

## **Challenges involved in teaching of art education curriculum in the modern age -An experimental study at King Faisal University**

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### **Abstract:**

The aims of this paper is to acquaint of art education teachers' the need for creativity in the light of the Challenges involved in teaching of art education curriculum in the modern age, and recognition of the Curriculum" as a concept of educational strategies towards the realization of a better citizen for national development. The study sample includes a total of 33 practicum students of the fourth level, from the department of art education, for academic year 2019 – 2020, faculty of Education, King Faisal University, Saudi Arabia.

The paper also discusses the vital nature of art education curriculum and the challenges are involved in art education teaching, which largely demand creativity and innovative thinking on effective strategies for imparting educational knowledge based on skills.

The results showed there are statistically significant differences in the experimental group before and after the test, which confirms that the preparation of art education curriculum and professional teachers achieves to creativity in the light of the Challenges involved in teaching of art education curriculum in the modern age. The researcher recommended are offered on the flexibility of art education curriculum and ways to improve art education classroom teaching and learning. It will also enable one to make positive contributions to improve the teaching methods used in general.

**Keywords:** Challenges, Teaching, Art education curriculum, modern age

### **Introduction:**

It is very important to note that one major issue to which many educators pay little or no agenda is the fact that the capacity of cognition, reflection and understanding with which they are endowed cannot be put into the right use without the guidance and laid.

This paper tries to underscore the most sensitive issue in the educational development of any nation with specific reference to science and technology issues which is a global syndrome for the 21st century's yardstick for national development. For any nation to have a sound putting and vibrant science and technology education, it must have in place a well-designed and focused science curriculum which is supposed to be tally-guided by the mission and vision of the national science education curriculum and the philosophy of education. But the most important prerequisite themes that should be considered with curriculum are teacher education and professional development of teachers,

(Jack C. Richard, 2001). A report on the pedagogical content knowledge claims that professional development of art education teachers of the developing countries is at a glut more especially for the curriculum with ability grouping (Jack, 2001). On realizing the importance of teachers in the successful implementation of art education curriculum, there has been agitation on remodeling of teacher education and professional development of teachers to include the cultivation of innovative and creative tendencies, (Patrick, 2006). It is quite obvious that without well-prepared teachers successful implementation of art education curriculum can't be achieved.

Therefore, the concept of art education curriculum design and development can be conceptualized under the frame-work of the following inquiries which include among others: what is curriculum? What makes art education curriculum a dynamic blue print? How has art education curriculum been designed? What is the nature of school art education teaching and learning? Do the art education curriculum, schools' art education teaching and learning concur with the national scientific and philosophical objective? What are the challenges constraining effective art education curriculum contents delivery? What are the suggestions on the possible ways for effective art education curriculum contents delivery? The questions above could be answered in a single phrase that, emphasis should be geared toward art education teachers preparation, professionalism and withstanding the challenges of modern art education teaching and learning.

#### **Objectives of the study:**

1. Sensitize and acquaint art education teachers' the need for creativity in the light of the Challenges involved in teaching of art education curriculum in the modern age.
2. Recognition of the Curriculum" as a concept of educational strategies towards the realization of a better citizen for national development.

#### **Statement of the problem:**

Considered teaching and learning in art education is more based on practical knowledge of the applied arts than that learning based on theory. So it must be enhanced for us to achieve the central objective of learning art education in order to meet the challenges of today and the future.

#### **Hypotheses of the Study:**

1. There are statistically significant differences in the experimental group before and after the test, which confirms that the preparation of art education curriculum and professional teachers achieves to creativity in the light of the Challenges involved in teaching of art education curriculum in the modern age.

#### **Methodology & sample of the Study:**

This study includes a total sample of 33 practicum students of the fourth level, from the department of art education, for academic year 2019 – 2020, faculty of Education, King Faisal University, Saudi Arabia.

Firstly, students were taught by the traditional method. Then there was about three months, after that they were taught by the modern method, using technology and means of the modern age. The tasks were of twenty degrees.

### **Curriculum as a concept of educational:**

Curriculum as a concept of educational planning and strategy for teaching and learning is derived from a Latin word “currere”, which means “to run” as in to run a race course, (Ornstein & Hunkins, 1978). Precisely and in a more general perspective curriculum is understood as the course or programs of study designed and presented for educational institutions. Analogically, curriculum means the course (or path) that students have to run to finish the "race" or on the other hand ways or strategies of carrying all the activities which students need to finish in a programmer of study and achieve the intended learning goals, (Westwood,2008). Curriculum is far more than just a body of knowledge, a list of subjects to be studied, or a syllabus, it is all the planned experiences which learners may be exposed to in order to achieve the learning goals. Whatever curriculum and for whatever purposes of educational attainment and more so, particularly art education curriculum, its designed must take into cognizance and being guided by philosophical framework, or educational ideology, which is usually being adopted during the curriculum development process itself. The art education curriculum design and development should imbibe the characteristics of either of the two contrasting frameworks, or models, of curriculum design and development which is the "classical" model or the "participatory" model, (Ornstein & Hunkins, 1978). Therefore, going by the series of evidence in the science education literature, which include among others: teachers band out, lack of adequate and qualified science teachers to the stage of infrastructural decay of science laboratories, Lack of activating the modern means of teaching and learning art education in our current age, This means to continuing challenges in teaching of art education- especially in an age that contains all the components of technology (Fox & Hackerman, 2003). These challenges must be addressed with the aims of preparing students to live effectively in our modern age of technology. Will not be miles away. It is, however, believed that if appropriate measures are not taken to tackle these lingering barriers to reform art education curriculum more especially in the area of curriculum design and development to address and encourage practical applicability of science based knowledge than theoretically based knowledge the citizens will not be able to develop education literacy useful for coping in the modern scientific and technological world (Steiner, 2004).

### **The vitality of the art education curriculum:**

Art education teaching today primarily takes place within a professional framework (Westwood, 2008). However, teaching art education is a complex and demanding process, it is based on skills and practice. Even though being talented, is a condition for its success, but that, it is not sufficient and as such examining art education curriculum and its contents seems to have lacked the orientations of the type of personalities its aims to produce and for the purposes to which they are to be produced, in fact in the present dispensation art education curriculum contents is supposed to be more of vocational skilled acquisition oriented curriculum rather than theory based learning. But in most cases today teaching and learning art education is more of theory based learning than impartation of applied art education practical knowledge and this trend must be changed for us to achieve the central objective of learning art education in order to meet the challenges of today and the future (Liman, 2009).

Curriculum generally is dynamic not non dynamic in context and principles and it's always depend to the needs and situations of needs (Liman, 2009). Consequently the success of teaching art education will depend not only on the materials that are available but also on the skills of the teachers in using the materials (Westwood, 2008). The best textbooks and the best concrete or supplementary materials, if not properly used, will not produce successful learners of art education. The issue is not new art education versus traditional art education. The real issue is how art education teacher teaches art education curriculum, and how art education curriculum is design and develop. Teachers who liked art education and understood the meaning of art education have always been successful, regardless of the label that was attached to the content (Marlene, 2006). Research has proven upon times that those who possess the real art of teaching art education can use any materials be it local or modern and make great difference in sharpen students' artistically conceptual understanding (Marlene, 2006). The complexity of teaching and learning art education will successfully overcome, if there exist change in the paradigm methodology of art education teaching and learning in which it should encompasses practicality and applicability in its contents delivery than theoretically based learning.

More-over, going by the (Gu, 2004) assertion, stated that, for a successful artistically curriculum contents delivery and for it be more relevant to the needs and aspiration of the society, there is need to integrates art education teaching and learning into the learners immediate cultural environment so as to include into its contextual teaching, the sociological, attitudinal and ideological aspect of the learners' culture. One of the major challenges in art education teaching and learning is the issue of language which is much associated with culture (Vygotsky, 1986).

Culture and language are inseparable because culture not only dictates who talks to whom, about what, and how the communication proceeds, it also helps to determine how people encode messages, the meanings they have for messages, and the conditions and circumstances under which various messages may or may not be sent, noticed, or interpreted... Culture...is the foundation of language (Jack, 2001).

### **Strategies for art education teaching**

One of the ultimate objectives of teaching generally and art education teaching in particular is the ones ability to communicate effectively with the mission in bridging the gap either by saying or actions between what is unknown to be unveiled to the knowing of others. Modern ways of teaching and learning goes beyond knowing and memorization but to the extent of application of the concept to the existing phenomenological situations of human existence through innovative and creative tendencies. This could be achieved, if the current methods art education curriculum are redesign and develop in such a way that the traditional methods of art education teaching are keeping up methods together with modern methodologies. At times traditional teachers will be wondering on what to do to improve traditional education, but the simple ways of doing that include among other issues:

Creating an avenue to students in appreciating the beauty aspect of learning art education through clarity and sound explanation of creative concepts, and experience the greatest growth when they have an opportunity to express their emotions through expression by drawing, that can makes them feel comfortable inside the drawing studio. The first thing to be done in art education studios is to create a safe atmosphere for learning that which could involves encouraging students to express themselves freely, but respectfully.

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There is no substitute for good teaching and there exist no educational system that could rise above the quality of its teachers. As such, the key to success for art education teaching is to teach well. It's very rewarding to receive positive feedback from students about the quality of teaching. It's very important to find a way of seeing art education concepts that appeals to students. Being able to translate creative concepts into something they can express. Still, every class is a new challenge. We as teachers have to be prepared to adapt to each class and use our creativity and intuition to help the students learn.

It is fundamental for art education teachers to be dynamic and entertaining in art education teaching, (Gupta, 2006). This is because art education can be intense sometimes, but that does not mean it has to be boring or tedious. We need to be proactive by taking the initiative to show the students new perspectives they did not imagine before, and we need to be receptive in order to adjust our techniques to make them the most suitable for the specific needs of a group of students. Because each group of students is different from the other, and it needs different approaches. So we must be flexible.

Art education teachers should challenge students, with achievable tasks that can build their confidence as they stretch beyond their comfort level. Art education students should be encouraged to do things they did not think they could do. This will lead to a tremendous satisfaction when students achieve something that they did not think they could achieve. To see that is really rewarding. That is one of the biggest payoffs of a teaching career, to see the students find unexpected talents in themselves.

Teaching art education requires great sensitivity and perceptiveness. There are students taking art education training who have no interest in the field at all, and take the field only because it only gives them an opportunity to study. It is also common to find students who are very frightened of how hard art can be. These are instances in which the teacher must convey to the student that even though art education can be challenging, it is like any other subject, and is accomplishable through discipline, practice and exercise. These students- preconception of art education as difficult and abstruse is often their biggest stumbling block, and as art education teacher, should do all things possible to break down these obstacles through providing alternative ways to solve their problems.

Positive leadership is the key to making students feel that they can get a lot from the art education class they are taking. It is our role as art education teachers to let them know that art education is an incredibly exciting field and that the possibilities are endless. But it is also our role to show them that achievement does not come for free, effort and determination is a primary factor in the formula for success.

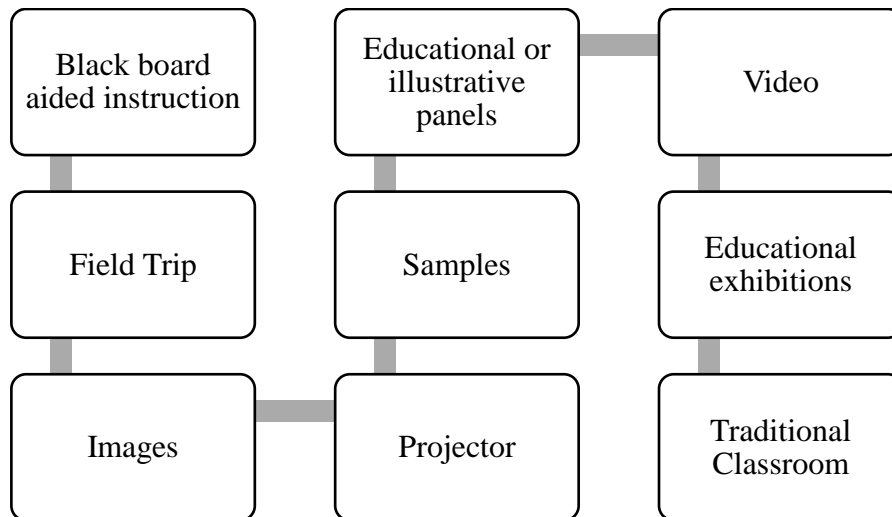
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Another issue of utmost concern is the question of traditional and modern of art education methods of teaching and learning. Anyone who has been involved in the debates surrounding whether which of the between the traditional and modern strategies for art education teaching and learning are most effective, there exist a lot of controversy on that, and there are more than a few such people that have

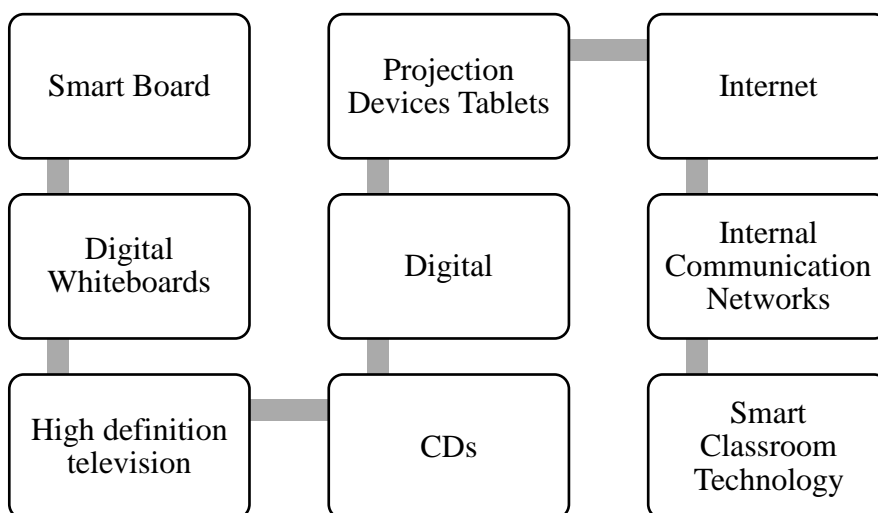
come across the arguments and believe that "Traditional art education doesn't work" or "The old way of teaching art education was not keep up with the modern age.

At this juncture, we should consider a table of analysis which describe the distinction between the traditional methods of art education teaching and that of the modern methods .These will give unambiguous clarity and insight of what traditional methods and modern methods are all about and area of differences with hope that art education teachers could be able to integrated both strategies for the benefit of effective art education contents delivery.

**Shape (1) Traditional Art education teaching strategies**



**Shape (2) Modern Art education teaching strategies**



Art education teaching and its traditional delivery should have been some things of the past, why? Because today's art education goes beyond the traditional ways, to use of technology in the production of artworks, to the era of knowing its in-depth, technical know-how, in terms of innovations from the

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existing concepts, creation from the known and exploration from a practically existing ideas. Art education teachers being the implementers of the art education curriculum must be involved in the planning and curriculum development, because they are the personalities who are so close in contact with students, who knows students characteristics learning behavior and what learning experiences that are most suitable for them. Teachers are expected to be involved at every stages of the art education curriculum planning so that meaningful teaching-learning encounter could take place. According to (Ornstein,1978), the general level of education of teachers, their professional preparation, motivation needs and interest, personal disposition and capabilities can exert profound influence on the degree of success of a planned developed art education curriculum. More-over, Research findings indicate that certain teaching strategies and methods are worth careful consideration as art education teachers strive to improve their art education teaching practices.

We all know that art education is abstract and difficult to learn. Sometimes the traditional teaching method makes the students feel worse. For improving art education teaching, we should take into account the learning principles (Fox and Hackerman, 2003). The paradigm of art education teaching should be changed from teacher-centered teaching approach to a student-centered. The ultimate objective for combining the traditional teaching methods with new ideas and techniques is to establish art education teaching methodology suitable for Secondary School. In my opinion, modern ways of teaching art education are good, but they are also idealistic. One cannot assume that they can be used in all disciplines, anywhere and anytime. Because of the characteristics of art education, thought that the traditional methods should not be abandoned completely. We can borrow from these new methods, in order to make art education studio more interactive and interesting, leading the students to feel that art education is very practical and close to real life situation.

**Discussion of the results:**

1. There are statistically significant differences in the experimental group before and after the test, which confirms that the preparation of art education curriculum and professional teachers achieves to creativity in the light of the Challenges involved in teaching of art education curriculum in the modern age.

**Table (1) Statistics: T- Test:**

Variable		Average	N	Std. Deviation	Std. Error Average
Pair 1	Practicum students- Before	3.55	33	2.125	.180
	Practicum students- After	3.62	33	.804	.151

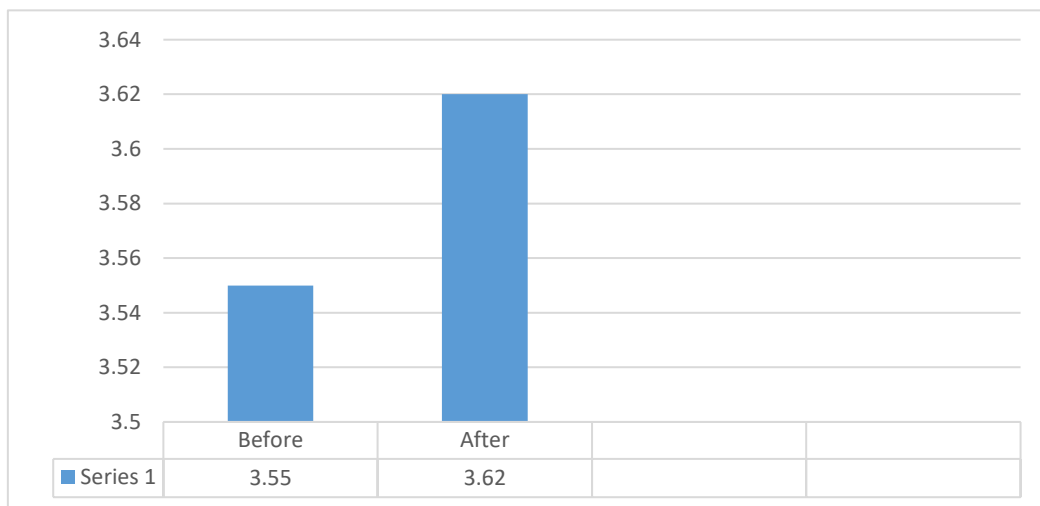
**Table (2) Correlations:**

Variable		N	Correlation	Sig.
Pair 1	Practicum students, Before & After	33	.642	.001

**Table (3) Test:**

Variable		Differences					t	df	Sig. (2-tailed)
		Average	Std. Deviation	Std. Error Average	95% Confidence Interval of the Difference				
					Lower	Upper			
Pair 1	Practicum students, Before & After	-1.199-	.887	.159	-1.521-	-.876-	-8.588-	32	.000

**Shape (3) Practicum students, Before & After the test:**



During the above tables (1-2-3) & shape (3) there are statistically significant differences between the performance of the practicum students before and after the test, through the arithmetic average value of (3.55), which is greater than the average computational value before the test, which is (3.62).

According to (Jaehan , 2007) she has stated that, results from the analysis of the qualitative data and field notes gathered showed that appropriate and shared vocabulary to discuss the types of values in art education teaching and learning are mostly lacking and most of these artistically values are implicitly taught in art education classes. The language involved in this investigation, and indeed in the transmission of artistically values implicitly or explicitly in the classroom, is crucial. Accordingly, the project essentially revolves around finding ways to make values teaching in art education classes linguistically explicit.

There are so many issues with regards to art education curriculum contents delivery but the most central issue is the pedagogical content knowledge of art education teachers, for example, when teaching the concept of Schools of Modern Plastic Art, the role of pedagogical contents knowledge of



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art education combine with the methodological artistically concept contents delivery is must vital to the proceeding.

This kind of knowledge – knowing to anticipate specific student understandings and misunderstandings in specific instructional contexts, and having strategies ready to employ when students demonstrate some degree of misunderstandings and this is an example of pedagogical content knowledge (PCK). Art education teachers should always be ready to withstand the challenges that involve in art education teaching and learning and at the same time should employ high degree of perseverance and tolerance for students' likelihood of some misconception of art education conceptual application in the course of learning art education.

### **Conclusion:**

Professional development in art education teaching and learning is a critical ingredient of art education reform. Effective professional development experiences should be designed to help not only art education teachers build new understandings of teaching and learning through direct experiences with strategies that help students learn in new ways.

Solving art education problems implies some research and development. That is why the teacher has to create the spirit of curiosity in the students mind and inclination for independent mental work and to show them ways to new discoveries. A creative art education teacher using innovative and creative teaching strategies has great chances of influencing and developing in students creative characteristics. Finally, art education teachers should be dynamic and this means to be proactive and receptive, ready to challenge and accept challenges with objective criticism at all the time. Art education teachers should make art education studios joyful and full of convictions and sensitizations and most importantly relating artistically concepts to students' cultural environment, this will enable art education teaching and learning encounter more comprehending and articulating.

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