Libyan educational system and art education teacher preparation was conducted.
- 3. The researcher has collected and analyzed reports, census data, bulletins and operational documents from the Al-Jamahiriya Education Secretariat and other available related sources.

Objective 2:

- 1. Four exemplary American university art education programs were identified.
 - A. University of Arizona panel of experts has identified these programs (see Appendix A).

2. University catalogues for description of programs were examined.
3. Library research was conducted to identify recommended program components and present practice.
4. Additional printed information was received from the selected universities.

Instrumentation

A questionnaire was developed and sent to the members of the Art Department at Al-Fateh University to seek information pertaining to the art education teacher preparation program components (see Appendix B).

Analysis

The data gathered was reported in terms of objectives 1 and 2. Each of the selected components of the objectives was compared and contrasted. Based upon the comparisons, the Al-Jamahiriya's educational, socioeconomic and cultural conditions, and the literature research regarding present practices of art teacher preparation programs, appropriate recommendations and guidelines are suggested for improving the art education teacher preparation program in the Arts Center at Al-Fateh University.

CHAPTER 4

ART AND MUSIC EDUCATION DEPARTMENT,
COLLEGE OF EDUCATION, AL-FATEH UNIVERSITY

Introduction

The Art and Music Education Department was established in the academic school year 1977-78, and was allocated to the College of Education at Al-Fateh University. In this department, art education and music education represent two separate divisions. The areas of study in this department include both the "static" and "dynamic" arts (to use the terms directly translated from Arabic), or what is more commonly called in the West, "plastic" and "performing" arts, respectively. In the static arts are included drawing, painting, design and decoration, sculpture, and handicrafts. Among the dynamic arts are music and theatre. In conjunction with these studio arts, both divisions offer theoretical courses as well. This study deals with the art education program in this department.

Art Education Teacher Preparation Program

A questionnaire was prepared and sent to the Art Education Division at Al-Fateh University. In addition to the questionnaire responses, printed materials such as program-course descriptions were obtained.

Findings of Questionnaire

The following is a report of the findings and responses to the questionnaires that have been received.

1. At the present time, the main purpose of art education programs is to produce artist-teachers who will teach visual art subjects at the secondary school level, including teacher training institutes. (The teacher training institute is a special education setting in the Libyan education system, preparing teachers for the basic school level (formerly elementary and junior high), grades 1 through 9.)
2. In the current academic school year, 1985-86, the art education program involves a total of 130 to 140 full-time students. About 15% of this number is female.
- 3,4. In the preparation of potential art teachers, the present art education division, in conjunction with the other divisions at the College of Education, offer a number of courses:
 - a. In the studio art domain: Preservice teacher is required to complete 57 semester credit unit distributed into a variety of studio activities (see Appendix C).

- b. In the art history area: Preservice teacher must take 14 semester credit hours.
 - c. In the art education area: Preservice teacher is required to take 10 semester credit hours, excluding student teaching.
 - d. In the general component area: Preservice teacher is required to complete 12 semester credit units.
 - e. In the professional component area: Preservice teacher is required to take 22 semester credit units, including student teaching.
5. The teaching process in the art education program is based on both theory and practice. In most studio courses, allocated time was divided into a 1:3 proportion. The lecture technique is adopted in most theoretical courses.
 6. At the present time, the art education division pursues only one program option, preparing prospective visual arts teachers to work with students at the secondary school level (high school).
 7. In some studio art activities, students have an opportunity to learn "on the job," outside the university campus.
 8. The art education program at Al-Fateh University uses only the secondary school student teaching

situation. Student teaching occurs mainly in the senior year--usually the seventh or eighth semester. Early field experience has not yet been adopted in the teacher education program.

9. The art education division communicates with selected schools often 'intermediate teacher institutes' for male and female students to learn about its classes' schedules, number of student-teachers to host, and available school resources. During student teaching assignments, selected faculty member(s) will visit student teachers and supervise their work.
10. At the present time, there are 12 faculty members in the art education division. Four of them have doctoral degrees, three have master's degrees, and five have baccalaureate degrees.
11. The audio-visual center in the College of Education supplies the Art Education Division with the available instructional materials and equipment. However, these supplies are primarily slides in the art history area.
12. At the present time, the Art Education Division has little lab space. These areas are multipurpose rooms, serving various studio art activities.

13. Students in the art education teacher preparation program are required to submit as an independent study project a field study paper or art project to fulfill the graduation requirements.
14. In the art history area, students study various art style movements as well as crafts during the Ancient, Middle and Renaissance epochs, as well as in the Modern West and Islamic architecture.
15. Students are required to buy their textbooks from the University bookstore. At the present, there are a few visual art and art education references at the College of Education library.
16. Students in the art education teacher preparation program exclusively take their major area courses in visual art studies. They are not required to take courses in the related arts, such as music, theatre, etc.
17. The art education division does not offer special courses or relative studies about "art therapy" in its regular educational program.
18. In terms of visual arts exhibits and other art activities, students in the art education division do participate in outside as well as inside art exhibits.

19. Students in the art education teacher preparation program are required to be evaluated literary in theoretical visual arts courses. Each individual art instructor evaluates students in his study courses and reports the evaluations to the art education division administrative office. Regarding student teaching, the college supervisor is responsible for 90% of the student performance evaluation, whereas only 10% of the student's evaluation is left to the field-based school personnel, often the school principal.
20. The Art Education Division personnel do recommend that the present art education program at Al-Fateh University should be improved and integrated with the needs of socio-economic development plans. They have suggested that this division should be expanded and other separate art divisions be created under the new umbrella of the Arts Center that was proposed and adopted recently into the present Libyan higher education structure. The establishment of new art divisions, along with the present art education division, will increase the intake of prospective teachers, as well as provide other options for professional careers for students at the higher education level.

Present Art Education Teacher
Preparation Program

Program Description

This study outlined a number of factors that have been investigated to accomplish its objectives:

1. Purposes of the art teacher education program: The purposes of the art education teacher preparation program at Al-Fateh University were defined, in general terms, as what the Libyan Arab society wanted to achieve through its art education program. Among the primary educational aims:
 - a. To prepare artist-teachers within the context of art education.
 - b. To study national artistic heritage in that it can be refined and adapted within the new framework of the present society and its philosophy.
 - c. To study and identify Islamic-Arabic visual arts and their social foundations.
 - d. To give attention to crafts and manufacture in that local raw materials can be used to produce useful objects.
 - e. To develop an awareness and respect toward manual work.
2. Art course requirements: The preparation of the prospective visual art teacher in his or her major

content area includes the following essential domains:

- a. Studio domain: Preservice art teachers are required to complete at least 57 semester credits (units) within the length of four years or eight semesters of study. Each student may consult his or her teacher supervisor for help in selecting study courses and/or sequencing them throughout the allocated time. Studio courses cover multivarious visual art activities (see Appendix C). The time allocated to each studio course was mostly divided into a 1:3 proportion. Students in the Art Education Division are not required to take courses in the arts outside of their major field.
- b. Art history domain: Students are required to take at least 14 semester hours, distributed among seven courses. In these courses, they studied historical development of art in the Ancient, Middle, Renaissance, and Modern Western art epochs. Islamic art and architecture are included as well.
- c. Art education courses: Prospective teachers are required to complete 10 semester hours in the

study of art methods, theories, and art appreciation.

3. General and professional courses:

- a. General courses: These are college-required courses. Prospective art teachers must complete 12 semester hours study of Arabic and English languages, as well as Islamic and political culture.
- b. Professional courses: Prospective teachers are required to complete 22 semester hours, including student teaching experience. These courses consist of principles of education, curriculum, teaching methods (general), individual differences, and child and adolescent psychology (see Appendix C).

4. Visual art instruction in the Art Education Division is mostly based on the studio approach. In the art history and education courses, instruction follows the traditional lecture technique.

5. At the present time, faculty members, especially those who teach art history, have access to utilize art slides in conjunction with their lecturing. Students in art history courses are often sent out on related field trips for study purposes. Art media interns produce or are learning how to

construct instructional materials specifically for teaching and learning in the visual art education area, such as filmstrips, slide/tape packages, art transparencies, or reproduction not available in the present teacher education curriculum.

6. Early classroom experiences with children or adolescents are not available or accessible for prospective art teachers in the Art Education Teacher Preparation Program at Al-Fateh University. This field-based experience occurs only at the seventh or eighth semester (senior year). Faculty members carry the responsibility of student teaching supervision and evaluation.
7. Student evaluation in art education teacher preparation is a teacher-centered process. Each faculty member is responsible for evaluating students attending courses with them. As for student evaluation during student teaching, the college supervisor is assigned to supervise and evaluate student teacher performance.
8. As was mentioned in the preceding sections, student teaching experience is exclusively practiced in only one setting which is Intermediate Teacher Institutions coordinator of art teacher education program.

at Al-Fateh University is communicating with these educational settings for student teacher placement.

9. The length of the art teacher preparation program at Al-Fateh University is four years. Al-Fateh University's academic year follows a semester calendar consisting of fall and spring semesters. The average student enrolls in 14-16 credits per semester.
10. The present criteria for admitting students into the art education teacher preparation program at Al-Fateh University include:
 - a. A graduation from secondary school and/or the applicant hold an equivalent diploma such as an "Intermediate Teaching Diploma."
 - b. The applicant is required to take visual arts aptitude tests in the studio production area.
 - c. Student interview.

In Libyan higher education, selection procedures are generally structured as follows. Applicants are required to specify their preferences, and the final decision is made on the basis of performance in the secondary school final examination and student preferences. In the area of teacher education, the need for teachers in the Libyan educational system has prohibited teacher education institutions from being more selective among prospective teachers.

Four Exemplary Models of Art Teacher
Education in American Higher Education

Introduction. A panel of art education experts at the University of Arizona helped the researcher select four exemplary models of art teacher education programs in American universities, to be reviewed regarding selected factors found to be conducive to good teacher education. The art teacher education program at Al-Fateh University in Al-Jamahiriya will be compared with the four exemplary teacher education programs on these selected factors.

All four exemplary art teacher education programs are within university art education departments rather than in teacher training institutions or independent art colleges. These universities are situated in the southeastern, northwestern, mideastern, and northeastern areas of the United States.

Review of the Teacher Programs. The review will include the following selected factors: length of the training programs; art program options; selection and admission of prospective art educators in the programs; the foundation art course requirements, including the productive (studio) and the appreciative (art history and criticism), professional and general education course requirements; pre-service field experiences (apprenticeship); and university/public school cooperation in the student teaching experience (practicum).

Findings

A review of school bulletins as well as printed materials received, along with related literature in the university library, has yielded data relating to the selected factors outlined in the second objective of this study. The following is a summary of the information related to each selected factor exemplified by the four programs.

1. Length of Teacher Preparation Program: All four exemplary undergraduate art teacher education programs followed a four-year term in preparing prospective art educators for a baccalaureate degree.
2. Art Program Options: Each of the four art education programs offers more than one professional career option (certificate and non-certificate undergraduate programs): either to teach visual arts in community schools, or to work as an art education specialist in such institutions as museums, art centers, hospitals, nursing homes, etc.
3. Selection of Prospective Art Educators: In each of the university teacher education programs, admission of interested students is based upon the following criteria:

- a. Graduation from an accredited high school and completion of a minimum of 14 to 15 high school units distributed proportionally between high school subjects such as English, math, science, social studies, foreign language and other courses, while meeting a specific grade point average.
 - b. Each school requests a specified minimum score on such standard tests as the Scholastic Aptitude Test (SAT), or the American College Test (ACT).
 - c. Those who are interested in certification to teach their major subject must apply for admission to the teacher education program in the related school after completion of a required number of courses.
 - d. Students are selected upon satisfying the requirements of the university, the particular college, and the major area department.
4. Art Course Requirements. After review of the major area component requirements, the author has found that these requirements often fall into two general categories: (1) foundation art courses, including the productive (studio) and the appreciative (art

history and criticism) courses; and (2) professional art education courses, including field experience.

a. Foundation art courses: In the studio art component, the average number of semester hours for the four exemplary art teacher education programs was 28.7 (with a range of 19 to 36 hours). The studio art area involves laboratory studies in such two- and three-dimensional art forms as drawing, painting, sculpture, design, printmaking, crafts, and so forth. The appreciative area (art history and criticism) require an average semester load of 8 hours (with a range of 6 to 10 hours).

b. Art education courses: In the professional art education component, the average number of semester hours for all four teacher education programs was 24 (with a range of 21 to 30 hours). These professional studies include knowledge of past developments in art education theory and practice, knowledge of teaching methodology and curriculum planning in elementary and secondary school art, seminar courses related to field experience and associated teaching, an investigation of the implications of new technologies, concepts and communication

media for art teaching, and many other related art education studies.

5. Professional and General Education Requirements:

General (or liberal arts studies), as well as professional education courses, are the two main recognized categories in art teacher education programs at these four universities. In the area of general education studies, the average number of semester hours was 38.9 (with a range of 31 to 48 hours). The general education component includes courses in the areas of social and behavioral sciences, humanities, natural sciences, arts, and communication studies. Education courses, including student teaching (practicum), required 23 semester hours (with a range of 18 to 30 hours). Education courses involve professional studies in educational psychology, general methods of teaching, foundations of education, school curriculum, instructional media, and other related education courses.

6. Student Teachers' Field Experience: All four exemplary teacher education programs coordinate field-based experience (apprenticeship) at various educational settings, prerequisite to student teaching (practicum). According to these art teacher programs, prospective art educators are

expected to systematically observe expert teaching and to participate in, under supervision, the actual conduct of class sessions. Field-based experience was viewed as important in giving the potential teacher a realistic view of the school and the teaching profession early in his or her career (Friedman et al., 1980). According to the Ohio State University bulletin (1986), as student progress through the field experience sequence, they are given opportunities to explore and examine career goals, to practice the role of teacher, to develop skills in special subject areas, and to interact with peers and college faculty (p. 5). During field experiences, concurrent professional education seminars and/or group conferences, along with systematic supervision by designated faculty member(s), were organized as part of the art teacher education program.

7. University and Community School Cooperation.

Through each of the exemplary teacher education programs, early field experience as well as direct student teaching (practicum) are coordinated on a cooperative basis between the university campus and selected community educational settings. Placement of student teachers, for instance, was often made in

schools with which the university has established a cooperative working relationship. Public school art teachers also cooperate with university supervisors in guiding and evaluating prospective art educator performance.

Discussion

There are both comparable and differing aspects adopted in the four American exemplary art teacher education programs and the art teacher preparation program at Al-Fateh University in Al-Jamahiriya. These factors involve:

1. Length of the teacher education program.
2. Art education program options.
3. Selection of prospective art educators.
4. Art course requirements.
5. Professional and general education requirements.
6. Student teachers' field experience.
7. University and community school cooperation in teacher preparation.

Prospective art educators begin their education in art education departments located in the universities rather than in teacher colleges or independent art colleges, for the sake of this study. This applies to both the four American exemplary programs and the art teacher education program in Al-Jamahiriya. Another comparable feature is

that the four teacher education programs and the art teacher education program at Al-Fateh University are following a four-year program in preparing prospective school art teachers. The total number of required hours is slightly different. The average number of hours¹ required in the four American programs is 128 (with a range of 125 to 131 semester hours) (see Figure 6), whereas the required semester hours at Al-Fateh University is 122 hours.

One of the observed dissimilarities between the four American art education programs and that at Al-Fateh University is that the latter is characterized as a single-option program, preparing only prospective art educators for the secondary school level. The four American programs are characterized as multi-option programs, in that they offer both certificate degrees to teach art in public schools, as well as a non-certificate degree option for other professional careers. The other aspect of art teacher education programs is early field-based experience. All the four American programs adapt clinical experience on a systematic basis and provide their prospective teachers with opportunities to learn through practice in various

1. For clarity, the author has converted quarter hours to semester hours by using the $2/3$ equation: Quarter hour $\times 2 / 3 =$ number of semester hours.

	Program Components	Required Hours* (units)	Total Requirements
Al-Fateh University	University requirements	12	
	Art education courses	10	122
	Studio education	57	
	Art history courses	14	
	Education courses	22 (including student teaching)	
	Other related courses	7	
<u>Four exemplary models of art teacher education programs at the American universities</u>			
University A	General and basic education requirements	36.6	131
	Art education	30	
	Art and related courses	34.6 (including 8 art history and theory)	
	Professional education courses	20 (including student teaching)	
	General electives	10	
University B	Art studio requirements	19	
	Art history and theory	10	
	Art education courses	21	125
	Education requirements	24 (including student teaching)	
	University requirements	48	
University C	Electives	3	
	Degree requirement	40 (plus 6 art history)	
	Art education courses	24	130
	Studio and basic art courses	36 (including art concentration courses)	
	Education courses	18 (including student teaching)	
	Electives	6	

Figure 6. Requirements in art teacher education components in four exemplary American models of teacher education, and the art teacher education program at Al-Fateh University in Al-Jamahiriya.

	Program Components	Required Hours* (units)	Total Requirements
University D	Liberal studies requirements	31	
	Art education core	21	126
	Art department core	40 (including 7 art history)	
	Professional education	30 (including student teaching)	
	Electives	4	

* For clarity, the author has converted quarter hours to semester hours by using the $2/3$ equation: Quarter hour $\times 2 / 3 =$ semester hour.

Figure 6--Continued

educational settings. Early field experience was viewed to be important in giving the potential teacher a realistic view of the school setting and the teaching profession early on in his or her career (Friedman et al., 1980).

As regards student teaching, the art teacher education program at Al-Fateh University provides this experience during the senior year, similar to the four American programs. In both cases, student teaching often takes place at the level in which the prospective teacher is going to teach after his or her graduation. Early field experience does not exist yet in the teacher education program at Al-Fateh University.

As for the preparation of the visual art teacher in his or her major content area, the art education program at Al-Fateh University adopt almost a studio-based education model. The pre-service teacher is required to complete 57 semester hours to acquire practical skills in different studio activities. Only 10 semester hours are required in the art education area, and 14 hours in art history (see Appendix C).

Based on the number of required hours and the scope of art studies (see Appendix C), the art education program at Al-Fateh University follows a broad approach, at least as it relates to the studio art component as well as art history. Art education studies involving criticism method-

ology in art education, design and production of instructional art materials, have not yet been introduced in the program schedule.

The situation in the four American art teacher education programs is different. All display a balance in their required courses within the major content areas (see Figure 6), with the average of 24 semester hours in the art education area, excluding student teaching and 28.7 semester hours in studio art activities.

Moreover, the art education component of these art teacher preparation programs appeared to be discipline-oriented, in that its major content area involves professional training that is mostly based upon methodology studies that develop teaching skills and art knowledge in prospective art teachers.

Recommendations

Introduction

This section will discuss recommendations and guidelines that deal specifically with the two main observations concerning the improvement of Al-Fateh University's Art Education Department in Al-Jamahiriya.

The first observation relates to the present art education teacher preparation program features that have been identified as a result of this study to have possible greater impact upon the quantity and quality of the

preparation program. The second observation relates to the probability of expanding the present art education department to include new art career options along with the existing school teaching option.

The program features that will be discussed here are as follows:

1. Teaching specialization
2. Field experience
3. facilities and human resources
4. Library and instructional media facilities
5. Research and experimentation

The recommendations and guidelines suggested in this study are derived from the following:

1. The present national educational policy and philosophy in the Jamahiriya.
2. The study findings regarding the present art education teacher preparation program at Al-Fateh University.
3. Comparison and discussion of selected factors pertaining to art teacher preparation within four exemplary American art education programs and the art education program at Al-Fateh University.
4. Writings of scholars and educators in the area of professional art education, teacher education, and general education reviewed in this study.

These recommendations are described as follows.

1. Teaching specialization is one of the main components constituting the present art teacher preparation program at Al-Fateh University. This component or curriculum category needs to be revised in order to emphasize more balance in the course requirements in three subcategories: studio education, art appreciation, and professional art education courses, including student teaching.
2. The art education program at Al-Fateh University should provide for a wide range of field-based experience. This experience should be an integral part of the professional core sequence, through which the prospective teacher will initiate early, frequent contact with students in actual classrooms and be exposed to a wide variety of educational settings under cooperative supervision involving university and selected off-campus school personnel.
3. The two factors which may act as constraints to the achievement of the present art education program expansion goal, and which can have a great impact upon the quality of learning/teaching processes, are the availability of physical facilities, and instructional staff. The art education department

should pay substantial attention to improvement in these two areas.

4. Resources, including library and instructional media facilities, are essential elements in the teacher preparation program. The art education department at Al-Fateh University should provide prospective art teachers and faculty members with an adequate library, materials, and instructional media facilities.
5. National educational research and field experimentation in the area of art education does not yet exist. The art education department at Al-Fateh University, in cooperation with the Secretariate of Education and other national research centers, should initiate and encourage research and field experiment studies pertaining to different field conditions.
6. In an attempt to make art programs at Al-Fateh University more relevant, the present art education department should provide for new career options, along with the present school teaching option. Motivated art students should be prepared for new career opportunities which will occur as the need for the visual arts are discovered in many areas of the socio-economic development plans.

These recommendations will be discussed individually in the following sections.

1. Teaching Specialization

Teacher education curriculum consists of all education course requirements that systematically cover the kinds of knowledge, skills and values transmitted to prospective art teachers as they move from entrance into the university to their graduation. The category "teaching specialty" in Al-Fateh University's art teacher preparation program needs to be revised to emphasize a balance between theoretical and practical course requirements, involving studio education, art appreciation, and professional art education courses, including student teaching experience.

Overview and Rationale

The professional knowledge base for teaching and teacher education should be expanded. The strength of every profession is largely dependent on the strength of its knowledge base. The foundation of visual arts education involves more than studio competency. Knowing and understanding the theory and history of the visual arts should go hand in hand with the ability to produce it. According to Nadaner (1985), art criticism experience can help students understand the means by which works of art convey their message. Chapman (1982) suggested that "preparation in

historical and critical areas is very needed. The prospective teacher should be able to encounter any work of art, describe it, and offer reasonable explanations for the expressiveness found in the work" (p. 95).

Prospective art teachers need to know not only how to produce works of art, but also how to investigate the nature of visual art works; to describe, interpret, analyze and evaluate these works, and to know about historic and contemporary art (Wygant, 1979). The Standards of the National Art Education Association for art teacher education programs (Wygant, 1979) lists two kinds of knowledge involved in the teaching specialty. One is the "knowledge that is to be taught to the pupils; the other is the knowledge that is needed by the teacher as supplementary for teaching his particular specialty" (p. 3). According to the Standards (Wygant, 1979):

The context to be taught to pupils from the field of art involves both the cognitive and affective domains. Any specific analysis of content areas requires the prospective teacher to engage in cognitive processes ranging from comprehending and applying knowledge, to analyzing and synthesizing that knowledge into content, organizing it for his/her students. In addition, he/she must develop means for and skills in evaluating the results of his/her program (p. 3).

Since art teachers, unlike teachers of most other subjects, are usually responsible for the organization of curriculum content as well as instruction and evaluation,

the art teacher education program at Al-Fateh University should prepare prospective art teachers for these tasks.

D'Amico (1965) suggests that a "good art teacher should have three knowledges: a knowledge of the creative needs and interests of the age level he teaches, a knowledge of creative methods and techniques of teaching art, and a knowledge of the arts, both past and present" (p. 93).

According to this study, the art education department at Al-Fateh University should expand its undergraduate teacher preparation program curriculum to include new professional art education courses which emphasize learning experiences in how to perceive and respond to visual art; how to interpret and assess the merit of works of art, and how to produce and learn about art. The end product will be a more knowledgeable and competent teacher.

Studio Education. This study addresses this component of the art teacher curriculum with the following recommendations:

1. The art education program at Al-Fateh University should provide an area of specialization in which the teacher finds a sense of mastery and depth of understanding.
2. Prospective art teachers should not be faced with the dilemma of being practitioners in many art forms but masters of none.

3. A combination of breadth and depth can be used to prepare teachers in the area of studio education. Art students may initiate their study with seven art forms during the first and second year of the program, going on to an in-depth inquiry that covers only two or three selected art forms during the latter two years of the program.

2. Field Experiences Recommendation

The present art education program at Al-Fateh University should provide for a wide range of field-based experience. This should be an integral part of the professional core sequence through which prospective teachers will initiate early, frequent contact with students in actual classrooms, and be exposed to a wide variety of educational settings under cooperative supervision involving University and off-campus school personnel.

Rationale and Overview

Student teaching experience is viewed as an important component of the teacher preparation programs. According to Kowalski (1985), "preservice clinical experiences, including student teaching, do exhibit high levels of relationships with being a successful practitioner" (p. 3). Clinical experiences include such activities as student observation, participation, direct student teaching and so

forth. Each of the four exemplary American art teacher education programs that has been investigated in this study had adopted clinical experiences, including early field experience (apprenticeship) and student teaching (internship). The general rationale for adopting student-field experience in teacher education programs is "to bridge the gap between theory and practice" (Friedman et al., 1980). Field experience affords an opportunity to integrate knowledge and theory with classroom techniques and procedures while under the supervision of a cooperating teacher and a university supervisor (Friedman et al., 1980). Concerning the implementation of early student field experience in the American teacher's education, Friedman et al. (1980) observed that there is recognition that exposure to the public school classroom should begin early and continue throughout the prospective teacher's training. Again, the rationale for placing emphasis on an early field experiences/pre-student teaching approach was associated with the following expectations:

1. Early field experiences provide an early opportunity for students to explore the possibility of a teaching career (Houston and Newman, 1982).
2. Early field experiences will make teacher education programs more realistic, practical, and stimulating (Denton, 1982).

3. Early field experiences serve as a prerequisite to direct student teaching (Degge, 1982).

According to this study, early contact and participation in the teaching process can be adapted to provide student teachers in Al-Fateh University with useful insights and practical knowledge of the real world of teaching. This training strategy is better than confining and delaying the student field experience to the senior year of the teacher preparation program. Furthermore, prospective teacher exposure to a wide variety of educational settings and children's ages will increase his/her awareness of what goes on in those institutions and their practices. This view will be of particular significance for the graduates of the present art education program at Al-Fateh University, most of whom are going to teach other prospective art teachers at the national pre-university teacher institutes.

Field Experience Program Implementation

Suggested overall goals of this phase of the art teacher education program which will involve both pre-student teaching and direct student teaching are to provide prospective teachers with thoroughly supervised learning activities in which (s)he can demonstrate these abilities:

1. To provide a physical and social environment appropriate for learning.
2. To identify and provide for individual differences in classroom activities.
3. To achieve desired learning objectives through a variety of instructional techniques.
4. To plan visual art teaching lessons, units, programs according to a specific age level, available resources, and school environment.
5. To evaluate student progress in relation to stated objectives of instruction.
6. To interact with professionals to maximize opportunities for growth as a teacher.
7. To identify local art materials and resources and utilize them in classroom art activities.
8. To teach visual art concepts derived from foundational art domains.

(Some of the above input on professional competencies was adapted from the University of Oregon's Art Education program, 1985-1986.)

Field Experience Sequence

The art education program at Al-Fateh University should organize field experiences upon a systematic basis and sequence them so as to not conflict with the practical

demands of instruction. The following is the suggested sequence for this phase of the professional core of the teacher preparation program.

Field activities can be conceptualized as a hierarchy which moves the learner from the role of student to the role of teacher; from an observer and participant to a fully responsible teacher.

See Figure 7 for the sequence of field activities, as follows:

1. The first level should be school visitation. In school visitations, prospective teachers will have opportunities to see a variety of educational programs, facilities, and supporting services. Visitations should be frequent during the early portion of the students' course of study and should diminish as more structured activities become suitable.
2. The second level of the hierarchy is student teacher observations. Observations are more focused than visitations. Prospective visual art teachers should have a purpose for each observation session. They may, for instance, be asked to observe and develop a sociogram to describe the interaction process in a classroom. They may observe and record the tasks

Fourth Year (Senior)	Direct Student Teaching (Internship)	7	
	Learning to Perform Instructional Support Tasks	6	
			Student Teaching
Third Year (Junior)	Implementing Skills as Tutoring, Working with Group, etc.	5	
	Preparing Materials for Classroom Instruction	4	
			Pre-Stude- nt Teaching
Second Year (Sophomore)	Critiquing and Analyzing of Teaching Practices	3	
	Observations and Assisting Teachers	2	
First Year (Freshman)	Visitations of Educational Settings	1	

Figure 7. Suggested field experience sequence for art teacher education program at Al-Fateh University.

performed by the experienced art teacher during a typical period of instruction.

3. Critiquing and analyzing art teaching practices, instructional materials, student behavior, and classroom art environment are appropriate activities in the next level of the field experience hierarchy. At this level, the prospective teacher begins to explore how the teaching-learning process fits together or, in some cases, why it doesn't.
4. The next level of the hierarchy is that students should prepare materials for use in the classroom. These may include lesson plans, audio-visual aids, and so forth. These materials should be developed to meet a particular need in a particular student age level or classroom.
5. Prospective art teachers begin to implement their skills at the next step of the field experience sequence. Early practice may take place in contrived situations, such as tutoring or working with small groups. Such activities should take place at the basic school level if at all possible (formerly elementary and junior high). The student should eventually practice working with the entire class, although the duration of such practice may be limited. Frequent practice in applying skills in

the actual classroom setting should precede the formal direct student teaching-final stage of the sequence.

6. In the final step of the hierarchy, the prospective teacher learns to perform a variety of instructional support tasks such as record-keeping, classroom maintenance, etc. (S)he learns the day-to-day routines which accompany the instructional duties of the teacher. The major portion of these activities takes place during the pre-student teaching phase.
7. The integration and performance of both instructional and support skills is concentrated in the final direct student teaching phase (student internship).

The following are some guidelines concerning student field-based experience implementation:

1. Direct student teaching experience should be a full semester, divided between secondary and basic school levels, and combined with the required study course (seminar) to be held on the university campus. In this required seminar, prospective teachers will have an opportunity to discuss, question, and get feedback about their performance on a weekly basis.
2. Pre-student teaching (apprenticeship) experiences should be coordinated in a variety of educational

settings from at least one day per week throughout the training program, and be taken concurrently with art method courses and other related professional education courses.

3. Field-based experiences require a greater degree of coordination between the art education department at Al-Fateh University and the selected off-campus educational settings to an extent that will fulfill student needs and interests, as well as increase the quality of their performances.
4. Evaluation of the student teaching experience should be a cooperative effort involving the student, the cooperating teacher, and the university supervisor. This approach will increase the validity of the student evaluation process, offer a good opportunity for a comprehensive view of student teaching behavior, and avoid potential bias that might occur with only one evaluator.

3. Facilities and Human Resources

The two factors which may act as a constraint on the achievement of the present art education program expansion goal, and can have a great impact upon the quality of learning/teaching processes, are the availability of physical facilities and instruction staff. The art education

department should provide substantial attention to improving these two areas.

Scope and Rationale. The prospective art teacher preparation program is composed of many components. These components are combined to achieve valid objectives.

Facilities and Equipment. In considering the availability of facilities in the present art education program at Al-Fateh University, the focus will be on the question of what should be needed in order to raise the quality of art teacher preparation. Work space, for instance, should be designed with the student needs, program objectives, instructional methodology, materials and equipment in mind.

The following work spaces and equipment should be provided:

1. Studio space equipped with good northern, natural and artificial lighting, adequate ventilation and supply storage, electric facilities, chalkboard and projection screens. In studio spaces, consideration should also be given to the specific needs of each area. Drawing is different from ceramics, which is different from metal work, and so forth. The standard studio area allows between 35-80 sq. ft. per student station (Wygant, 1979).

2. Exhibit space or an art gallery that can be used for art exhibitions and display, equipped with angular skylights, fluorescent and incandescent lighting, ventilation, cases, stands, and security.
3. Well-planned student storage space for projects in progress; general storage spaces that can be locked.
4. Faculty offices should provide flexibility pertinent to the needs of the occupants, equipment, and lighting.
5. Classrooms should be equipped with projection facilities for such courses as art history, methods of teaching art, art research, seminars, and so forth. According to Wygant (1979), the standard of academic/lecture classroom space is 13-51 sq. ft. per student station.

In addition to the supportive instructional facilities, an art museum can provide valuable educational experiences to visitors. The availability of this instructional resources will breed an interaction process which will maximize the visual aesthetic experience of the viewer.

Teaching Faculty. Art education teacher preparation program faculty are those professionals whose responsibilities include instruction in theory and practice. Due to the fact that this program needs to be expanded in order to

increase the intake of prospective teacher, as well as more art career options being developed along with the present school teaching option, this study recommends the following.

Recruitment consideration should be given to further the number of staff members in the program. This determination should include consideration of possible recruiting of both full- and part-time faculty from highly specialized art fields. Ideally, the department of art education should seek teachers who are professionally creative in their own right, as well as proficient in the principles and procedures of teaching. They should be expert in their field, have joy, enthusiasm, and a commitment to grow as instructors.

4. Resources: Library and Instructional Media Facilities

I recommend that the art education department at Al-Fateh University should provide prospective art teachers and faculty members with an adequate library, materials, and instructional media facilities.

The library and instructional media facilities play a pivotal role in the life of the active preservice and inservice art educator. In the past, our libraries have been primarily composed of books and printed materials. For the visual art educator, a new tradition in research facilities needs to develop. Trends have already moved in

this direction. Most of the research and instruction facilities needed to teach art students and educators at the Al-Fateh University's Department of Art Education are audio-visual. They require, for instance, films, posters, slide collections, transparencies, videotapes, and photographs. They also require visual examples (reproductions and original works, if possible) of other artists' works, as well as popular arts and crafts of past and present, native and foreign. For aural media facilities, they require records, audiotapes, and sound films. A library, to be useful to the art educator and students, needs an adequate collection of books, professional journals, catalogues, and other materials pertaining to art, art education and professional education. As for audio-visual delivery equipment, there should be available slide projectors, record players, videotape players, monitors, and videotape cameras. Sound film projectors, overhead projectors, opaque projectors, screening rooms and other related new instructional tools should be available. However, consideration of instruction media selection and use should be done with their potential contribution to the general purpose of the art education program in mind.

5. Research and Experimentation in Art Education

National educational research and field experimentation in the area of art education has not yet existed. The

art education department at Al-Fateh University, in cooperation with the Secretariat of Education and other national research centers, should initiate and encourage research.

A major fundamental problem in Al-Jamahiriyah today is that the art teacher in the field is not supported by an adequate body of knowledge. Local educational research and experimentation in the area of visual arts education which might supply art teachers with useful and applicable findings does not yet exist. How can we be sure that classroom children will be inspired in their art activities if their teachers have not been inspired? One cannot give what they do not have.

In anticipation of how to solve this problem, this study suggests the following.

1. National educational research and experimentation in the area of visual arts education should be funded and encouraged in al-Jamahiriyah.
2. Art educators who have intrinsic motivation should engage in scholarly research and experimentation to provide the visual arts education literature with useful research data that can:
 - a. Expand the art teacher's knowledge about the behavior of school children through education in the visual arts.

- b. Guide the art teacher to create conditions that will contribute to students learning.
 - c. Help art teachers to utilize instructional media technology in the teaching/learning process.
 - d. Help art teachers to evaluate and guide children's visual art activities.
 - e. Help art teachers to use and integrate outside school resources such as museums, industrial factories, artists and craftsmen, and so forth, in teaching about the visual arts.
 - f. Expand knowledge about popular national visual arts and crafts.
3. Much useful research in the area of art education that has been conducted outside the country and reported in foreign languages should be reviewed, translated into Arabic, and made accessible to the reader.

To make the above concepts a reality, both the preservice and inservice teachers:

1. Will eventually have access to valuable resources of inspiration.
2. Will have adequate exposure to a variety of research studies that can keep them current about developments in their field.

3. As they get involved in classroom teaching and learning, available data will then provide them with potential tools to deal with emerging problems regarding a particular aspect of their teaching.

New Career Options in Visual Art Education

In an attempt to make visual art programs at Al-Fateh University more relevant, the present art education department should provide for new potential career options along with the present school teaching option. Motivated art students should be prepared for new career opportunities that occur as the need for the visual arts is discovered in many areas of the socio-economic development plans.

Overview and Rationale

The effective use of human resources is a noble goal for the Libyan Jamahiriya to contribute to the acceleration of development of the society and meet its needs. John Dewey, in his book School and Society, indicated that education is bound to answer to the needs of society and its realistic demands (Khan, 1981, p. 37).

New art career options should have the following suggested aims:

1. Make art programs at Al-Fateh University more relevant.

2. Provide new art career alternatives in response to learner needs and interests.
3. Prepare professional artists, designers and skilled craftsmen who will eventually alleviate reliance on foreign personnel in many socio-economic development projects.
4. Set up for the first time a new higher education source for producing indigenous creative artists who may contribute to the visual aesthetic experience of the masses.

The visual arts need to be taken out and displayed to the masses in art centers, galleries, museums, public parks, government offices, streets, and other public places. To do this, we need professional artists who can produce creative works of art that may provoke aesthetic responses and provide a man-made source of aesthetic experience which itself, as Dewey (1934) described it, is the product of human being/object interaction. Thus, through its art education programs, facilities, and expert personnel, Al-Fateh University can offer much service to the society.

According to Carmichael (1959), the goal of a university education is threefold: (1) to assist growth of the individual, his adjustment to the environment, and the development of his intellectual powers and interests; (2) to prepare students for useful occupations of professions

through the acquisition of specialized knowledge and skills; and (3) to provide society with intelligent leaders and qualified workers in all those fields of endeavor which require higher education (p. 84).

At the present time, there is only one major program (option) designed to prepare teachers of art for Libyan secondary schools. This study recommends the following:

1. The expansion of this program to include new career options for art students.
2. The basic course sequence in the area of the foundation art specialization, including the productive (studio) and the appreciative (art history and criticism), should be the same in the early two years of the program regardless of the field of specialization that art students may choose. This suggestion is based on the idea that introductory art courses are fundamental in the early training of all art students, and that students may base more advanced study upon these courses.
3. From their inception, flexibility should underlie all the procedure for planning these new art options. Adaptability must be built into the facilities, staffing procedures, and student progress and movement through the training program.

Solving the Teacher Shortage Problem

Overview

The recent increase in demand for qualified Libyan teachers is a direct result of the educational expansion and change in Al-Jamahiriya. For the Libyan secondary education level, the need for more new teachers exceeds the supply in many subject areas, including art education.

There is not a lack of interest on the part of students contributing to the shortage of art teachers. As evidence, the present art education program at Al-Fateh University had begun with only eight students during its first school year (1977-78); in the present academic year (1985-86), student enrollment has increased to 130 to 140 students. Furthermore, the availability of jobs is not the major factor in the shortage. Educational statistics show that 36.7% of the total employed secondary art teachers are non-Libyans (see Table 5) recruited by the Secretariat of Education on the basis of individual private contracts or expatriate regulation processes, to fill the vacancies in schools.

The major factor contributing to the shortage of qualified Libyan art teachers is the inadequate number of higher art education programs in which prospective secondary art educators can prepare. At the present time, there is only one higher education program, which is the focus of

this study. It shoulders the responsibility of preparing secondary art teachers. The question that now arises is, to what extent should the Libyan educational system depend upon the foreign secondary school teacher?

Recommendations

To alleviate the reliance on foreign teachers, the following suggestions are made:

1. The present art education program should be expanded to recruit as many candidates as possible.
2. New, similar higher education art programs should be established in the other universities of the country.
3. As part of an alternative solution, in-service education courses in the area of art education should be offered and organized on a flexible basis to enable inservice classroom teachers to upgrade their skills and knowledge about visual arts teaching at the basic school level.
4. The loss of qualified teachers to other jobs outside of the teaching profession should be reduced or discouraged temporarily.
5. New incentives should be created for all teachers regardless of their professional area, to retain and attract as many good teachers as possible.

6. The university should continue to provide opportunities to the inservice teachers who have non-baccalaureate degrees and want recertification to teach at the secondary education level.

CHAPTER 5

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

This chapter will provide a summary of the problem, procedures, and results of this study. Conclusions and recommendations for further study are included.

Summary

Problem

A higher education preparation program for visual art teachers for Al-Jamahiriya's secondary school level was initiated eight years ago at Al-Fateh University. No research studies were found dealing with the functional aspects of this program. This study was an attempt to investigate this program and recommend suggestions for improving its effectiveness. It is safe to assume that the quality of prospective teachers is, and will remain, a primary concern of the art education department at al-Fateh University.

Procedures

A questionnaire was prepared and sent to the members of the art education department at Al-Fateh University in Al-Jamahiriya to solicit information about selected factors pertaining to art teacher education program components.

As part of this study, four exemplary American higher education programs that had been identified by a panel of experts at the University of Arizona were also investigated regarding similar factors related to art teacher preparation components.

Results

1. Al-Fateh University's art education department personnel responses, as well as the investigation by objectives outlined in this study, show that much needs to be done to improve the quality of art and art education programs in Al-Jamahiriya.
2. Each society has a unique array of issues pertaining to its education philosophy, culture, socio-economic development needs, etc. However, the investigation of four exemplary American higher education programs gave useful insights about the applicability of new innovations within the present art education program at Al-Fateh University. These innovations include:
 - a. The provision of more art career options, along with a school teaching option for university students.
 - b. The integration of theory and practice through emphasis on comprehensive student field experiences throughout the preparation program.

3. With regard to course requirements in art studio, art appreciation and professional art education, the researcher observed that overemphasis has been put on a variety of studio courses rather than on the mastery of a few, and/or maintaining balance between the requirements of all teaching specialties. The amount of prospective art teacher exposure to the professional art education courses needs to be increased so that the role of art criticism and art history in art education, design and production of instructional materials pertaining to art teaching and learning processes can be appreciated.
4. The expansion of art education programs should be accompanied by the expansion of facilities, resources, and other teaching supports. Student enrollment in the academic year 1985-86 increased about 17 times the enrollment for the academic year 1977-78. Now there are 130-140 students enrolled in the art education program at Al-Fateh University, compared with only 8 students in 1977-78. The increased interest in art and art education programs necessitates expansion of art education facilities and support components.

Conclusions

This study offers suggestions and guidelines to improve the art education program at Al-Fateh University.

1. The task to which art and art education programs at Al-Fateh University should contribute is to safeguard cultural identity; promote eventual national self-reliance through incorporation of professionally trained Libyan art personnel in long-range socio-economic development plans; and democratization of education practices through establishment of more alternative career options in the area of visual art education to meet student needs and interests.
2. Despite the shortage of Libyan secondary school art teachers, art education faculty at Al-Fateh University should be more concerned with the screening and selection of those students wanting to participate in the art teacher preparation program.
3. The art education teacher preparation program at Al-Fateh University can be made more practical and reality-oriented by offering a wide range of field experiences that are coordinated with off-campus educational settings in a variety of other community institutions.

4. Art education faculty members at Al-Fateh University and selected community teachers should become more directly involved in student field experiences.

Recommendations for Further Study

This study has investigated selected factors regarding the present secondary art education teacher preparation program at Al-Fateh University. It is recommended that:

1. Studies should be undertaken to specifically investigate the relationship between the Al-Fateh University art teacher education program and the pre-university art teacher training programs in Al-Jamahiriya.
2. Research should be conducted with respect to audio-visual or instructional materials most desired by educators in the area of visual art education.
3. Research should be done to determine the effectiveness of available community resources upon the quality of prospective art teacher preparation and art education practices in the country's schools.
4. Studies should eventually be conducted to determine the quality of the art and art education teacher preparation programs at Al-Fateh University.

APPENDIX A

LETTER REQUESTING A PANEL OF EXPERTS

Date

Department of Art
University of Arizona

I am presently working on the proposal for my dissertation, which involves developing guidelines for an improved art teacher education program in Al-Fateh University in Al-Jamahiriya (Libya). I will be examining art teacher education programs in universities in the United States as part of this project.

Please assist me in identifying at least eight exemplary programs in art teacher education in the United States. I intend to investigate selected factors in such programs pertaining to teacher preparation that may be useful for developing this study.

Thank you very much for your assistance.

Sincerely yours,

Khalifa S. Ammar

APPENDIX B

QUESTIONNAIRE

QUESTIONNAIRE

The following questionnaire was used to gather information from the Art Education Department at Al-Fateh University, Tripoli, Libya. The answers to these questions have provided the investigator with specific suggestions for developing guidelines to improve the Art Teacher Education Program at Al-Fateh University.

Questions

1. What is the purpose of this art program? To produce artists, artist-teachers, or designer-craftsmen?
2. What is the current number of students in the art education program?
3. What general education courses do your students take in addition to their professional, art, and art education courses?
4. What professional teacher preparation courses are taken by our art education students? Do you feel these are adequate for producing qualified art teachers?
5. What teaching methods do you use in your art education program? Is it mostly art theory, art production, or a combination of theory and practice?
6. How do you link these art education program practices to the socio-economic development plans?
7. Do you have internship programs for the students in your art education programs? Do students have the opportunity to learn "on-the-job" in factories and industrial institutions?
8. Discuss your student teaching program. What is the length of time for these field experiences? At what level do the students participate in the community school programs?
9. What types of cooperation exists between your art education program and the teachers in the basic and secondary school levels? Who supervises the students from your program? When they practice teach in the schools?
10. What is the level of professionalism of the art educators in the art education program? What teacher preparation is represented by the university teachers in the various art theory, art production, and art education courses?

11. What is the availability of media (audio-visual equipment and materials) in your art education program? Do you use media equipment and/or materials? What do you use (slides, slide/tape, film, video or TV, photography, and others)?
12. What facilities do you have for the different art production courses? Do you have adequate studios or lab spaces? Do you feel there should be separate studios for the different art areas (e.g., painting, drawing, ceramics, printing, metalsmithing, sculpture, etc.)?
13. What type of research programs are present in your art teacher education program? Is there research on the effectiveness of the present teacher practices in Al-Jamahiriya's schools?
14. Do you feel that the present art education program is effective in maintaining the student's understanding of the Islamic/Arabic cultural heritage of this country?
15. What is the availability of art textbooks, equipment, and materials? Do you feel that the supply is sufficient? Do you have suggestions for improvements?
16. Do you have student programs combining the visual arts with music and/or drama? Are students allowed to take courses in more than one art area (e.g., visual, music, drama)?
17. Are handicapped students served by your art education program? What kind of cooperation exists between your program and the centers for the handicapped? Do you have courses in art therapy?
18. Do students participate in art activities outside the university, such as community art exhibits? Do they participate in art exhibits outside the country?
19. What evaluation procedures and processes exist in your art education program? How do you evaluate the training of your students (theory and/or production)?
20. Do you have any additional ideas about how art education in Al-Fateh University could be improved?

APPENDIX C

THE UNDERGRADUATE PROGRAM,
AL-FATEH UNIVERSITY COLLEGE OF EDUCATION
DEPARTMENT OF ART AND MUSIC EDUCATION

THE UNDERGRADUATE PROGRAM,
AL-FATEH UNIVERSITY COLLEGE OF EDUCATION
DEPARTMENT OF ART AND MUSIC EDUCATION

According to the information which the researcher received from the Art Education Division in the College of Education at Al-Fateh University, the requirements of the program in art education are divided into three components: special preparation courses, professional preparation courses, and general preparation courses.

Special Required Preparation Courses

Art History:

			<u>Unit(s)</u>	<u>Credit(s)</u>
ARH	551	Ancient Ages	2	2
ARH	552	Middle Ages	2	2
ARH	553	Renaissance, Baroque	2	2
ARH	554	Modern Art	2	2
ARH	556,557, 558	Islamic/Arabic Architecture	<u>6</u>	6
			14	

Art Studio:

ART	559-560	Drawing I, II	4	8
ART	561,562, 563,564	Oil Painting I, II, III, & IV	8	16
ART	565-566	Design I & II	4	8
ART	567-568	Woodwork I & II	4	8
ART	569-570	Metalwork I & II	4	8
ART	571-572	Various Handicrafts I & II	4	8
ART	573-574	Weaving I & II	4	8
ART	575-576	Printmaking I & II	4	8
ART	577,578, 579	Sculpture I, II & III	9	15
ART	580,581, 582	Ceramics I, II & III	6	12
ART	583	Wall Drawing & Mosaic	2	6

			<u>Unit(s)</u>	<u>Credit(s)</u>
ART	584	Photography	2	3
ART	585	Geometry Drawing	2	2
ART	586	Anatomy	<u>2</u>	3
			59	

Art Education Courses:

AED	555	Aesthetic Appreciation	2	2
AED	587	Introduction to Art Education	2	2
AED	588,589	Art Education (Theory), A & B	4	4
*	590	Art Project	5*	8
AED	591	Art Teaching Methods	<u>2</u>	2
			10	

Professional Required Preparation Courses

	401	Islamic & Arabic Education	2	2
	403	Principles of Education	2	2
	404	Instructional Materials	2	2
	405	Curriculum	2	2
	407	General Teaching Methods	2	2
	409	Psychology	2	2
	410	Child & Adolescent Psychology	3	3
	411	Individual Differences	3	3
	412,413	Practical Teaching A & B	<u>4</u>	12
			22	

University/College Required Courses

AL	051,052	Arabic Language I & II	6	6
EL	101-102	English Language I & II	4	4
	01	Islamic & Political Culture	<u>2</u>	2
			12	

* 590 Art project (in arts or handicrafts) is required from each student in art education division to submit during the 7th semester of the school art program.

Source: Department of Music and Art Education, College of Education, Al-Fateh University, Tripoli, academic year 1985-1986.

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