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**DEVELOPING AN ART CURRICULUM FOR  
LEBANESE SCHOOLS FROM ELEMENTARY  
TO UNIVERSITY LEVELS**

**AIDA F MOUKHEIBIR**

**1967**

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DEVELOPING AN ART CURRICULUM  
FOR LEBANESE SCHOOLS  
FROM ELEMENTARY TO UNIVERSITY LEVELS  
(An Analytical Study)

By  
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## PREFACE

It is with a great apprehension coupled with much enthusiasm that I venture into this endeavour: an inquiry into the field of Art Education in Lebanon, more precisely, of the visual arts.

I say with apprehension because as it can be seen from the title of the thesis, I am undertaking a task which is normally handled by curriculum committees in schools or at the Ministry of Education, i.e. by more than one person. This is done in order to insure the reliability of information gathered and the potential effectiveness of the proposed plans.

However, I am doing it with enthusiasm for my research in this field constitutes the first attempt of its kind in Lebanon. Thus, it has the qualities of a pioneer's work.

If I were to describe the system of education in Lebanon in one word, I would say: kaleidoscopic. The dictionary definition of a kaleidoscope is: an instrument which by an arrangement of reflecting surfaces, exhibits its content in an endless variety of beautiful colors and symmetrical forms. However, this description should not be taken literally. For, although extremely varied and colorful, our system of education is not always beautiful. Oftentimes the mechanism is arrested; the beautiful

symmetrical shapes of the kaleidoscope take the form of fixed beliefs and procedures which result in cultural lag.

Like the many facets of this device, Lebanon has the privilege of benefiting from a wide variety of cultures: the Arabic, French, British, American, German, etc. so that one can rightly say that the various beautiful colors and forms of the kaleidoscope are certainly existent, but of what value are they and what is their meaning? Do we believe in art for art's sake without concern for the meaning? Do we believe in forms fixed for ever? Or do we believe in change and in growth? The essence of education is adaptation and innovation, a two-way process leading to progress and happier life.

Although my experience in the visual arts is still limited, I have been involved with art activities long enough to become aware of some of the major problems of Art Education in general and in Lebanon in particular. I would consider myself greatly rewarded if I could only succeed in directing the attention of educators to these problems and thus, be of some help to anyone engaged in the field of art education in Lebanon or elsewhere.

#### Delimitations of the Study

Due to the pressure and lack of time as well as to the complexity of the problem, I am limiting my study to the City of

Beirut, which in my opinion, does not diminish the importance of the results arrived at, since all the schools of major importance and representing the various communities in Lebanon are located there; and since a certain core curriculum does exist in all schools in Lebanon without differentiation between urban and rural needs.

Although Lebanon is a democratic republic with a national system of education, religion still plays an important role in education, and the various religious groups - mainly Christian and Moslem - have each maintained their private schools where their particular outlook on life and their religious and political beliefs are taught along with the Government's syllabus. In addition to the Lebanese private and national schools, a third important category of schools flourishes in Lebanon: the foreign private schools - mainly French, English and American.

For various sociological, political, historical and economic reasons which I will not discuss here, the majority of the youth in Lebanon are enrolled in the private schools (both Lebanese and Foreign). Again, for reasons other than educational, these schools mostly conform to the Baccalaureate system inherited from the French, but they manage to keep some autonomy in their teaching policies which are based on the specific heritage of the particular religious sub-group to which each belongs.

Taking these factors into consideration I have chosen twelve educational institutions each representing some different aspect of education in Lebanon, and in their totality giving an almost complete representative picture of the situation now.\*

My field of interest being the visual arts, I have limited my study in this thesis to that area of the Fine Arts with specific reference to the elementary and secondary schools but have extended my research to all levels of art teaching including higher education, teacher training and the Ministry of Education. My main purpose in so doing is to tackle the problem from its "roots" and try to see if there is any consistency in the organization of art education in Lebanese schools with regard to aims, degree of importance as compared to other subjects of the curriculum, teaching procedures, facilities on hand, problems incurred and new directions, if any.

As to the general aims of my study they can be summarized as follows:

To show the importance of Art Education for Lebanon

To appraise the educational policy and curriculae of the

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\* Ecole Officielle de Basta, Ecole Officielle de Ras Beirut, Ecole Officielle d'Achrafieh, College de la Sagesse, Ecole Marguerite Marie, Armenian Evangelical School, Amelieh College, Lycee Franco-Libanais, International College, British Community School, American Community School, Palandjian College.

various schools in art education.

To suggest a revised art curriculum for schools based on modern principles of learning, and the present needs of the youth of the country.

### Methods of Study

The means by which I have studied the problem of past and contemporary art education in Lebanon have been somewhat varied.

I began by studying the syllabi of the public and private schools both in Lebanon and France during the French Mandate and after Lebanese Independence.

On the basis of the syllabi and important issues concerning the teaching of art I have constructed questionnaires in order to obtain information from directors, teachers, art teachers, artists and students in the various school systems.

At the time that I was giving out the questionnaires I also observed the methods of teaching art in the pertinent schools. I conducted interviews with the teachers, art teachers and directors of these schools and with responsible people in Government under whose directorship are the areas of art and art education.

Meanwhile, I consulted with and discussed these problems with

professional art educators, both foreign and national.

I was a member of a group in Paris which was sponsored by the Mission Culturelle Francaise for obtaining information on contemporary art education in France. I also went to England where I consulted with the BBC on its program of art education sponsored by the Government.

My other method has been reading.

#### Acknowledgments

The author would like to express deep appreciation to the Director of Education in the Ministry of National Education and Fine Arts and the directors of the Elementary, Secondary, Higher Education, Teacher Training, Vocational Training and Fine Arts Sections; also to the Director of the Ministry of Planning and the Director of the Crafts Section, all of whom so graciously and generously gave oral and written information, permission to utilize documents and allowed me to visit and observe the various programs and schools under their supervision and placed their personnel at my disposal.

The directors of Private schools were indeed cooperative in supplying answers to questions and discussing their respective institutions while kindly soliciting the help of their art teachers



who were an invaluable source of knowledge, permitted me to observe their classes and interview their students.

Through the French Cultural Mission I was able to obtain interviews and documents from persons in charge of the art and art education programs of the 'Radio Television Francaise', Paris, and was placed in personal contact with the Director of Art Education at the 'Musee du Louvre' also in Paris.

The British Council enthusiastically introduced me to the Public Relations Officer of the British Broadcasting Corporation of the B.B.C., London and to the producers of the art education programs.

Professors and students in professional art schools in Beirut also supplied me with much needed data.

Lastly, I would like to thank my Supervisory Committee and its Chairman, Dr. Habib Kurani whose patience and encouragement made this work possible.

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## ABSTRACT

To date no one has undertaken a comprehensive study of the problem of art education in Lebanon with respect to its history, both past and present, and its ramifications on the visual arts in general. In order to determine conditions as they actually exist it is thought necessary to investigate the public and private school syllabii, those governmental programs which pertain to the visual arts and art education, and the status of creative production. In this way specific strengths, weaknesses, pertinence to the way of life and areas of improvement might be revealed.

The importance of the study lies in the fact that it is motivated by the following important considerations which prevail in art education in Lebanon and which call for remedy:

The question of the influence of the French syllabus of the Mandate system and subsequent French syllabii on art education in Lebanon.

The present changing and rapid development of Lebanese culture.

The felt need for recourse to foreign experts and consultants.

The lack of trained artists in the fields of the crafts, the commercial and industrial arts.

The popular belief that art is limited to painting and sculpture.

The demise of the crafts.

The government's tendency to spend large sums of money on individual artists rather than supporting long range programs in art education and general appreciation.

The employment in the primary and secondary schools of non-professionally trained art teachers in art education.

The minor importance given to art in the elementary, secondary, and university levels of public education.

The prevalent belief that art training should be given to the talented only.

The lack of realization of the possibilities which can be opened with the introduction of a scientific program for the development of art education.

The lack of national professional schools for art and art education which encompass preparation for careers in art.

The methods which were used in studying both the past and present situations of art education in Lebanon were presented at some length in the Preface. In short, they are:



(1) Study and analysis of the French Mandate Elementary School Syllabus of 1925; the Lebanese Elementary, Higher Elementary, and Secondary School Syllabi of 1946; the French Elementary, 'Cours Complementaires' and Secondary School Syllabi of 1945-47.

(2) Construction of questionnaires; and distribution to students, teachers and principals in the various private and public elementary and secondary schools in Beirut, Beirut being a typical example of the conditions prevailing throughout Lebanon. Analysis of the answers received and tabulation of the same.

(3) Visits to various schools and observations of art classes.

(4) Consultation with art educators in Lebanon.

(5) Visits of art educational institutions in France and England.

The sources consist mainly of Public Documents, Committee Reports, books on art and art education and personal interviews, the details of which are given in the Bibliography.

Research disclosed the following:

Generally speaking the French philosophy of art and art education as conceived in France was not evidenced to any important degree in the Lebanese Syllabi of 1946. Although certain similarities exist between the Lebanese Syllabi of

1946 and the French Syllabii of 1945-47 the important differences are that the French syllabii are more comprehensive and with supplements added during the 1960's certain educational misconceptions about art have been corrected. Lately, France has been very active enriching classroom art education with museum, radio and television programs while Lebanon is concerned with the exhibition of the works of professional artists.

Changing cultural conditions in Lebanon are not paralleled by an improved approach to art education in Public Lebanese or Private Lebanese and French schools. The Anglo-American schools however seem to have revised their outlook of art and art education both in theory and practice. The most important weaknesses of the Public Lebanese and Private Lebanese and French programs are:

No provision is made for the various stages of developmental growth in children.

The concept of creativity is misunderstood and minimized.

Not enough importance is given to art appreciation and expression in the general curriculae of schools at all levels.

In most cases art classes are limited to drawing or manual work, thus disregarding all the other areas of the

visual arts, namely, art history, art appreciation, painting sculpture, ceramics, graphics, textile arts, jewelry making. The crafts are sometimes timidly incorporated with the manual work for boys, thus 1) neglecting the girls, 2) misunderstanding the nature of crafts or manual work. Manual work for girls is in fact home economics.

Design as a basic subject in art does not appear as such in any syllabus whether French or Lebanese.

The time allotted to art is only one hour per week and not always respected.

Because of the lack of well organized programs objectives and methods of instruction, most teachers resort to individual personal solutions.

The majority of teachers are not professionally trained in art education, but prospects for the development of Public Teacher Training in art seem to be under way. The organizational, administrative aspect of education however may be an important factor in impeding quick and effective action.

There is a general insufficiency of physical facilities for art education.

All people concerned: government authorities, teachers, students and principals agree that an improvement of the status of art in the curriculum in terms of addition of art subjects and media, time and physical facilities is necessary.

Pervading all systems is a general policy of permissiveness in curricular content and teaching methods, irrespective of government or school policies.

The recommendations presented in the thesis are of two categories: long term and short term.

#### Long Term

Establishment of a Department of Public Art Education which will have the following responsibilities:

Hiring of a specialist in Art Education assisted by supervisors

Training of Art Teachers

Institution of a Research Office

Definition of Policy and Goals

Institution of New Art Curriculae

Publication of Art and Art Education Magazines

Planning of Extra-curricular art programs

Planning of Adult Art Education

Short Term

Radio and Television programs for students and art teachers  
with the temporary help of public government and  
private institutions in Europe or America.

Educational Exhibits through the joint cooperation of  
galleries in Beirut and museums in Europe or elsewhere.

LEBANON, ART EDUCATION

Moukheibir

## INTRODUCTION

The more good things we are interested  
in the more ardently we live.

Bacon

### The Visual Arts Today

The visual arts have always been one of the basic aspects of human civilization, a finding which was stressed with the recent development of anthropology, archaeology and psychology. The XIXth century is now witnessing a boom in this field.

With the rise of democracy and industrialization and the progress achieved in science, art has become an essential part of our existence and is no longer confined to "restricted" areas open to the privileged strata of society. The artist's services are being intensively used in commerce for the promotion of business, in the building industry for decoration and in schools as a vital part of education. In some totalitarian countries art has become an effective tool for political propaganda.

With the development of travel and the rapid means of communication both artists and general public are circulating around the world more freely and are coming in direct contact with the arts of many countries. This contact is a stimulus for the creative artist and a challenge for the layman.

Many professional artists today reach the peak of fame relatively quickly, sometimes overnight. Abstract intellectual speculations about modern art continue to be the subject of controversies and, in the face of a flood of good and bad works, the student of art as well as the amateur and layman are puzzled and in need of understanding. In some places casual exposure to good works of art, be it a window display in a store, a good advertisement, a superior movie, or a well designed piece of furniture, sensitize people to the aesthetic aspect of culture. However, this is occasional, frequently accidental and limited to a very few select places in big cities.

In view of this situation, planned and organized educational art activities, whether for appreciation or expression, have become necessary. It has become an established fact that we learn through the accumulation and utilization of organized knowledge.

Advanced and well developed countries like France, Sweden, the United States, England, Germany and Italy have become aware of the problems and opportunities raised by the development of the



arts and are continuously devising new ways and means for improved expression and learning of art.

### The Visual Arts In Lebanon

Compared to Paris, New York, London, Munich or Rome, Beirut is a small city. A foreigner may wonder whether the bubbling up of art activities witnessed in the western world is really affecting this small place and whether art educators and people in general are participating in the movement.

Because of its privileged geographical location in the Middle East, Lebanon is able to attract to its land many of the cultural "shows" of the world. However, generally speaking it has been through an association, a juxtaposition with other people's cultures, that Beirut has been getting its prestige. By inviting internationally known and admired painters, poets, musicians, dancers, etc. to perform on its platforms, this city is evidencing a close contact and affinity with the Western world.

Day after day, more people are visiting local and international exhibitions, attending concerts, plays and dance performances. Concern for aesthetics is developing in the building industry and in commerce. But the questions which one should ask are:

- How many people do really benefit from the experience as

appreciators?

- How many of the good "creators" are Lebanese?

Obviously, accurate answers to these questions can only be obtained through specially devised questionnaires and tests. It is now sufficient to say that among laymen or the general public only a small part of those people who belong to the upper level of society and who have gained some insight and interest in the field of art through travel have developed their taste and are capable of sound aesthetic judgment and enjoyment. Although art is included in the curriculum of nearly all the schools of Lebanon it is either very rarely taught or not properly taught. As for specialized people in the Arts, their number is just beginning to increase, but no one of the existing art schools is offering higher professional training on the graduate level, whether in the Applied or Fine Arts. A very limited number of Lebanese students are awarded scholarships to study abroad but again their number is miniscule compared to the population of the country.

In conclusion, those who do benefit from the arts whether as appreciators or creators are those who know enough about the arts, those who have had the proper experience for that.

Why is it that only a very small number of Lebanese people do know?

It is a widely spread belief that those who do are those who

are "gifted" in the arts. One of the purposes of this thesis is to show that this is a superficial, unfounded belief. "It has been tested and proved that whatever we know is the result of an active interplay between what we biologically are (heredity factors) and the world where we exist (environmental factors). Supporters of the idea of "inborn talents" put the emphasis on heredity rather than environment, but experimentations in the field of learning have shown that both are important and that "the best seed will not grow in a dry soil while the poorest seed, when it is well cared for, may grow in a rich soil. It is then environment, or education in the broadest sense, which is the main force responsible for our actions."<sup>1</sup>

Are the Lebanese people biologically inferior to other people in the Western world?

Is the world they exist in inferior for example to the western world?

An evaluation of the artistic awareness of the Lebanese people will have to take into consideration the elements of both heredity and environment. Obviously, the Lebanese people are not biologically inferior. A precise definition of "inferior world" is rather difficult. I propose that two things distinguish Lebanon

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<sup>1</sup> Viktor Lowenfeld, Creative and Mental Growth, (New York: The Macmillan Co., 1957), p. 1.

from the Western world: (1) - a lack of a tradition in art, (2) - a lack of a sense of civic organization. Not that its people are less intelligent and basically less creative than other people, but simply because a superior art production and appreciation are usually the result of long sustained efforts in time, discipline, and a desire to create new forms.

The Lebanese are a people with traditional spiritual values, a rich ancient historical heritage, but they do not have a continuous traditional art history of their own. The reason is that the history of this country is filled with periods of political instability and economic poverty. For usually it is a stable political and economic situation which is conducive to cultural progress. There is no room in this study to discuss this aspect of the civilization of Lebanon. It is enough to say that it was only recently, more exactly 24 years ago, that this country started to develop a cultural entity of its own. The following statement illustrates rather clearly our background as a people.

"The majority of the people of Lebanon are made up of traditionally dissident communities which sought freedom and safety in the mountain fastness. Christians and non-Christians, Arab speaking communities alike came to Lebanon as minority groups conscious of the difference which separated them from other groups, eager to preserve their identity and way of life. Here these communities lived as autonomous units, isolated from one another;

the rugged terrain and difficulties of internal communication prevented contacts and intensified isolation. A psychological climate was thus created which, on the negative side bred division, suspicion and lack of cooperation, while on the more positive side, men and women of strong personality, devoted to personal - (as distinguished from national) - freedom, resourceful, and adventurous. Throughout the country there prevailed a type of mentality peculiar to a self-conscious minority which clings to its rights and freedom and refuses to compromise in the interests of general welfare and more permanent stability."<sup>2</sup>

This state of affairs was due to the strategic location of Lebanon which made of it the battlefield of many a war and the target of powerful ancient, as well as, modern conquerors: the Egyptians, Assyrians, Persians, Macedonians, Romans, Arabs, Turks and French. Obviously, such a succession of rulers left its imprint on Lebanese soil and its inhabitants, prevented the establishment of an organized way of life, and hindered the growth of indigenous genuine art traditions.

For different reasons, the situation of visual art education in Lebanon today is similar in certain aspects to that which prevailed in the U.S. towards the turn of the century. After

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<sup>2</sup> Habib Kurani, "Lebanon, Educational Reform," The Year Book of Education, (London: Evans Bros., 1949), p. 449.

being provincial and eclectic for a long time, the visual arts in the United States now show a conscious, dynamic effort to reflect within itself the forces at work in the twentieth century. Simultaneously, because of the increased awareness of the value of the fine arts in education, the aims of art education have also changed correspondingly, and are recently given more and more attention as far as practical application is concerned.

We need not copy the United States, but we might benefit from their experience in this respect by improving our approach toward art education.

Responsible authorities in Lebanon are constantly pointing out that they are giving due attention to the visual arts by organizing seasonal exhibitions of professional, national and international artists and amateurs, by awarding half a dozen scholarships per year to worthy candidates, by subsidizing needy artists, and finally, by proclaiming their pride over the superior achievements of Lebanese artists as compared with those of surrounding Middle Eastern countries. Except for a few instances, the fact is that whenever an important monument, or an art project is planned, the Government finds itself compelled to ask for the assistance of foreign artists. This proves that we have not yet attained a sufficiently high level of achievement in this domain. Many professional Lebanese artists might disagree with

this point of view. They might even feel insulted and would give personal or political reasons for this state of affairs. But facts are more eloquent than words in this instance.

Also, interviews with the responsible authorities at the Beaux-Arts Section of the Ministry of Education have revealed that this Department does not offer any services in the field of art education to either public or private schools in Lebanon.

According to Article 7 of Decree No. 25 of 6/2/1943: "The Cultural Section of the Ministry of National Education is responsible for the development of artistic movements in Lebanon and for proposing means applicable to the development and encouragement of the Fine Arts."

Subsequent legislation<sup>3</sup> modified the above Article by the establishment in 1959 of a special section for the Fine Arts (the Beaux-Arts Section of the Ministry of Education). However, no specific aims or programs were indicated. Apparently, this aspect of the problem was completely left to the personal initiative of the two persons (Director and Assistant Director) in charge of the Section.

An investigation of the situation has shown that presently the activities of the Beaux-Arts Section are limited to the

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<sup>3</sup> Lebanon, Decret Reglementaire No. 2889, Art. 28.

following: (1) organization of seasonal exhibitions of works by local and international artists, (2) collection of paintings done by Lebanese artists in view of the establishment of a permanent gallery, (3) distribution of subsidies to professional Lebanese artists in order to "liberate" them from external influences, (4) distribution of scholarships for study abroad to worthy candidates, (5) opening of a "Foyer des Artistes," a meeting place for artists where discussions and lectures take place.

As for long term plans they are: (1) to continue building up the collection of Lebanese paintings, (2) to establish a 'Marche Artistique', or Artistic Market, in Lebanon and, (3) make Beirut the cultural center for the Middle East and the meeting hall for international artists and arts.

It seems to me that the above indicated goals, besides being ambitious, appear to be somehow unrealistic in view of the underdevelopment of art education in Lebanon. Such a program will be unable to function as it is intended until systematic art instruction, making use of the latest methods and techniques will be studied and implemented by those sections in the Ministry of Education responsible for such matters.

Lebanon is now at a crucial turning point in its cultural history and still has a long way to go. After a careful study of the problem I suggest that the starting point of the journey be the schools: all the schools in Lebanon and at all levels.



## CHAPTER I

### EDUCATION IN LEBANON

#### Historical Statement

A detailed history of the development of education in Lebanon including art education would help explain the present day situation of the teaching of art in schools and would be a valuable contribution to the field; but writing such a detailed history would constitute a thesis topic in itself. I shall therefore handle this aspect of the subject in an abbreviated form trying only to sketch the broad outline of the problem as it relates to my specific subject, i.e. the development of a new art curriculum for Lebanese schools today.

I have found out that the available and pertinent written sources for a study of the history of education and art education in Lebanon are International Year Books of Education and a limited number of published school syllabi. They are: two chapters on Education in Lebanon published in the 1949 and 1963 issues of the Year Book of Education, the Lebanese Elementary School Syllabus of 1925, the Elementary and Secondary School Syllabi of 1946 (the latter being in current use in all schools in Lebanon offering the Lebanese Baccalaureat program), and the French Elementary and

Secondary School Syllabii of 1945-47 which are still used in France and in all Lebanese schools offering the French Baccalaureat.

A more comprehensive and specific study of the history of education and art education in Lebanon would require a more systematic search for data. Appendixes to the thesis will contain the art curriculae of these syllabii.

In historical resume, the French Mandatory authorities (1920-1942) introduced some public primary schools and established the framework of a public system of education patterned after the French system. Although the Ottoman Turks had previously opened some public schools, they were very few and located in leading cities and towns. The Ottoman Turks were not interested in the spread of public education. The French authorities, cognizant of the role of education in shaping loyalties, introduced into Lebanon a program of education which was a replica of the system in France.

#### Kinds of Schools

Before 1920, French, American, British and few German denominational schools were established in the country. Each of these types of schools had its own philosophy of education based on the culture of its supporting organization.

In short, it can be said that at the beginning of the twentieth century, after the retreat of the Turks and the beginning of the French Mandate, the general education of the people on its

three levels (elementary, secondary and higher) was centered in the hands of three main categories of schools:

- 1) The public schools, patterned on the French model.
- 2) The private Lebanese schools, secular and denominational.
- 3) The French, English and American private schools, secular and denominational.

### Objectives

#### Public Schools

When assigned the Mandate over Lebanon, quite naturally and also for various socio-economic and political reasons the French authorities sought to pursue the same aims in Lebanon without change, and consequently without concern for different ideals or conditions, namely those of the Lebanese people.

According to Article XXV of the French Constitution in France: "The widest possible culture must be offered to all without other limitation than the aptitude of each one. Every child has the right to instruction and education in the respect of liberty. Organization of public education at every stage is the duty of the State. This education must be free and made accessible to all by the material aid to those who without it would not be able to pursue their studies."<sup>4</sup>

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<sup>4</sup> I.L. Kandel, The New Era in Education, (Cambridge, Mass.: Houghton Mifflin, 1955), pp. 157-158.

Thus, the aims of education in France are to impart a broad general "culture." A study of French syllabii will immediately reveal that this education is basically theoretical and intellectualistic as opposed to a pragmatic, functional education based on the particular needs of different individuals and groups. Also, because of political reasons it is "turned upon itself" - directed at the development of French nationalism and French ideals.

#### Native Private Schools

The objectives of native secular and denominational schools were to preserve the beliefs and traditions of their respective communities: "Both custom and law helped to perpetuate this provincialism. Every major community acquired the right to regulate the personal affairs of its members in accordance with its religious and communal traditions and practices... the schools were primarily intended for the children of each community, taught by the priest or a lay member of the community and originally designed to train religious leaders and preserve the way of life of the community. Until the advent of the French Mandate there was no attempt on the part of the Government either to regulate or supervise the work of these schools."<sup>5</sup>

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<sup>5</sup> Habib Kurani, "Lebanon, Educational Reform", The Year Book of Education, (London: Evans Bros., 1949), pp. 449-150.

### Foreign Private Schools

The majority of the schools belonging to this category were established by Anglo-Saxon and French missionaries whose aim was to spread the Christian faith and culture to which they belonged. The instability of the political situation then and the insecure position of the Christian-Lebanese population greatly facilitated the tasks and development of these schools. Lebanon proved to be particularly receptive to the Christian missionaries from Europe and the United States. Potent factors attracting those missionaries were Lebanon's accessibility to the sea, temperate climate, autonomous status and principally the eagerness of its people for western christian education. The christian population regarded the west as its spiritual home and the Western Powers as their protectors from Ottoman encroachment. Using methods of diplomacy and pressure the western powers encouraged the activities of their nationals in Lebanon, particularly in the field of education. Those governments and the missionaries were well aware of the power of education as a most effective means of forming character and loyalties. Without a state of his own, the Lebanese student trained in a foreign school tended to give both his affection and loyalty to the nation which sponsored that school.<sup>6</sup>

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<sup>6</sup> Ibid., p. 451, (Paraphrased).

### Organization

"... Organization of public education at every stage is the duty of the State..."<sup>7</sup>

In assigning the Mandate over Lebanon to France the League of Nations had placed very specific limitations as to its direct interference with, or control of, the various sectarian educational institutions in the country. However, since France's mission was to lead Lebanon towards independence and cultural advancement, it had the right to establish a public system of education: "A Division of Public Instruction was established in the High Commissioner's Office. This was the highest educational authority in the land, and was directly responsible for matters of broad educational policy, together with overall protection of foreign schools. Under this Division the National Ministry of Public Instruction, with its inspectors, administrative and teaching personnel, was established. A French Counsellor to the Ministry was appointed who was in reality the final authority in all important educational matters."<sup>8</sup>

Through indirect means - by fostering the growth of French

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<sup>7</sup> I.L. Kandel, The New Era in Education, (Cambridge, Mass.: Houghton Mifflin, 1955), pp. 157-158.

<sup>8</sup> Habib Kurani, "Lebanon, Educational Reform," The Year Book of Education, (London: Evans Bros., 1949), p. 453.

private schools, making the French language one of the official languages in Lebanon and requiring its teaching in all schools, devising a public school program consisting of a large number of subjects to be taught in French, setting up public examinations leading to Government Certificates allowing their holders to obtain privileged positions, the French authorities gradually succeeded in having complete control of the education of youth in Lebanon, in making the French philosophy of education prevail and in negating the possibility of the development of a Lebanese cultural entity<sup>9</sup>: "The net effects of these far reaching measures were quite definite and their influence was strong. They gave an impetus to French studies, programmes, and methods. In order to survive, many of the Anglo-Saxon schools were obliged either to change their programmes or organize a special section in their schools preparing for the French or Lebanese Government examinations."<sup>10</sup>

In conclusion, it would be fair to state that before the end of the French Mandate and at the beginning of Lebanese Independence the organization of all three categories of schools - (the Public French, private national and private foreign schools) - followed

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<sup>9</sup> Habib Kurani, "Lebanon, Educational Reform," The Year Book of Education (London: Evans Bros., 1949), p. 453, (Paraphrased).

<sup>10</sup> Ibid., p. 456.

to a great extent the same pattern: the French public school system.

### Curriculae And Teaching Methods

Although varied in conception all three categories of schools had one characteristic in common: a traditionalist point of view in education. In other words, a belief in the supremacy of authority and a set of ultimate truths to be transmitted from one generation to another, an under-estimation of individual differences in education and the consequent subject - centered theoretical programs, predetermined courses of study, fixed and formal examinations and rigid methods of teaching.

In the absence of a national entity, conflicting goals and objectives permeated education in the country and created a constant undertone of suspicion and lack of unified national spirit.

At the end of the French Mandate, the French public schools were replaced by the public Lebanese schools patterned along lines similar to their predecessors, while the two other categories continued to function under the same limitations which had been set by the Mandatory Government.

### The Present Situation

#### The Public Schools

#### Objectives

In an attempt to eradicate the negative effects of the system



of education which was prevalent during the French Mandate (of which the most important were: lack of supervision of the diverse private schools resulting in a lack of national solidarity, the privileged cultural position of French schools and language, denationalization of the Lebanese people through foreign education, and an inadequacy of vocational education) - the independent Government of Lebanon revised the official programs of education and published new syllabii: "... On October 1, 1946, in a series of presidential decrees, the Government passed comprehensive legislation dealing with public pre-primary, primary, higher primary and secondary education; with private schools and with official examinations.

According to the new regulations, education in Lebanon should AIM TO DEVELOP THE POWERS OF THE INDIVIDUAL, TO CULTIVATE IN HIM A KNOWLEDGE OF AND PRIDE IN HIS CULTURAL HERITAGE, A LOVE FOR HIS COUNTRY, A SENSE OF HONESTY AND MORALITY, AND AN APPRECIATION OF HIS COUNTRY'S INTERNATIONAL POSITION VIS-A-VIS THE ARAB WORLD AND THE WEST."<sup>11</sup>

The following is an excerpt from the introduction to the revised syllabus written by the Minister of Education at the time of the revision: "... as for the general philosophy and aims of

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<sup>11</sup> Habib Kurani, "Lebanon, Educational Reform," The Year Book of Education, (London: Evans Bros., 1949), p. 458.

education, we live in a country much in need of disinterested efforts for bringing together its various elements, eliminating its divergencies, and hence the need for a reconsideration of the aims of education in Lebanon, after its independence. New responsibilities call for new measures...

... In 1944 and 1945 the Government appointed two committees composed of experienced and specialized people in the field of Education. Upon their recommendations, the Government decided to reshuffle the whole educational system in Lebanon. A new curriculum as well as new examinations were set up. That was an important step towards the establishment of a unified system of education, which however, continued to respect the variety of cultures and methods of teaching in the various educational institutions in the country."<sup>12</sup>

### Organization

#### The Educational Ladder

Under the French Mandate five types of schools were established: pre-primary, primary, higher primary, vocational, and teacher training. The secondary schools and universities were private. "The pre-primary course, for children from 3 to 6 years

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<sup>12</sup> Republic of Lebanon, Ministry of National Education and Fine Arts, Syllabus of Elementary and Secondary Education, (Beirut: Sader Press, 1946), p. 2.

of age, provided mostly games, singing, manual exercises and stories with moral import. The primary course covered six years; it was uniform all over the country, and consisted of Arabic, French, arithmetic, history, geography, drawing, physical education, general science, object lessons, morals, hygiene, religious instruction, and sewing. Half the subjects, including science, arithmetic and history, were taught in French. The higher primary course aimed at preparing children for certain jobs such as foremen, skilled artisans, minor clerks, etc.. Its duration was two years, and the subjects taught were the same as those taught in the primary programme, but at a slightly higher level. ... An agricultural programme was established as a post-primary course and the best trade school in the country, inherited from the Ottoman Empire was reorganized and strengthened. The course extended over a period of four years, the first two dealing with mathematics, science, and general shop work and the last two with specialization such as foundry forge, mechanics or electrical work...

After considerable experimentation with programmes of teacher training the Mandatory authorities finally approved a system whereby two normal courses, one for boys and one for girls, each extending over two years, were attached to the two higher primary schools in Beirut. The first year was devoted to general education: applied psychology, civics, literature (Arabic and French),

history, geography, mathematics, and science. The second year to theoretical and practical work in education together with drawing, handwork and music."<sup>13</sup>

The 1946 revision by the Lebanese Government has not really brought important changes: "The organization of education into pre-primary, primary, higher primary, secondary, teacher training, and vocational training has been left unaltered. The elementary programme, however, has been reduced from six to five years. The higher primary course has been expanded from two to four years, with the programme of the first two years being made identical with the programme of the first two years of the secondary course..."<sup>14</sup>

The following is a short description of these various stages as they stand today:

Pre-primary stage: two years, ages 4 and 5. The pupils take up music, dancing, singing, the beginnings of reading, story telling, and simple numbers.

Elementary primary stage: five years, ages 6, 7, 8, 9, 10 or 11. The curriculum consists of Arabic, English or French, arithmetic, object lessons, social studies, drawing, singing, physical education, religion - a total of 27 hours of study per

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<sup>13</sup> Habib Kurani, "Lebanon, Educational Reform," The Year Book of Education, (London: Evans Bros., 1949), pp. 454-455.

<sup>14</sup> Habib Kurani, "Lebanon, Educational Reform," The Year Book of Education, (London: Evans Bros., 1949), p. 458.

week during each year. At the end of the programme the pupil takes the public examinations for the Certificate of Elementary-Primary Studies.

Intermediate Stage: four years, ages 11 or 12, 13, 14, 15. The programme at this stage consists of further developing the same subjects which constitute the elementary curriculum. The approach is the same theoretical and verbal one, designed to prepare the candidate for the public examination for the Brevet Certificate which comes at the end of this stage.

Secondary stage: three years, 16, 17, 18. The programme of this stage, like those of the other stages, is patterned quite closely after its French counterpart, with Arabic and Arab history added in the Lebanese programme. While Arabic is the major language of instruction in the Lebanese Baccalaureate programme, French or English may be used to teach such subjects as mathematics, sciences, philosophy or psychology. This stage is divided into two cycles. The first covers the first two years and ends in the external examination for the Baccalaureate, part II. The programme of the Baccalaureate may be biased towards the arts, and letters, mathematics, or experimental science. There is also a branch in ancient languages."<sup>15</sup>

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<sup>15</sup> Habib Kurani, "The Training of Teachers in Lebanon," The Year Book of Education, (London: Evans Bros., 1963), pp. 300-301.

### Curriculae

In reshuffling the educational program the national Government "... embarked on a policy of complete centralization and control of educational institutions, and passed legislation with this aim in view.

The curriculum of primary and secondary education has been rigidly prescribed and made uniform throughout the country. The subjects, syllabi, number of hours allotted to each subject, sequences, and the examinations required at the end of each course have been detailed in the official syllabus and must be followed."<sup>16</sup>

These curriculae were fixed in the 1946 syllabus and are still being enforced and sanctioned by a set of prescribed examinations.

### Teaching Methods

Those teachers and officials who were in charge of public education during the French Mandate were predominantly the same as those who were responsible for the present educational programme. They were trained and received their experience under the French Mandate. In all probability the majority of them were never exposed to, nor had studied other school systems

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<sup>16</sup> Habib Kurani, "Lebanon, Educational Reform," The Year Book of Education, (London: Evans Bros., 1949), pp. 458-459.

which adhere to different theories and practices of education.<sup>17</sup>

It would not be an exaggeration to say that a lapse of twenty years (1946-1966) has not brought about any modification, either in the curriculae, or the teaching methods.

#### Private Schools

Prior to Independence, private schools (denominational, non-denominational, native and foreign) enjoyed a freedom of action with regard to general objectives, curriculae, and teaching methods. "... In the XVIIIth century Lebanon was the first country in the Middle East to have an organized three stage educational pattern: elementary, secondary and higher.... But until the first quarter of the XXth century all the schools existent in Lebanon whether native or foreign, were private. The curriculae and methods of those schools differed widely in spite of somewhat similar educational aims. Neither their methods nor their curriculae were limited by any governmental legislation, for in this country it is believed that variety of experiences adds to the public cultural heritage and develops individual personality in its various aspects: intelligence, sensitiveness,

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<sup>17</sup> Habib Kurani, "Lebanon, Educational Reform," The Year Book of Education, (London: Evans Bros., 1949), p. 461, (Paraphrased).

imagination and good taste."<sup>18</sup>

But with the 1946 revision very specific restrictions were placed on the private schools: "The most revolutionary aspect of the new legislation and that which is causing most criticism and comment, is the legislation affecting private, elementary and secondary schools, native and foreign. The Government has taken direct measures to bring these schools within the orbit of the national programme and control. According to Article 13 of Public Decree No. 7000, 'the programme of private schools, whether native or foreign, is the programme of the public schools'".<sup>19</sup>

A study of the Official syllabii as shown above, immediately reveals that the new programs of the public schools referred to are basically inspired by the French official programs, if not directly copied from them.

The Lebanese Government has officially been adamant against special privileges given to foreign powers. However, French institutions do enjoy special advantages because of their connection with recent history and by virtue of the fact that all of the official personnel of the Ministry of Public Instruction are French trained. A review of recent legislation immediately

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<sup>18</sup> Republic of Lebanon - Ministry of National Education and Fine Arts, Syllabus of Elementary and Secondary Education, (Beirut: Sader Press, 1946), pp. 1-2.

<sup>19</sup> Habib Kurani, "Lebanon, Educational Reform," The Year Book of Education, (London: Evans Bros., 1949), p. 459.



reveals that these officials tend to derive their educational standards, programs, spirit, and methods from those operative in France.<sup>20</sup>

So, in theory, the private schools are placed under the direct control and legislation of the Central Authorities in the Ministry of Public Instruction. However, in practice, up till now the law has not been rigidly enforced because of the controversy which this measure has raised in the various educational circles in Lebanon. Many private schools had to follow the Lebanese Baccalaureat system in order to meet the demands of the country: "The Baccalaureate part II enjoys considerable academic as well as social prestige. Its possession is a requirement for admission to many positions in the Lebanese public services as well as for qualification to enter upon the study of the major professions, i.e. law, medicine and engineering."<sup>21</sup> However, private schools still retain a partial freedom in that they can also offer additional courses and degrees and follow the teaching methods they prefer.

What then is the position of art education?

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<sup>20</sup> Habib Kurani, "Lebanon, Educational Reform," The Year Book of Education, (London: Evans Bros., 1949), p. 459, (Paraphrased).

<sup>21</sup> Habib Kurani, "The Training of Teachers in Lebanon," The Year Book of Education, (London: Evans Bros., 1963), p. 301.

## CHAPTER II

### BACKGROUND OF ART EDUCATION IN LEBANON

#### Basis of Approach

I have interviewed the principals of Lebanese, French and Anglo-Saxon schools - both denominational and non-denominational - about the the place and importance of the visual arts in their programs under the Ottoman Turks and the French Mandate. The answers which they gave me were not clear. All those interviewed said that art education always had a place in the curriculum at the elementary level and part of the secondary level. The approach was authoritarian, based on early XIXth century European academic concept of art. As to the present situation in these schools, my investigation shows, through the syllabii currently in use and the questionnaires, that so far nothing has been changed, either in ideas or in practice.

The following quotation from a study of the place of the visual arts in general education in the United States can fit any description of the status of art education in all countries influenced by European culture, up to the turn of the century,

including Lebanon since, its system of education is basically French: "... In some cases objectives of an earlier period are still adhered to without knowledge that alternative aims have developed; in other cases the newer aims are given lip service while procedures suited only to the older aims are employed...

Art education in the American secondary school has centered for the most part around two lines of preoccupation which it followed in the early eighteen hundreds: the training of the gifted student, along the lines begun by the art academies and the training of the dilettante, as carried on in girls' finishing schools, and to a certain extent in boys secondary schools. Whatever the tendencies obtaining in art, whatever the educational procedures in vogue, these two lines of emphasis have continued through the years.

The art academies, which constituted the one line of influence on art education in the secondary schools, were set up to train artists. Their procedures and subject-matter were devised with that in mind, and their concern was accordingly with gifted students and with excellence of product. Students learned from plaster casts, to paint still life set up in shadow boxes, to draw from the life model, and to paint landscapes in the style of the day. As the viewpoint of the art academy was based on authoritarianism and imitation, the authority and

imitation of the old masters and the artists of the times, composition and individual or imaginative conceptions came, for the most part, last or not at all. The student accomplished the prescribed exercises in the prescribed manner; skill, technique and realistic appearance of product were considered the most important values. The art teacher was a specialist trained solely in the techniques of the artist. ...In both general education and art education individuality and youth were either denied or overlooked. Teachers trained in knowledge and understanding of youth did not exist.

Although the art of this period is often described as a studio variety, developed and grown apart from life, in reality it was the outgrowth of the popular cultural and social pattern of the times, in that it looked for its patterns and sanctions to authority - in Europe.

The academic tradition, with its interest in the product and with its stress on authoritarianism, imitation, naturalism, and technical proficiency, had a strong influence on art teaching. This tendency, with minor variations, spread through the schools and persisted for many decades as the controlling factor in art teaching. In fact, this philosophy of art education is still in practice today in many schools throughout the country...<sup>22</sup>

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<sup>22</sup> Commission on Secondary School Curriculum - Progressive Education Association, The Visual Arts in General Education, (New York: Appleton - Century, 1940), pp. 1-3.

This was the description of the theory and practice of Art Education in the United States in 1940, made by the Progressive Education Association. In spite of existing new trends in art and art education this situation persisted in the schools.

As time went on, the XVIIIth century academic concept was superseded by the French Impressionist movement in the XIX century. This movement elicited an interest in the objective scientific approach to the natural world based on scientific treatises of physics on light and color. Its repercussion on art education resulted in the creation of some 'advanced' schools in set formulas for design, color and drawing, while the Herbertian approach with the five formal steps of teaching was the prevailing method in general education.

In the XXth century Expressionism, of basically French and German origin, sprang up. It contributed the notion of the theory of self-expression in art education. It recognized the child as an individual and focused interest upon him. The theories of Froebel, Dewey and Freud at the time encouraged the development of this new approach: "The doctrine of self-expression had one outstanding and important value. It recognized the child as an individual and focused interest upon him, while the academic and formal viewpoints either denied the child or regretted his immaturity. In this respect it paved the way for

learning much about child behavior and creativity."<sup>23</sup>

The implication of the above is simply that because of various socio-economic reasons, there is often a lag in practical implementation of new theories, whether it is in art or in education in general.

The present status of art education in the U.S. is the result of the will to be consciously contemporary.

At the professional level in the visual arts there is a break away from European standards and philosophies. Experimentation with all kinds of media and with all kinds of ideas is taking place.

In the school and in general education, a conscious effort is being made to "live with the times" regarding artistic trends. At the same time however, there is a real concern for the learners' needs and interests and stages of development based on scientific findings of developmental psychology. Paradoxically enough, today European artists themselves are turning towards America for inspiration and new ideas both in art and in art education.

An evaluation of the background of art education in Lebanon must take into consideration the three categories of schools

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<sup>23</sup> Commission on Secondary School Curriculum, Progressive Education Association, The Visual Arts in General Education, (New York: Appleton - Century, 1940), p. 7.

existing in the nation:

- 1) - The public schools
- 2) - The private Lebanese schools
- 3) - The private foreign schools

As stated earlier in this Chapter, the teaching of art was always included in the curriculum of both elementary and secondary schools in Lebanon. Since the information gathered from the directors of various schools was not important enough for an evaluation of the background of art education in Lebanon reference to syllabii from past years was necessary.

I was able to obtain the syllabus of 1925, designed for public elementary schools under the French Mandate. I was unable to obtain sufficient references to the background of art education in the native and Anglo-Saxon private schools because seemingly no such records were kept. However, since the French syllabus of 1945 in current use in France and Lebanon contains all of the preceding instructions, as is customary in centralized systems, and since there is little essential difference between this syllabus and that of the Lebanese public schools devised by the mandate government, a study of these syllabii would be helpful in clarifying the background of the present situation of art education in the Lebanese public schools.

Private Lebanese and Anglo-Saxon schools were indirectly

forced, because of government examinations and requirements, to follow the prescriptions of either the French or the Lebanese public school syllabi.

Programs of the Public Schools

Under the French Mandate

Syllabus of 1925<sup>24</sup>

Rural or District Schools and City Schools

Objectives, Instructions, Schedule

"ARRETE ORGANIQUE No. 2852

Sur l'enseignement primaire officiel dans l'Etat

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General Vanderberg, Governor of the Grand Liban;  
After consideration of Decree No. 2698 of 27 June 1924;  
After consideration of Decrees No. 318 of 31 August and  
Decree No. 336 of 1 September 1920;  
After consideration of Decree No. 1304 bis of 8 March 1922;  
Upon the proposal of the Director of Public Instruction and  
the agreement of the Counselor for Public Instruction.  
Under the restriction of the approval of the High Commissioner  
of the French Republic of Syria and Lebanon;

DECREES..."<sup>25</sup>

It is in these terms that the French Mandatory authorities

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<sup>24</sup> See APPENDIX I

<sup>25</sup> Etat du Grand Liban, Programme de l'Enseignement Primaire, Elementaire et Superieur dans l'Etat du Grand Liban, (Beyrouth: Imp. des Lettres, 1925), p. 1.



introduced the new programme of the elementary and higher elementary schools, to be enforced in Lebanon.

These laws were proposed and organized by the Director of Public Instruction in Metropolitan France, without the consultation of Lebanese nationals. They were approved by the High Commissioner and the Governor General of Syria and Lebanon - both of whom were leading soldiers who retained their commissions in the Armies of France. At that time Syria and Lebanon were under military governments.

Consequently, the systems of education and art education thus introduced were inevitably centralized and authoritarian and reflected the objectives of another nation.

#### The Articles and Comments

ARTICLE 1. The aim of teaching in National Schools at the primary level is the physical, moral and intellectual development of all children without distinction of origin or religion.<sup>26</sup>

Although this article deals with the aims of education it makes no provision for the creative capacities of the individual.

ARTICLE 2. The programs to be followed in order to reach these goals are to be derived from the programs attached to this decree and the full application of which will be effected gradually as a specialized teaching personnel is trained.<sup>27</sup>

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<sup>26</sup> Ibid., p. 1.

<sup>27</sup> Ibid., p. 1.

Art subjects are included in the programs although no trained personnel are available to teach them.

ARTICLE 3. National primary teaching is provided in the Primary Schools of the first Degree called rural Schools or district Schools and in the primary Schools of the second degree called regional or city schools.<sup>28</sup>

Referring to the Rural School as a school of the first degree while referring to the City School as a second degree school indicates that the former is inferior to the latter in the eyes of the authorities.

ARTICLE 4. As a general principle, in every school a single teacher will be in charge of the teaching of all subjects in each grade except religious teaching which will be the responsibility of special teachers recommended by the Government.<sup>29</sup>

Here it is implied that art is taught by the general classroom teacher, which consequently points to the unlikelyhood that the teacher will have had any training in art education.

ARTICLE 5. The Rural or district School is designed to give children the strictly necessary notions useful to future laborers and farmers while developing in them the appreciation of manual professions...<sup>30</sup>

... The Section Enfantine which is the only division where students of both sexes are accepted is taught by a woman...<sup>31</sup>

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<sup>28</sup> Ibid., p. 1.

<sup>29</sup> Ibid., p. 1.

<sup>30</sup> Ibid., p. 2.

<sup>31</sup> Ibid., p. 2.

The children living in rural areas are restricted to an education which pertains to their immediate socio-economic environment without provision for the attainment of other intellectual values.

Limiting co-education to the Section Enfantine is questionable for obvious reasons.

ARTICLES 7 and 14. These Articles list the topics included in the various sections of the Rural and the City Schools.

The manner in which the topics included in the curriculum are listed relegate art (drawing) to a position of least importance which does not predict any serious intentions. The separation of drawing from manual work, or exercises, implies a complete divergence between the two.

ARTICLES 8 and 15. These Articles are concerned with the limitation of the number of hours of teaching in the Rural and the City Schools. No separate indication is given as to the number of hours allotted to drawing and manual work, which re-inforces the notion of lack of serious intent in art education.

ARTICLE 11. The Regional School through the gathering of the most gifted students of the Rural Schools aims at developing the culture received in the latter, perfecting the knowledge acquired there and at interesting the students in social life...<sup>32</sup>

Two concepts retain attention in this article: the concept of

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<sup>32</sup> Ibid., p. 4.

'culture generale' and that of "social life." From what is stated one can conclude that a clear cut cleavage is being introduced between the intellectually gifted and the non-gifted, between the workers and the intellectuals, the socially oriented and the non-socially oriented. To effect such a differentiation so abruptly has naturally led to one of the major negative results of the Baccalaureate system in Lebanon: the underdevelopment of vocational and technical training and the rush towards white collar positions.

Under that system the students who achieved good results in a rural school, mainly concerned with a practical, useful training, became candidates for another type of school, the city school where other objectives were pursued. In other words, only the less gifted students remain in the rural schools. Consequently, and as far as art education is concerned, with the de-emphasis of "higher" culture in the rural schools, those students will be ill prepared to receive art instruction in any context other than their training or background in practical instruction.

The de-emphasis of interesting the students in the rural school in social life places limitations on their capacities to relate art and society and to extend their frame of reference.

These Articles were approved by the High Commissioner of the

French Republic in Syria and Lebanon, Marshal Weygand and by the  
Governor of the Grand Liban, General Vanderberg.

"Beirut, December 1 1924

Governor of the Grand Liban

Signed: Vanderberg

Seen and Approved:

No. 3018/A of December 1924

The High Commissioner of the French Republic in Syria and Lebanon

Signed: Weygand"<sup>33</sup>

### Curriculae of Primary Schools of the First Degree

#### Kindergarten

Art activities in this class are concentrated in two field  
subjects: manual exercises and elements of drawing.

Manual Exercises - The aim of manual exercises is "... to  
establish a constant and direct contact between the child and the  
objects surrounding him in view of developing his manual skills,  
his senses, and through these to awaken his intellect."<sup>34</sup>

As stated these aims appear to be somehow in accordance with  
those of the present period of art education.

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<sup>33</sup> Ibid., p. 5.

<sup>34</sup> Ibid., p. 7.

However, an examination of the tools, materials, and methods of applying these aims are seemingly in conflict with them because they are either applied to age levels below, or above, the capacities of the kindergarten age level. For example, the child is asked to use blocks and patiently arrange crosses, stars, etc.; an activity better suited to the two and three year old mental level. Conversely, the child is required to do delicate work with strips of paper in order to apply them practically to the lessons of arithmetical fractions. The psycho-motor skills as well as the arithmetical intelligence required in these lessons are better suited to the ages nine and above. He is also required to construct in geometrical, schematic form symbolic reproductions of animals, plants, etc. This activity does not take into account the simple fact that a child of that age is more naturally adapted to broad and general physical movements rather than the controlled and the precise. Lastly, he is asked, or required, to be creative after preliminary and numerous exercises in observation and imitation. This does not take into account the direct and naturally impulsive creative orientation of the child at that age level.

First Elements of Drawing - Again the objectives aimed at are as contemporaneous as those of today: "Favoring the child's

instinct which from early childhood makes him communicate with others through visual images, letting him produce freely and trying to guess what his intentions are rather than criticizing graphic representation, for the schematic drawings represent the objects which have most attracted his attention."<sup>35</sup> Unfortunately, the application does not coincide with the creative nature of the aims. For example, the child is asked, because it is amusing, to use color books, for it is assumed that such activity will enliven imagination and accelerate lazy visual memory.

Modern research in art education has proved that the use of coloring books decelerates or impedes the growth of visual intellect and frustrates the child's eventual, objective vision by his inability to reproduce on his own the same level of sophistication contained in the printed contour drawings; also, such methods negate the development of individual expression: "A child, once conditioned to coloring books, will have difficulties in enjoying the freedom of creating. The dependency which such methods create is devastating. It has been revealed by experimentation and research that more than half of all children, once exposed to coloring books, lose their creativeness and their independence of expression, and become rigid and

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<sup>35</sup> Ibid., p. 9.

dependent."<sup>36</sup>

In recommending the use of the color books it is assumed that because the child will freely exercise his selection in the filling in of the predrawn areas he will not be copying, and because of this he will become observant, imaginative and creative; and his personality will begin to develop. This is most unlikely since the child will be incapable of developing the ability to make either line or shape correspond to the objects he wishes to describe because those objects are pre-determined for him.

#### Cours Elementaire

Manual Exercises - In this section manual skills are divided into those for boys and those for girls placing emphasis upon eventual household tasks which represent the division of the sexes. There is no provision here for a general and introductory study of crafts, nor art.

Drawing - There is no indication of how drawing will be taught. Furthermore, art is incorporated under the subject known as general knowledge in which other subjects are taught. Such obviates art instruction by a trained teacher.

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<sup>36</sup> Viktor Lowenfeld, Creative and Mental Growth, (New York: Macmillan, 1957), p. 18.



Cours Moyen

Drawing and Manual Work - Both sections are insufficiently titled and described. Under Drawing for example, only the following information is given: "Drawing from observation of living models and vegetables, Drawing from memory and drawings for the illustration of stories or lessons, decorative arrangements, modelling, scale drawing, geometrical drawing."<sup>37</sup>

The inclusion of art history at this level of drawing and manual work will induce a greater understanding of the nature of art and would possibly generate greater enthusiasm. However, it is interesting to note that a kind of art history is taught in a class other than art called 'Connaissances Usuelles - Les Arts'.<sup>38</sup> which may create the notion of the history of art as history rather than the history of art as art and as being relevant to the teaching of art.

Curriculae of the Primary Schools of the Second Degree - First and Second Courses

In all sections of drawing and manual work, both for boys and girls, in the first and second courses the insufficiency of

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<sup>37</sup> Etat du Grand Liban, Programme de l'Enseignement Primaire, Elementaire et Superieur dans l'Etat du Grand Liban, (Beyrouth: Imp. des Lettres, 1925), p. 33.

<sup>38</sup> Ibid., p. 28.

explanation both as to aims, methods, and means gives the entire curriculum such lack of intelligibility that the teacher is forced to completely rely on his own methods irrespective of what the school's methods might be, in case he is trained as an artist, or to be extremely rigid and limited in case he is untrained.

Again in the class 'Connaissances Usuelles - Les Arts d'ornement',<sup>39</sup> art techniques such as stained glass, mosaics, glazes, painted glass are discussed as important aspects of culture but are completely ignored on the practical side in the "drawing" class.

The intended differentiation between the city and the rural schools does not function because the curriculae for both schools are the same with the sole exception of landscape, perspective drawing and drawing from classical models being included in the City School.

#### Major Weaknesses of the 1925 Syllabus

In summary:

- 1) The originators of the program were inadequately trained in art education.

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<sup>39</sup> Ibid., p. 54.

- 2) The shortage of trained teaching persons would obviate an effective program.
- 3) The instructions are not specific. This is particularly harmful when trained teachers are not available to implement the program.
- 4) There is an over emphasis on subject matter and "culture generale" rather than on the development of individual self-expression.
- 5) There is too great a divergence between the aims and their practical application.
- 6) The reliance on adult standards of evaluating children's work generates lack of student-teacher enthusiasm for the subject.
- 7) An over concern for the gifted student causes a disregard for the less talented.
- 8) In too many cases the projects are either above or below the age levels to which they are assigned.
- 9) Lack of co-education and the resultant assignments according to sex makes general art training impossible to implement.
- 10) Discipline in art is thought of as an extension of general discipline rather than visual discipline.
- 11) No projects are assigned which take into cognizance the particular visual, social, or cultural traditions of the area.

- 12) There is a failure to recognize the relationships which exist between art and other subjects. The social aspect of art education is treated with negligence. This is particularly borne out by the fact that there are no group projects.
- 13) There is no appreciation of the crafts as fine arts. Art and manual development are separated.
- 14) The place of "drawing"(art) is under-estimated in its comparison to other subjects in the curriculum.
- 15) The fact that art is called "drawing" imposes severe limitations, not only on the fields of art which can be studied, but on the variations in materials and techniques which can be learned.
- 16) The curriculum is overly concerned with the two-dimensional therefore, devaluating the other half of the study of art, the three dimensional.
- 17) The failure to include art appreciation in the curriculum tends to place art out of context with humanity.
- 18) Apparently, no provisions have been made for special facilities in the areas of equipment and supplies, thus limiting the capabilities of the program.
- 19) Manual work is too often confused with other subject matter. Manual work loses its identity. In the Section Enfantine

manual work is conceived of as basically craft. As it proceeds to the higher levels it becomes an extension of home economics, mathematics, science or mechanics.

- 20) There is no concern for the gradual development of learning through different and systematically progressive approaches to subject matter.
- 21) The allotment of time for the study of art is in conflict with the general authoritarian nature of the syllabus. There is no means by which the study of art can be enforced because, the time allotted for it is mixed with other subjects; thus, it is possible for an inadequate teacher to emphasize some other subject which he prefers.

#### CONCLUSION

The question which can be asked after studying the program is: since France was one of the leading authorities in art during the XIXth and the XXth centuries how is it possible that such gross errors have been made?

Also, one would wonder whether the programs which the French authorities had devised for their own schools in France at the same period were similar to the ones devised for Lebanon?

As mentioned earlier in this study the XIXth century and the

beginning of the XXth century marked a period which was witness to the development of two movements in art: the classic revival with its concern for "correctness" and authority and the Impressionist movements which placed emphasis on objectivity as reflected in the development of the science of optics.

During the major part of this period art education was not conceived of as a subject in itself. It was for the most part an inductive means whereby the techniques of art could be passed on by the master of the "Atelier" to his students. This was the system in operation in the official Academy. Thus, the technique of the relationship between the master and his professional pupil was the system passed on to the lower levels of instruction. The latter part of this period saw the beginning of the concept of education in art as a possible subject field having an integrity unto itself. However, since this was an incipient period, the general philosophy far outstripped the means by which its tenants could be made manifest. Time was needed to put these principles into professional practice and develop a cadre of trained professionals.

At the time when the French Metropolitan syllabus was devised the aims were far more ambitious than the knowledge by which its philosophy could be implemented. This perhaps accounts for the

apparent cultural lag and the fact that this syllabus was imposed on a foreign area by persons who were perhaps not too alert either to change in educational methods, or change of cultural scene.

Also, the intellectual regard for the position of art in the "culture generale" of that period was such that it tended to overlook the practical application of instructions, study and performance. It is interesting to note that they openly admit this dichotomy: "As can be noticed the examination for boys can be either on drawing, or on manual work. Manual work has an important place in the schedule of the classe de fin d'études. It was thought necessary to have the possibility of including it in the final examinations, with caution, however, because of the present insufficiency of tools and equipment in schools... It may be that drawing has not been given enough importance in our schools. Nevertheless, it is a means of expression which could be and should be put in all areas of learning, at the service of all the school disciplines. Its usefulness in everyday life is great, be it in drawing from models, decoration, "croquis côté" or geometrical drawing. Thus it should not be surprising to note that by being allotted a grade of 10 drawing is counted as an important part of the final examination,"<sup>40</sup>

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<sup>40</sup> L. Leterrier, Enseignement du Premier Degré: Programmes, Instructions, Repartitions, (Paris: Hachette, 1954), p. 472.

As to the second question, a study of the French syllabi<sup>41</sup> designed for the same grades in France during that period immediately reveals that generally speaking except for the objectives the various items included correspond almost literally with the 1925 syllabus of the Lebanese-Syrian Mandate with one important exception: in the latter there is a complete elimination of all instructions and clarifications of teaching methods.

In this connection it is interesting to note that the French-Lebanese system was modified by reducing the number of grades in the primary school system, thus shortening the length of time devoted to art instruction as compared to French schools.

The secondary level of education will not be discussed because during the period of the Mandate, public secondary schools were not in existence and due to the fact that the syllabi for the various secondary private schools are apparently unavailable.

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<sup>41</sup> Ibid., p. 372.



## CHAPTER III

### THE PRESENT STATUS OF ART EDUCATION IN LEBANON

#### PART I. THE SYLLABII

In 1942 Lebanon became an independent country. As shown in Chapter II, in 1946 the new government decided to start an educational reform which would remedy the shortcomings of the previous system. Consequently, a new syllabus was devised which is still in use today.

As mentioned previously, the revised system was enlarged to comprise secondary education as well. Thus, the analysis of the present situation will cover both the elementary and secondary levels.

In order to make an adequate analysis of the present situation with respect to these levels it would be necessary to make a comparison of the similarities and dissimilarities of the aims, methods of instruction, and curriculae of the French Mandate syllabus of 1925, and the French Government syllabus of 1945-47 on the one hand, with the Lebanese Government syllabus of 1946, on the other.

This is necessary in order to find out whether or not: (1) the art program of the "new" education has been devised to fit the objectives sought, (2) any effective curricular re-organization has been done, (3) new discoveries in art and art education have been applied, (4) those programs devised by the French are reflected in the present Lebanese program and if so, to what extent is the spirit of the French program manifest.

The Lebanese Syllabus of 1946  
(See Appendix II)

Kindergarten

Objectives, Instructions, Schedule:

It is hardly possible to discuss the objectives of art education in kindergarten for, no art activities per se are included. Reference to the visual arts is made in two instances and only as passive activity.

In the first year, in enumerating the activities to be handled it is said: "Looking at illustrated books and pictures..."<sup>42</sup>

In the second year, the use of pictures is made for promoting

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<sup>42</sup> Republic of Lebanon, Ministry of National Education and Fine Arts, Syllabus of Elementary and Secondary Education, (Beirut: Sader Press, 1946), p. 15.

patriotism in children: "Use of stories, songs, and pictures for inculcating love of country: the Lebanese flag, views of Lebanon, national anthem, Lebanese land."<sup>43</sup>

No instructions or schedule are assigned to those very limited passive activities which take place in kindergarten.

The Elementary Grades  
(See Appendix II-A)

General Objectives of Education

It is interesting to note that as stated in the general introduction to the syllabus, the general objectives of education sought coincide with a good number of those of modern education. In their totality they indicate that the authorities are positively interested in a curriculum which is not completely fixed by law, for they seem to believe that a variety of experiences develop the individual's personality and contribute to the cultural heritage of the country.

Also, the authorities clearly state that they are interested in developing sensitiveness, intelligence, imagination and good taste. In other words, in developing the "all around" personality. Special mention is made of the present need for developing the Fine

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<sup>43</sup> Ibid., p. 15.

and Industrial Arts (the latter presumably meaning the Applied Arts): "... The Ministry of Education ... is also concerned about the development of an appreciation of beauty through the development of the teaching of industrial drawing and drawing as fine arts..."<sup>44</sup>

### Drawing

#### Objectives

They can be summarized as follows: 1) to discover the natural inclination of the child towards the decorative or non-decorative, 2) to discover his inclination towards beauty or ugliness and to direct him therein and 3) to correct, by disciplinary exercises, imperfect vision.

It is immediately apparent that these specific objectives evidence the following weaknesses:

There is a confusion between objectives, teaching methods and philosophies. It is assumed that there are two predilections to shape: attraction to beautiful shapes, attraction to ugly shapes; on this basis the methods of teaching are determined. Also, it is assumed that there is a difference between the perfect and the imperfect eye, rather than a status of visual mentality.

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<sup>44</sup> Ibid., p. 6.

The student with an imperfect eye is trained to draw precise lines; if he is attracted to the ugly, he goes through a system of discipline whereby he can become competent in the field of caricature. If he is attracted by the beautiful, he is encouraged in that direction, under supervision.

All of these notions are unfounded assumptions and further weakened by lack of a clear statements on what constitutes imperfection, ugliness or beauty.

The fact that these tenants pertain to the lower elementary levels indicates a lack of understanding of the developmental levels which are necessary to the study of art; that all people develop through gradual psycho-motor coordination and that predilection to shape is a personal and environmental preference usually determined during maturity. The emphasis on precise drawing for those suffering from imperfect vision indicates, or evidences, no understanding of creativity because for the writers of the objectives precise drawing is synonymous with geometrical drawing. This is hardly a way to "perfect" visual acuity because the student can only be concerned with predetermined shapes and has no recourse to a system of training whereby he can learn to see.

To state that students at this age level have either perfect or imperfect vision, or preference for beauty or ugliness, assumes

that psychological examination has occurred prior to matriculation. Or, it assumes that the capacities for psychological diagnosis or interpretation lie within the general teacher or the art teacher. Should diagnostic accuracy be the fact, the insistence upon pigeon holding leaves no room for visual development and learning.

In summary, the makers of the syllabus do not set out to determine what is to be achieved in the study of art and how that study will be coordinated with the various developmental levels. Rather, the authorities are issuing a series of vague statements concerned with psychic predilections and levels of vision.

The incorrectness of these notions is borne out by the predetermined categorization of five different kinds of visual predilections: decorative, non-decorative, beautiful, ugly and imperfect. Interestingly enough, these notions are so stated that the implication is that the student will be unable to develop his capacities in any other area except that to which he has been relegated.

In short, these are not definite objectives. They are hazy philosophical, psychological and formal generalities.

These objectives are for the main part in contradistinction to both the general educational aims and the aims of art education. For, there is no means by which such factors as intelligence, which

in its visual sense is based upon knowledge of many things, and imagination which is built on knowledge and discipline, are made possible.

Good taste is obviated by the restriction of free development because of assumed predeliction. The appreciation of beauty is a general trait, not possible when experience is either limited or prescribed. As such, this lack of coordination with the Government's aims in general makes seemingly difficult the Government's final aim of art education which is the development of the industrial and the fine arts.

The fact that the elementary level aims are both unqualified in their verbal sense and non-pertinent in the artistic sense, can do nothing but confuse the notion of art which is the basis upon which the development of such a program rests.

#### Schedule

In all grades from one to five and covering ages 5 to 11, the number of hours per week, per grade, allotted to art is two hours.

However, it is important to notice that drawing and manual work which are separated in the curriculum are grouped together here. In other words, how many hours are devoted to each one of these different activities is not shown.

## Curriculum

The discussion of the curriculum will be broken down into two parts: 1) brief commentary on each grade level and 2) general commentary on its entirety.

### Commentary on Each Grade

Grade I - 1) No knowledge is evidenced of the nature of the child, his interests, or his developmental levels. Still life drawing has no relationships to his immediate environment and the requirement of precise edges and proper lighting does not take into account limited attention span.

2) The child is treated as a miniature adult ignoring the necessity for active involvement in situations relating to his interests and experiences, and his limited ability to do close visual work.

Grade II - 1) The requirements for forming simple lines with "stick" type drawing instruments pays little attention to the child's developing small muscle coordination, nor the developing ability to express his ideas by energetic, active or rhythmical means.

2) Subjects to be drawn such as those studied in natural sciences and geometrical drawings are in opposition to his interests in people, group activity and his need to spontaneously



dramatize situations.

3) The exclusion of a direct, personal approach to experiences with new materials and the fanciful annihilates his potential for realism.

Grade III - 1) Although the requirement for drawing plant specimens with pencils may have some relationship to the child's increased motor control and his increased realistic stage of development, the limitation of "dead" exercises and restricted media might make him dislike art, particularly at a time when he tends to lose confidence in himself and his creative abilities.

2) The restriction to uncreative two dimensional analysis denies his fascination for the nature of "things" because no provision is made for enthusiastic exploration.

Grade IV - 1) In grades I, II, and III the notion of drawing in the same media goes from the complex to the simple, rather than the simple to the complex. In Grade IV, the level of achievement through subjects to be drawn shows a confusion about the development of the capacity to reproduce complex objects and the object selection (animals) is not particularly related to what many children know. Many have had greater experience with machines and people and in events throughout the world, both historical and current. The selection of subjects does not take into account

the differences between rural and urban areas.

2) There has been no provision made for the student's development of initiative, independence and the ability to plan and organize.

Grade V - 1) The repeated emphasis throughout the previous grades and grade V on simple shapes denies the capacity to understand increasingly complex matter at this age level. This is a time when perspective and spatial objectivity can be introduced and understood.

2) The repeated concentration on simplicity and the unimaginative selection of dead object material denies the pupil's interest in experimenting with materials and processes. This overt "simplicity" can only restrict confidence in the student's abilities to explore and create.

#### General Commentary

The significant weaknesses of the curriculum can be summarized as follows:

1) No concept of the child as a human being related to his environment with respect to nature, people, surroundings, nor his society because no assignments are given which take these things into account.

2) No provision for the special activities and interests of

the child with respect to his particular age level.

3) "Humanity" has been eliminated. The child has been forced throughout to deal with the inanimate object, asked to examine and reproduce the objects with a scientific bias, without there being an indication in the curriculum of the creative learning attitude which is necessary to scientific thinking.

This curriculum at best is concerned with manual and reproductive technicalities. There is no evidence in the body of the curriculum which points to a coordination with the other courses of study in which the students are engaged. The outstanding fault of the curriculum is that it is not, in any apparent way concerned with the nature of art and, as such, could only mislead both the students and the teacher as to what art is and more than likely, will strangle creative potential.

Not enough attention is given to the use of various art media such as painting materials, chalks, crayons, clay, papers, tools, etc. None of the media presented is designed to coincide with the motor development of the child with respect to his age levels.

In conclusion, it has been conceived by the writers of this syllabus that the qualities of "talent" and ethics are acquired through the accident of birth. This presupposes a genetic preference towards beauty, ugliness or imperfect vision and so, it

would seem to follow that the purpose of instruction is to be devoted to the development of those traits and that neither teachers, schools, nor systems of education can in any way alter this "fact" of nature. Under such a concept, it would seem unlikely that the search for beauty, objectivity, and the development of visual intelligence could be the rightful preoccupation of art education. Herein lies the academic weakness of the drawing syllabus. That art in all of its manifest aspects cannot be taught seems to be due either to an adherence to the weight of prescribed curriculae in other fields contained in the general syllabus of State instruction and the required examinations in those fields, or to a complete lack of education in art on the part of the creators of the art syllabus.

It is clear that no teacher of art who has had even a modicum of experience with the art of children would be able to follow the curriculum as it is presented.

It is most likely that this curriculum was devised without the consultation of professional art educators. Therefore, the lessons as they are presented grade by grade, are for the unskilled in art - ordinary classroom teacher. Only the uninitiated in art could follow such a curriculum with a conscience.

## Manual Work

### Objectives

No reference to objectives could be found.

### Schedule

Manual work is grouped with drawing. Therefore, no specific schedule is given.

### Curriculum

As in the drawing curriculum the discussion of the manual work curriculum will be divided into brief commentary on each grade followed by general commentary.

#### Commentary on Each Grade - Boys' Section

As conceived in this program or syllabus, and as mentioned earlier in the critique of the 1925 Lebanese-French syllabus, manual work for girls is closely related to home economics. However, some of the items included in the curriculum for boys, relate to the category of art education. Consequently, the discussion of manual work will pertain only to the latter category.

Grade I - 1) The technical requirements in basket making and knitting are beyond the child's muscular coordination, the length of his attention span, his limited ability to do close visual work and his innate sense of spontaneity.

2) As this work is actually practiced in the school, much of it is given over to pre-assembled parts which the children are asked to finish. This, of course, denies a direct response to the nature of three dimensional construction.

Grades II and III - The entire listing of projects and the ways in which they will be accomplished denies the students a deep experience with new materials, feasibility to plan and above all denies initiative and independence.

This is similar to many of the projects in the drawing curriculum where the object to be studied remains out of human context.

Grades IV and V - The major conflict here lies in developmental knowledge, and use of hand tools and how that knowledge can be applied to the projects required.

Some of the projects are complicated enough to require at least a year's experience in learning the use of tools and joining techniques. It would have been better to have listed successive tool techniques, each of which would have had a prescribed project or projects pertaining to the techniques. In this manner, the child would be better prepared to think and function as a craftsman.

#### General Commentary

The major difficulty with the curriculum lies in the failure

to take special account of the relationship between art and the crafts, and craftsmanship itself. Whether such a program pertains to the development of a cadre of people who will be prepared for the technical trades, the homes, or not, it remains non-functional unless a systematic approach is maintained according to capacities at various age levels, and to the development of acquired skills in the use of tools, materials, techniques and ideas. For, without the close inter-relationship of these four aspects of the functional arts, nothing of value is possible.

The other major weakness is the division of skills, techniques and experiences between the sexes. Although the purpose of this training is to fit a certain portion of the male population into the technical trades, and to give them the background for it, and to train girls for their eventual domestic function; to divide the learning experience according to occupation of sex without incorporating provisions for general craftsmanship, destroys the possibility of genuine knowledgeability.

In lieu of this vacuum, it is interesting to note the exclusion of any term which applies to pride of workmanship, standards to be obtained, or developmental rate of skills; nor, is there any statement which would encourage and create enthusiasm for the work to be studied and presumably the future "work-life."

## The Higher Elementary and Secondary Grades

(See Appendix II-B)

In order to avoid redundancy, commentary on the curriculum and instructions of Higher Elementary and Secondary art education will be grouped together in this section because of the almost complete similarity which exists between them.

### General Objectives of Higher Elementary Education

The general objectives of higher elementary education as contained in the introduction to the syllabus state that the physical and spiritual aims are the same as those of elementary education, the difference between the two levels being that in higher elementary the orientation is towards the practical aspect of teaching and the occupational benefit to be derived from the various subjects contained in its program. This stage of learning is based upon the elementary level and is designed to (1) prepare students for entering vocational schools (agricultural, industrial, and commercial), (2) normal schools for men and women (which are in effect courses of high school instruction organized to prepare the student to teach on the elementary level), (3) give the student the ability to earn a living after he has graduated, irrespective of whether or not, he continues his education at one of the above



mentioned schools.<sup>45</sup>

The following information also relating to the objectives was found in the section listing the curriculum: As far as the subject body of the curriculum is concerned, we will not add anything to what has already been said about elementary education regarding subject matter except, that the teacher should increase the difficulty of the subject according to the age and intelligence of the student. However, the emphasis is to be placed now on the practical side of teaching the arts and sciences, so that upon graduation the student will be enabled to put into practice what he has learned about the professions and trades to which he was oriented.<sup>46</sup>

From the above it is apparent that there is really little difference between the objectives of elementary and higher elementary education. This situation evidences a lack of knowledge, or interest, in the obvious and natural differences which exist on the various maturation levels. That both systems are oriented to the practical while secondary education remains intellectual<sup>47</sup> indicates a basic incapacity to account for and deal with

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<sup>45</sup> Republic of Lebanon, Ministry of National Education and Fine Arts, Syllabus of Elementary and Higher Elementary Education, (Beyrouth: Sader Press, 1946), p. 72, (Paraphrased).

<sup>46</sup> Ibid., p. 78, (Paraphrased).

<sup>47</sup> Ibid., p. 4, (Paraphrased).

intellectual potential on the lower levels.

It is one of the tenants of the objectives that the student will put to practical use what he has learned in order that he might be professionally equipped. The use of the term "profession" is unfortunate. Perhaps what is meant is simply "trade." However, what follows in the curriculum both in course content and number of class hours of instruction per week, by its modicum, precludes either professionalism or qualification for a trade.

These inconsistencies hint at the possibility that the architects of this curriculum are without background in the more scientific aspects of education in the professional sense. Whatever the case may be, the illy defined objectives point to a basically undefined and therefore, non-functional curriculum.

#### General Objectives of Secondary Education

The aims and methods of teaching are opposite to the practicality of those of Elementary and Higher Elementary education. In secondary education a profound general culture is to be imparted in order that 1) the student can deal with intellectual matters, 2) assume important responsibilities in public life, and, 3) be prepared for specialization on the higher levels of education.<sup>48</sup>

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<sup>48</sup> Republic of Lebanon, Ministry of National Education and Fine Arts, Syllabus of Elementary and Secondary Education, (Beyrouth: Sader Press, 1946), p. 88, (Adapted).

Because the curricular instructions and objectives of drawing are the same as those of higher elementary the implication is that no academic coordination exists between the intent of the General Objectives and their practical implementation.

## Drawing

### Objectives

According to the syllabus the teacher's task is to discover which of the following are the student's natural inclinations, and to guide him accordingly:

- 1) Architectural, 2) Industrial, 3) Decorative, 4) Landscape,
- 5) Figure and portraiture.<sup>49</sup>

The higher primary and secondary programs are based on the assumption that human beings are divided into groups each of which has a specific visual preference. These preferences are shown in such divisions as predilections for birds and flowers which are contiguous with decoration; nature with landscape; and the human body with anatomy.

The special instructional attention for students falling into these categories is not based upon the means by which these preferences can be understood in their wider relationship to

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<sup>49</sup> Ibid., p. 210, (Adapted).

each other. Rather, they are based on the adherence to the exercise of a logic which is complete in itself and is seemingly unconcerned about its effect. The basic premise of "division" is wrong because there is a misconception of what these "divisions" really consist of: 1) decoration, for example, is a spatial philosophy which stems from neither birds, the landscape or the human being (none of those categories is a starting point for a way towards art). Decoration cannot be understood or successfully practiced if the student is to be restricted in the examination of all visual stimuli, 2) an authoritative division of the human psyche has been assumed through a breakdown of the psyche into a few specified visual predilections. No allowances have been made for the objective mind, nor for the fanciful and, none for the poetic.

Art is not restricted to particular ways of expression; in order to develop, provision must be made for the totality of human experience. A cursory examination of the life's work of most important artists will point out their authority to deal with all the divisions stated in the objectives; 3) the ability to "psycho-analyze" aesthetic preferences is placed in the hands of the ordinary art teacher. Under the existing system it is very unlikely that he has been trained in either the psychology or the philosophy of art. It is also very questionable whether,

or not, he has gone through organized study of symbolism and the developmental levels, and differences existing in child and adolescent art. The capability for understanding, guiding and directing with ethical confidence lies in the knowledge of such areas of art.

On the other hand, if it is assumed that the system, because it is logical, can through its mechanics alone, determine exactly where the student shall fit, rather than the student himself, then it is dangerous. It is dangerous because it tampers with the human mind without certain knowledge of what comprises the human mind and because it permits only certain forms of study.

It is not implied however, that the desire to increase and enhance the position of art as a meaningful and useful part of life, is not evident. There are many things contained in this program which show a sensible means of application and an underlying regard for the place of art. However, it is in the organizational aspects and in the application of logic for its own sake, not for the sake of art, or the logic of art, that the weakness lies.

Although the drawing programs for higher elementary and secondary education are the same in every respect, the latter is slightly differentiated by the addition of a paragraph at the end of the introduction which reads: "The instructor must know

the taste of his pupil and must not ignore the mistakes that the student makes in the last years of this period now that the student's inclinations are clear and his mind is maturing. The instructor should now stress work from nature and the adherence to the principles of drawing such as lines, proportions and perspective. He should also accustom the student to creative work so that his imagination will develop. Such exercises should be made with lead pencils, teaching the student to differentiate between light and dark and then color according to taste. Here, it is worthwhile that the teacher pay attention to the meaning of colors and help the student to chose them so that they fit the subject."<sup>50</sup>

This statement shows the following:

1) that during all the previous years of instruction no stress has been effectively placed upon the nature of creativity in art. It is now assumed that the student's inclinations will be clear because his mind is maturing. It is at this point that the instructor is asked to accustom the student to creative work. The misunderstanding lies in thinking that the nature of art is

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<sup>50</sup> Republic of Lebanon, Ministry of National Education and Fine Arts, Syllabus of Elementary and Secondary Education, (Beyrouth: Sader Press, 1946), p. 210.

either a scientific or a reproductive exercise. The singular aspect of art instruction and artistic learning which differentiates it from teaching and learning in most other fields of study is that creativity is demanded in the very first work and continues without let up during the entire course of artistic activity. Without creative continuum, art cannot be learned. This program parallels those concerned with acquired knowledge. Perhaps, this is the principal reason for its ineffectiveness. 2) possibly because of meaning in translation from Arabic to English the last statement referring to the meaning of color with reference to subject appears as a concern for the common cliches of color symbolism, rather than color as a functioning and vital formal factor.

#### Schedule

The number of hours per week allotted to manual work and drawing in the various grades at the higher elementary level are: 2 hours per week in grades I and II, 3 hours per week in grades III and IV. In the last two instances the additional hour is devoted to "specialization."

At the secondary level the time allotment is: 2 hours per week in grades I and II, III and IV, and 1 hour per week in grades

V and VI.

Again, how many hours are devoted to drawing and how many to manual work is not known.

### Curriculae

#### Commentary on Each Grade

##### Grades I and II -

1) There are no explanations, details or justifications for the how and why of what is being taught. 2) No reference is given to the tools and materials for the various categories of drawing. 3) The poverty of suggestions allows too great an interpretation for the teacher, particularly if a specific intent is to be pursued. 4) No indication is given as to what projects may contribute to the development of the individual personality, aesthetic sensitivity, moral character, and self understanding for the development of critical thinking - all of which are essential artistic considerations on these and successive grade levels in the higher elementary and secondary curriculae.

##### Grades III and IV -

1) The grouping together of grades I and II and III and IV indicates lack of concern for the year by year accumulation of



knowledge and the developmental levels and progression of acquired ability through the passing of time and study. 2) There is no clarity of definition with respect to the differences existing between architectural, artistic and decorative design.

In architectural design, the emphasis is placed on decor rather than architecture. Architecture is considered to be the surface modulation of an exterior, rather than a constructed purposeful form in space. Therefore, there is a misunderstanding of what constitutes design. Design in this case could be nothing more than architectural draughting.

3) Under the title "Artistic Design," once again, there is a misuse of the word design. None of the formal principles or techniques of design are mentioned. It is confused with straightforward drawing. 4) The curriculum shows no real concern for the human being. That his environment is neglected is evidenced by the constant reference to inanimate objects or the animal. No reference is made to the human subject.

#### General Commentary

The instructions and methods for the curriculae of higher elementary and secondary education are the same in every detail. They are in fact word by word copies of each other. Which of the two was the first to be devised is a subject for speculation.

Their similarity parallels another similarity, i.e. the general objectives of elementary and higher elementary. Since this is the case, the observation of a lack of scientific thinking is re-enforced. How can three school systems specifically designed to fit different purposes propose the same objectives? A student in the first year of elementary is five years old, a student in the fourth year of secondary is fifteen years old. By the mere fact of subtraction, it is obvious that maturation is the least consideration. Therefore, the objectives and the instructions are to be disregarded by any teacher or administrator who exercises common sense. This is perhaps one of the reasons why these curriculae are either disregarded or have such variation and modification throughout the school system.

Manual Work  
(Boys Section)

Objectives and Schedule

Again, no specific objectives are stated. As for the schedule, no specifications are given in terms of hours.

Curriculum

As previously stated in the critique of the elementary grades, manual work is closely related to home economics, principally for

girls. However, some of the items included in the curriculum, mainly for boys, relate to art education. Consequently, the discussion of manual work will pertain only to the latter category.

#### Commentary on Each Grade

##### Grades I and II -

The indicated developmental experience in the technique of metal work over a period of two years is unrealistically limited. The major portion of this section of the curriculum is devoted to manipulation of flat and round stock metal. No attention is given to soldering, forging, annealing, sawing, filing, raising, riveting, welding or finishing. Also, no attention is given to the intrinsic differences existing between various metals, what they are capable of and what are their limitations. Thus, the curriculum appears to be a waste of two years of instructional time.

##### Grades III and IV -

1) Since the first and second years of the schedule deal primarily with the manipulation of wire, it would seem that another two years of such instruction would more than exhaust the subject.

2) "Assembling simple electrical appliances" requires a knowledge of electricity. Without that knowledge, repair work is

impossible and dangerous. Such an approach is hardly of benefit to the eventual home owner. There is no statement that assembly and repair of electrical appliances should, or will, be an extension of principles learned in other courses of study.

3) No knowledge whatsoever of the media of metal is indicated, although it would seem that by this stage of training technical instruction about and knowing how to repair such things as automobile bodies and other appliances, would be of more practical benefit. However, practical instruction can begin only with a thorough program wherein the basic properties of metals and the use of basic tools and their articulation is taught.

#### General Commentary

The outstanding drawback of instruction in manual work is that there is no means by which the student can understand the characteristics and potentialities of many materials, tools, and processes.

One cannot find indication for the development of manual skills, the discovery of attitudes, the basis of selection of proper materials for given needs, nor the practice of accuracy where precision is required; nor is there inclusion for the exercise of foresight in planning, nor investigation and evaluation before final accomplishment.

Such courses of instruction are successful only when a logical division of the relationships between tools and materials are understood with respect to how and why they are used. This would be true irrespective of, whether these courses were designed for artistic instruction, or simple manual trade techniques.

Basic to all craftsmanship, regardless of its intent, are these three fundamental interrelationships.

Sadly enough, there is no means whether through a pre-ambular statement, or in the curriculae themselves, by which the joy of doing, or pride in accomplishment, can be achieved. Perhaps, the extreme brevity of statement such as the absence of indicated objectives, precludes the possibility of stating educational intent.

The manner in which electricity has been introduced parallels the lack of instructional realization in the use of metals. One wonders therefore, if there is any possibility for comprehension in any of the subject matter stated. The lack of consistent organization strongly suggests that these curriculae are devoted to little more than busy work.

Programs of the Public and Private French Schools

Syllabus of 1945-1947

(See Appendix III)

The main reasons for discussing this French syllabus are:

- 1) The temporal proximity between the Lebanese syllabus and the French one suggests the possibility of similarities in content, taking into account the persistence of French influence on the Lebanese system of education.
- 2) As observed earlier, the present organization of the Lebanese system of education is based on the Baccalaureat system, hence a study of French programs can shed light on certain obscure points of the Lebanese programs.
- 3) Since there is a considerable number of private French schools in Lebanon, it is important to find out what is being done in those schools in terms of art education.

For purposes of clarity, it should be remembered that the Lebanese system of division of grades, according to both age levels and levels within the school, correspond directly to the French system.

#### Kindergarten

(See Appendix III-A)

Kindergarten is divided into two sections: The Lower Section in which children of 2-5 years of age are enrolled and the Higher Section, designed for children of 5-6 years of age. Drawing and manual work are included in the programs of both sections.

#### General Objectives of Education

The general objectives of education in kindergarten are:

"To give to children under school age, the care necessary for their physical, intellectual and moral development."<sup>51</sup>

The objectives of drawing and manual work are incorporated in the general objectives and are concerned with the development of sensory perception as part of the introduction to a state of general awareness and enthusiasm.

#### General Methods of Instruction

"What is the suitable method which should be applied in the maternal school? - Of course it is a method directly inspired from the very name of the school (Ecole Maternelle) that is to say, a method which consists in imitating as much as possible those procedures of education followed by an intelligent and devoted mother - methods which are essentially natural, familiar, always open to change, susceptible to completion and reformation."<sup>52</sup>

Although the logic of these general methods is essential to the protection and generation of the child's interests in the world about him, they hardly serve as methods for instruction. For example, nothing can be determined either through omission, or

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<sup>51</sup> L. Leterrier, Enseignement du Premier Degre - Programmes, Instructions, Repartitions, (Paris: Hachette, 1954), p. 9.

<sup>52</sup> Ibid., p. 10.

lack of omission, as to just how the teacher will go about either using or teaching art.

In most all other subjects each program is preceded by an introductory text containing a few pertinent remarks about teaching procedures.

### Drawing

#### Schedule

No allotment of time is indicated for either drawing or manual work because art is considered to be a part of the over all program.

#### Curriculum

Different drawing and manual exercises are scheduled for each one of the two sections.

#### Lower Section -

Two to Five Years of Age

"Free scribblings with pencil - Silhouettes and alignments of cubes, bricks, rods, laths, stones, tiddlywinks, etc. Try to copy these combinations on slate."<sup>53</sup>

The brief statement "free scribblings with pencil" indicates no awareness of what the relational levels of the visual develop-

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<sup>53</sup> Ibid., p. 15.



ment are between the ages of two and five. Free scribbles are more primarily concerned with two year olds and early three year olds during which time the problem of developing muscular coordination permits little relation between what is seen and what is drawn. Free scribbling however does not occur during the entire span of two through five. Between the ages three and four control is for the first time manifested through preoccupation with the medulla - a circular form representing the head, facial features and the body. Although at this time the child may have stories in mind, his representational facilities are limited to that circle and a few emanating lines representing hands and feet. By the time he is five, he demonstrates a greater capacity to represent people by including such features as torso, arms, fingers, legs and feet. He has moved from his own egocentrum to his immediate environment. However, emotion and self expression are important basic drives upon which visual representation rests. Therefore, in the later years of this Section, it is essential that the child be given help in the problem of motor-visual-emotional coordination.

As for the alignments of cubes, bricks, rods, etc. these help the child in developing his ability to understand the relationships of shape and structure. But, to ask him to copy those combinations on slate is hardly in conjunction with free

scribbles and it clearly evidences misunderstanding of the ego-centric growth of the child.

Lastly, the drawing implements which are prescribed are wholly non-coordinated with very restricted motor capacities. Children at these ages should be using more fluid drawing instruments like wax crayons and soft chinks, rather than small pointed and "dragging" drawing tools.

Higher Section -  
Five to Six Years of Age

"Drawing, once a week, on a drawing book in order to follow the progress achieved. Tracing of leaves, outline drawings, vignettes, groupings of "rosaces" and alignments of objects. Copy, in black or color, of these combinations on slate or paper. Small symmetrical drawings on square ruled paper. Sewing and embroidery of these drawings. Copy of very simple useful objects. Sketches of all kinds."<sup>54</sup>

The restriction of free drawing to one period per week and the inclusion of copying and tracing symmetrical forms and the further restriction of small size drawings and copy work on small paper is in direct conflict with the concept of working with the child's natural tendency as stated in the general objectives. The

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<sup>54</sup> Ibid., p. 15.

tracing and copying of leaves for example, imposes a standard of achievement which is beyond the capacities of children of this age. When asked to draw the object for himself, he will find that it does not measure up to what he has copied. He will therefore, be discouraged rather than stimulated by the visual fact.

Small symmetrical drawings on square ruled paper are once again in opposition to the general objectives which make a point of not imposing intellectual strain, so that the child's natural tendencies may be more fully developed. Symmetry implies an intellectual control of such things as shape, line, color, etc. To do this the child will need help and that help must be through natural course, the way of thinking of the teacher and as seen by the teacher; such is hardly a means of encouraging the child towards that kind of intellectual development referred to in the general objectives.

That those drawings are to be done on small square ruled paper, is a misunderstanding of both the nature of the child, his interests and his ability to perform. It does not take into consideration the fact that children of that age are physically active and energetic, that their small muscle coordination is as yet undeveloped, that their ability to do exacting visual work is limited, that they learn best when they are actively involved in situations relating to their needs and experiences and that they

are above all things, spontaneous.

Lastly, the child is asked to copy very simple, useful objects, but no statement is made as to whether, or not, those objects have a bearing on the child and his self interest. If handled incorrectly, this could easily be a very unpleasant activity, devoid of excitement.

On the other hand, provision for the use of various materials and techniques are made. Such variation may excite the creative learning experience, but unfortunately, they are not used in this context.

The interest in following up the progress achieved indicates positive regard for continuity and progression in learning.

### Manual Work

#### Lower Section

The criticism made on drawing for the Lower Section applies for the same reasons in this Section.

All the projects indicated are without concern for the status of muscular coordination, attention span, the limitations on close visual work, nor for the dynamic physical activity of children of this age.

### Higher Section

The same projects assigned to the Lower Section apply to this Section with the addition of: "... embroidery on canvas or paper (cotton or rafia). Simple constructions with cardboard and occasionally straw - simple exercises with the crocheting needle, the pitchfork, etc. Imitation of regional work and utilization of local products."<sup>55</sup>

Once again, the statements previously made for drawing in the Higher Section directly pertain to this section.

Of particular interest is the imitation of regional works and the utilization of local products. This is first of all unclear with respect to its bearing on manual exercises, but the use of the word "imitation" and the preference for local products indicates a great distance between the minds of the creators of this curriculum and children between the ages of five and six. Imitation rather than creation is, to say the very least, a deadening point of view.

All of these projects are two dimensional. Manual work is for the most part a three dimensional occupation. As such, the child should be introduced to materials which must be handled and manipulated in the round. It is unfortunate that clay is not

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<sup>55</sup> Ibid., pp. 12-13.

introduced at this age level. It is a material which is completely responsive to the psycho-motor skills of children of this age and is a satisfactory means of introducing the notions of stresses, strains and limitations inherent in materials.

The Elementary Grades  
(See Appendix III-B)

General Objectives of Elementary Education

The objectives for the curriculum in elementary education were conceived and enacted in 1887. Since that time they have remained the same. They aim at a system of education which is 1) Utilitarian and 2) "Educational."

To put it in the language of the writers of the syllabus, "this system of education is at once "realistic" and "idealistic,"<sup>56</sup> Reality refers to the practical aspects of life, idealism to the spiritual, social and intellectual development. Some of the objectives sought in terms of intellectual development are good habits of mind, alert intelligence, clear and orderly thinking, objective judgment and command of the language.

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<sup>56</sup> Ibid., p. 34.

## Drawing

### Objectives

The specific objectives of drawing are stated in the second principle of the Instructions of 1923. They can be summarized as follows: 1) Drawing is not studied as an end in itself but as a means for fulfilling the general aims of education, 2) it is incorporated and combined with the subject matter and, general intellectual activity of the elementary school, 3) it is not a leisure activity, but a cultural factor and a stimulus for the interplay of imagination and sensitivity.<sup>57</sup>

Although this is a positive acknowledgment of the place of art in the body of fundamental studies, one wonders if the inclusion of an emphasis on art also being an end in itself might not pave the way for a more thorough-going incorporation of the subject in the curriculum.

Having the prestige of mathematics or the natural sciences for example, art would serve the fulfillment of the aims of general education more effectively. However, when one considers the date when these ideas were written on is impressed by the coincidence with contemporary beliefs.

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<sup>57</sup> Ibid., p. 373, (Paraphrased).

### Schedule

From the class schedule<sup>58</sup> it seems that drawing is not compulsory, but that it can be replaced by manual work. In either case, the time allotted is one hour and a half per week at the Cours Préparatoire, Elementaire, Moyen and Supérieur. At the Classe de Fin d'Etudes, drawing is incorporated with Applied Sciences and Laboratory Work; the time allotment for all three subjects is six hours per week.

### Instructions and Methods

Although the syllabus was devised in 1945-47; its basis is that of 1923. However, the teaching of drawing continues to be based on those principles adopted in the syllabus of 1909.<sup>59</sup>

Curricular instructions in this syllabus are given under two headings: the Instructions of 1923 and those of 1938, both of which remained valid in the period 1945-47, and the Program per se. Under the Program the various activities planned for each grade are simply listed whereas, under both sets of Instructions these various activities are discussed at some length. The following discussion and critique will refer mainly to the detailed form of the curriculum.

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<sup>58</sup> Ibid., p. 23.

<sup>59</sup> Ibid., pp. 373-379.



Instructions of 1923

Among the various reforms instituted, the first principle of freedom of feeling and interpretation on the part of the student coupled with freedom of action and encouragement of initiative on the part of the teacher, designates a positive approach to the problem of art education.<sup>60</sup>

The second principle which states that drawing is not studied as an end but as a means for the fulfillment of the general aims of education<sup>61</sup> tends to pull drawing away from the deductive influences of the Art Academy, opens the possibility that art may be a more directly meaningful and consequently a greater totality of response on the part of the eventual adult public would be achieved.

The third principle however, "nature is the guide"<sup>62</sup> states an absolute point of view, that is to say, nature is thought to be concrete. This is in conflict with the first principle which is freedom of feeling and interpretation. The notion that nature is concrete can easily parallel the notion that art is concrete. The demise of any art occurs when it becomes inflexible in its order, thus permitting no discoveries. The student will be asked

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<sup>60</sup> Ibid., p. 373.

<sup>61</sup> Ibid., p. 373.

<sup>62</sup> Ibid., p. 373.

to copy his work directly and "naively" from nature. It would seem that the individualism inherent in naïveté would contradict the notion that nature is concrete, that is to say, only one thing.

In contradistinction to that, the good teacher is asked to suggest rather than correct. If nature is concrete, does the teacher believe it? and if he does, how could he follow the instructions when it is stressed that he can only suggest.

The foregoing principles apply to the following activities included in the drawing class: free drawing, representation of objects, memory drawings, illustration of written assignments, modelling, decorative arrangements, and geometrical drawing.

Free Drawing, Cours Préparatoire - The syllabus says:

"... let them cover their slate boards or their notebooks with their whimsical scirbbles..."<sup>63</sup> As was seen from the critique of the kindergarten program, scribbling is a preoccupation of children in the first levels of kindergarten. Normally in the Cours Préparatoire, when the child is age 6, to encourage scribbling would be a dereliction of teaching responsibility. It is not implied however, that concious dereliction in this instance

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<sup>63</sup> Ibid., p. 374.

is the case. However, such an approach through its lack of understanding obviates the need for the teacher to work with professional understanding of the various developmental stages of the child. Moreover, scribbling is in direct opposition to observation. It would be seen that at this level of development, the child is already along the way in the development of his powers of observation through which he exercises his own logic, particularly in spatial representation which is not mentioned in the syllabus. It is mandatory that the teacher understand this and be prepared to work with it.

Representation of Objects, Cours Préparatoire -<sup>64</sup> To restrict the subject matter of art to very simple, useful objects, is an inordinate limitation of subject matter, particularly at an age when the child is self centered and subjective.

Looking attentively at an object in order to discern the real forms from the apparent ones, is in itself a sensible point of view. However, the examples given of how to go about this are unclear and open to two kinds of interpretation: 1) that the child is to be trained in objective qualification of visual stimuli, or 2) that he approaches all stimuli and renders them

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<sup>64</sup> Ibid., p. 374.

from a point of view which is fixed, i.e. how things appear to be at a given moment, angle, and elevation with respect to the object or objects seen.

Such lack of specific definition leaves the instructions concerning representation open to totally free interpretation on the part of the teacher. However, it is questionable, whether or not, either of these approaches is in harmony or with the child's visual psychology at that level. Using the example of discerning the real forms from the apparent ones, it is to be noted that a significant part of a seven year old child's discernment is subjective and self-centered. It would seem that allowances should be made for that, if the child is to function visually with respect to what he is.

Representation of Objects, Cours Elementaire<sup>65</sup> - That the beauty inherent in certain objects will inspire the desire to reproduce those objects at the elementary level, or any other level, for that matter, is open to question. Art is not concerned with the representation, interpretation or portrayal of Beautiful objects; what is beautiful in art is the result of its formal order. The selection of beautiful objects is an individual and

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<sup>65</sup> Ibid., p. 374.

therefore, variable matter, changing with each individual psyche. Reasonable, general standards of selection therefore would be difficult to apply.

Representation of Objects, Cours Moyen<sup>66</sup> - The introduction of the principal phenomena of perspective at this level seems correct. Generally, a child of this age, eight years old, is ready to deal with the objective phenomena of space. However, that the theories of perspective are bypassed is questionable, because the child of this age will be dealing with a basic mathematical and geometrical analysis of space, much of which is theoretical. It would seem more advisable to coordinate on the level of mental approach basic visual theories with those parallel in his mathematics curriculum.

Throughout the course of instruction, there is no clear procedure whereby the teacher can develop those aspects of visual thought which are developmental, because the instructions do not cover, stage by stage, those lessons with respect to materials, topics and procedures. Instead, the instructions jump from one category to another emphasizing one of the above sections, not mentioning the others. This makes it very difficult for the

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<sup>66</sup> Ibid., p. 375.

conscientious teacher to follow the curriculum.

Throughout the program, the listing of simple objects such as animals, vegetables or those left to the choice of the teacher, are poorly defined. An animal, for example, is a highly complex being, also composed of a surface covering which the most experienced artists find difficult to render. This is a case to prove the lack of a realistic definition of analysis of the nature of the projects or, the student's capacities for handling such projects.

It would be preferable therefore, if, in the instructions, there appeared either a methodology, or a means whereby the essential nature of objects could be analyzed and described in keeping with the child's stage of visual development and his capacities to handle tools, materials and general media.

Representation of Objects, Cours Supérieur<sup>67</sup> - The exercises in perspective and the approach to rendering natural objects seems to be practical and well thought out.

No criticism is intended on the inclusion of life drawing and animate objects. However, the question which arises is, why should natural objects, humans and animals, for example, be emphasized

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<sup>67</sup> Ibid., p. 375.

only at the level of the Cours Superieur when they are so much a part of the visual experience of children at the lower levels.

Memory Drawing<sup>68</sup> - The section on memory drawing is particularly strong with respect to the development of observing and retaining what has been observed. Perhaps, of all the approaches indicated, it is the surest way to obtain visual accuracy and manual command over drawing. Such practice insists on both quick thinking and assuredness.

Illustration of Written Assignments<sup>69</sup> - In this section an attempt is made to consider the child psychology and to develop his powers of pictorial expression.

The instructions given for the Cours Moyen are excellent and should have been incorporated with those given for the previous sections - the preparatory and the elementary, because they deal with a broader and more natural part of the experience of all human beings. There seems to be no good reason why the illustrations of these "story-like" experiences should pertain only to certain age levels.

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<sup>68</sup> Ibid., p. 375.

<sup>69</sup> Ibid., pp. 376-377.

Modelling<sup>70</sup> - The fact that modelling is included in the curriculum indicates a sound regard for the place of three dimensional investigation and expression, although the depreciation of modelling because the messy inconveniences associated with the media of clay tend to discourage and could have been handled in a way designed to stimulate production.

The negativism, particularly in view of the urge for "orderly classrooms" is a means of causing resistance, which may be reflected in the success of the pupil's work.

However, the instructions for modelling do not define either its educational or artistic purposes, nor are the instructions precise enough so that the teacher can put them to good use. Furthermore, no distinctions have been made with respect to the various age and grade levels.

A primary fault of the instructions is that modelling is made an offshoot of drawing. This involves a translation from the 2D to the 3D thus, limiting a full realization of three dimensional visualization and the realization of the full possibilities of clay. This notion may have perhaps stemmed from the practices of the Academy in France wherein the professional student translates by drawing the model. Although this practice may be

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<sup>70</sup> Ibid., p. 377.



feasible for one whose visual skills are highly developed, it would tend to create in the child a limitation of approach to the decorative or the two dimensional.

The plan for destroying the work at the end of each period may be convenient for the teacher and the school but, such methods cause the pupils to be disenchanted. It would be better if those students' works which are of value or of which the pupil has a particular fondness, were kept and exhibited, and permission given for the child eventually to retain as his own possession.

Any creative work has a particular meaning to its originator and he identifies it as a part of himself. If it is destroyed or lost, it is naturally a cause for concern. The retention of the work is the mark of its value.

Decorative Arrangements<sup>71</sup> - The directives that the teacher should project himself into the child's position and that the superior critical values are those based upon the realization of error are excellent guides to the techniques of instruction. However, it would seem difficult to pursue these guides with regularity when the curriculum is so limited and oftentimes out of context with the child on the level of the Cours Moyen and

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<sup>71</sup> Ibid., p. 377-378.

the Cours Superieur.

According to the instructions, these exercises are limited to the Cours Moyen and the Cours Superieur which is contradicted by the drawing program in the Cours Preparatoire<sup>72</sup> in which decorative design is included. This shows that there is no clear concept of what decorative design consists of. Decorative design is limited to geometric arrangements on both levels. This limits the possibilities of investigation, experience, and expression in decorative terms. There is no indication of a concern for forms existing both in nature and in humanity.

The separation of subject matter for boys and girls no longer coincides with the socio-economic changes which permit men and women to pursue similar activities. A special course in design and embroidery can be implemented as an adjunct to the art curriculae, but should not be given at the expense of effective training in art.

The statement about the traditional French concept of "beauty"<sup>73</sup> is hardly consistent with the fact of the continuing artistic revolutions which occur so often in France.

Following the section about Decorative Arrangements is a

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<sup>72</sup> Ibid., p. 70.

<sup>73</sup> Ibid., p. 378.

brief section on "Geometrical Drawing"<sup>74</sup> which is a part of decorative arrangements, particularly planned for boys schools. Its purpose is to serve as an important part in the teaching of the Sciences. This section has no bearing on the art curriculae and therefore no commentary is necessary.

Instructions of 1938<sup>75</sup>

In the 1923 Instructions provision was made for a section called "Arrangements Decoratifs." In the 1938 Instructions, this section has been eliminated because, as it states, decorative arrangements often give occasion for sterile use. This is because the exercises are practiced without any influence on the cultivation of taste and because they are not put to practical use.<sup>76</sup>

The writer agrees with the elimination for it corroborates the criticism which was made about this section in the 1923 Instructions.

However, no coordination exists between the intent of these instructions and their actual practice. To exemplify this dichotomy, the curricular writers castigate the decoration of "false dishes" of ivy and holly. Instead, it is considered that

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<sup>74</sup> Ibid., p. 378-379.

<sup>75</sup> Ibid., p. 379-381.

<sup>76</sup> Ibid., p. 380.

greater benefit will be derived by decorating with the same kind of motifs, by applying them to such things as book covers or calendars which the pupils undertake to do in a period of manual work. To separate decoration from concept and to think of it as application, is a misunderstanding of both the formal and the utilitarian nature of decoration. Decorative art is a complete concept from beginning to end that is to say that if a useful object is to be constructed, its decorative aspects will occur in its inception; taking into account the nature of the tools, the quality of the materials and the intended purpose of the object.

Decoration then will be a corporate part of the creative act. One wonders if language does not impede this concept of totality and makes decoration a thing to be applied. The sense of the words "arrangements decoratifs" seems to imply that arrangement is a thing in itself. Therefore, if such a system is to function in artistic awareness, it becomes mandatory that the projects in manual work and decorative arrangement be grouped as single projects without separation of teachers, classes, or lessons.

Further elaboration is made with respect to the relevancy of observations which exist between the Cours Supérieur and the Cours de Fin d'Etudes. It is said that drawing should hold its place in the scheme of general education, but with an immediate emphasis on its utilization. The object stimuli should be varied in order

to obviate boredom and increase the sense of utility. There should also be a balance between the practical aspects of drawing and the development of observation. In this respect quick sketches serve as an adjunct to that end.

Finally, the inclusion of rendering in perspective (croquis cote) and light and shade, develop the powers of perception.

With these aims in mind, it would seem that the students would be well rounded in intelligent drawing.

Curriculum - In this syllabus the curriculum is presented in two parts: 1) the 'Programme' which consists of a simple listing of all of the various activities planned for each grade during the trimesters of the school year and certain of the tools and materials to be used, 2) the 'Repartitions' (yearly schedule of courses) preceded by an introduction which is a precis of the Instructions, plus an additional statement to the effect that the best student work should be collected and saved for exhibition. The 'Repartitions' repeat the items listed in the Program, but differ only in that they include various stimulation topics as an aid to the teacher. As can be seen in Appendix IIIB the areas to be treated are, more or less, the same for all grades.

The 'Programme' and the 'Repartitions' will be grouped together because they are generally speaking one and the same thing. These

categories will not be analyzed on grade by grade basis because the critique of the Instructions has already covered this aspect. Instead, a general critique will be made which pertains to the major weaknesses of the curriculum with reference to the concept of art, stimulation topics and materials used.

With respect to a concept of art, there is apparently no real concern. The basic expressive factors which in part stem from initial enthusiasm for the visual world are not dealt with. Should enthusiasm be a foregone consideration, not necessary to write about, it would then be countermanded by too specific attention to the object stimuli placed out of context with the world of the child, and the object stimuli divorced from its relationship to other objects with respect to either purpose, space, or emotive quality.

The curricular logic imposed here is an extension of the work done in other subject fields such as reading, arithmetic, and the natural sciences. The emphasis in art appears to be placed upon disciplines other than the discipline of art itself. This is borne out by statements in the general 'Instructions' and the introduction to the 'Repartitions' which state that Art at the level of the 'Cours Preparatoire' will be inspired from progress in arithmetic; at the 'Cours Elementaire' it is to be related to the class in Object Lessons and to the courses in

French Composition, History and Geography in the 'Cours Moyen,' for illustrating acquired notions in Science courses and Laboratory projects, and in the 'Classe de Fin d'Etudes' for courses in geometry.<sup>77</sup>

A significant weakness lies in the incorrect assignment of tools and materials for various grade levels, for example, in the 'Cours Preparatoire,' the student begins his art activities with pencil in hand and makes small drawings of assigned objects. In the succeeding levels he is introduced to colored pencils, the same tool, having a hard point, inscribing a small area on paper. He is also introduced to transparent watercolor, without question, one of the most technically difficult of all painting media requiring such precision of concept that very few professionals care to express themselves in this medium.

Revision through wiping out or overpainting in order to correct or alter a mistake are virtually impossible in transparent water color. Art, like other areas of thinking is concerned with failure and re-doing. Painting media prescribed for children must be of such a nature that they can be wiped out and painted over, without the attempted concept suffering.

Undue attention to pencil points, small erasers, difficult

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<sup>77</sup> Ibid., p. 382.

media and the "dead" object can only dishearten the potential learner in art.

Another weakness which can lead to artistic "enervation" is the undue re-occurrence throughout the course of years of the same objects to be drawn: the leaf, the nut, the button, the ball; no mention is ever made of the organic and the structural nature of these objects. To see is to understand. The artist and the learner of art must know how things are put together, the forces that act upon them, their spatial dimensions, their shape, texture, inherent rhythms and the relationships of all of an object's component parts. Vision is a totality; no place in the curriculum provides for that.

Significantly, training in dealing with life and living does not appear. One of the principal reasons that art exists is because it reflects life, the being, or the human being, in its time and place.

In the assignments, the only notable reference to life is the second hand experience in the Paris vegetable market of 'Les Halles,' second hand because this curriculum is intended for all of the students at the age levels with which it is concerned throughout the whole of Metropolitan France and its colonies. Be that as it may, the inclusion of very few first hand experiences with life drawing and painting is insufficient.



No emphasis has been placed anywhere on the nature of creativity. It is unlikely that such a curriculum could succeed in fostering creativity, the foundation of art. To be creative, one must be shown the way. Certainly, the way is made unknown by over attention to fussy and meaningless detail removed from the vitality of life.

It appears as if certain parts of this curriculum were constructed by persons unschooled in the field of art. For example, Modelling for the 'Cours Moyen' and 'Superieur'<sup>78</sup> calls for the making of wheat stalks in clay. Knowledge of the tensil strength of clay is not evident nor, of the ability of, either a twelve year old child, or a professional sculptor, to solve such a nearly impossible problem, let alone give it meaning.

#### Manual Work

##### Objectives

According to the Instructions of 1938 they can be summarized as follows:

- 1) To conserve the "educational" character of manual work.
- 2) To develop manual skills.
- 3) To help train the students rationally in the various crafts without specialization in any particular field.<sup>79</sup>

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<sup>78</sup> Ibid., item VII, p. 387,

<sup>79</sup> Ibid., p. 335.

### Schedule

The time allotment for manual work or drawing is one and half hours per week per grade.

### Curriculum

The discussion of manual work will again pertain to boys, because manual work for girls is pure home economics. Because of the incongruities which will be shown below, there is no necessity for commenting on each grade.

One of the incongruities in the curriculum is the grouping together of 'Travaux Manuels,' 'Travaux Pratiques' and Art activities. A close look at the Section on 'Travaux Pratiques' reveals that it is a conglomerate of geometry, physics, arithmetic, general sciences and home economics for boys.<sup>80</sup> For girls it is a mixture of the rudiments of geometry, lessons in sewing, knitting and home economics.<sup>81</sup> It would seem that such a mixture of subject matter could not engender a consistently developmental or, even thorough knowledge of the use of tools and materials, basic to manual work. Consequently, there could be little latitude for creative study or experimentation.

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<sup>80</sup> Ibid., p. 336, paragraphs 2 and 3.

<sup>81</sup> Ibid., p. 336, paragraph 4.

This is hardly consistent with an art curriculum in either the crafts or a curriculum in the sciences. Thus, the confusion over the placement of art in the curriculum with relationship to other subjects such as crafts, sciences, hygiene, etc. is hardly consistent with the principal objectives of this curriculum by virtue of their negation of the required time for concentration in the development of material skills.

Another inconsistency is the desire to develop professional attitudes and the rational orientation into the elementary skills pertinent to the various trades. However, the exercises indicated are not meant to train a person for a specific trade. Such might be consistent with a wish to introduce, but the number of hours allotted in the schedule negate the time necessary to perform this introduction. Even the time allotment is not certain because it is left to the discretion of the school to determine whether manual work will be taught regularly each week or not.

The insistence in this curriculum that pride in craftsmanship be encouraged and that all projects be completed<sup>82</sup> is commendable.

#### Conclusion

Since the curriculae in drawing and manual work on the elemen-

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<sup>82</sup> Ibid., p. 334.

tary level have been discussed, the pertinent question which arises now is: Are the general objectives of elementary education fulfilled or supported by the prescribed instructions and curriculae?

It is at once apparent that the knowledge of art can only be acquired in a very limited manner because art is diluted with other subject matter. The amount of art material covered is insufficient. What is given is both meager and inconclusive, because although the instructions stress progression in learning from one grade to another, that directive is in fact not followed; as an example, 'Arrangements Decoratifs' which has previously been referred to as design is not incorporated in the general art curriculum of the elementary school, but is reserved for manual work in the Classe de Fin d'Etudes. Design is a fundamental part of any curriculum and should be incorporated in the beginning levels so that progression in the knowledge and awareness of formal order in art can be effected.

In this curriculum, drawing can be interchanged with manual work. Even if this were not the case, the time allotment of one and half hours per week is much too little if there is to be a utilization of subject in any future endeavour, or special field, as planned in the objectives.

This also applies to manual work and as has been previously

observed, further complications in this respect have occurred by intermixing it with other subject matter.

The significant point of view of this curriculum is that it intends to educate the pupil through a system of orderly thinking in order to develop an alert intelligence. However, there is little, if any, description of how these habits will be effected or guided towards that discipline which is internal and self imposed. The instructions place emphasis on individual differences and respect for special interests which in their very nature could eventually lead, if effectively handled, to self imposed discipline. In fact, however, the curriculum demonstrates that in most cases the prescribed activities are not directly related to the various developmental levels of children. Such being the case, discipline would tend to become an external thing, tolerated only as long as the child remains in school. Once out of school, it is very likely that he would be only too pleased to forget about the external limitations which were imposed on him.

In conclusion, rather than being an effective contribution to his future development, those disciplinary procedures as practiced in the school might be too easily divorced from the problems of life and would therefore have little to offer by way of finding the means by which they can be solved. Although there is a certain system of logic, seemingly for its own sake, which is followed

throughout the curriculum, as previously observed, it tends to deal more with "dead" things than with the living.

#### The 'Cours Complementaires'

(See Appendix III C)

The Cours Complementaires have four grades. Unlike the American system however, the numerical nomenclature of the grades is exactly the reverse: the higher the number, the lower the grade.

It must also be remembered that in the French system of education the "Classe Unique" is not yet fully implemented and so the duality of intellectual-technical education continues to prevail. While the elementary grades previously covered in this thesis lead eventually into the secondary school system which has two levels, (the Junior and the Senior), the Cours Complementaires at their highest level, (Grade III) correspond to the Junior year of an American technical high school.

The Cours Complementaires also correspond to what has been referred to previously as the Higher Elementary in the Lebanese system of education.

#### General Objectives

No objectives are indicated in the syllabus except that the

entire body of instructions be flexible and adaptable to changing conditions in specific environments.<sup>83</sup>

## Drawing

### Objectives

Again, no specific objectives are stated.

### Schedule

In all four grades, one and a half hours per week are devoted to drawing - referred to as "Dessin d'Art," a nomenclature not used previously at the elementary level.

### Instructions

In a short introductory statement<sup>84</sup> it is said that no specific limitations are imposed in the teaching of drawing. The only limitations are the taste and judgment of the teacher and what he thinks the abilities of his students are.

### Curriculum

The program of Grade VI<sup>85</sup> (first grade secondary in the

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<sup>83</sup> Ibid., p. 497.

<sup>84</sup> Ibid., p. 505.

<sup>85</sup> Ibid., p. 505.

American system) is the body of the programs in all other grades; although certain minor variations may occur on other levels, the titles of the sections are basically the same. They are:

- 1) Drawing in class from models:
  - simple useful objects
  - zoological and botanical drawing
  - the draped life model
- 2) Decorative arrangements
- 3) Memory drawing
- 4) Creative drawing
- 5) Drawing outside of class using crayons and pencils, pastels, water color, etc.
- 6) Clay modelling
- 7) Art history in connection with history classes

#### Commentary on Each Grade

An analysis of the subject matter between the four grades can be based only upon their content titles and what the author has been able to observe in certain of these classes.

#### Grade VI - See Curriculum

Grade V - Variation occurs in the elimination of clay modelling. "Creative drawing" is in fact not creative at all because the requirements are combinations and copies of decorative techniques



in the old and historical manners.

Under "Object Drawing" a difference occurs in that objects are studied in their grouping rather than their separation, as was the case in grade VI.

Grade IV - Perspective drawing is introduced. However, what principles and what elements of perspective will be used are not mentioned. Why the teaching of perspective was not introduced in the elementary grades is not known.

Drawing of grouped objects is practiced while in the previous grade (V) isolated objects were drawn. Again, the question is, what is the basis of this approach? Do people begin by seeing objects first in isolation and later grouped? One is tempted to believe again that the aim is the pursuance of logic for its own sake irrespective of how human beings act or react.

Under "Memory Drawing" a greater specification is indicated, presumably attention is placed on observation and definite reference is made to the inclusion of architectural items and peopled scenes.

"Creative Drawing" includes the composition and decoration of simple forms which are executed in wrought iron, stained glass, ceramics, lace and embroidery. Also included is the copying of historical and contemporary works of art. For the first time in any curriculum thus far discussed films are introduced as a

teaching aid to show techniques.

Under "Modelling" plaster carving and casting have been added to clay modelling. The projects are concerned with bas relief, free standing and decorative sculpture.

Grade III - A few changes occur. A section called "Still Life" is introduced when in fact, it is only an extension of "Object Drawing." "Creative Drawing" is concerned with basic introduction to design for practical application in poster making and vignettes. Drawing from ancient and modern works has the added feature of plaster casts as models.

#### General Commentary

Because there are no specific objectives or instructions and because the curriculum consists mainly of titles for various activities, general commentary will be reserved for the conclusion which is to follow.

#### Conclusion

The principal difficulty in the implementation of this program is that there is no means by which either the teacher or the student can determine just exactly what should have been achieved by the time the year has ended. This is because there are no

stated aims or objectives.

The curriculum in effect exists solely by itself; therefore, the basic qualifications of achievement in the art program hang in the realm of speculation. Because only the titles of the subject areas are stated, it is difficult to tell if 1) too much, too little, or the right amount of time has been apportioned to the area. 2) There is no means by which the required degree of progression in complexity can be determined, nor through reference from one class to another can one determine to what degree, if any, basic principles are re-inforced and if there are any principles at all. It appears that an array of objects of all categories are the basis for drawing rather than an emphasis being placed upon the relationships of objects to be drawn. 3) There is so little indicated with respect to methods and materials that all one can do is speculate.

The entire curriculum therefore, is subject to speculation. This is curious because the Cours Complementaires is a technical high school presumably established in order to supply an eventual cadre of skilled artisans, technicians and the like.

Because of its curricular brevity, the major and perhaps only a-propos-criticism is that it purports nothing except through the obvious deduction that within the given subject areas, something is being done. What is being done must vary greatly between one

school and another.

It would be unreasonable to assume that the courses of instruction in the Cours Complementaires are a logical continuation from the Cours Elementaires, because there is no means by which this could be determined.

Unlike the curriculum for the elementary grades, in this curriculum the problems of art are approached from a practical point of view and are therefore more closely connected to what makes art and thus it is more directly related to life itself. This is borne out by the inclusion of the study of art history as art, not as history, as was taught on the elementary levels. The inclusion of audiovisual aids as adjuncts to instruction tend to bind other subject matter together as art-related.

Another significant feature is that the environmental aspect of art is taken into consideration by the inclusion of portraying street scenes and architectural forms, with the inclusion of perspective relating it to its spatial context.

Generally speaking, although methods and materials have not been mentioned in the curriculum, it appears that it may be more oriented towards art.

Manual Work  
(Girls Section)

The division of sexes continues to be in effect with the

girls' section being purely Home Economics, except for the inclusion of pottery and ceramics with other home economics projects in the fifth and fourth classes. Because of the insignificant amount of ceramics taught in the Girls' Section, this program will not be discussed.

Manual Work  
(Boys' Section)

Objectives

No objectives are stated

Schedule

Two hours per week are devoted to manual work without incorporation with other subjects as observed in the elementary grades.

Curriculum

Commentary on Each Grade

Grade VI - The techniques learned and the materials introduced in this Grade<sup>86</sup> are the foundation for the increasingly complex studies which will occur in the upper grades. In this class, the pupil uses cardboard as a means of constructing useful objects so

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<sup>86</sup> Ibid., p. 502.

that he may obtain a knowledge of the quality of industrially processed materials such as boards, panels, metal plate and plastic sheets. He is introduced to basic bookbinding techniques, sculpture in wood and training in the use of simple measuring tools.

Mechanical drawing serves as the basis for the understanding of how to read, interpret and construct in three dimensions, projects in cabinet making, metal work, industrial design and electrical apparatus.

Grade V - Wood work is divided into the use and handling of locally available white woods, the use of basic hand tools, simple decoration, and joining with nails and screws.

Metal work follows a similar organization with emphasis placed on the basic techniques of forming metal. These techniques in both wood and metal work are projected into diverse projects which include more complex book binding and industrial techniques such as ceramics, pattern making, leather work.

Grade IV - Wood work is concerned primarily with the problems of making joints for cabinets and furniture and sculpture in wood. Metal work is concerned with the techniques of decoration, finishing and adhering. Diverse work included construction

in plexiglass and plastic.

Grade III - Wood working is further elaborated upon by the study of cabinet making techniques and the use of glue. Metal work moves into the province of mechanics where the breakdown and assembly of simple machinery is studied. Electricity is now included as a means of learning how to repair and replace electrical utensils and parts. Diverse work is a repetition of the projects done in preceding classes.

#### General Commentary

The salient feature about this curriculum is the logical and consistent application of developing the means by which manual skills can be acquired and aptitudes be developed.

The process by which this is done is two-fold: 1) Learning and understanding the characteristic of materials and coordinating the use of tools and processes with respect to the specific level of learning and 2) dividing the curriculum grade by grade into studies pertaining to specific materials.

What is achieved by the end of Grade III is a general competence in the fields of wood, metal and industrial work. This is witnessed for example in the multiplicity of wood working

techniques in Grade III which deal with the complexities of cabinet making.

However, what is significantly missing is mention of finishing techniques in any of these divisions and mention of the practice of accuracy and precision. It could be assumed that because of the logical progression from one technique to another that precision is thereby taken care of.

There are also certain aspects of the curriculum which indicate that artistry might be a primary concern. This is borne out for example, by the inclusion of wood sculpture as an integral part of the work of each class. It may be however, because of the curriculum's brevity, that the primary aim of sculpture is not artistry, but a means by which the student will be cognizant of the techniques used in cabinet making, simply because the tools of the sculptor and the cabinet maker are for all practical purposes the same.

Unfortunately, there is no way to determine whether or not, the curriculum in "Drawing" has any bearing upon the curriculum in Manual work because the creators of these curriculae have resorted to such brevity of explanation that one cannot assume whether or not there is a coordination between these areas. To do so, one would have to make a series of



observations in a number of schools following this syllabus. Therefore, the most important criticism that can be leveled against these curriculae is their absence of stated educational goals within the various divisions of subject matter.

Whether or not, concepts of creativity and individual discovery are permitted under or are included in this curriculum is open to question. No mention is made of them and it has been the experience of the author of this thesis that oftentimes the students are given projects to copy or will engage in the putting together of already made pre-assembled parts.

The Secondary Grades  
(See Appendix IV)

Objectives and Methods of Instruction

The syllabus under study is concerned only with the curriculum and schedule of secondary schools. Neither the general objectives of education nor the specific objectives of drawing or manual work are presented.

Drawing

Schedule

From the sixth through the second grades one hour per week

is devoted to art. In grade I (Baccalaureat Part I) and the classes of Philosophy, Experimental Sciences and Mathematics (Baccalaureat Part II) the time allotted is two hours. However, in these last two instances attendance is not compulsory.

### Curriculum

This curriculum has the same general all over composition as the curriculum for the Cours Complementaires. Therefore, all criticism and analysis written about the Cours Complementaires applies also to the secondary curriculum. However, relatively speaking, there is in this curriculum greater detail given to the explanation of the assignments thus permitting further remarks regarding the basic educational philosophies in art education.

Under "Commentary on each Grade" any curricular modifications with regard to the Cours Complementaires will be covered so that the analysis becomes more complete.

### Commentary on Each Grade

Grade VI - Reference is made for the first time to color theory under the section "Drawing from Observation." Why these essential notions were not covered previously seems to imply a rather arbitrary beginning; arbitrary because there is no just

cause for its being introduced at this late age level. However, what theories and what essentials will be given is open to question because there are no details, merely a mention.

Under DECORATIVE COMPOSITION the study of lettering and typography is limited in its application to the illustration and decoration of assignments given in other classes. As such, it avoids the study of alphabets and typography as an art and its relationship to the totality of art. It is therefore, a non-functional study, particularly when compared to the straightforward, practical application in the 'Cours Complementaires.' That practical application would at least suggest that the subject is incorporated as art.

In the same section a provision for 'ENSEIGNEMENT FEMININ' appears which is concerned with the teaching of textile motifs to girls. It is curious that in the study of art such a differentiation would occur and particularly so in the subject itself, Motif. Since the Motif is an essential factor in the visual arts, particularly in its more easily understood application in textile printing, such an exclusion from the Boys' curriculae is hardly warranted, even though it is assumed that knowledge-

ability of fabrics is the province of the ladies.

Linoleum printing is included under the section "PRACTICAL WORK" which also appears in grade V. The very fact that it appears under this section evidences that it is not concerned with art, but rather with the development of manual skills. That a technique so basic to the instruction of art should be thus classified indicates that the Section itself, in the scheme of art, is unfounded.

Grade V - Under DECORATIVE COMPOSITION appears the study of Ceramics. In one respect, the study should be excellent for it deals with a study and appreciation of that art in its historical and contemporary sense. However, the composition of ceramic motifs directly executed in pencil is weak because the pencil is not the tool of a ceramic designer. The brush, the syringe, and the scribe are his tools. That these compositions are to be executed on pre-fabricated plates and tiles takes the student out of direct contact with the media. He should execute those items himself and follow through with their decoration, if he is to understand the art.

Grade IV - No particularly important remarks can be made about Grade IV except that under "DECORATIVE COMPOSITION" for the first time appears the coordination of drawing and manual

work. However, it is reserved only for that particular section called "Enseignement Feminin" and planned for girls.

Grade III - An interesting addition to art instruction under the section "DRAWING FROM OBSERVATION" in Grade III is the projection of film strips and motion pictures from which the students make drawings. This technique is used in Grade II also, but for creative drawing.

In "DECORATIVE COMPOSITION" the study of jewelry "Objets de Parure" is introduced. This study is presumably effected by pencil drawing, rather than actual work with tools and metals. This can be assumed because no mention is made of such materials. As a study it could do little to develop an understanding of the relationships of tools and materials, therefore, its inclusion is a benefit only insofar that it creates an awareness of the decorative nature and distinction of ornaments.

Grade II - Under "DECORATIVE COMPOSITION" the study of the arts of metal is referred to as "Etudes des Arts du Metal." Mention is made of wrought iron, bronze, metal, money, etc... The question that arises is whether these items are just discussed, drawn or actually produced, a limitation which parallels that just discussed in Grade III.

Under "PRACTICAL WORK" engraving, theatre decoration, and costumes are included. No mention however is made as to what kind of engraving will be studied.

The study of stage settings and theatre costumes is also included under the same section, and is continued in Grade I (Sections of Philosophy, Sciences Experimentales and Mathematiques). This is an excellent addition to the art curriculum, but unfortunately, it is separated from the intellectual preoccupation because it is relegated to practical work conceived of as being just work of the hands.

Grade I - In this grade where art is an elective, the study of furniture as an art is included under "DECORATIVE COMPOSITION." This is an interesting inclusion because it seems to serve as a means of more or less finalizing general studies in applied art.

Finally, in the last grades of the high school (Baccalaureat Part II) the "Arts of Stone" are covered and thus, complete the cycle of art education.

#### General Commentary

The logic which seems to have been followed in this syllabus is based on the premise that the pupil must progress from the simple to the complex. This is done by introducing the beginning

student first to the single object and then in a higher class to the grouped objects. The same method applies in the progression from the two dimensional to the three dimensional and from the regular, or bilateral shapes, to the irregular, or assymetrical shapes.

It is interesting to note that this is the same method in effect in the 'Cours Complementaires' curriculum. The weakness of this logic lies in the confusion concerning the nature of space and the fact that it is believed that vision is not related to structure; for example, students are required to draw the front of an object while the sides and back might, or might not, be studied at some period in the future. What this evidences is a greater concern for the illusion of reality that is, what the thing appears to be from a fixed point of view, rather than for what it actually is in its totality of relationships.

Also, fixation with the notion of proceeding from the simple to the complex is carried to an extreme on this level. It must be remembered that the same system was invoked for the first grades for the Cours Elementaires. By the time a student has reached the secondary levels, to relegate his approach to the study of art back to the lower grades is, to say the least, redundant and evidences no awareness of, or possibly belief in, acquired knowledge and the process of maturation. Furthermore,

it is highly questionable if this system on any level in the study of art is effective.

During the Renaissance, students in the Atelier of a master might have begun their studies in technique with simple problems but, visual learning was at once total and complex. This may be a significant means of determining proficiency at very young age.

Contemporary studies in the psychology of learning have pointed out that in many subject areas such as art, music and language, it is a much better practice to introduce the student to the total complexity of the subject from the very beginning. Perhaps this can be related to the acquisition of a foreign language. People learn to speak more quickly and obtain a fuller comprehension of the language when they are required to speak and practice it before they learn to read, write and analyze its structure.

In effect, a subject can oftentimes be more effectively learned by studying it in its total content, rather than through systems of learning which apportion by relative amount what will be acquired. This is a lesson which Gestalt psychology teaches.

It has been said before that the curriculum is lacking in both objectives, instructions and an explanation of the curricular content. Although the syllabus is concerned mainly with the



schedule and program, one of course questions the reasons for the absence of reference to material so vital to the entire procedural operation. Other subjects in the curriculum are profusely supplemented with instructions.

A curriculum of such a content is hamstrung by not having an explanation or reference to working facilities with respect to the classroom or studio, or what equipment and materials will be necessary to maintain such a program. Added to this is the double burden placed on both students and teachers with respect to standards of achievement, and the lack of any statement concerning attitudes towards work. One cannot believe that under so sophisticated a system of education that work standards are not applied, for certainly examinations are given. However, without mention of standards of achievement testing is made very difficult.

Part of the difficulty of application of this curriculum lies in its lack of defined terms in art. This lack of definition does not exist because of any limitations in the French language. It lies simply in the misuse of the terms themselves. Persistently, art is called "Drawing" whether the subject be painting, design or, in some cases, craft.

What seems to have caused undue emphasis on the word drawing

(DESSIN) may be what might be called a fixation on pencil points. Oftentimes, what could be considered as painting is done with colored pencils. Since this curriculum was devised in 1945 it is possible to speculate on the effect of war on its contents. At that time France was in the process of revising its system of education because it was felt that that system had contributed to its defeat by the Axis. At a time when its economy was indeed weak, it is very likely that art materials for mass need were either unavailable, or beyond the means of the general population. Pencils being cheap and easy to produce may have served as a general substitute. Be that as it may, the use of such an art terminology is curious.

The separation of certain subject studies in art for boys and girls does not seem to be in accordance with the general economic life of France. For example, in a class called 'Enseignement Feminin'<sup>87</sup> girls study textiles and textile motifs; boys do not. France is one of the leading producers of finished textiles and, as such, has had, since the time of Napoleon the First, schools for textile design in order to insure that its products would meet the competition on the world market. Most

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<sup>87</sup> Horaires et Programmes de l'Enseignement du Second Degre, (Paris: Vuibert, 1961), p. 175.

of the people involved in the planning, design and organizational ends of those industries are men. It is interesting to note that this curriculum in use in Lebanon parallels the same lack of economic relationships as pertains to France. One of the principal industries of Lebanon is textiles. It too is a male dominated operation.

There is a duality between the intellectual and the practical natures of art which seems to exist for no good reason. The inclusion of graphic arts, for example, linoleum printing under "PRACTICAL WORK" (which is concerned with such things as embroidery and costume making), indicates no knowledge of either the history of, or the place of, graphic arts in the creative process. Painting, sculpture and the graphic arts traditionally have warranted the most prestigious place in the visual arts because those arts, perhaps more so than any others, are concerned with expression for its own sake and are not restricted in their expressive content by functional considerations. Graphic arts in this curriculum should fall under those sections reserved for observation and imagination.

Except in those few instances where specific mention is given to what material will be studied there is seemingly no concern for the nature of materials throughout the whole curriculum.

As a consequence, it does not follow that studies are in accord with the materials necessary for their understanding, or for the projects to be executed. There is even the condition where subjects are studied and projects executed in materials that have no bearing on the study itself. Examples of this are found in most of the sections devoted to decorative arts. It may be however, that the failure to mention materials is due to the possibility that the art teachers are so professionally trained that it is felt that there are no good reasons for mentioning them.

Although the use of filmstrips and movies is introduced as a means of instruction, it is limited only to the study of drawing and is pursued only in the senior grades.

Several features of this curriculum would tend to make it interesting for the students. More art subjects and activities are included which were not provided for in elementary school curriculum.

The teaching of Art History and Art Appreciation, which include the study of past and contemporary works of art, would place their other studies in art in a relationship, or identify, with the greater nature of art.

## Manual Work

### Objectives and Instructions

As was already stated under the drawing section, no objectives are given in this syllabus.

### Schedule

Grades VI, V, IV and III have one hour per week devoted to Manual Work. Grades II and I (all three Parts) have one hour per week but on an elective basis.

### Curriculum

The extreme brevity of the curriculum indicates its lesser importance in the framework of the high school. The curriculum for girls is in no way concerned with art or crafts. That designed for boys is limited to work in wood and metal, either in practice or theory. Except for a few minor variations, it is in all respects a duplication of the Cours Complementaires curriculum. The latter however studies the subjects in greater depth and includes a greater diversity of subject matter.

The case being as it is, it would be superfluous to make further commentary since that which was made about the Cours Complementaires covers the subject.

Cycle d'Observation  
(See Appendix IV)

The Manual Work program is followed by a set of instructions intended for the 'Cycle d'Observation,' the purposes of which are: The Cycle d'Observation is the stage of learning immediately following the elementary school. It is of two years duration and is devoted to a close observation of students in order to determine their qualifications for and orientation to future study, at the end of the cycle.<sup>88</sup>

Instructions and Objectives

Instruction of 21 December 1960... regarding the 'travaux manuels educatifs' in the 'Cycle d'Observation' (Grades VI and V in the Lycees Classiques, Modernes, the Lycees Techniques, and Colleges d'Enseignement General.<sup>89</sup>

Under this heading are the divisions of manual work regarding purpose, the kinds of problems - the creative aspect, the aspects of concrete research and special problems - practical application - the organization, the curriculum, the methods, the materials, the workshop, and the cumulative record card.

In summary, the aims in both classes (grades VI and V) are:

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<sup>88</sup> Ibid., p. 3.

<sup>89</sup> Ibid., p. 191.

1) general formation and, 2) better knowledge of the personalities of students, the most important aspects of which are the form and quality of their intelligence. It is here believed that manual work helps to reveal unexpected intellectual capacities and thus furnish a solid basis for the determination of the future of the child as far as higher education is concerned.

This program is meant to introduce the student to intellectual abstraction as revealed through a concrete program of practical work. It may serve to negate previous judgements made about the child's intellect at the age of ten or twelve.

Also, this "technical" training is thought to uncover a certain kind of intelligence which involves dealing with intuitive logic, quick comprehension of material structures, mechanical relationships, sense of observation, all of which can be applied in the study of geometry, physical and natural sciences, etc., In short, manual work can serve as a constant support to the various modalities of verbe-conceptual reasoning.<sup>90</sup>

#### The Types of Work

The Creative Aspect - The aim is to take into consideration the interests of the children: the joy of creating, the desire

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<sup>90</sup> Ibid., pp. 192-193.

to carry to completion and the taste for variety. All projects which result in monotony, fatigue, or use of difficult or too resistant materials and complicated techniques must be disregarded.

Utility and function must be stressed so that materials and the use of tools coincide with the form. In this way the child will become aware of the relationship of the notions which are comprised in the concept of form and function and all of its subtleties. It would then follow that aesthetic education will have its place in manual work as it would have in drawing (art).

It is thought that success in creative work will essentially be based on qualities of realization (precision, solidity, elegance, control of the material and finishing). The importance of the work being an original creation is stressed.

The role of the teacher has been redefined: his responsibility is not to dispense knowledge or carry through a project, but mainly to observe the student and help him approach his problems in the right manner.

The Aspect of Concrete Research - Creative activities lead to the reflection on the use and relationships of materials and means. However, these intellectual aspects should remain subordinate to the technical aspects of the problems which could not have reached a high level in grades VI and V.



Assembly and disassembly of complicated mechanisms is done in order to develop intelligence through concrete performance. In this respect the teacher serves as a guide and helps when the problem is too difficult to overcome. The student should solve the problem for himself rapidly, efficiently and with care and exactitude.

Particular Problems - The first one deals with textile work in girls' schools. The projects are based on the acquisition of controlled movements and the knowledge of elementary realizations which can be acquired only when the girl is not solicited by overly complex activities. Stress is placed on creativity. In this respect concrete research is applied although the problems are not as difficult.

The second problem discusses the rapport existing with other disciplines. Manual work should be differentiated from "Practical Work" and "Experimental Work". These two categories will be better handled in relationship with mathematics, history, geography and natural sciences. The teacher of the particular discipline is the one who can most effectively determine what practical work will consist of. However, this does not exclude the possibility of cooperation between the teachers of the various disciplines and that of "Travaux Manuels."

### Practical Application

The diversity of types of schools and of material possibilities does not permit any detailed, specific instructions as with regard to implementation. The most important thing is that enough attention be given to manual work and that principals of schools because of the diverse school systems, adapt to local conditions in order to find solutions to the problems proposed.

Organization - The number of students in a class should not exceed twenty four. The schedule of classes is two hours forty nightly. Sessions of one hour per week could also be given and devoted to instructions about projects.

Curriculum - There are two categories of projects: creative work and exercises in concrete research.

Instead of listing projects by subject alone as was done in the preceding curriculae, this curriculum relates the problem to its practical place in the scheme of art and the intellect. Two examples quoted from the curriculae will suffice to explain. All others follow the same form.

Relationships between volumes, surfaces and lines:

- paper folding (according to instructions and diagrams;
- construction of geometric solids in cardboard (by measurement and imitation of models).<sup>91</sup>

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<sup>91</sup> Ibid., p. 197.

Problems in negative space:

- reproduction of objects in plaster proposed as models  
(the mould must be entirely imagined by the student)
- Typographical compositions.<sup>92</sup>

Methods - Creative Work is based on general instructions given by the teacher to the whole class, repetition and progression in similar exercises, acquisition of techniques, and the development of individual skills as the basis for teaching.

Concrete Research begins with introductory instruction given at the beginning of the year. During each class session a new problem is presented which the student must solve. The basis for the teacher's evaluation of student progress is the cumulative record card.

Following the discussion of methods are two sections devoted to the subject of workshops, materials and equipment. Thus far, this is the first instance where the practical aspect of art instruction is handled in a way which denotes a more thorough study of the problem.

#### Commentary

In their totality the new theories presented in this program coincide with new findings in the Psychology of Education and

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<sup>92</sup> Ibid.,

eliminate both in practice and theory the dichotomy which formerly existed between the intellectual and the manual.

This program facilitates the task of the teacher by the presentation of clearly organized instructions, and the elimination of tedious details like the listing of a multitude of specific problems as was done in previous programs.

Projects are not assigned exclusively for either grade VI or V: only a certain number of those which pertain to particular areas of the field are assigned, thus permitting the teacher to cover more material with regard to his own professional intent and flexibly relating his program to the orientation of the 'Cycle d'Observation.'

One wonders why such a better program is limited to two grades in the secondary school, thus depriving the students of the greater benefit which would be derived if its principles were applied throughout the entirety of the secondary school curriculum.

#### General Conclusion

With respect to the questions of the evaluation of the Lebanese reformed syllabus of 1946 in terms of new objectives, curricular re-organization and methods of instruction, and the

evaluation of the extent of the influence of the French spirit on the Lebanese programs, the following observations can be made:

The general aims of education in Lebanon at all levels, as listed previously are: to develop the powers of the individual (sensitiveness, intelligence, imagination, good taste), the knowledge of and pride in cultural heritage, love of country, honesty and morality, appreciation of the country's international position vis-a-vis the Arab World and the West.

A cursory look at the general commentaries made about the art programs of kindergarten, elementary, higher elementary, and secondary schools, indicates that with respect to the aims of developing the powers of the individual, this objective cannot be effected because there are no means by which special interests, abilities, and capacities for children at particular age levels can be taken into account.

Since the concept of human identity with nature and life does not enter into the body of the curriculae, concentration on the specific individual is negated. The student is rendered incapable of developing his artistic capacities because the curriculum is in no apparent way concerned with the nature of art.

Many manual activities involving experience with three dimensional materials are reserved solely for boys, thus depriving

half of the population of Lebanon (women) from a very important part of education.

While in the French programs, creativity and self-expression are given a place - even though only theoretically at times, creativity and self expression are disregarded in the Lebanese programs. It would seem that the development of the powers of the individual would be the means by which the cultural heritage of contemporary and future Lebanon should flower.

Art is traditionally one of the more apparent cultural factors. A knowledge of and pride in the cultural heritage are most effectively developed through the field of art. The usual means by which such knowledge of the cultural heritage is obtained, is by incorporating into the art curriculae, the art history of the culture in question. The present Lebanese curriculae are without either art history or art appreciation.

Knowledge of cultural heritage is a means for inculcating a love for one's country. That love is based on an understanding of what comprises the nation in its manifold aspects. As such, one of those aspects is missing from the Lebanese art curriculum.

An appreciation of the country's international position vis-a-vis the Arab World and the West seems to be an aim which has little direct bearing on the field of art unless, students are made conscious of the works of the historical past and those

produced in the present which pertain to his surroundings, both immediate and world wide. This once again re-enforces the need for art history or art appreciation in the body of artistic study.

One of the general aims of French Education is to propagate and develop French culture. The French programs demonstrate that art, as an element of the cultural heritage is given a predominant place in the curriculum. This is carried out to such an extent that art loses its identity as a subject in the curriculum by its total incorporation into the field of general history. This is not done in Lebanon.

The respect for the place of art history in the curriculum was carried into the programs of 1925, devised specifically for Lebanon by the Mandate authorities. It was traditionally maintained and expanded in the French curriculae (mostly in the general history class and sometimes in the "drawing" classes) and planned by the French authorities for their own schools in France.

The concern of the Lebanese Government about the development of national solidarity and good citizenship is impeded by the lack of inclusion of group projects, for it is through learning by group participation directed towards specific aims and goals that the foundations for responsible membership in society are laid. In this respect, art by its very nature, is one of the

easier subjects in which group participation is made possible.

Basic to the study of art and artistic expression which is in greater part a search for psychological rather than factual truths, are the exercises of intelligence and integrity without which true art is not possible. In order to develop a sense of integrity the student must realize what constitutes originality, learn to investigate and evaluate before the final conclusion of a project, exercise foresight in planning, select the right media and material with which to express an idea and, be exposed to an ambience which engenders enthusiasm for study and pride in accomplishment. These conditions pertain directly to the curricular objectives of 1946 - the development of the sense of honesty and morality. The absence of these conditions prohibits art instruction from being a means whereby these aims can be applied to, and extended into, the other areas of education and life beyond the schools.

Finally, with regard to the specific aims of art education (the development of an appreciation of beauty through the development of the teaching of industrial drawing and drawing as fine arts), these are not fulfilled because of the basic misconceptions about the various fields of the visual arts.

Common to the syllabi of elementary, higher elementary,



and secondary schools, the Lebanese Syllabus of 1946 evidences a lack of an organized presentation of instructions and methods of teaching. The small amount of information which is presented appears at the beginning of the art and manual work sections without either headings or titles. In some cases, additional information about teaching approaches is incorporated in the curriculum section, thus making it more difficult to understand or implement.

The French-Lebanese syllabus of 1925, which might have served as a guide for future curricular development in Lebanon, is also completely lacking in instructions regarding the teaching of art.

The French Elementary Syllabus of 1945-47 however, is weighted with instructions, some of which date back to 1887. In 1960-1961 supplements to those programs were added. All of the information is well organized in its presentation (aims, instructions, programmes and repartitions). Obviously, this positive French influence is not apparent in the Lebanese program, either in its presentation or organization. Any future Lebanese curricular revisions should take this all important aspect into consideration; particularly in view of the supporting evidence of the questionnaires which clearly show that because of the shortcomings of existing instructions, teachers are compelled

to devise their own programmes.

On the other hand, it should be kept in mind that over abundance of instructional details can be just as confusing and open to misinterpretation. This is borne out by the statement of the author of one of the French syllabii of 1945-47 who remarked<sup>93</sup> that through a multiplicity of interpretations of the official programmes issued by the government, the need has arisen for a return "to the source," in this respect, meaning the simpler instructions which date back to the late XIXth century. This was deemed necessary in order to discover and redefine the spirit of the programme. When every day new discoveries are being made in educational psychology and philosophy resorting to such measures is in conflict with the increasing educational professional thinking of present day teachers and the changing way of life.

The previously mentioned Instruction of December 1960 regarding the 'Cycle d'Observation' corroborates the various criticisms made throughout the analysis of the syllabii and evidences a revised outlook on art and art education.

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<sup>93</sup> L. Leterrier, Enseignement du Premier Degré, Programmes, Instructions, Repartitions, (Paris: Hachette, 1954), p. 28.

Generally speaking, the art curriculum in both Lebanese and French schools is usually referred to as the "drawing" curriculum. An attempt has been made during the course of the analysis of the syllabi, to explain this usage. Despite the possible reasons for such an appellation, its incorrectness is not due to any limitations in the French language, wherein the term "l'Art" is positively defined and in general use. "Dessin" as a substitute for "art" is not a term in usage, either by French artists or art educators. Therefore, one can only conclude that the authors of these curriculae were neither artists nor art educators. However, its use in the Lebanese syllabus is not exactly incongruous, since the curriculum is limited almost entirely to drawing whereas, the two French curriculae include painting and other media.

Another confusion in the use of art terminology is the word "Design". Throughout all syllabi, design is used to describe exercises in decoration, sketching and architectural draughting. Although a word for "design" does not exist in the French language, its theoretical and formal practices are applied in all of the visual arts whenever those arts are under serious study. The word 'Tasmim' تصميم is the nearest Arabic equivalent to "design." In the Lebanese syllabus of 1946 the French word "esquisse"

(sketching) is used as a translation for "tasmin", thus overlooking the true meaning of design.

In terms of modern art and art educational terminology, most of the "manual work" projects in all three curriculae in mention are embodied in the realm of the crafts, part of the field of the visual arts, involving as much intellectual and expressive dealing with materials and their functions as those of painting, sculpture and, the like.

Manual work as conceived in these curriculae lies primarily in the use of the hands without regard for the intellectual application which is applied to craft, thereby restricting the broader implications of more total individual development. Also its division with respect to the separate activities of the sexes further minimizes its intellectual aspects.

The respect for manual work as a supporting factor in intellectual development leading to the development of creativity and the ability to speculate on abstract thought in other fields is clearly evidenced in the last set of instructions given in the 'Cycle d'Observation' of the secondary school programs in the French syllabus of 1945-47.

Otherwise, a comparative study of the French manual work program of 1945-47 with that of the Lebanese program of the same

year shows that the former is nearer to the modern concept of crafts than is the latter. An example of this is the programme of the French 'Cours Complementaires' as opposed to that of the Lebanese Higher Elementary. The former is concerned with tools and materials with respect both to their interaction on each other and the particular learning levels to which they are applied in terms of their degree of complexity. Whereas in the latter there is no means by which the student can apply the above.

This weakness in the Lebanese programs is particularly serious since the intended purpose of art education at the Higher Elementary level is to train students for eventual specialization in the various branches of vocational education.

Aside from the incorrect usage of art terminology, all of the syllabi analyzed (although in different degrees) share in common a limited conception of what is encompassed in the area of the visual arts.

In the 1945-47 French programmes on the elementary levels art as a subject in itself loses its identity by too great an incorporation with other subjects, such as general history, literature and the sciences. Art therefore is nothing more than an academic appendix. At the secondary level, although keeping its subject identity, it is overbalanced by an undue concern for the theoretical, thereby negating practical and creative aspects.

On the other hand, the Lebanese programs of 1946 maintain the subject identity of art on all levels but, reduce it to little more than a few elementary drawing exercises.

Similar in all syllabii is the absence of any comprehensive organized program for the study of three dimensional art. When it is mentioned, it is nothing more than a few exercises in clay or in manual work. Since space is the basis upon which the visual arts are conceived, all of the syllabii, because of their disregard for space, are weakened.

Also prevailing in the three syllabii are a limited number of hours of art and manual work instruction amounting to approximately two or three hours per week. Oftentimes drawing and manual work are combined with or are part of the work in other courses. The temporal provision for art and manual work, whether separated or not is insufficient if positive results are to be achieved and general and specific objectives fulfilled.

None of the syllabii in question make allowances in their systems of instructions for the student of greater ability, presumably because the syllabii are oriented towards mass education. Their schedules are so limited that inclusion of extra instructions for the gifted is not possible. Curiously enough, the Lebanese syllabus of 1946 relegates students to certain channels

of artistic expression because it is assumed, without scientific basis, that all persons have predilections to particular forms of visual expression. The intended objectives of such relegation is obviated by the fact that the art curriculum is not concerned with the substance of art.

The prevailing philosophy in the French syllabii is that art activities are an important part of the "culture generale," intended for all. Therefore, all students in the same class are assigned the same problems in the various subject sections of the art program, seemingly irrespective of individual inclinations or degrees of ability.

It would not seem that the intention of these syllabii would be either to disregard or discount the factor of ability simply because ability has always been a major concern of educators and through grading systems, the levels of attainment are stated. However, the question here is how are individual abilities accounted for, developed, and nurtured to their fullest potential, when little if any, attention is paid to the developmental learning stages of the students. In all these curriculae, the subject centered emphasis overrules the consideration for the individual at various maturation levels.

In some cases the projects assigned are beyond the capacities

of the children, in others, they are below their capacities. Examples of over-estimation are found in the kindergarten curriculae of both the Mandate syllabus of 1925 and the 1945-47 French syllabus in which projects requiring long attention span and intellectual effort are listed. An example of under-estimation is seen in the kindergarten curriculum of the Lebanese syllabus of 1946 which limits art activities to "looking" at pictures.

Furthermore, the importance of the factor of environment, both the natural and social, is neglected. In the 1925 Mandate syllabus no concern is shown for the establishment of relationships between the student and his immediate surroundings, whether it be his physical or personal environment, or in his national context. In the 1945-47 French syllabus on the other hand, an attempt is made to relate the environment to the learning experience, without real effectiveness though, because of the limitations of the teaching techniques used. As for the Lebanese program of 1946 it is completely lacking in any such considerations.

It was proposed in the introduction to the thesis that one of the reasons why there are very few art appreciators and creators among the Lebanese is that there are very few people who know about the arts. The analysis of the syllabi has shown that the



subject of art and its teaching has not been given enough attention in the curriculae of the various schools from 1925 through 1946.

If insufficient attention is given to art in the syllabi, what attention is given in the actual practice of teaching? The answers to this question will be found in the section which is to follow.

## PART II - THE QUESTIONNAIRES

Philosophy of Art and Art Education

The following are the results of pilot questionnaires which were given to directors, teachers, and students of public and private (Lebanese and foreign) elementary and secondary schools. Their purpose was to attempt to ascertain reactions to, and observations on, the present status of art in Lebanon by those individuals directly involved in the levels of art education with which this thesis is concerned.

Since these are pilot questionnaires, no attempt was made to create pre-established categories of answers. It was thought that at this stage, answers which were natural and spontaneous would reveal more.

Because many of the answers given were in the form of long sentences, often paragraphs, those answers were shortened by the author in order to state their essence and fit the limited space of the Tables.

In certain instances where questions were of a general abstract or philosophical nature, the elementary and secondary school responses were grouped because it was felt that through simplification a clearer picture would be revealed.

Key to the Tables

A

T - Anglo-American Teacher

F

T - French Teacher

L

T - Lebanese Teacher

D - Director

T

O - Total

G

T - Grand Total

Private - Private School

Public - Public School

The Concept of Art  
(re. Table 1)

The majority of teachers of public Lebanese and private Lebanese and foreign elementary schools did not answer the question: "What is Art?." The implication seems to be that they were not able to give an answer.

Although the responses of the Secondary school teachers were varied, each of them idealized art as an endeavour which contributes to the benefit of man.

Significantly absent in those idealizations was the rightness which should exist between the artist, his materials, techniques and vision without which art could be of no benefit.

TABLE 1.- What is Art?

	PRIVATE			PUB.	
	A T	F T	L T	L T	G T
Elementary Schools					
No Answer .....	3	1	0	1	5
The conscious relationship between vision, thinking, feeling and environment .....	1	0	0	0	1
The ideal representation of nature and humanity by the artist .....	0	0	0	1	1
Secondary Schools					
The expression of a talented and inspired individual of the beauty found in his environment .....	0	1	0	0	1
A means of expression without which the mind would be badly served .....	0	1	0	0	1
The aspiration to transcribe and make known an ever better and ever present world by man .....	0	0	1	0	1
The ideal representation of nature and humanity by the artist .....	0	0	0	1	1
Question omitted .....	0	1	0	0	1

The Concept of Talent  
(re. Table 2)

Because it is a widespread belief that in order to draw or paint one has to be especially gifted, it was thought that grouping together the responses of all teachers and directors would give a more immediately apparent picture of the situation. Such grouping will re-occur whenever necessary.

Interestingly enough fifty per cent of the answers were "yes" and the other fifty "no". In the case of the "yes" answers the explanation of the majority was on the one hand that with talent better results are achieved, on the other hand, no justifications could be found. In the case of the "no" answers it was felt that while talent was desirable it was not essential. Three directors of private schools said that everybody could learn how to draw but in order to "create" one must be talented.

The concepts of talent and creativity continue to be a controversial subject of speculation for philosophers and scientists without conclusive answers being given, particularly in the most active areas of investigation - heredity and environment. Experiments, however, demonstrate that behavior in its broadest sense can be directed through effective stimulation. Since so many examples of these experiments and practices are available, there

is no need to expand on them. Because of the mass of evidence on that subject, it would be natural for educators to act on the premise that most persons have the potential to be creative and therefore, they would endeavour to develop creativity through all means available to them.

Undoubtedly, there will always be differences in the quality and degree of creativity residing in students. However, those differences should not be confused with the nature of creativity as it pertains to a specific discipline or subject. Thus, the creative potential of a student will be developed when his teacher clarifies for himself what constitutes creativity.

"...education by means of the arts is so valuable because it fosters the whole development of the personality, uniting intellectual activity with physical skills but fusing them in a creative process that is in itself among the most precious attributes of man. We are not all so especially gifted that we can become great artists, but we can all benefit from experiencing the nature of artistic creation and from appreciating works of art... Appreciation of art involves its own discipline of understanding. Although the visual image and the musical sound may make immediate and emotional impressions upon us, irrespective of their place of origin or where we may be, they must arise from indigeneous roots and their

fuller communication depends upon deeper knowledge of some form of education. Art is a universal language that has to be learned."<sup>93</sup>

In support of this statement made by one of the leading art educators is the following, by an artist, Henri Matisse: "Creation is the artist's true function; where there is no creation, there is no art. But it would be a mistake to ascribe this creative power to an inborn talent. In art, the genuine creator is not just a gifted being, but a man who has succeeded in arranging for their appointed end a complex of activities of which the work of art is the outcome."<sup>94</sup>

The "Sense of the Beautiful"  
(re. Tables 3, 4, 5)

The "sense of the beautiful" and the concept of talent are closely related. Ordinarily, the former is associated with the appreciation of works of art whereas the latter is associated with the creation of art. Although the sense of the beautiful implies belief in an absolute concept of art which Art History

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<sup>93</sup> Edwin Ziegfeld, Education and Art, a Symposium, (Paris: UNESCO, 1953), Preface.

<sup>94</sup> Ibid., p. 21.

TABLE 2.- Do you think that in order to draw or paint one has to be talented? To be especially gifted? (at the elementary and secondary levels)

	PRIVATE				PUBLIC				
	A T	F T	L T	D	T O	D T	D O	T O	G T
Yes, better results are achieved.....	0	0	0	1	1	3	1	4	5
Yes, but does not know why.....	0	2	0	0	2	0	1	1	3
Yes, as well as effort.....	0	0	0	0	0	1	1	2	2
Yes, only in painting.....	0	0	0	0	0	2	0	2	2
Yes, after the age of 15.....	0	1	0	0	1	0	0	0	1
									<u>13</u>
No, not essential but desirable.....	4	0	0	0	4	0	0	0	4
No, but to create demands talent.....	0	0	0	3	3	0	0	0	3
No, talent unnecessary in drawing....	0	0	2	0	2	0	0	0	2
No, (no reason given).....	1	1	0	0	2	0	0	0	2
No, it is only a matter of interest..	0	0	1	0	1	0	0	0	2
No, unnecessary until age of 15.....	0	1	0	0	1	0	0	0	1
									<u>14</u>
Question omitted.....	0	0	0	0	0	0	1	1	1
Question not understood.....	0	0	0	1	1	0	0	0	1
									<u>2</u>

demonstrates as unfounded, it was felt necessary to devise questions the answers to which would clearly reflect the extent of absolutism as a belief and whether, or not, it bears upon the problems of environment, either local or foreign.



Also, it was felt necessary to attempt to determine by exclusion of the extremes of intelligence, the gifted and the deficient, how teachers react to the problem of handling the concept of beauty as it pertains to the majority of their students.

It was overwhelmingly felt by educators in private schools that the potential for the appreciation of works of art resides in any person of normal intelligence. In most cases they stated that the natural sense of beauty is relative and depends upon external factors.

The majority of public school educators queried answered that beauty has no relation to intelligence or, did not answer the question.

The problem of the existence of relationships between art training, more specifically exposure to representational art, and general intelligence has been and still is, a subject of study and research by psychologists and educators. The psychologist, Florence Goodenough, after conducting hundreds of experiments came to the conclusion that in children a close relationship is apparent between concept development as shown in drawing, and general intelligence.<sup>95</sup>

This point of view is further re-inforced by Viktor Lowenfeld

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<sup>95</sup> F.L. Goodenough, The Measurement of Intelligence by Drawings, (Yonkers on Hudson: World Book Co.), p. 12.

who says: "Intellectual growth is usually seen in the child's growing awareness of himself and his environment. In children's drawings, the details of which the child can think are indicative of the child's intellectual alertness. The knowledge which is actively at the child's disposal when he draws may then account for his intellectual level. This knowledge changes with the chronological age of the child..."<sup>96</sup>

TABLE 3.- Do you believe that any person of average intelligence has a natural sense of beauty?

	PRIVATE				PUBLIC				
	A T	F T	L T	D	T O	T D	T O	G T	
Yes, but there is no absolute.....	5	2	0	0	7	0	0	0	7
Yes, depending on environment and training.....	0	1	0	2	3	1	1	2	5
Yes, but beauty is absolute.....	0	0	2	1	3	1	0	1	4
Yes, (no reason given).....	1	1	1	0	3	0	0	0	3
									<u>19</u>
No, beauty has no relation to intelligence.....	0	0	0	0	0	2	2	4	4
No, beauty requires understanding for appreciation.....	0	0	0	1	1	0	0	0	1
									<u>5</u>
Question not answered.....	0	0	0	1	1	0	1	1	2

<sup>96</sup> Viktor Lowenfeld, Creative and Mental Growth, (New York: Macmillan Co.), p. 53.

Even though a slightly greater number of those questioned believe that Lebanese students do not have a lesser degree of the sense of the beautiful than Western students with whom they have been in contact (re. Table 4) all of them give reasons why the Lebanese are lacking in the sensitivity to beauty (re. Table 5).

TABLE 4.- From your experiences with foreign western students as compared to Lebanese students, would you say that the Lebanese students have to a lesser degree the sense of the beautiful; are not immediately sensitive to the beautiful?

	PRIVATE					PUBLIC			
	A T	F T	L T	D	T O	T D	T O	G T	
No .....	3	4	3	0	10	2	0	2	12
Yes .....	1	0	2	4	7	0	2	2	9
Perhaps .....	0	0	0	0	0	1	0	1	1
No experience with western students..	0	0	0	1	1	0	2	2	3
No answer .....	1	0	0	0	1	0	0	0	1

TABLE 5.- In your opinion what are the reasons for this lack of sensitivity to beauty?

	PRIVATE					PUBLIC			
	A T	F T	L T	D	T O	T D	T O	G T	
Poor social environment .....	1	1	3	4	9	2	0	2	11
Lack of training in schools .....	0	2	1	3	6	2	0	2	8
Insufficient interest at home .....	0	2	0	1	3	1	0	1	4
Improper teaching methods .....	0	1	0	0	1	0	0	0	1
Students lack of patience .....	0	1	0	0	1	0	0	0	1
Inability for sustained effort .....	0	1	0	0	1	0	0	0	1
Art thought to be useless activity ..	0	0	1	0	1	0	0	0	1

They generally attribute this deficiency to either poor social environment, lack of training in schools or insufficient interest in the home. The reasons given for a deficiency of response to the beautiful are all concerned with aspects of environment. Those reasons seem to indicate that the environmental conditions to which the Lebanese student is exposed are such that he is unable to relate himself to his social environment and inner self. For, without such interaction the discovery of the beautiful is made difficult. Such places a burden on the art educator; a burden of how he will create an attitude conducive to aesthetic exploration and discovery when the social environment evidences indifference. "The general attitude thus will be one of exploration and discovery, so as to help children to discover their environment with all its variety of materials and natural forces, and in so doing to discover their own interests, desires and growing capacities. This self discovery will be constantly intermingled with the discovery of others. Education in order to make a child rich and expressive in personality must include a wide knowledge of the outer natural environment, of the inner environment of self and of the social environment."<sup>97</sup>

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<sup>97</sup> Edwin Ziegfeld, Education and Art, a Symposium (Paris: UNESCO, 1953), p. 35.

The Objectives of Art Education  
(re. Table 6)

"... Through experimentation with different materials and instruments of the arts, through attempting to express his thoughts and feelings in an outward medium, to control his hands or limbs, to build and communicate, the student learns to think out and control his own ideas and feelings. In so doing, he tends to become more conscious and highly developed mentally and more able to appreciate the artistic products and expressions of others."<sup>98</sup>

This statement indicates the new role of art education in the general curriculum of elementary and secondary schools and defines its scope.

In asking Lebanese and foreign educators what in their opinion is the aim of teaching the visual arts in schools the intention was to ascertain whether their beliefs parallel the notions presented above, or are still rooted in the methodology of the traditional Art Academy, discussed in the Introduction.

In their totality, the length of responses gathered comprehensively cover the most important aims of contemporary art

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<sup>98</sup> Thomas Munro, Art Education, Its Philosophy and Psychology (New York: Liberal Arts Press), p. 4.

TABLE 6.- What in your opinion is the aim of teaching the visual arts (drawing, painting, sculpture, ceramics) to students?

	PRIVATE					PUBLIC			
	A T	F T	L T	D	T O	T T	D	T O	G T
To develop self-expression.....	4	0	3	1	8	1	1	2	10
To develop the aesthetic sense.....	4	2	0	0	6	3	1	4	10
To develop observation.....	2	1	3	1	7	0	1	1	8
To serve as leisure activity.....	2	2	1	0	5	0	1	1	6
To develop creativity.....	1	2	0	1	4	1	0	1	5
To develop motor coordination.....	2	3	0	0	5	0	0	0	5
To develop personality.....	2	1	0	1	4	0	0	0	4
To enhance disciplinary habits.....	1	3	0	0	4	0	0	0	4
To serve cultural development.....	0	2	2	0	4	0	0	0	4
To know art in history.....	0	0	0	3	0	0	0	0	3
To discover talent.....	2	0	0	0	2	0	1	1	3
To serve as visual aids to other subjects.....	1	1	1	0	3	0	0	0	3
To develop taste.....	0	0	0	0	0	0	2	0	2
To develop aesthetic expression.....	0	0	0	2	0	0	0	0	2
To develop intellectually.....	0	0	1	1	2	0	0	0	2
To develop spontaneity.....	0	2	0	0	2	0	0	0	2
To develop a knowledge of materials.	2	0	0	0	2	0	0	0	2
To serve as means of determining objectivity.....	0	0	0	1	1	0	0	0	1
To develop pride in accomplishment..	0	0	0	0	0	0	1	1	1
To serve social development.....	1	0	0	0	1	0	0	0	1
To develop patience.....	0	0	1	0	1	0	0	0	1
To develop sensitivity.....	0	0	1	0	1	0	0	0	1
To develop the imagination.....	0	0	1	0	1	0	0	0	1
To prepare for an art career.....	0	0	1	0	1	0	0	0	1
To develop critical thinking.....	0	0	0	0	0	1	0	0	1
To develop sensitivity to order.....	0	0	0	0	0	1	0	0	1

education.

From them, three observations are made. In spite of the fact that the question specifically referred to the two and three dimensional areas of the visual arts, the majority answered: "to develop self-expression and the aesthetic sense" thereby failing to differentiate between the visual arts and other artistic disciplines, i.e. literary, musical, etc.

The minority of responses covered important aspects which logically should have been in the majority. They dealt with the development of sensitivity, the imagination, critical thinking, order and preparation for a career, etc.

A significant number answered that the aim of art instruction is to serve leisure activity. This attitude parallels the same approach in vogue during the latter part of the XIXth century.

Although no decisive conclusion can be drawn, the distribution of answers suggests the possibility that the deductive approach of the art academy is influential, perhaps because concern for self expression and aesthetic sense particularly pertain to the precepts of those academies. A final judgment may be possible after the answers to the curricular aspects of the program of these schools is examined.

When asked to specify of what benefit would art education be for Lebanon (re. Table 7) almost half of those interviewed

TABLE 7.- Can this art training be of some benefit to Lebanon?  
Why and how?

	PRIVATE					PUBLIC			
	A T	F T	L T	D D	T O	T T	D D	T O	G T
Helps to appreciate the beauty of Lebanon.....	0	1	2	2	5	2	3	5	10
By developing a cadre of artists....				1	1	1	1	2	3
Training indispensable to national leadership.....	0	0	0	2	2	0	0	0	2
By developing a respect for order...	0	0	0	0	0	1	1	0	2
By refining the population as reflected in everyday life.....	0	0	0	1	1	0	0	0	1
It will give Lebanon a place in the concert of nations.....	0	0	0	1	1	0	0	0	1
By reinforcing the general aims of education.....	0	0	0	1	1	0	0	0	1
Leads to better understanding of values.....	0	0	0	1	1	0	0	0	1
By developing the aesthetic sense...	0	0	0	0	0	0	1	1	1

answered by saying that it would help to appreciation the beauty of Lebanon. Interestingly enough, half of these answers originate from public schools and the other half from private ones. The rest of the responses were again varied, each category of answers being given by one or two persons only.

Investigation during personal interviews clarifies that the



answer of the majority - "to help appreciate the beauty of Lebanon" - is based on the idea that the more artists there are in Lebanon, the more landscape paintings would be made and consequently more people, both inside and outside of Lebanon, will have the opportunity to admire the natural beauty of Lebanon.

The inference then seems to be that the basis of art might be nationalistic and, or, a faithful rendition of a "beautiful" subject, thus negating the individual interpretive factor of artistry and relegating appreciation to commonly understood cliches.

Only three people answered that art training would develop a cadre of artists. Compared to the majority of responses this is a very small percentage in view of the importance of this aspect of the national problem.

Investigation of the matter with professional artists, directors of art schools and students majoring in art indicated that there is a greater demand for artists in all fields, both fine and commercial, than can be supplied in Lebanon.

As stated previously in the Introduction, so far in Lebanon there does not exist professional art schools on the graduate level and very few students have the opportunity to specialize abroad. Consequently, dependence on foreign services continues

to prevail.

Although elementary and secondary school educators cannot be held responsible for knowing what the demands in professional art fields are in terms of trained specialists, it is mandatory that they keep in mind that a nineteen year old student just graduating from high school will need a lot of courage to venture into higher studies in any branch of the arts unless he has experienced the right art activities throughout graded and secondary schools. Art as a subject is not different from other subjects of the curriculum in this respect.

Inquiry in the Department of Art of the American University of Beirut has shown that because of conventionally assumed economic risks, the majority of the students enrolled in art classes belong to the female sex. Few male students venture, although their number is steadily increasing. This Department is constantly exerting efforts to make the student body in general realize the tremendous opportunities for livelihood in the arts which await them upon graduation. One of the most serious difficulties encountered by the faculty is the absolute lack of experience with or knowledgeability about art which characterize the entering students.

A very thorough study of this Department's programs in the

areas of Fine Arts and Art Teacher Training, facilities and teaching personnel has been made as well as a study of the other Art School existent in the country: the Academie Libanaise des Beaux-Arts, a much older Institution. Research also covered the National Teachers' Colleges at Bir Hassan to find out whether or not attention is being given to art education.

There is no room in this present thesis for the presentation of results of questionnaires and interviews related to these schools.

Suffice to say that while the AUB Art Department is putting the emphasis on a functional program, the Academie Libanaise des Beaux-Arts is still concerned with a more conventional XIXth. century approach to Art thus, showing more concern for art for art's sake, rather than art for life's sake.

As for the National Teachers College, their art program is extremely elementary and is limited to one hour of drawing per week. Its content is basically the same as that of the public secondary schools. From time to time an in-service training program is conducted in the Colleges by art educators delegated by UNESCO for short periods of time.

Discussion with one of the delegates revealed that the instruction was for the most part concerned with supplementary

teaching of an elementary nature, because the art backgrounds of the teacher trainees is very limited.

It was mentioned previously that the role of the Fine Arts Section at the Ministry of National Education has been defined by law in very loose terms. No services are offered by this Department to the Teachers' Colleges in the areas of art or art education. A special Department in charge of the Teachers' Colleges exists at the Ministry of Education but there is no connection between it and the Fine Arts Section.

A conclusion which might be drawn is that because of the limitation of interpretative action, usually associated with centralized governmental administrative systems, development and change can be impeded or not affected at all. For, what better service could the Section of Fine Arts at the Ministry of Education offer to the nation, than contributing to the establishment of a better art teacher training program, thereby directly affecting the quality of art education in the public schools.

The Place of Art in the Curriculum  
(re. Tables 8, 9)

It was observed previously that the place of art in the general curriculae of elementary and secondary schools was minimized in comparison with other subjects. In Table 8 the

answers to the question concerning the place of theoretical art education (art history and appreciation) and practical training, show that directors and teachers agree that such instruction could be given in amounts equal to other subject matter.

TABLE 8.- Do you believe that all students without exception, and at all levels, must have a practical artistic training; a general theoretical education in the visual arts (art history, art appreciation, etc.) in amounts equal to other subject matter?

	PRIVATE					PUBLIC			
	A T	F T	L T	D	T	T	D	T	G T
Yes, theoretical at all levels.....	7	3	5	1	16	3	2	4	21
Yes, practical training at all levels	7	3	5	1	16	0	3	3	19
Yes, theoretical at secondary level only.....	0	0	0	1	1	2	1	3	4
Yes, practical training at elemen- tary level only.....	0	0	0	0	0	4	0	4	4
No, practical training at all levels.....	0	0	0	1	1	0	0	0	1
No, theoretical training at all levels.....	0	0	0	1	1	0	0	0	1
No, theoretical training at ele- mentary level.....	0	0	0	0	0	1	0	1	1
No, training at any level except for the talented.....	0	0	1	0	1	0	0	0	1
Question omitted.....	0	0	0	0	0	0	1	1	1

The majority opinion that art history and art appreciation should take precedence in the curriculae is at variance with the syllabus which makes no provision for those subjects at any level. Whether or not art instruction can be, in practice, scheduled on a basis of importance equal to other subject matter, is open to question. It may be that the teachers and directors realize that such a position for art in the curriculum is ideal, however, the responses indicate that not enough time is at present given to art.

The question of the number of hours per week allotted to art instruction and the grades in which art is taught, is covered in Table 9.

Before an analysis of the table is made, it should be pointed out that in some cases the teachers' answers with respect to the number of hours of instruction per week were based solely on the classes for which they are responsible. Consequently, the directors' answers give a more accurate account of the actual number of instructional hours given in their respective schools. However, since a few principals and teachers did not answer the question, certain conclusions must be made on the basis of those who responded for a particular school, the teacher or the director.

TABLE 9.- In which classes do you teach the visual arts? How many hours per week per class?

	TEACHERS			DIRECTORS		
	No.	GRADES	HRS/WK.	No.	GRADES	HRS/WK.
<b>Private Schools - Elementary</b>						
Lebanese.....	1	12-6	2	1	12-6	2
	2	12-7	2	2	12-7	1
(No answer).....	1	--	-	1	--	-
French.....	1	12-7	1			
(No answer)				1	--	-
Anglo-American.....	1	12-16	1			
	3	12-7	1½			
(No answer).....				2	--	-
<b>Private Schools - Secondary</b>						
Lebanese.....	2	6-2	1	1	(No Art)	-
	1	6-2	2	2	6-3	1
	1	6-3	2			
French.....	1	6-1	1	1	6-3	1
	1	6-4	1			
	1	6-BII*	1			
(No answer).....				2	---	-
Anglo-American.....	1	6-1	2			
(No answer).....				1	---	-
<b>Public Schools - Elementary</b>						
	2	9-7	1	2	9-7	1
	2	12-6	1	2	12-6	1
<b>Public Schools - Secondary</b>						
	4	6-3	1	4	6-3	1

\*B II - Baccalaureat Part II

Except in the case of the responses of two teachers from Lebanese private secondary schools, who included manual work in their answers, all other responses cover only time allotted for drawing (art), not manual work.

The following conclusions can be derived from the Table:

In all public elementary and secondary schools, one hour of art instruction per week is given.

In the private elementary and secondary schools the period of time ranges from one to two hours per week. The majority give one hour, whereas the minority, two hours; but in two instances manual work was included in those hours.

In the private Lebanese schools art is taught beginning with Grade XII on the elementary level, through Grade III on the secondary level, whereas in the private French schools it is taught from Grade XII through the Baccalaureat Part II.

The private Anglo-American schools teach art from Grade XII elementary through Grade I secondary.

Two public Lebanese elementary schools reported that instruction is given from grade XII through grade VI and another two, that it is given from grade IX through grade VII.

The public Lebanese secondary schools consistently indicated that art is taught from Grade VI through Grade III.



Personal interviews with the directors and teachers of the schools under study further revealed that the above schedules are not always respected because of the irregularities encountered in finding trained art teachers.

Curriculae and Methods of Instructions  
(re. Tables 10, 11, 12)

The purpose in asking the question "do you follow a government or a particular program", "was to ascertain whether or not systems of education devised by centralized governments are functional, and if not, how are they replaced.

TABLE 10.- Which program do you follow, a government program or a particular program?

	PRIVATE					PUB.			
	A T	F T	L T	D	T T	T T	D T	T T	G T
Elementary Schools									
Particular program.....	4	1	3	2	10	0	0	0	10
Lebanese government.....	0	0	0	0	0	2	4	6	6
Lebanese government with additions..	0	0	2	1	3	1	0	1	4
French government.....	0	0	0	2	2	0	0	0	2
No answer.....	1	0	0	1	2	1	0	1	3
Secondary Schools									
Particular program.....	4	1	1	2	8	0	0	0	8
Lebanese government.....	0	0	0	0	0	2	4	6	6
Lebanese government with additions..	0	0	1	2	3	1	0	1	4
French Government.....	0	0	0	2	2	0	0	0	2
French government with alterations..	0	2	0	0	2	0	0	0	2
No answer.....	0	0	0	0	0	1	0	0	1

The responses shown in Table 10 indicate that in the public Lebanese schools, on both the elementary and secondary levels, the government program in art is followed. In the private schools however, a particular program is followed, the majority of answers coming from teachers and directors in Anglo-American schools on both levels.

The Lebanese Government syllabus is not used in any private school, whether national or foreign.

From this two conclusions might be drawn: (1) The Lebanese authorities continue to evidence flexibility in the control of education. (2) The curriculae presented in the 1946 revised Syllabus have proved to be non - functional when put into practice.

Again, from personal interviews with public school teachers and directors it was shown that the reason why they apply the government art program is because they are government employees and as such feel that they cannot do otherwise. Furthermore, it is their belief that strict conformity to the official curriculum will insure that the students pass the Government art examinations.

The next important group of responses specify that the Lebanese government program is followed, but with "additions." Under this category two affirmative answers were given by public school teachers, one elementary, the other secondary. A sizeable

number of responses came from Lebanese teachers and directors in private schools.

The French Government syllabus in its entirety is not used on any level of art education or in any category of schools according to the answers of the teachers. Two private school directors on the elementary level and two on the secondary however, answered that that syllabus was used. This contradiction would seem to indicate that although in theory the syllabus is employed, in practice, it is not.

Finally, only two teachers from private French schools, on the secondary level, answered that they were using the French government syllabus but with "alterations."

TABLE 11.- Do you have any personal methods of teaching art, or do you follow any officially prescribed set of methods?

	PRIVATE			PUBLIC	
	A T	F T	L T	T	G T
Elementary Schools					
Personal methods.....	9	0	2	3	14
Combination methods.....	2	0	1	0	3
Official methods.....	0	0	0	0	0
No answer.....	0	2	0	0	2
Secondary Schools					
Personal methods.....	1	1	4	3	9
Combination methods.....	0	1	0	2	3
Official methods.....	0	1	0	0	1

In Table 11 it is seen that in the public Lebanese elementary schools, no officially prescribed methods or combinations of those methods with others are employed. Only personal methods are used. On the secondary level, while personal methods are used more than combination methods, no teacher resorts to the official. This is accounted for because no organized methods of teaching per se are given in the syllabus as was shown in Part I of this Chapter.

During visits to certain Lebanese public and private schools it was found that many teachers make use of cheaply printed drawing booklets which according to the cover title are "designed on the basis of the Official Program." The publishers are individuals, presumably not connected with the Government, who have found a market for their publications. Appearing on the top of a page is an object usually drawn on a grid in a primitive geometric manner. The blank grid below the object is reserved for the student to render his copy of the drawing. These books are on sale in various local stores which cater to school trade. Again, because of the absence of specific methods of instruction, teachers lacking knowledge of or confidence in the subject rely on these means. By these methods, students prepare themselves for the official drawing examinations.

The greater majority of teachers in the elementary and secondary private schools use personal methods of instruction, while the remainder are given to a combination of methods. Only one teacher in a private French secondary school holds to official French methods.

An observation which might be made from all the responses gathered is that both the Lebanese and French governments' programs and methods of instruction are seemingly not functional and are replaced by individual, personal programs and methods.

In the General Conclusion to the analyses of the Syllabii it was stated that in most instances, the teaching of art in both French and Lebanese syllabii was mainly limited to drawing exercises and that the three dimensional aspect of art was neglected. The question in Table 12 attempts to further clarify the subject of what is taught other than drawing.

In the public Lebanese elementary and secondary schools all teachers queried stated that they taught either drawing and manual work or drawing only, but no other art subjects - although water color painting is mentioned in the Lebanese Syllabus.

The answers of the private school teachers were varied. In the French elementary schools like the Lebanese public schools, only drawing and manual work are taught. However, on the secondary

TABLE 12.- What subjects in the visual arts besides drawing do you teach?

	PRIVATE			PUBLIC	
	A T	F T	L T	L T	G T
Elementary Schools					
Manual work.....	4	3	4	3	14
Sculpture.....	4	0	1	0	5
Painting.....	3	0	1	0	4
Drawing only.....	0	0	0	3	3
Ceramics.....	2	0	0	0	2
Calligraphy.....	0	0	1	0	1
No answer.....	0	1	0	0	1
Secondary Schools					
Manual work.....	0	2	3	3	8
Painting.....	1	2	3	0	6
Drawing only.....	0	0	0	3	3
Sculpture.....	1	0	0	0	1
Ceramics.....	1	0	0	0	1
Design.....	1	0	0	0	1
Art History.....	1	0	0	0	1
Calligraphy.....	0	0	1	0	1

level, painting is taught in addition. Personal interviews with these teachers showed that painting was limited to transparent water color applied on small sketch pads.

In a few Lebanese elementary schools, sculpture, painting

and calligraphy are taught in addition to manual work, while on the secondary level only manual work, painting and calligraphy, besides drawing are included in their curriculae.

The Anglo-American schools incorporate a greater number of subject areas. On the elementary level manual work, sculpture, painting and ceramics are taught as well as drawing. While manual work is excluded from the secondary school curriculae, painting, drawing, sculpture, ceramics, design and art history are the areas of instruction.

Teachers of Art  
(re. Tables 13, 14)

Regarding the professional training of art teachers in the various school systems, the majority answer was that "some special training" is required from teachers of art. This statement was made by educators in the private schools, the order of majority being: Lebanese, French, Anglo-American. None of the teachers or directors gave any precise information as to what "some special training" consisted of.

The next affirmative answer was that two years of Normal School training is required. It emanated from public schools.

Other affirmative answers were given by persons in Anglo-American schools. The requirements were either the B.A. or M.A.

TABLE 13.- Is professional training for the teaching of art required from art teachers in your school? If yes what do these requirements consist of?

	PRIVATE				PUBLIC				
	A T	F T	L T	D	T T	D T	T T	G T	
Some special training required.....	2	3	4	1	10	0	0	0	10
Two-years of normal school.....	0	0	0	0	0	2	1	3	3
Art academy certificate.....	0	0	0	2	2	0	0	0	2
B.A. in art education the minimum....	2	0	0	0	2	0	0	0	2
Art teacher in secondary must have M.A. ....	0	0	0	1	1	0	0	0	1
No, it is only a matter of good taste, personality reputation or unavail- ability of specialist.....	0	0	0	2	2	1	3	4	6
No answer.....	2	3	0	0	5	0	0	0	5

in art education.

On the negative side (no need for professional requirements) the majority of directors in both public and private Lebanese schools felt that qualification for teaching art was a matter of good taste, personality and reputation as an artist. One teacher from a public school corroborated this judgment. It was also indicated by these same persons that the qualifications for recruitment cannot be made stricter because of the unavailability of specialists in the field of art education in Lebanon.



With reference to Table 14, the purpose of asking the art teachers what kind of art training they have had and its duration, was to ascertain if there are differences between the professional requirements for art teachers throughout the various schools and the actual qualifications of the teachers with respect to those requirements.

On the elementary level, the answers of Lebanese public school teachers indicated that their training was comprised of Normal School Training, without specification as to its duration, or no training. The experience of the Lebanese private school teachers consisted of two years of Art School training without mention of type. Only one French teacher filled out the questionnaire. The question was not answered however. The teachers in Anglo-American schools gave varied answers, half of them holding B.A. degrees in both Art and Art Education, while the other half studied art without obtaining the degree.

On the secondary level, responses of Lebanese public school teachers were the same as those of their colleagues on the elementary level, i.e. Normal School training, without specified duration or, no training. The answers of Lebanese private school teachers were also similar to those answering on the elementary level, i.e. two years of Art School, with one exception, no

TABLE 14.- Have you studied art? If so, please indicate the kind of study and duration of study (how many years)?

	PRIVATE			PUB.	
	A T	F T	L T	L T	G T
Elementary Schools					
Yes, two years art school.....	0	0	2	0	2
Yes, normal school (duration not specified)	0	0	0	2	2
Yes, B.A. in art education.....	1	0	0	0	1
Yes, B.A. in education with art minor.....	1	0	0	0	1
Yes, 2 years teachers colleges plus 3 years art school.....	1	0	0	0	1
Yes, from art courses and as hobby.....	1	0	0	0	1
No, no training.....	0	0	0	1	1
No answer.....	0	1	0	0	1
Secondary Schools					
Yes, normal school (duration not specified)	0	1	0	2	3
Yes, M.A. in art.....	1	0	0	0	1
Yes, three years art school.....	0	1	0	0	1
Yes, two years art school.....	0	0	1	0	1
Yes, normal school and private ateliers (duration not specified).....	0	1	0	0	1
No, no training.....	0	0	1	1	2

training. Answers given by the French teachers were: Normal School only, without specified duration; three years of Art School; and Normal School studies plus training in private Ateliers without specified duration of study. Only one teacher

in an Anglo-American school filled out the questionnaire. He holds an M.A. in Art.

From the comparative study of Tables 13 and 14, it can be concluded that the actual art training of the teachers in the various schools meets the requirements of their schools.

The purpose of the question appearing in Table 15 as to whether certificates for art studies were offered, was to find out from school directors if there were any programs comparable to certain ones in Europe and the United States wherein majors or minors in art are in effect. The answer is, no in all schools.

TABLE 15.- Do you offer any certificate in art studies in your school?

	D PRIVATE	D PUBLIC	T
No .....	4	4	8
No answer.....	1	0	1

Physical Facilities

(re. Table 16)

Physical facilities are an important part of the teaching of art. Table 16 attempts to show the extent to which these facilities are incorporated.

TABLE 16.- Do you have the necessary facilities (space, equipment, materials) for teaching art?

	PRIVATE					PUBLIC			
	A T	F T	L T	D	T	T	D	T	G T
Elementary Schools									
Space - yes.....	3	0	3	3	9	0	0	0	9
Space - no.....	2	1	0	2	5	3	3	6	11
Question omitted.....	0	0	0	0	0	0	1	1	1
Equipment - yes.....	3	0	2	3	8	0	0	0	8
Equipment - no.....	2	1	0	2	5	3	3	6	11
Question omitted.....	0	0	0	0	0	0	1	1	1
Materials - yes.....	3	0	2	3	8	0	0	0	8
Materials - no.....	2	1	0	2	5	3	3	6	11
Question omitted.....	0	0	0	0	0	0	1	1	1
Secondary Schools									
Space - yes.....	1	2	2	3	8	0	0	0	8
Space - no.....	0	1	1	2	4	3	3	6	10
Question omitted.....	0	1	0	0	1	0	1	1	2
Equipment - yes.....	1	2	2	3	8	0	0	0	8
Equipment - no.....	0	1	1	2	4	3	3	6	10
Question omitted.....	0	1	0	0	1	0	1	1	2
Materials - yes.....	1	0	2	3	6	0	0	0	6
Materials - no.....	0	2	1	2	5	3	3	6	11
Question omitted.....	0	0	0	0	0	0	1	1	1

On the elementary level all public school teachers and directors said that they have neither sufficient space, materials,

nor equipment. In the private schools the majority said that they have the necessary facilities, the Lebanese and Anglo-American seemingly better equipped than the French.

The conditions in the public secondary schools were the same as those of the public elementary. Almost half of the private secondary schools claimed to be quipped. Conditions in the French schools were superior to those on the elementary level. Anglo-American responses were limited, because only one teacher answered the questionnaire.

Positive and Negative Teaching Conditions

(re. Tables 17, 18, 19)

Usually a general evaluation of a particular learning situation investigates the specific areas of curriculum, time allotment and physical set-up. However, in studying the positive and negative teaching conditions in the schools under study, no specifications in the questions concerning those conditions were made in the attempt to obtain natural, spontaneous responses. A more specific investigation is reserved for the section following which will present plans for development in all schools as suggested by teachers and directors.

Oftentimes, it was not always possible to get certain information from teachers. This explains the near absence of their

answers in Table 17. In this instance therefore, the directors' responses were the basis of the analysis to the query: "What are the satisfactory aspects of the program?".

TABLE 17.- What are the satisfactory aspects of the program?

Elementary Schools	PRIVATE					PUBLIC			
	A T	F T	L T	D	T	T	D	T	G T
All aspects are satisfactory.....	1	0	2	1	4	0	2	2	6
Freedom of action given to teacher....	0	0	0	0	0	1	1	2	2
Student art interest despite limitations	0	0	0	0	0	0	1	1	1
Art is well correlated with other subjects.....	0	0	0	1	1	0	0	0	1
Best students are interested in art...	0	0	0	1	1	0	0	0	1
Introduction of painting, exhibitions and map making.....	0	0	0	1	1	0	0	0	1
Decorative drawing.....	0	0	0	0	0	0	1	1	1
Question omitted.....	0	0	0	0	0	0	1	1	1
Secondary Schools									
All aspects are satisfactory.....	0	0	0	1	1	0	2	2	3
Freedom of action given to teacher....	0	0	0	0	0	1	1	2	2
Students are interested despite limitations.....	0	0	0	0	0	0	1	1	1
Art is well correlated with other subjects.....	0	0	0	1	1	0	0	0	1
Best students are interested in art...	0	0	0	1	1	0	0	0	1
Introduction of painting techniques and student exhibitions.....	0	0	0	1	1	0	0	0	1
Decorative drawing.....	0	0	0	0	0	0	1	1	1
Question omitted.....	0	0	0	0	0	0	1	1	1

On the elementary and secondary levels of both private and public schools the highest affirmative reply was that all aspects of the art program were satisfactory. The second highest number of answers referred to the favorable condition of freedom of action given to the teacher. The rest of the responses relate to various detailed aspects of teaching - some of which are of primary, others of secondary importance. Examples from the detailed answers are the correlation of art with other subjects, the interest of students, and the introduction of new techniques such as painting and decorative drawing.

The purpose of Table 18 was to find out which aspects of the program are not entirely satisfactory.

On both the elementary and secondary levels of the private and public schools, the greatest number questioned answered that they believed that too little time was given to art. A second important number complained about the lack of teaching facilities, while a third group felt that the grading system in art was wrong, because of the inferior status of art grades compared to other subjects. Following these replies were a number of varied criticisms, which although tabulated as the responses of single individuals, constitute a body of remarks that directly pertain to criticisms made in Part I of this Chapter.

TABLE 18.- Which aspects of the art program do you think are not entirely satisfactory?

Elementary Schools	PRIVATE				PUBLIC				
	A T	F T	L T	D	T	T	D	T	G T
Too little time given to art.....	2	0	1	2	5	0	1	1	6
Lack of facilities.....	0	0	0	1	1	0	1	1	2
No answer.....	1	0	0	0	1	1	0	1	2
Art grades not equal to others.....	1	0	1	0	2	0	0	0	2
The separation of art and manual work..	1	0	0	0	1	0	0	0	1
No defined and well planned program....	0	0	1	0	1	0	0	0	1
Government program restricts artistic learning.....	0	0	0	1	1	0	0	0	1
Teachers divided on program's purpose..	1	0	0	0	1	0	0	0	1
No examinations during semesters.....	0	0	1	0	1	0	0	0	1
Insufficient student interest.....	0	0	0	1	1	0	0	0	1
Insufficient public encouragement.....	0	0	0	1	1	0	0	0	1
Ineffective encouragement of talented students.....	0	0	0	0	0	0	1	1	1
Lack of specialization.....	0	0	0	0	0	0	1	1	1
Useless to comment.....	0	0	0	0	0	1	0	1	1
Not my responsibility to evaluate government program.....	0	0	0	0	0	0	1	1	1
Secondary Schools									
Too little time given to art.....	0	0	1	2	3	0	1	1	4
Lack of facilities.....	0	0	0	1	1	0	1	1	2
Grading system.....	1	0	1	0	2	0	0	0	2
No answer.....	0	1	0	0	1	1	0	1	2
No defined well planned program.....	0	0	1	0	1	0	0	0	1
Government program restricts artistic learning.....	0	0	0	1	1	0	0	0	1
Teachers divided on program's purpose..	1	0	0	0	1	0	0	0	1



TABLE 18.- Continued

	PRIVATE				PUBLIC				
	A T	F T	L T	D	T T	D	T T	G T	
No examinations during semesters.....	0	0	1	0	1	0	0	0	1
Insufficient student interest.....	0	0	0	1	1	0	0	0	1
Insufficient public encouragement.....	0	0	0	1	1	0	0	0	1
Insufficient encouragement of talented students.....	0	0	0	0	0	0	1	1	1
Lack of specialization.....	0	0	0	0	0	0	1	1	1
Useless to comment.....	0	0	0	0	0	1	0	1	1
Not my responsibility to evaluate government program.....	0	0	0	0	0	0	1	1	1

It is interesting to note the conflict existing between the majority of answers in Table 17, i.e. "all aspects of the program are satisfactory" and the responses found in Table 18.

Finally, since directors in their capacities as administrators might have been able to shed a different light on the problem of teaching art, they were asked to answer a question separate from that given to teachers: "What are some of the problems you face in the teaching of art in your school?". Here it might suffice to list their answers as they appear in Table 19: "absence of studios and equipment," "lack of talented students," "insufficient class time," and "lack of parental encouragement."

TABLE 19.- What are some of the problems you face in the teaching of art in your school?

	PVT.	PUB.	
	D	D	T
Absence of studios and equipment.....	3	4	7
Lack of "talented" students.....	3	2	5
Insufficient class time.....	1	1	2
Absence of specialists.....	0	2	2
Lack of parental encouragement of their children.....	1	1	2
No answer.....	1	0	1

Of the above remarks the only one which might appear unjustified is the claim that there are not enough talented students. It would seem that the negative aspects of art instruction in the schools contribute somehow to this deficiency.

Development Plans  
(re. Tables 20 and 21)

In order that development plans might be seen from the points of view of teachers and administrators, this section of the questionnaires will be analyzed in two parts, each dealing with the separate responses of the above groups of educators.

Table 20 is concerned with what changes with respect to time, subject matter and physical set-up teachers would wish to

introduce.

TABLE 20.- If you were asked to introduce changes in your art curriculum what would you do in the areas of Time (number of hours/week), Subject Matter (drawing, painting, etc.) and Physical Set-up (studio equipment)?

Elementary Schools	PRIVATE			PUB.	
	A T	F T	L T	L T	G T
<b>Time:</b>					
More hours allotted to art.....	2	0	0	1	3
Longer periods.....	2	0	0	0	2
Three periods per week.....	1	0	1	0	2
No answer.....	1	1	0	0	2
Art everyday in Grade XII.....	1	0	0	0	1
4 hours/week in Grades X and IX.....	1	0	0	0	1
2 hours/week.....	0	0	0	1	1
1 hour/week.....	0	0	0	1	1
Question not understood.....	0	0	1	0	1
Question omitted.....	0	0	0	1	1
<b>Subject Matter:</b>					
Painting.....	1	0	1	3	5
Drawing.....	1	0	1	2	4
Sculpture.....	1	0	1	1	3
Ceramics.....	1	0	0	1	2
Art history.....	1	0	0	1	2
Graphics.....	1	0	0	1	2
Mosaic.....	0	0	1	0	1
Question not understood.....	2	0	1	0	3
Question omitted.....	0	0	0	1	1

TABLE 20.- Continued

	PRIVATE			PUB.	
	A T	F T	L T	L T	G T
Elementary Schools					
<b>Physical Set-up:</b>					
Greater studio space.....	3	0	2	2	7
Models for drawing.....	0	0	0	3	3
More equipment.....	2	0	0	0	2
Art reproductions.....	0	0	0	2	2
Living models.....	0	0	0	2	2
Better lighting.....	1	0	0	0	1
Question not understood.....	0	0	1	0	1
Question omitted.....	0	0	0	1	1
<b>General Commentary:</b>					
The program is sufficient.....	0	0	1	0	1
Art should be as important as other subjects.....	0	0	1	0	1
Art specialists should be employed.....	0	0	1	0	1
Secondary Schools					
<b>Time:</b>					
Two periods per week.....	1	2	0	1	4
Longer time periods.....	0	1	0	1	2
Present one hour/week is satisfactory....	0	1	0	1	2
Studio available for permanent use.....	1	0	0	0	1
Additional time for illustrated lectures.	0	1	0	0	1
Question not understood.....	0	0	1	0	1
Question omitted.....	0	0	0	1	1

TABLE 20.- Continued

Secondary Schools	PRIVATE			PUB.	
	A T	F T	L T	L T	G T
<b>Subject Matter:</b>					
Painting.....	1	3	0	3	7
Drawing.....	1	3	0	2	6
Ceramics.....	1	3	0	1	5
Art history.....	1	3	0	1	5
Sculpture.....	1	1	0	1	3
Graphic arts.....	1	1	0	1	3
Question not understood.....	0	0	1	0	1
Question omitted.....	0	0	0	1	1
No answer.....	0	1	0	0	1
<b>Physical Set-up:</b>					
Greater studio space.....	1	4	0	0	5
Models for drawing.....	0	0	0	3	3
Art reproductions.....	0	1	0	2	3
Physical set-up is satisfactory.....	0	2	0	0	2
Living models.....	0	0	0	2	2
Introduction of teaching materials.....	0	1	0	0	1
Better lighting.....	0	1	0	0	1
Ceramics studio.....	0	1	0	0	1
Projection facilities.....	0	1	0	0	1
Permanent studio.....	0	1	0	0	1
Question not understood.....	0	0	1	0	1
Question omitted.....	0	0	0	1	1

TABLE 20.- Continued

Secondary Schools	PRIVATE			PUB.	
	A T	F T	L T	L T	G T
General Commentary:					
Change desired but not possible.....	0	4	0	0	4
Need for exhibitions.....	0	1	0	0	1
Introduction of more media.....	0	1	0	0	1
Redefinition of art.....	0	1	0	0	1
Art should be as important as other subjects.....	0	0	1	0	1
Art specialists should be employed.....	0	0	1	0	1

On both the elementary and secondary levels of the private and public schools, the responses on the subject of "time" indicated that most teachers would have opted for more hours or longer periods of instruction per week. One teacher from an Anglo-American school would have preferred that art be given everyday in Grade XII, while another would have liked to have seen four weekly hours of instruction given in grades X and IX. On the secondary level the majority indicated their preference for two hours per week or, longer time periods.

Regarding subject matter, the majority of public and private school teachers on both the elementary and secondary levels

would have given first preference to the inclusion of painting, second to drawing, followed by sculpture, ceramics, art history and graphic arts - subjects which at present are not contained in the Lebanese syllabii. It is interesting to note that the teachers would have included the three dimensional arts of sculpture and ceramics.

On all levels and types of schools, the majority of teachers would have introduced into their physical set-ups, greater working space, models, and more equipment. Proposed implementations on the secondary levels were somewhat more specific. They would have included a ceramics studio, a permanent studio for art activities, and projection equipment. However, two teachers in French private schools stated that their physical set-ups were satisfactory.

Certain elementary and secondary school teachers gave answers which were not specifically related to the three sections of the questions. Their importance warrants inclusion in the Table under the title 'General Commentary'. From the elementary and secondary levels were the remarks, "Art should be as important as other subjects," "Art specialists should be employed" and from other secondary school teachers, "change is desired but not possible" and a statement which indicates the need for a "redefinition of art."

Table 21 contains the answers of public and private school directors to the question, "Do you have plans for the future development of art?".

TABLE 21.- Do you have plans for the future development of art?

	PRIVATE	PUB.	
	D	D	T
Special class for the talented students....	1	1	2
No need for development.....	1	1	2
Promotion on the elementary level.....	2	0	2
Increase the number of class hours.....	0	2	2
Award prizes for encouragement.....	0	2	2
Increase sizes of studios.....	0	1	1
Increase the amount of equipment.....	0	1	1
Introduce painting at the junior level.....	1	0	1
Financial restrictions prohibit development	1	0	1
Awaiting directives from Ministry, No proposals.....	0	1	1

The majority consensus indicates that the directors would implement an increase in the number of class hours, the promotion of art on the elementary level, special classes for the talented, and the awarding of prizes as a means of encouragement. Also, included in this majority was the answer that there was no need for development.



Aside from the latter statement, the majority and the rest of the replies coincided with the teachers' proposed implementations. Other responses were that painting would be introduced into the curriculum, that there would be an increase in the amount of equipment and better studios would be provided. One public school director replied that he had no proposals because he felt that he must await directives from the Ministry of Education.

Students Opinions  
(re. Tables 22 through 28)

Since the individual and special interests of the students must be taken into consideration in the planning of learning situations, it was thought worthwhile to investigate the problem of the reaction of students to art education on both the public and private elementary and secondary levels.

This investigation deals with (1) the students' innate natural interest in the visual arts and, (2) their opinions as to what can be effected in terms of improvement. In studying the Tables, the reader should keep in mind that the word "drawing" in the questions means "art."

Regarding the students interest in the subject and as shown in the Tables, the following remarks can be made:

The overwhelming majority of students liked the art classes because it was felt that a personal satisfaction can be derived from art activities.

Those students who were dissatisfied believed that they did not have the "talent" for drawing or, that such activities were useless and uninteresting.

When asked to answer whether or not they would welcome more art activities, the very great majority answered in the affirmative. They suggested that three or four hours per week (2 or 3 hours more, on the Table) be allotted to art.

When asked if they would prefer not to have any "drawing" lessons, they rejected the suggestion in mass.

As for the introduction of new media in the program, a certain number answered "nothing," which can simply be interpreted as an evidence of lack of knowledge of different art techniques and areas. The rest of the answers were somehow spread out along the Table lines with "painting" a variety of subjects, "better teaching procedures," "sculpture," "oil painting" coming first.

Other important suggestions for improvement were made such as "more space," "time adjustment," "learning about color," "history of art," "freedom," "visits to museums" and exhibits," "design," "everything," "library." As explained before, no pre-

established categories of answers were presented to those queried for the sake of spontaneity. Therefore, the fact that the latter category of answers appears on the bottom of the list does not in any way minimize its value.

For purposes of simplicity the Tables will follow each other without intervening commentary.

Key to Tables 22 Through 28

- Elem. - Elementary School Students
- Sec. - Secondary School Students
- G.T. - Grand Total
- Sec.T. - Total, Secondary School Students.

TABLE 22.- Do you like the drawing classes?

	Elem.	Sec.	G.T.
Yes.....	292	146	438
No.....	45	20	65
Sometimes.....	15	1	16

TABLE 23.- Why do you like the drawing classes?

Personal satisfaction.....	185	80	265
Have talent (inclination).....	21	24	65
Cultural value.....	45	5	50

TABLE 23.- Continued

	Elem.	Sec.	G.T.
Useful.....	25	11	36
Preparation for career.....	25	5	30
No answer.....	5	9	14
Leisure time activity.....	0	11	11
For intellectual development.....	0	9	9
Development of aesthetic sense.....	0	3	3
Don't know.....	2	0	2
Sense of achievement.....	0	2	2
Tradition in family.....	1	0	1
Therapeutic effect.....	0	1	1

TABLE 24.- Why don't you like the drawing classes?

No capacity for drawing (no talent, frustrated).....	24	11	35
Loss of time.....	24	1	25
No answer.....	0	22	22
Uninteresting.....	14	6	20
Bad teacher.....	4	1	5
Time (too short, badly scheduled).....	4	2	6
Too many students in class.....	2	0	2
Program too rigid.....	0	1	1
Prefer art appreciation.....	0	1	1

TABLE 25.- Would you like to have more drawing lessons than you have now?

	Elem.	Sec.	G.T.
Yes.....	265	123	388
No.....	84	42	126
No answer.....	4	2	6
Indifferent.....	1	0	1

TABLE 26.- How many more times per week?

2.....	91	38	129
3.....	85	42	127
1.....	49	9	58
4.....	22	7	29
5.....	21	7	28
No answer.....	11	15	26
None.....	13	5	18
No more.....	8	7	15
Daily.....	12	0	12
6 more times.....	0	12	12
As much as possible.....	2	7	9
Depends on assignment.....	0	3	3
Reduce.....	2	0	2
Longer periods.....	0	1	1
Uncertain.....	0	1	1
Special art class.....	1	0	1

TABLE 27.- Would you prefer not to have any drawing lessons?

	Elem.	Sec.	G.T.
No.....	167	68	235
Yes.....	58	38	96
No answer.....	24	13	37

TABLE 28.- What would you like to have added to the drawing classes?

Painting a variety of subjects.....	87	0	87
Nothing.....	43	26	69
Better teaching procedures.....	33	17	50
Sculpture.....	41	5	46
Oil painting.....	27	14	41
Question misunderstood.....	29	7	36
Manual work.....	34	0	34
Drawing.....	28	0	28
Ceramics.....	20	2	22
No answer.....	14	6	20
More space.....	1	19	20
Time adjustment.....	10	5	15
Learning about color.....	9	2	11
Paper cutting.....	9	0	9
History of art.....	8	0	8
Freedom.....	5	3	8
Models.....	4	4	8
Visits to museums and exhibits.....	6	1	7
Discipline in class.....	0	7	7

TABLE 28.- Continued

	Elem.	Sec.	G.T.
Don't know.....	0	6	6
Design.....	4	0	4
Everything.....	2	0	2
Stained glass.....	1	0	1
Lettering.....	1	0	1
Library.....	1	0	1

The Ministry of Education

It was thought by the author that interviews with responsible authorities in the Beaux-Arts Section, the National University and the Teachers' Colleges would be a means of determining the correlation between the Ministry of Education's system of administration and planning and the actual operation and of art education in the public schools.

Significant to these interviews were the opinions of those authorities that art deserved a place in the curriculae equal to other subjects, at present there was no discrimination against art, and that they would want to encourage its development.

Concerning academic credentials for the qualification of art teachers on the elementary levels, it was the opinion that

as yet, no strict standards could be employed because qualified teachers were not available. On the secondary level, recruitment of art teaching personnel was based on the most direct means possible, the employment of either recognized Lebanese artists or, persons who have had equivalent training in art schools. Here it might be observed that being a recognized artist does not necessarily mean that art school training is the consequence of that recognition.

Throughout the three sections of the Ministry of Education which dealt with art, there was no single organization or department which administered art education, but the Ministry was, for the moment at least, in the process of considering special plans for art education.

Of the three sections in mention each of which was administratively and financially independent of the other, the National University had lately assumed the responsibility for the art teacher training programs in the Normal Schools.

Art education in the Elementary Public Primary Teachers College was for the main part limited to one hour of drawing instruction per week and an eight week program administered by U.N.E.C.O. which is based on the more practical aspects of teacher training. In that program audio-visual techniques were



employed rather than art itself. Art teaching facilities were said to be very limited. Its instructional staff was for the most part, comprised of Lebanese painters. Within the limitations of its art curriculum, the teachers were at liberty to make alterations.

In the Public Secondary School Teachers College at the National University plans for the training of art teachers were under consideration.

As mentioned in the Introduction to the thesis, the 'Section des Beaux-Arts' was not involved in art training programs, concentrating its efforts on national exhibitions and the artistic market.

#### Conclusion

Lacking in the majority answers of the several questions on philosophy of art in art education was reference to the visual process, materials or techniques. Underestimated by half of those responding was the creative potential of students.

Only a minority of those questioned were concerned about the objectives of contemporary art education, while the majority base their answers on art academy approaches, the limitations of which have been discussed at some length. Also with respect to objectives, the answers indicated that there was little importance

given to the place of art instruction on both the elementary and secondary levels as a means of preparation for eventual professional careers in the various fields of the visual arts. For other reasons however, art was given the kind of respect which would make it as important as other subjects in the curriculum with the wish to have seen the addition of theoretical and practical education at all levels.

Time-wise, the majority of schools scheduled only one hour's art instruction per week. It was the general wish however, that more and longer periods be devoted to art.

Regarding curricular content, the syllabii of the Lebanese government were followed in the public schools, often with alterations, similarly - when used in Lebanese private schools. In the French schools the French government's syllabii were not used in their entirety, but subjected to alterations.

The elementary level art activities in French private and both public and private Lebanese schools were limited to drawing and manual work. On the secondary levels very few of these same schools taught painting or sculpture in addition to drawing and manual work. On both levels of the Anglo-American schools almost all art media were handled in their curriculae. From this it can be concluded that in most schools in Lebanon while the approach

to teaching remained that of the Academy, there was no relationship between subject content as taught in the schools and that of the Academy.

It was also evident that the academic approach to teaching as it was presented in the Lebanese and French government syllabii were disregarded by art teachers and replaced by individual and personal methods.

Unanimously felt by all concerned (students, teachers, directors, and interviewed government officials) was that three dimensional media, painting, graphics, art history, and art appreciation should be incorporated in the programs of all schools.

Physical facilities for the teaching of art were almost non-existent in most schools, primarily the national. The wish for greater working space, special studios, and equipment was general.

Regarding the academic qualifications for art teaching personnel, in the Lebanese public and private and the French private schools at the elementary level, classroom teachers were untrained in art education. On the secondary levels in these same schools, the majority of teachers employed had art academy training with, or without, diplomas; the minority had Normal School training in addition to experience in art academies, but

without having specified the duration of their studies.

The situation in Normal Schools was basically the same. Only teachers in Anglo-American schools were holders of degrees in art and art education.

Thus, it can be said that specialized art educators, as opposed to professional artists are lacking throughout most schools; consequently, the development of art education as wished by the majority of teachers, directors, students and government officials, is impeded.

Hence in planning new art curriculae the problem of training teachers of art should be given priority.

Finally, it would seem from the study of the present situation of Art Education in Lebanon, through the analysis of both the syllabi and the questionnaires, that the need is strongly felt for a serious modification of present conditions and practices.

It is also evident that in spite of its centralization, the national system of education in Lebanon is flexible and open to innovation and action.

The last chapter of the thesis tries to present one approach to the establishment of a revised curriculum in art education.

## CHAPTER IV

### RECOMMENDATIONS FOR THE IMPROVEMENT OF ART EDUCATION IN LEBANON

It was stated under the "Delimitations of Study" that one of the purposes of this paper was to clarify the importance of Art Education for Lebanon. In order to come to grips realistically with the problem of improving art education it is thought necessary to keep in mind that whatever improvement is made it will be the result of the action taken by responsible authorities in the various sections of the Ministry of Education, Parliament, and those educators holding positions of the kind of authority which empowers them to effect revisions in the existing program. Thus, improving Art Education in Lebanon has both legislative as well as professional connotations.

The exact content of such a revised program in Art Education could only be rightfully determined through the combined efforts of all of those groups above mentioned. This is because of the complexities involved in the proper coordination of all the professional, administrative, financial, civic, cultural, and social facets, as well as that which is available with respect to the limitations of existing resources. Logically therefore, any

proposals made should be of a general nature and limited to those recommendations which are appropriate for art and art education.

The recommendations will be presented in two separate parts:

1) long term - designed to lay the foundations for a program which would insure adequacy in all the aspects of art education, and be flexible enough to function with the changes of time, 2) short term - which aims to effect a transition towards the implementation of the long term plan.

However, before either short or long term recommendations are devised, basic definitions of certain aspects of art must be made, namely, - aesthetics, meaning of art, constituents of a work of art, what art is, and the role of art education.

#### The Concepts of Art and Art Education

The definition of the word "aesthetics" in Webster's dictionary is: the science of the beautiful in nature and art, or the philosophy or theory of taste.

Taking the first half of the sentence: the science of the beautiful in nature and art, it is noticed that there is a differentiation between the beautiful in nature on one hand, and the beautiful in art on the other. We live in a world made of forms and colors; some of these forms are natural - found in nature and

created by God, independently of man, such as landscapes - others are artificial - or created by man, such as paintings. Beauty may be found in both kinds, yet each has its specific qualities. It is precisely the question of defining the properties of Beauty which has given rise to hundreds of theories of aesthetics; and this leads us to the second half of the definition of the word aesthetics: the philosophy of theory of taste. An almost complete survey of this subject can be found in Morris Wetz's book, "Problems in Aesthetics." Presented here will be only one point of view, that of Theodore Greene. What he has to say is directly related to the topic under study.

The mere fact that we believe in education for aesthetic appreciation and expression pre-supposes that we are supporters of the philosophy that any person of normal intelligence can become sensitive to Beauty if properly oriented. Of course, some people are more sensitive to Beauty than others in this respect, but no one is really lacking this capacity: "... It is more likely that everyone possesses some capacity, for aesthetic response..."<sup>99</sup>

Bearing on education is the objectivity of aesthetic quality:

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<sup>99</sup> Theodore Greene, The Arts and the Arts of Criticism, (Princeton: Princeton University Press, 1952), p. 14.

"Aesthetic quality is, I believe, as objective as the secondary qualities of color and sound, and may (following G.E. Moore) be entitled a tertiary quality. It is "objective" in the sense of actually characterizing certain objects of awareness and not others, and therefore as awaiting discovery by the aesthetically sensitive observer. It is correctly described as "objective" because it satisfies the generic criterion of objectivity, namely, coercive order. Aesthetic quality is apprehended by the aesthetically minded observer as a quality which presents itself to him with compelling power; which characterizes different objects in different degrees and in conformity to certain basic principles; which he can rediscover on different occasions and explore as he explores other objective qualities; and which other aesthetically sensitive observers can also discover and investigate."<sup>100</sup>

The meaning of art is of such an elusive nature that its study pertains to the field of metaphysics. Consequently, greater concern must be given here to its outcome, its tangible forms, rather than its intangible elements. The meaning of a work of art can be said to be two-fold: art as self-expression (emotional or mental) and art as communication (of an idea or message):

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<sup>100</sup> Ibid., pp. 4-5.



"Artistic form differs from merely formal beauty in being not only a distinctive object of immediate and intrinsic aesthetic satisfaction, but in addition, the artist's vehicle for self-expression and significant communication.... Genuine art is both aesthetically satisfying and profoundly revealing. Art exists "for life's sake" as well as "for art's sake." Its form is both a self-sufficient end of aesthetic response and also the means to the end of significant expression."<sup>101</sup>

That "art for art's sake" or "art for life's sake" should have been, and continue to be burning issues in artistic circles does not really matter. What matters is that nobody denies the importance of the arts in our life and more specifically, the visual arts (Drawing, Painting, Sculpture, Ceramics). The role and the importance of the artist in History have always fluctuated but were never under-estimated (at least in the long run): Church, Empire, Court, Democracy and Oligarchy have all called on the artist to glorify their reign and champion their cause and have honored and praised him. Other individual liberal artists have lived on the margin of society like outlaws, but have come out with revolutionary theories and cast out a new light on the subject of art and aesthetics, for example, the

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<sup>101</sup> Ibid., p. 125.

movements in ISM - impressionism, fauvism, expressionism, cubism, symbolism, futurism, etc.

Regarding the constituents of a work of art: "Every work of art exists in some medium, possesses some form, if it has any artistic merit whatever, has some expressed content. These three essential aspects of the work of art are clearly distinguishable; but since they are so mutually dependent it will be well to define them in such a way as to show their relation to one another. The "matter" of a work of art is that in it which has been expressively organized. The "form" of a work of art is the expressive organization of its matter. The "content" of a work of art is that which finds artistic expression through such formal organization of its matter."<sup>102</sup>

"What is art?" is a question much debated and oftentimes obscure in its real meaning - seldom defined with any degree of succinctness. It is not the intent of the present writer to propose an all inclusive final definition. However, what art's essence is might be summed up as follows: Art is an expression of an idea or a concept in visual form which is unique, intelligently created by man, reflecting his beliefs and responses in a given period of history. It is based on the selection and

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<sup>102</sup> Ibid., pp. 31-32.

reorganization of a few or all of the formal elements contained and possible within specific media."

In democratic countries of which Lebanon is one, the aims of education in general are directed towards the organized, harmonious, functional growth of the individual. The fostering of such a growth is based on the fulfillment of the unique abilities of the student and his integration in the society to which he belongs.

Normally, growth should take place simultaneously on the following levels: the physical, intellectual, emotional, social, creative and aesthetic. Apart from physical maturation, this growth will then be demonstrated in the individual's modes of expression through language, behavior, or creation.

Language, behavior and creation are based on two processes: perception and imagination. It is obvious that without perception or imagination no growth is possible.

Perception and reasoning lead to the knowledge of the outer natural environment, of the self, and of others. Imagination permits new interpretations of reality on the basis of changing conditions. These two processes are exercised in the fields of both the Arts and the Sciences. In this special instance, the Arts are the subject of discussion, more specifically, the visual

arts: "In creative activity, perceptual growth can be seen in the child's increasing awareness and use of kinesthetic experiences, from the simple uncontrolled body movements during scribbling to the most complex coordination of art and linear movements in artistic production. It can be seen in the growing response to visual stimuli, from a mere conceptual response as seen in early child art to the most intricate analysis of visual observation as seen in impressionistic art in which form color, and space are subordinated to the impression of the total picture. Into this area of visual perception belongs the growing sensitivity toward color from the stage of mere enjoyment and recognition of color in early childhood to the ever-changing relationships of colors in different light and atmosphere.

"Perceptual growth further reveals itself in the growing sensitivity to tactile and pressure sensations, from the mere kneading of clay and touching of textures to the most sensitive reaction in clay modeling and other forms of sculpturing and the enjoyment of the different qualities of surfaces and textures in interior decoration and other art forms.... As the child grows, the space around him grows, and the way in which he perceives it changes. ... space can be perceived visually by seeing objects in various distances, or also nonvisually, by

moving in space... Children who make extensive use of perceptual experiences include in their creative expression kinesthetic sensations, tactile, and visual experiences, and also a sensitive awareness of shapes, their colors, and the environment which surrounds them..."<sup>103</sup>

Do the Visual Arts have a bearing on the general aims of education? is now the question: "The general aim of education... is to achieve a balanced, developed, well rounded, highly conscious, normal, healthy, and happy personality, not only at maturity, but at every stage of growth. Aesthetic education can exercise and train many of the functions which are neglected when education becomes too bookish, verbal and intellectual, or too narrowly practical and vocational. It should seek to develop perceptual skill in looking at, listening to, and reading complex artistic forms..."<sup>104</sup>

Without aesthetic education the ability to organize and unify thoughts, sensation, and perceptions little can be felt or demonstrated expressively. Aesthetic development has a direct

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<sup>103</sup> Viktor Lowenfeld, Creative and Mental Growth, (New York: Macmillan Co., 1957), pp. 55-56.

<sup>104</sup> Thomas Munro, Art Education, Its Philosophy and Psychology, (New York: The Liberal Arts Press), p. 15.

bearing upon creativity. Its development directly determines the ability to unify and utilize ideas, feelings and perceptions.

In the visual arts, ideas, feelings and perceptions are the outcome of growth on all the levels mentioned before (physical, intellectual, emotional, social and creative): "... Creative growth consists of the power to unite and use all of them (the various components of growth) freely and independently. In art experiences, these components are closely interwoven and integrated and, it is because this unity of experience and expression is intrinsic to any creative process that art education is so essential."<sup>105</sup>

It is oftentimes the tendency of educators whose areas of specialization are non-visual to minimize the place of the creative process in the general area of learning. Perhaps such a point of view is the result of inability to link creativity with non-artistic subject-matter or is due to the unpracticality of applying such a process in general education. Therefore, the place of the creative process in art (as a consequence of the minimal status of art in the curriculum) is misunderstood and its benefits oftentimes bypassed, for it was only recently

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<sup>105</sup> Edwin Ziegfeld, Education and Art, A Symposium (Paris: U.N.E.S.O., 1963), p. 34.

that a serious investigation of this problem has been done: "Recent experimentation in finding attributes responsible for general creativeness in individuals have revealed that they are the same as those found in any creative art process. Vice versa, it can be said that creative art processes stimulate creativeness in general... Dr. L.P. Gilford and his staff at the University of Southern California have been working under a Naval grant on a factor analytical study to find out the criteria of creativity which significantly differentiate between highly creative and less creative people. This investigation is based on subjects belonging to the exact and applied sciences. In an entirely independent study, Dr. W. Lambert Brittain did extensive research in finding criteria of creativity which significantly differentiate between highly creative people in the visual arts and those who were less, or not creative. The significant factor of the two entirely independent studies, with entirely different experimental groups, testing the same phenomena, but for different purposes, is that they arrived at almost exactly the same criteria of creativity. A study by Dr. Kenneth Beittel conclusively revealed that the two tests significantly correlate. Thus, it appears that according to the data available and under the conditions tested, creativity

regardless of where it is applied has common attributes."<sup>106</sup>

One of the most important aims of art education then is the use of the creative process for developing general creativity in people irrespective of the situation or field where it is applied. Thus, the importance of art education in elementary and secondary schools lies first, in the effect which creative processes have on individuals and the sensitivity derived from aesthetic experiences; second, in the art work itself. The first supports and develops the second.<sup>107</sup>

Since its role is not only limited to the development of the creation of works of art, special consideration must be given to its indirect effect on the physical, intellectual, emotional and social planes as reflected in the life process in general. The separation between the consideration of creative growth and the other aspects of growth is here made only for the sake of discussion, for in fact all the components of growth are directly linked and inseparable.

Art activities comprise body movements and motor-visual coordination. Although their perfection is not as essential in

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<sup>106</sup> Viktor Lowenfeld, Creative and Mental Growth, (New York: Macmillan Co., 1957), p. 4.

<sup>107</sup> Ibid., p. 5. (Paraphrased)



the visual arts as they might be in the art of the dance, they are however, an important part of the development of visual aesthetics.

The existence of relationships between the visual arts and intellectual development has been pointed out in Chapter II where it was concluded that intellectual alertness of students is exteriorized in their art works. The consequence of such exteriorization is that the teacher is given a means whereby he can orient by demonstrative techniques the necessary steps which the child must take in order to obtain a more total intellectual maturity. Furthermore, exteriorization reveals the degree to which the child (in terms of his age level and his concept of subject matter) can skillfully perform with respect to his intellectual comprehension. However, skillful execution and knowledge of detail are not always criteria of visual intelligence or potential, because certain negative emotional experiences can impede the child's ability to portray: "...Very often emotional restrictions block the development of the child's intellectual abilities; or also, the child's tendency for too much reasoning and "intellectualization" of his experiences may restrict his emotional freedom..."<sup>108</sup>

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<sup>108</sup> Ibid., p. 53.

The level and strength of feeling with which a creator finds his identification with his work is directly related to the capacities he has for releasing himself emotionally. Emotional releases can be identified by the degree with which their stereotypes are repeated, summarization, straightforward objective facts, the degree to which the self is imposed upon the work and the way in which personal experience is made evident. With respect to the recurrent frequency of stereotype, the behavioral reactions of the child will reflect the degree to which he is dependent and the quality of rigidity in his work because his reaction does not separate his various activities. In their totality those activities reflect the extent of his growth. The frequency of repetitive stereotype should not however, be confused with the spontaneous desire for repetition. The latter is easily recognizable because the repetitions of stereotype evidence no deviation, while during certain stages of development, repetition of the concept of form is always flexibly employed.

The detached or emotionally inadequate child tends to express his detachment by avoiding the personal. He tends to avoid the depiction of his relationships to the nature of the subjects which he portrays. When an emotive linking to his work has occurred his release is occasionally manifested in the inclusion

of his own self with respect to his personal relationships to the object described. The more confident and uninhibited he is in expressing those visual subjects pertaining to his own experiences, the more he is emotionally liberated, and as a consequence, is able to directly include the factor of self.<sup>109</sup>

Part of the results of emotional stability are self-reliance and independence, as opposed to dependence on others. The subject of inclusion of self and others in creative art work leads to the last important aspect of growth, the social.

Although the inner self and the direct environment might be the most immediate means of precipitating the creative episode, the child exists neither independently nor by himself. His identification of self with the needs and the ways of others, both in his immediate environment and, as he matures, with the greater aspect of his culture, will eventually direct him to the inclusion of himself in groups as well as other single individuals.

In addition to this identity he will normally develop, through discovery, a sense of social intelligence. It is here that the visual arts, if creatively conducted, can through the course of cooperation or group projects enhance and develop the

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<sup>109</sup> Ibid., pp. 49-53. (Adopted)

child's sense of social relationship.

When the child is frustrated in his natural desire to participate socially his work tends to show an inability to correlate his experiences beyond those of himself and as a result, his work demonstrates spatial inconsistency, and the inability to identify himself with either subject-matter or the portrayal of action.

Art activities are particularly open to group projects and to objective and subjective evaluations of the work of others during the process of learning. Such experiences have a direct effect on the development of respect for personal values, standards of achievement and individual differences as shown in original, unique expressions in works of art.

Finally, within the context of social identity, art history and art appreciation serve to identify the child with his culture and those of others and, as a result, tangibly increase his powers of external participation.

Although it was pointed out that generally speaking, art education in elementary and secondary schools is more concerned with the process of creativity, rather than the end product itself, it is evident that through the use of proper teaching approaches in terms of the various aspects of growth, artistic

progress will eventually be the outcome.

Naturally, aesthetic growth is shown in the art work itself, the tangible product which comprises the medium, the impact of tools on form, and the subject-matter.

Media in the visual arts are multiple and unlimited. Most of them are found in nature but a great amount are also man-made, such as plastics, various metals, papers, textile materials, etc. The availability of materials and degree of experimentation with them play an important part in the making of works of art. Some of them are used in the two-dimensional arts, such as painting, the graphic arts, and textile arts; whereas, others belong to the category of the three dimensional, such as sculpture, ceramics, and jewelry.

The techniques and processes used in working with materials are variable and subject to differing functions, and individual abilities (inventiveness, skill, physical control). For this reason the choice of the appropriate tools plays an important part in the attainment of the desired effect. Needless to say, the more varied the experiences with materials and techniques, the greater the possibilities are of producing good works of art.

It is worthwhile noting here that art history demonstrates that great artists of all periods have expressed themselves

equally well in various media and techniques of art and that too narrow limitations to any specific area was not the normal way, and no negative connotations were attached to certain forms or media of the visual arts in comparison to others. On the other hand, during certain periods of history, at which time class distinctions were prevailing, a differentiation between the "manual" and the "fine" arts was made which resulted in the depreciation of certain kinds of art, the crafts for example. Consequently, a dichotomy between the "intellectual" and the "manual" was established and affected the art education programs when they were later incorporated into the school systems.

Such an attitude was first existent in the French Mandate Syllabus of 1925 and was later reflected in the Lebanese and French syllabii of 1946 and 1945, respectively. The direct effect of such a philosophy in Lebanon has led to the near extinction of the minor arts of pottery and textile industries. Dealing with these fields was reserved to the lower classes with the consequence that possibilities of "creation" and development were annihilated.

In creative art education, working with the hands does not in any way exclude intellectual considerations. The exclusion occurs only when art education is limited to reproductive techniques,

which unfortunately is the case in Lebanon nowadays. To work with the hands "Intellectually" is to "design," that is to plan, organize and refine. As was shown in Chapter III, design is eminently absent from the curriculae of Lebanese schools in both the "drawing" and manual programs.

Since design (the theoretical application of two and three dimensional formal factors) and composition (the pictorial organization of two and three dimensional factors) are the organizational bases upon which art rests, the manner in which they apply to all of the various subject areas in an art curriculum is important. It follows then that what should and should not comprise the body of an art curriculum will be determined by its pertinence to composition and design.

As was previously analyzed in the Lebanese and French syllabii, "Manual Work" is conceived of as a composite subject, separated for boys and girls and including manual work itself, crafts, electrical and mechanical apparatus, sewing, cooking, etc. Because crafts (in which skills in the use of tools and materials are demanded) are traditionally a field of the fine arts, design is a fundamental aspect of all craft media. Manual work because of its requirements for exactitude, reading of plans, copying in order to learn skills in joining, measuring, finishing, etc., and

the need for particular equipment should be a subject in its own right, independent of design, the physical sciences, and home economics. Because of the particular nature of home economics, it also follows that it too should have its own integrity if positive educational results are to be achieved.

Under such a reorganization crafts would replace manual work and home economics in the art curriculum thus, creating a program which would be far more cohesive.

However, the place of manual work with respect to a proper art curriculum should not be minimized. Because of the skills and accuracy required, manual training would serve as an excellent adjunct to art training. In this respect, and because art training is the province of both sexes, it would perhaps be best if manual training began during Grade IX when student's motor skills are sufficiently developed and continued through Grade V; and that girls be trained in its more basic aspects for at least one year. Manual training as a separate study on the elementary level would contribute to the elevation of standards and preparation for the programs of instruction on the "Higher Elementary" level.

The question of subject matter in art education differs from that in other fields: "Whereas subject-matter in other fields is



almost exclusively related to content, in creative expression, it is quite different. The content, the "what" we represent, is trees, plants, flowers, men and so forth. In creative activity there is no changing subject-matter which must be taught, because the same subject-matter is used in all the various age levels. There is no orderly sequence of subject matter, as in arithmetic or other fields. A man can be drawn by a five-year-old child or by a sixteen-year-old youth. What then can be expected to be the difference in teaching a five-year-old child or a sixteen-year-old youth? The difference in teaching of arithmetic is evident. There, the child may first learn to distinguish between one and two, and later he will study the higher forms of mathematics. Subject-matter in creative art, as stated above, does not change during the different age levels. It is determined by "man and environment" throughout elementary-secondary school levels, and beyond. "Man and Environment" do not change. What changes is our subjective relationship with man and environment..."<sup>110</sup>

From the foregoing it becomes obvious that in art education, it is to be expected that children of different age levels will handle media, tools and subject-matter in different ways accord-

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<sup>110</sup> Ibid., pp. 80-81.

ing to their own capacities and understanding.

Psychology of Education has demonstrated that paralleling the various stages of physical growth, maturity, and decline, are specific psychological (mental-visual) stages of development which call for particular learning conditions. This discovery is vital in modern art education contrary to more common prevailing beliefs. "...It seems a better ideal to help each child achieve maximum fullness of experience, happy and successful living (however these are conceived) on each age level as he comes to it rather than hurrying on to the next. It would seem better to help him draw, think, feel, and play as well as possible in the six-year-old manner while he is a six-year-old. Accordingly, we should not put a premium on mere maturational advancement in drawing or any other ability.... On the other hand, any attempt to retard artistic maturation artificially, so as to preserve the decorative charm of schematic art, runs the risk of unexpected repercussions on general mental development."<sup>111</sup>

Research has been and still is conducted in this field to help the teacher attain maximum achievement on the level of

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<sup>111</sup> Thomas Munro, Art Education, Its Philosophy and Psychology, (New York: The Liberal Arts Press, 1956), p. 234.

aesthetic growth. Many of the results arrived at are in the form of articles in research bulletins or unpublished doctoral dissertations in various universities both in Europe and America. A few books have also been published of which one of the most popularly known and used is the already quoted book "Creative and Mental Growth" by Viktor Lowenfeld. The information given in it is based on documentations from the unpublished material and additional data which he had personally arrived at through a multitude of experiments.

With this philosophy in mind it is evident that "process" and "product" in art education on the elementary and secondary levels are the dual consideration of the teacher in varying degrees, depending on the stage of development and age of the student. Generally speaking, emphasis should be first placed on the process, but as the child matures and progresses from one grade to another, the product will become more important.

Complete emphasis on the work of art, the personal idiom and professional proficiency will finally be the concern of art education on the university level where art takes its place in the field of the Fine Arts: "The more we know about the technique of any human activity, the better do we understand the problems, perennial yet ever new, which the creative artist has set himself

to solve, and the better can we appreciate and appraise his technical achievement. In art, as in all fields of human endeavor, we cannot help admiring the mastery of a medium (where mastery means enforced control and exploitation rather than the denial of the potentialities of the medium), the apt solution of a problem (where the solution exemplifies both economy of means and complete attainment of the end in view) and that creative originality which strikes a happy means between sheer mechanical obedience to convention or rule. Every type of human activity, whether mathematical or scientific, political or industrial, artistically expressive or aesthetically formalistic, has its own craft and its own technique, and in each, pride of craftsmanship is a sign of creative integrity and a promise of technical proficiency.... We want to escape the boredom of sheer particularity by discovering the inner nature of things, their relation to one another and their larger meaning and significance. At their best, science, philosophy and history all contribute such illumination, each in its own way and so does art at its best."

In conclusion, it can be said that the role of art education coincides totally with the general aims of Education. This shows the necessity for its rehabilitation in the academic programs of all schools. "...Education is the fostering of

growth, but apart from physical maturation, growth is only made apparent in expression - audible or visible signs and symbols. Education may therefore be defined as the cultivation of modes of expression - it is teaching children and adults how to make sounds, images, movements, tools and utensils. A man who can make such things well is a well educated man. If he can make good sounds, he is a good speaker, a good musician, a good poet; if he can make good images, he is a good painter or sculptor; if good movements, a good dancer and laborer; if good tools or utensils, a good craftsman. All faculties of thought, logic, memory, sensibility and intellect, are involved in such processes, and no aspect of education is excluded in such processes. And they are processes which involve art, for art is nothing but the good making of sounds, images, etc. The aim of education is therefore the creation of artists - of people efficient in the various modes of expression."<sup>112</sup>

Long Term Plan

Creation of a Department of Art Education  
at the Ministry of Education

Planning pre-supposes the existence of a body of individuals

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<sup>112</sup> Herbert Read, Education Through Art, (London: Faber, 1954), p. 150.

or institutions concerned about common problems and contemplating joint action.

From the study of the present situation of art education in Lebanon it seems that one of the important weaknesses of the system is the lack of existence of any general organization of a nature similar to that described above. Consequently, the starting point of any reform should be the creation of one. A logical solution might be the institution of a new Department in the Ministry of Education, to be called the (Department of Public Art Education).

This Department would incorporate within its jurisdiction the various sections at the Ministry now responsible for the management of art or art education programs in all public school systems, namely: the Beaux-Arts Sections, the Teacher Training Bureau, the Lebanese University, the 'Arts et Metiers' (Vocational Public School), the Secondary and Elementary Education Departments. Such an incorporation would permit the following:

Scientific, logical approach to planning

Coordination of efforts

Concentration of financial resources

Equitable distribution of help (academic and material)

Proper administrative procedures and channeling

Responsibilities of the  
Department of Public Art Education

The most important duties of such an organization would be:

The Training of Art Teachers

The Institution of a Research Office

Definition of Policy and Goals

The Institution of New Art Curriculae

The Publication of Art and Art Education Magazines

The Institution of Extra-Curricular Art Programs

The Awarding of Scholarships for Study Abroad

The Training of Teachers

Normally and under ideal situations, the first step in a program revision would be to work out a new art curriculum and enforce it in the schools. But one should not forget that although our teachers of art feel the need for change they are not properly trained for the new task. Consequently, the realistic first step should be the scientific training of teachers of art education.

It is of the utmost importance that this responsibility be delegated to a specialist in Art Education who would be assisted by a number of professionally trained art specialists. Their

role would consist in establishing institutes and workshops for the training of teachers of art.

Upon the completion of the training of those art teacher candidates and their eventual absorption into the public school systems, the above mentioned art education staff at the ministry might then extend their duties into the schools themselves where they could serve as art supervisors or alternatively, other specialists could be hired to perform that task.

It has been pointed out in the study of the present situation that most of the teachers of art in Lebanese schools, both private and public, are either artists, holders of General Normal Diplomas, or untrained. Since the role of art education coincides with the role of general education throughout a number of school years, art teachers must undergo training in Art Education as a particular area of specialization. Such training usually consists of a program of undergraduate studies in general and art education, plus graduate work in the fields of Fine Arts and Education. In such programs no discrimination as to importance is made between the elementary and secondary levels of instruction. On the contrary, modern Psychology of Education shows that greater emphasis must be placed on good teaching on the lower levels.



## Research

As was pointed out at the beginning of this chapter, experimentations in the fields of art and art education are fairly recent in the western world and the prospects are challenging and revealing. Cultural Foundations are sponsoring endeavors in these areas and experimentations have already started in Lebanon, the most important of which so far were conducted by Prof. Wayne Dennis, an American Psychologist working in conjunction with the American University of Beirut. It is to be expected that more experimentations take place and that the help of the Government be requested.

Furthermore, if any innovations in art education are to be effected on a national level they must be based on serious studies of the needs of the Lebanese people, both art-cultural and financial (in terms of needed teaching facilities).

In lieu of these needs, another important area of research would be the study of the market demands with respect to the commercial and industrial arts.

## Definition of Policy and Goals

It is of primary importance that in public school systems the definition of objectives be clear, unequivocal, comprehensive

and well organized. Although external, foreign help can be of value, it remains the sole responsibility of the Government authorities to determine what exactly is of primary importance in public education at the various levels.

The need for such a definition has been demonstrated by the majority of directors and teachers in public schools, through their suggestions given.

The following general Goals could be considered after examination:

- Provision for art appreciation and expression for all students since any person of normal intelligence can become sensitive to Beauty if properly oriented.
- Rehabilitation of the subject of art in the general school curriculae at the elementary, secondary, and university levels.
- Enlargement of the scope of the present "drawing" class to include art appreciation, art history, and the media of Sculpture, Ceramics, Graphics, and Crafts.
- Increase of the time allotment of art.
- Providing all public schools with necessary physical plant, studios, equipment and materials.

Institution of New Programs  
in Public Schools

New Curriculae - Simultaneous to an improved Teacher Training

College would be the implementation of the formation of new art curriculae for all public schools on all levels - from kindergarten through university. Such curriculae would act as a frame of reference for the teachers. Even if they could not be put into immediate practice, they might open new horizons and serve as goals to reach.

The curriculae would be published in the form of a series of well printed and illustrated manuals, for each level of instruction. They would comprise clearly defined objectives, methods of instruction pertaining to specific media and reference material for those media. Such manuals are widely used in American Public Systems and are of great help to educators.

A sample revised curriculum will be presented at the end of the section "Long Term Plans" for illustration of a new approach.

Supplementary Programs - Teacher and textbook are no longer sufficient. External help has become indispensable: in planning its art curriculum the school has now to cooperate with other agencies in order to attain the above mentioned aims. Educational art activities can be handled by the schools, the museums, broadcasting companies (radio and television), cultural organizations or clubs, art books and magazines, etc... These institutions are here listed as separate organizations; actually, although

they are independent from one another, they can act jointly and this to the advantage of all concerned, especially the schools.

Some of the problems encountered by the schools in implementing the modern procedures in art teaching are: lack of specialized staff, limitation of time and limitation of budget. In some countries joint action has solved, if not completely, at least partly, these problems.

In Paris, meetings with the people in charge of television radio, and museum art educational programs disclosed the following:

Over the television four programs on art history are broadcasted. One is financed and planned by the Ministry of Education and is directly related to subjects taught in class. Three others are financed, planned and produced by the Company. The producers are specialists in the field: writers, historians, painters and poets.

The content of the school program which the television produces is determined by the Ministry of Education. It is a monthly program of thirty minutes duration.

The three other programs are:

"l'Art et les Hommes" (Art and Man), a monthly program devoted to particular artists and critics such as Max Jacob, Jacques Villon, Chagall, etc.

"Terre des Arts" (The Lands of the Arts), also monthly and devoted to art in general such as Iranian, Abstract Art, etc., or to individual artists. These programs are produced in relation to important exhibitions on view at the time of the broadcast which permits a better understanding of them. These films are kept on file in the Company and can be used by other television companies, museums or schools.

"Les Secrets des Chef-D'Oeuvres" (Secrets of the Masterpieces) is directly broadcasted from the Louvre Museum, once every two months and is devoted to the technical study of works of art through the processes of analysis through chemistry, Xray and the like.

Over the Radio, "Revue de L'Art" and "Connaissance de L'Art" occupy an important place in the program.

The Assistant Curator of the Museum of Modern Art pointed out that the role of the Museums is not only to buy masterpieces, but also works which are representative of the various tendencies in art, thus permitting the public to be more aware of what is going on in the international world of art, and be able to live "in their epoch." However, he admits that it is not easy for the public to understand modern art. For this reason a special department, the "Service Educatif du Louvre" has been set up for

public enlightenment.

The directors of this special department of the Louvre Museum informed me that the services rendered are:

(1) Guided visits (by specialized lecturers recruited by a competitive examination preceded by a training period) especially planned for secondary school students.

(2) Guided visits organized for students of the "Cours Complementaires".

(3) Special courses for school teachers wishing to have a general culture in art. The course is entitled ENSEIGNEMENTS PAR OEUVRES D'ART.

(4) Specialized courses for professionals.

(5) Circulating Exhibitions of Paintings, sometimes originals, often reproductions, organized on a particular theme such as "Art in the Middle Ages" or "The Impressionists" etc.

(6) The program mentioned under the television broadcast: LES SECRETS DES CHEFS-D'OEUVRES.

The above mentioned visits are not to be confused with the kind of visits a tourist usually makes. Special books, pamphlets and illustrations are regularly published by the Museum in connection with these programs and are distributed to the students.

From time to time questionnaires are also given to them. The students who evidence good achievement are rewarded.

In London, similar programs are organized and effected. They will not be discussed here since one example is sufficient to show how school systems can cooperate with broadcasting companies and museums.

Of course, all of these programs organized outside of school must be considered as supporting aids to the educator who can fully benefit from them only after he has received an appropriate training and devised a functional curriculum.

#### Proposed Sample Curriculum - A Structure

Since the creation of an art manual for teachers would require the convening of all of those authorities necessary to practical implementation of a new national curriculum, it would be unadvisable at this stage to recommend methods of instruction before curricular content has been agreed upon. Furthermore, prior to the above mentioned convention of educational authorities it would be necessary for an interim period to exist allocated to the scientific training of art teachers before such a group could meet in order to effect teaching methods which would pertain to Lebanon.

The following then is a proposed structure on which an eventual curriculum might be built. It was derived from the art curriculum of elementary and secondary school programs of the Milwaukee Public School System, Wisconsin<sup>113</sup> and the basic recommendations of Viktor Lowenfeld previously referred to.

Objectives of Art Education on the Elementary  
and Secondary Levels

To develop Creative Growth by

Awareness of the two and three dimensional media with respect to age level

Experimentation

Understanding of the student's coordinative development

To develop Aesthetic Growth by

Awareness of beauty in nature, life and the art product

Acquaintenship with a wide variety of media

Appreciation of visual formal factors

Appreciation for order and skill in presentation

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<sup>113</sup> Milwaukee Public Schools, Growth Through Art, 1959 Arts and Crafts in the Secondary Schools, 1964.



To develop Critical Thinking by

Sensitivity to and intelligence in observation

Reflection, investigation, and evaluation as fundamental aspects of intelligent judgement

Foresight as a basis for planning

The discipline of imagination

Learning from error

To develop Basic Skills by

The encouragement of self-sufficiency

Their indirect application to non-visual disciplines

Paving the way for projective application into other and new areas of investigation

To develop Moral Character through

The integrity of ideas as they pertain to the use of tools and materials

Responsibility in the use of common property and equipment

The worthy use of leisure time

To develop Positive and Effective Citizenship through

Skill in group cooperation and appreciation for group action

Appreciation of the place of the individual and his relationship to the group

Regard for the diversity and uniqueness of human character  
and potential

Evaluation and appreciation of the worth of others

Knowledge of the likenesses and differences of other cultures

Awareness of one's own culture

To Encourage Mental Health through

The sense of personal achievement

Means whereby understanding of the self is made possible.

Awareness of emotional meaning and the search for emotional  
outlet

The Primary Grades, XII and XI

(Ages: 5-7; American Grades: I and II)

The Child's Characteristics

A high degree of physical activity and energy

A rhythmic propensity for bodily movement, art, music, and verse

The increasing capacity to perceive space, scale, shape, and  
color

Increasing realism, decreasing imagination

Developing social realization

Increasing self-reliance

Lengthening of the attention span

Limited capacity for close or precise visual work

A high sensitivity to emotional change

An increasing ability to express ideas

Learning power is related to active situations which relate  
to needs, interests, environment, and personal experience

#### The Child's Interests

The self, family, and peers

Group participation

Dramatic spontaneity

Immediate environment

Fanciful and realistic narration

Acquaintance with materials

#### Subject Matter

Subject matter should pertain to direct personal experiences  
within the realm of the child's environment, but with pro-  
vision for both the imaginative and direct observations  
from nature and life.

#### Two Dimensional Media

Crayons

Chalks

Opaque paint, using large paper and brushes

Colored paper

Simple graphic art processes

### Three Dimensional Media

Crafts: simple projects in pottery and ceramics, cut paper, stencils, and toys.

Experiments: sculpture in clay, wood, paper, and various constructions depending on the availability of local materials.

Narration: puppets, masks, simple displays

### Color

The use of free color

Light against dark as a vehicle for definition

Observations from nature

Restricted usage

Imaginative usage

### Composition and Design

Utilization of available pictorial space

Expression in a unified and rhythmic and unified manner

The perception of variety

The Intermediate Grades, X and IX

(Ages: 7-9; American Grades: III and IV)

The Child's Characteristics

Highly energetic

Active and excited

Restless; has to be free from restrictions

Increased motor control

Increasing capacity for realistic portrayal

Temporary loss of confidence in creative ability

Values the opinions of others

Prefers to have a part in group planning

Increasing capacities in the ability to plan

Growth of initiative and independent action

Response to suggestions

The Child's Interests

Interest in information, details, and facts

Fascination for processes and mechanical objects

Interest in organized outdoor activities and sports

Prefers responsible participation in group activities

Enjoys narration involving adventure and suspense

### Subject Matter

Direct experience in the home and school

Other aspects of the curriculum

Imaginative

Direct observation

### Two Dimensional Media

Same as the Primary Grades with the addition of colored cloth and yarn as a means of working with embroidery and applique as painting.

Crafts: stencils, silkscreen, weaving, and stitchery.

### Three Dimensional Media

Crafts: jewelry, pottery, and basketry.

Experimentation: sculpture in combinations of materials, mobiles, stabiles, cardboard and wood constructions.

Narration: puppetry, marionettes, masks, dioramas, and display

### Color

Light and dark contrasts

Monochromes

Intensity

Proportion

Relationships (warm - cool and subtelties)

Composition and Design

Unity and rhythm

Space interpretation

Inequality of division and balance

Opposition of direction, movement, and pattern

The Upper Grades, VIII and VII

(Ages: 9-11; American Grades: V and VI)

The Child's Characteristics

Intense awareness of self physical characteristics, ability,  
appearance and the opposite sex

Grows rapidly - tires quickly

Loss of confidence in creative ability

Wishes to conform and be secure

Frequent change of interests

Increasing independence - questions authority

Loyalty to peers, hero worship, intense identification with  
those admired

The Child's Interests

Increasing addiction to fads

Enjoys group activities

Interested in experimentation and invention

Adventurous

Interested in materials and processes

Interested in sports, hobbies and timely events within own  
realm of personal experience

#### Subject Matter

Subject matter should pertain generally to those areas stated  
in the Intermediate Grades with particular attention given  
to the child's interests and nature.

#### Two Dimensional Media

Crayon

Chalk

Transparent water color

Drawing

Graphics

Cloth and Yarn

#### Three Dimensional Media

Crafts: weaving, leather work, jewelry, stencilling and silk  
screen on textiles, pottery and ceramics, etching on  
wood and glass, and decoration



Experimentation: experimentation at this stage of development will be absorbed in the body of other subject matter

Narration: masks, puppetry and marionettes, book-binding, dioramas, and displays

#### Color

Value contrasts

Monochrome

Intensity

Proportion

Unity

Mood

Vocabulary

#### Composition and Design

Suitability of color for subject

Unity and rhythm

Space

Thematic repetition

The aspects of detail

The Secondary Grades, VI and V

(Ages: 11 to 13; American Grades: VII and VIII)

The Students Characteristics

Development of positive concepts

Lack of cooperative desire

Developing stage of realism

Stage of transition towards visual or non-visual mindedness

Love of dramatization

Development of expressive capacities

The Student's Interests

The self and personal appearance

Interest in the opposite sex

Identification with peer groups

Realistic interpretations of phenomena, materials and their  
functions

Subject Matter

At this stage subject portrayal will become more rigid while concept about subject will increase in its more complete conceptual reference. Therefore, direct observation from nature must take into account subjective and interpretative approaches. The environmental aspect is important, but

should be related to the egocentric attitude, group work, dress, and the work a day life.

#### Color

Increase of vocabulary

Subtle relationships

Emotive properties as related to subject

Proportion and unity

#### Two Dimensional Media

Drawing: charcoal, conte crayon, pastel, brush and ink

Opaque water color

Clay

Graphics

Relief constructions in wood and metal

#### Three Dimensional Media

Sculpture

Ceramics

Jewelry

Constructions in wood

#### Composition and Design

Conscious approach towards decoration

Use of material and their design function

Study of planes in space

Emphasis on spatial correlation

The Secondary Grades, IV and III

(Ages: 13-15; American Grades: IX and X)

The Student's Characteristics

Pseudo-realistic stage of development

Increasing capacity to reason

X Developed intelligence without awareness of it

Unconscious realism

Love of dramatization

Tendency towards visual or non-visual mindedness

The Student's Interests

Dramatic occurrences in his environment

Style consciousness

Peer groups

Social activities

Subject Matter

Human poses with meaning

Actions from the imagination

Three dimensional portrayal

Subject dramatization

Objects in proportion with emphasis on content

Murals demonstrating continuity of action

#### Color

Emphasis on mood

Color as shape - non linear

The changing aspects of nature to be studied by the  
visually minded

Emotional properties for the non-visually minded

Subjective color as a portrayal of emotionally significant  
objects

#### Composition and Design

Three dimensional organization based on perspective and light  
and dark

Stylization

Symbolism

The function of different materials

Theoretical emphasis

#### Two Dimensional Media

Transparent watercolor

Opaque water color

Graphics

Three Dimensional Media

Sculpture

Jewelry

Constructions in wood, metal and papier-mache

Secondary Grades, II, I, and BII

(Ages: 15-18; American Grades: XI, XII, and XIII)

The Student's Characteristics

Stage of decision

Emotionalized ambitions having prestige

Critical awareness of environment

Approaching maturity of the imagination

Self critical

Introspective

Visual types: creative concern for environment and visual  
appearance

Haptic types: creative concern for self-expression and an  
emotional approach to subjective experiences

In-betweeners: indefinite reactions, tendency towards abstract  
representation

The Student's Interests

Adventurous activities

Romantic circumstances

Activities which are self directive and adult

Subject Matter

The figure in its environment

The nature and appearance of subject with respect to content

Interpretations of the "pose"

Color

Visual Type:

Appearance in nature

Changing qualities with regard to environment

Spatial qualities

Mood

Impressionism

Analysis

Haptic Type:

Subjective

Expressive

Changes with regard to emotional significance

Psychological meaning

## Composition and Design

### Visual Type:

Aesthetic interpretations of form, balance, and rhythm

Decoration

Emphasis on harmony

Perspective

Reduction of size in space

Atmosphere

Appearance of subject stimuli

Three dimensional qualities regarding light, shade and  
shadow

Subject mood

### Haptic Type:

Emotional organization in abstraction

Functional approaches

Industrial design

Perspective and changes of value

Value relationship of objects

## Two Dimensional Media

Crayon

Easel painting: oil paint, opaque and transparent water color

Graphics: etching, lithography, serigraphy, gravure

Lettering

Textiles



Three Dimensional Media

Mural sculpture

Casting in plaster and wax

Sculpture: wood and stone

Jewelry, or ceramics

Short Term Plan

(Practical First Steps)

Since the limitations of qualified staff and adequate budget are two of the most important problems facing education in general, particularly in Lebanon, during the interim of curricular revision, it might be advisable for the Ministry of Education to temporarily resort to the least expensive and the quickest means available, radio and television. Although these media might not be the most ideal means for art education, they would help to prepare the ground work for a new art curriculum.

Radio and Television Programs  
for Students and Teachers

Two to four well qualified professionals could be in charge of such programs. During visits to London and Paris the present writer inquired about the possibility of effecting a collaboration

between the art educational staff for radio and television programs in those cities and an eventually similar staff in Lebanon. Their answers were unequivocally affirmative. Not only were they ready to lend films for such programs, but some of them were enthusiastic enough to consider the possibility of coming to Lebanon in order to assist in their organization.

#### Educational Exhibitions

Another immediate and practical step that could be taken would be the organization of exhibitions of reproductions of important works of art. Private galleries in Beirut are busy showing the works of modern Lebanese and international artists. Public galleries and museums although few in number and lacking in sizeable permanent collections could be used for the organization of educational exhibitions. Upon request, the 'Service Educatif du Louvre' is ready to send circulating exhibitions. It is a known certainty that if similar requests were made to other countries, they would willingly comply.

The final steps to be taken would be the creation of an ideal art program supplementary to and incorporated with, the above mentioned revised curriculum and other programs. Through adult education and municipal social centers in the public schools

throughout the Land, aesthetic expression and the appreciation of art could be taught and encouraged.

The steps mentioned are within present capacities. It would only cost the effort to make them.

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## APPENDIX I

### PROGRAMS OF THE PUBLIC SCHOOLS UNDER THE FRENCH MANDATE SYLIABUS OF 1925

Etat du Grand Liban. Programme de l'enseignement Primaire, Elémentaire et Supérieur dans l'Etat du Grand Liban. Arrêté Organique N° 2852. Imp. des Lettres. Beyrouth, 1925.

#### ARRETE ORGANIQUE N°. 2852

Sur l'enseignement primaire officiel dans l'Etat

Le Général Vandenberg, Gouverneur du Grand-Liban;

Vu l'arrêté N°. 2698 du 27 Juin 1924;

Vu les arrêtés Nos. 318 du 31 Août et 336 du 1er Septembre 1920;

Vu l'arrêté N°.1304 bis du 8 Mars 1922;

Sur la proposition du Directeur de l'Instruction Publique et avis conforme du Conseiller pour l'Instruction Publique.

Sous réserve de l'approbation du Haut Commissaire de la République Française en Syrie et au Liban;

#### ARRETE

#### TITRE 1.

#### Dispositions Générales

Art. 1.- L'enseignement primaire officiel a pour but le développement physique, moral et intellectuel de tous les enfants sans distinction d'origine ni de religion.

Art. 2.- Les programmes à suivre pour y parvenir sont tirés des programmes annexés au présent arrêté et dont la mise en application complète sera faite dans les écoles au fur et à mesure de la formation d'un personnel enseignant spécialisé.

Les sciences (mathématiques, physique, chimie, sciences naturelles) sont enseignées en français.

Art. 3.- L'enseignement primaire officiel est donné  
Dans les écoles primaires de 1er degré dites  
Ecoles rurales ou de quartier,  
Dans les écoles primaires de 2me degré dites  
Ecoles régionales ou de ville.

Art. 4.- En principe, dans chaque école, chaque classe est obligatoirement confiée à un seul maître qui est chargé de tout l'enseignement à l'exception de l'enseignement religieux qui pourra être donné par des maîtres spéciaux agréés par le Gouvernement.

## TITRE II

### L'Ecole rurale ou de quartier

Art.5.- L'Ecole Rurale ou de quartier est destinée à donner aux enfants les connaissances strictement nécessaires à de futurs ouvriers ou cultivateurs tout en développant en eux le goût de professions manuelles.

Elle ne peut recevoir que des externes.

Elle comprend 3 cours:

La section enfantine qui seule peut réunir des élèves des deux sexes et est confiée dans ce cas à des institutrices. Le cours est d'une durée de 2 ans pour les enfants de 6 ans environ sortant de l'Ecole maternelle; de 3 pour les enfants de 5 ans s'il n'existe pas d'Ecole maternelle.

Le cours élémentaire - deux ans (de huit à dix ans environ)

Le cours moyen - deux ans (de dix à douze ans environ)

Art. 6.- Les écoles rurales ou de quartier sont en principe à 5 classes qui peuvent être dédoublées, correspondant aux 3 cours ci-dessous.

Les enfants qui n'ont pas passé par l'Ecole maternelle resteront deux années dans la 1ère classe de la division enfantine qui est dans ce cas à deux divisions. Si les effectifs scolaires sont insuffisants le nombre des classes pourra être réduit dans les conditions du tableau ci-dessous:

Cours	Nombre des classes					Observations
Section enfantine	2	2	1	1	1	a) aucune division n'est alors établie dans les 2 cours élémentaires.
Cours élémentaire	2	1	1	1		
Cours moyen	1	1	1		(a)	
TOTAL	5	4	3	2	1	



Art. 7.- L'enseignement à l'Ecole rurale ou de quartier porte sur les matières suivantes:

a) Section enfantine.

- 1) des jeux, des mouvements rythmiques accompagnés de chants;
- 2) les premiers principes d'éducation morale;
- 3) des exercices manuels;
- 4) des exercices d'observation, de vocabulaire et de langage;
- 5) les connaissances les plus usuelles;
- 6) des récits, contes et légendes;
- 7) les premiers éléments du dessin, de la lecture, de l'écriture et du calcul.

b) Cours élémentaire et moyen

- 1) l'enseignement moral et religieux;
- 2) la lecture et l'écriture (français et arabe);
- 3) la langue arabe;
- 4) la langue française;
- 5) les connaissances usuelles permettant de donner les premières notions scientifiques d'histoire de la civilisation, des grands hommes et les premières notions de géographie;
- 6) le calcul;
- 7) l'éducation physique;
- 8) les travaux manuels et agricoles, le dessin et le chant.

Art. 8.- Le nombre d'heures d'enseignement par semaine est fixé à 30, réparties comme suit;

Enseignement religieux	3
Morale	1 1/2
Langue française	5
Langue arabe	6
Connaissances usuelles	2 1/2
Calcul ou arithmétique et notions de géométrie	3
Histoire et Géographie	2
Exercices physiques	.
travaux pratiques	.
(et jeux pour la section enfantine)	7
	<hr/>
	30 heures

Art. 9.- Au commencement de l'année scolaire l'emploi du temps journalier pour chaque classe est établi par l'instituteur avec le directeur de l'Ecole et approuvé par l'inspecteur.

Art. 10.- Nul élève ne peut être admis dans une classe des cours élémentaires s'il ne satisfait à un examen portant sur le programme de la classe immédiatement précédente. Cet examen a lieu en fin d'année pour les élèves de l'école; dans les premiers jours de la rentrée pour les nouveaux ou les refusés.

Les études faites à l'Ecole rurale ou de quartier sont sanctionnées par le Certificat d'études primaires élémentaires.

Les conditions de délivrance de ce diplôme ont fait l'objet de l'arrêté N° 2642 du 5 Août 1924.

### TITRE III

#### L'Ecole régionale ou de ville

Art. 11.- L'Ecole Régionale a pour but, en réunissant les élèves les mieux doués de l'Ecole Rurale, d'approfondir la culture reçue dans cette école, de perfectionner les élèves dans l'étude des matières d'enseignement, de les mettre à même de s'intéresser à bon escient à la vie sociale.

Installée dans les centres, elle peut recevoir des externes, des demi-pensionnaires et des internes.

Elle comprend deux cours de deux années chacun.

Art. 12.- L'école régionale est divisée en principe en 4 classes qui peuvent être dédoublées correspondant à ces deux cours.

En cas d'insuffisance d'effectif les 4 classes peuvent être réunies comme suit :

Cours	Nombre de classes		Observations
1er cours	2	1	Il ne peut exister moins de 2 classes
2me cours	1	1	
	<u>3</u>	<u>2</u>	

Art. 13.- A, partir d'Octobre 1925 nul ne pourra être admis à l'Ecole régionale s'il n'a subi avec succès l'examen du certificat d'études primaires élémentaires de l'état ou s'il ne possède le certificat d'études délivré par le Haut-Commissariat.

Nul ne peut être admis dans une classe ou passer dans une classe

supérieure s'il n'a satisfait aux conditions d'un examen portant sur le programme de la classe immédiatement précédente.

Art. 14.- L'Enseignement à l'Ecole régionale porte sur les matières suivantes :

Enseignement moral et religieux, sciences sociales;  
Langue arabe et notions de littérature arabe;  
Langue française et notions de littérature française;  
Connaissances usuelles - notions complémentaires de sciences  
physiques, chimiques naturelles et d'hygiène;  
Arithmétique, géométrie pratique, algèbre;  
Histoire et géographie;  
Education physique:

Pour les garçons

Pour les filles

Travaux d'atelier,  
d'agriculture, de laboratoires,  
visites de chantiers ou d'entrep-  
prises.

Lingerie, coupe, en-  
seignement ménager;  
jardin, ferme.....  
puériculture.

Dessin et chant.

Art. 15.- Le nombre d'heures d'enseignement est fixé à 30 ré-  
parties comme suit:

Morale et instruction religieuse, sciences sociales;	3 1/2
Arabe (langue et littérature),	4
Français (langue et littérature),	4
Connaissances usuelles,	5
Arithmétique, géométrie et algèbre,	5
Histoire,	1 1/2
Géographie;	1
Exercices physiques et travaux pratiques.	6
	<hr/>
	30

Art. 16.- Les dispositions de l'article 9 ci-dessus sont appli-  
quées à l'Ecole régionale.

Art. 17.- Les études faites à l'Ecole régionale sont sanctionnées  
par le certificat d'études primaires supérieures, délivré conformément  
aux dispositions de l'arrêté N° 2642 du 5 Août 1924.

Art. 18.- Un règlement ultérieur fixera les conditions d'organisa-  
tion des internats, demi-pensionnats, et cantine scolaire, la liste des

livres autorisés dans les Ecoles officielles et l'organisation des Ecoles maternelles et des sections spéciales professionnelles de l'enseignement primaire supérieur.

Beyrouth, le 1er décembre 1924  
Le Gouverneur  
Du Grand Liban  
Signé: Vandenberg

Vu et approuvé:  
N° 3018/A du 1er décembre 1924  
Le Haut-Commissaire de la République  
Française en Syrie et au Liban  
Signé : Weygand pp. 1 - 5 : ...

#### PROGRAMMES

de l'Enseignement primaire élémentaire  
Division Infantile p. 6: ...

#### 3. -- Exercices manuels

Ces exercices ont pour objet d'établir un contact direct et constant entre l'enfant et les choses de son entourage afin de lui faire acquérir l'adresse manuelle en éduquant ses réflexes, de développer ses sens et par leur intermédiaire d'éveiller sa pensée.

#### Matériel d'occupations:

- 1.- Balles pesantes (de diverses couleurs) se prêtant aux exercices d'adresse les plus variés.
- 2.- Petits cubes de bois que l'enfant peut ranger en ligne droite, en croix, en étoile, en escalier et avec lesquels il peut construire des chaises, des tables, des maisons, des colonnes.

Ces exercices ne doivent pas se succéder au hasard: éviter que l'enfant détruise une construction pour en obtenir une autre: faire naître les nouvelles formes de celles qui ont déjà été créées et par là arrêter la précipitation, obliger à la circonspection, à la patience, habituer à réaliser le progrès par des modifications successives et non en passant par un état de destruction et de désordre.

3.- Petites briques, colonnettes, tablettes en bois.

A l'aide de ce matériel les constructions devienent de plus en plus compliquées - Graduer les difficultés et s'en tenir à la règle constante de la méthode: partir d'un motif pour en produire une série d'autres, soit avec le minimum de changements, soit par la recherche de l'effet le plus opposé.

4.- Surfaces en papier: pliage, découpage.

Ces exercices exigent déjà plus d'habileté; construction de formes stables: petits objets usuels ou jouets.

Le pliage et le découpage peuvent servir à l'enseignement pratique d'une foule de notions géométriques.

5.- Tissage à l'aide de bandes de papier.

Ce travail admet toutes les combinaisons possibles de trame et de chaîne depuis la simple toile jusqu'au croisé et aux damassés.

6.- Lattes et papiers entrelacés:

Construction de figures planes qui peuvent se soutenir par elles-mêmes: rosaces, barrières, fenêtres etc... Travail délicat qui exige la division des bandelettes en parties égales (étude pratique des fractions).

7.- Perles.

Combinaison de couleurs-enfilage sur plusieurs fils-bordures, fleurs etc...

8.- Piquage.

Sur carton, à l'aide d'un poinçon et de fils de couleur, combinaisons de lignes droites et de courbes, reproduction de plantes, d'animaux dans leurs lignes principales, d'objets simples - Le piquage est un véritable exercice de dessin.

9.- Vannerie.

Assemblage de brins d'osier très-souples, de diverses couleurs, confection de petites corbeilles, paniers, tables etc...,

10.- Modelage (argile).

Imitation de fruits, d'objets usuels de forme simple. Toutes les créations ne peuvent être faites qu'après des exercices d'observation multipliés. pp. 7-8.

### Premiers éléments du Dessin

Favoriser l'instinct de l'enfant qui le porte dès son plus jeune âge à se faire comprendre par des images, lui laisser produire librement, en s'attachant plus à deviner ses intentions qu'à en critiquer la représentation graphique, les grossières ébauches représentant les objets qui ont le plus retenu son attention.

Ce seront d'abord les figures humaines, des représentations d'animaux, de fleurs, d'objets environnants.

Dans la suite il coordonnera ces éléments pour constituer des scènes que l'on proposera à son imagination: représentation des jeux, illustration des fables, des récits, des contes. Le maître se bornera à faire des remarques sur les très gros défauts d'observations, il laissera l'imagination et la sensibilité de l'enfant s'exprimer sans contrainte.

Ces exercices sont très aptes à faire travailler le cerveau de l'enfant. De plus ils, habituent progressivement l'oeil à l'évaluation des proportions et la main au tracé exact des lignes.

La coloration des dessins au moyen de crayons de couleur, amuse et intéresse beaucoup les enfants, même ceux que le dessin n'attire pas parce que leur imagination est lente ou leur mémoire visuelle paresseuse.

Elle constitue donc un excellent moyen de discipline.

En outre, et pour la grande majorité des enfants, elle permet de traduire plus complètement les impressions et de manifester le goût.

Ainsi, à aucun moment de sa scolarité, l'enfant ne sera un copiste: dès le début, il observe, il imagine, il crée, sa personnalité s'ébauche.

### ECOLE PRIMAIRE ELEMENTAIRE

#### Cours élémentaires

#### PROGRAMME p. 12: ...

#### 9. DESSIN

Dessin d'observation d'après des objets très simples, au crayon noir et au crayon de couleur.

Dessin de mémoire.

Dessins libres pour illustrer un devoir ou une leçon de choses.  
p. 20.

### 13. TRAVAIL MANUEL

1° - Pour les garçons: Figuration géométrique. Assemblages d'éléments de figures pour constatation et vérifications concrètes.

Travaux de la vie courante. Couvrir des livres-empaquetage, ficelles, noeuds etc.

Jardinage.

2° - Pour les filles: Couture usuelle.

Différents points. Exercices sur canevas et sur toile.

Application à des objets usuels; mouchoirs etc..

Raccommode. pose de boutons et d'agrafes.

Tricot.

Crochet. P.21.

### COURS MOYEN

Programme p. 22: ...

#### IX. DESSIN

Dessin d'observation d'après des modèles vivants et végétaux.

Dessins de mémoire et dessins explicatifs pour illustrer un récit ou une leçon de choses.

Arrangements décoratifs.

Modelage - Croquis côté - Dessin géométrique. p. 33: ...

### XIII. TRAVAIL MANUEL

1° - Pour les garçons:

Calculs de surface. Echelles - Plans.

Exécution en carton de solides géométriques. Calcul des volumes.

Travaux de découpage, de collage.

Notions de technologie - les outils usuels.

Notions d'agriculture - Applications étudiées au jardin de l'école.

2° - Pour les filles:

Exercices d'application de l'enseignement du calcul et de la géométrie.

Alphabet et chiffre - broderie.

Couture et raccommodage - Reprises.

Tricot et crochet. p. 34: ...

ENSEIGNEMENT PRIMAIRE SUPERIEUR

Premier Cours p. 34: ...

DESSIN

Dessins faits en classe d'après modèles (objets usuels plantes et animaux).

Arrangements décoratifs.

Dessins de mémoire - croquis - illustrations de devoirs. p. 49: ...

TRAVAUX MANUELS

Garçons

1- Exercices de géométrie expérimentale

Cartonnage. Découpage de figures géométriques. Exercices sur les carrés, hexagones, octogones etc. Carré équivalent au double ou à la moitié d'un carré donné, etc...

Exercices sur la construction des triangles et mettant en lumière les propriétés des différentes sortes de triangles.

Construction des solides simples.

2. Travail à l'atelier.

BOIS.- Exercices simples sur bois tendres avec la scie, la lime, le ciseau et le rabot. Tracés à l'équerre, au trusquin et au compas.

Confection d'objets simples, d'utilité courante, tablettes, tabouret, piquets, etc...

FER.- Exercices d'assouplissement de la main et du poignet. Courbure de fil de fer suivant des courbes et des angles déterminés. Découpages de figures et figures repoussées sur tôle mince.

Maniement de la lime, du burin et du bédane.

Confection de quelques objets simples: équerre; verrou, coupe-papiers etc...

3. Travaux agricoles.

Jardinage - jardin potager: engrais - terreau - labourage, semis, bordure, transplantation, arrosage, binage, sarclage, buttage.

Jardin d'agrément, Marcottes et boutures. Ecussonnage du rosier, soins à donner aux plantes.

Notion de sériciculture.

Basse-cour - oeufs - leur conservation. p. 50: ...



TRAVAUX MANUELS

FILLES

1.- Travaux à l'aiguille

a) Patrons de lingerie (trousseau et layette: chemise, brassière, béguin) et patrons de vêtements simples: robe d'enfants, tabliers.

b) Lingerie.

Révision des différents points.

Couture d'objets de layette d'après les patrons étudiés.

Etude du feston. Lettres brodées.

Raccommodages, pièces et reprises.

Tricot et crochet.

c) Couture

Point de confection, plis, liserés, bords, boutonnieres, surfils. Coupes et assemblages (corsages, robes d'enfants).

d) Modes.

Travaux en mousseline: ruches, choux, noeuds, plissés, biais ourlés.

Laitonnage de barrettes: capotes, bérêts.

Chapeaux de poupée.

Garniture des chapeaux de pailles. p. 51: ...

ENSEIGNEMENT PRIMAIRE SUPERIEUR

DEUXIEME COURS

PROGRAMME p. 52: ...

DESSIN

Dessins faits en classe d'après modèles.

Objets - plantes et animaux - modèle vivant vêtu - modèles empruntés aux monuments tirés de l'art antique et moderne.

Croquis perspectifs - Paysage. p. 69: ...

TRAVAUX MANUELS

GARCONS

1- Exercices de géométrie expérimentale:

Cartonnage, découpage: Pyramide et prisme - Etude des volumes - Cylindre et cône.

Coupe de plâtre.

Découpage dans un saumon, du solide capable. Exécution de prismes et de pyramides.

Mêmes solides tronqués. - Exercices d'ensemble: plate-bande, arc plein cintre.

2- Travail à l'atelier.

BOIS: Usage du bédane, de la gouge, de la plane sur bois régulièrement débités, confections de boîtes, plumiers, coffrets.

Premiers exercices de corroyage - assemblage - manie-  
ment du tour.

FER: Tracés au trusquin, au compas et au pointeau. Usage  
du forêt à archet. Rivet - souder - tarauder.

Travaux élémentaires de forge - Confection d'objets simples.

Maniement de quelques machines - outils.

3- Travaux agricoles.

Les arbres fruitiers - Semis de pépins et de noyaux, trans-  
plantation - marcottes et boutures - greffes - taille - pincement -  
destructions des insectes - Maladies des arbres - Amélioration des  
espèces - L'oranger - L'olivier - le dattier - la vigne.

Cultures démonstratives. Semis en milieux stériles.

Analyse des terres - Engrais.

La sériciculture - Maladies des vers-à-soie.

Animaux de la ferme.

Lait - beurre - fromages.

Le vin. pp. 69-70: ...

TRAVAUX MANUELS

FILLES

1- Travaux à l'aiguille.

- a) Théorie et tracé des patrons  
Prise des mesures.  
Tracé des patrons de lingerie et des patrons de vêtement.  
Essayage: usage du mannequin. Corsage et jupes.
- b) Lingerie: Montage et fronces, points de fantaisie.  
Broderie: festons, cordonnnet, plumetis, jours - Points  
d'ornement.  
Raccommodge. Reprises, remmaillage, stoppage.  
Tricot, crochets, filet; applications.
- c) Couture. Pose d'agrafes, de boutons, biais, plissés,  
fronces, coulissés.  
Corsages, chemisettes et jupes. Différentes formes de  
manches, galons, soutaches etc.  
Raccommodge sur pièces de lainage et de drap.
- d) Modes. Charlottes d'enfants  
Chapeaux tendus en drap et en velours, chapeaux coulissés  
en mousseline - Chapeaux de paille cousue.  
Garniture des chapeaux.

## 2- Ménage et jardin;

- a) Cuisine: Conservation des aliments. Hygiène alimentaire.
- b) Blanchissage et repassage;  
Enlèvement des tâches sur le linge et les vêtements.  
Nettoyage d'objets de cuivre, en acier, en corne, etc...  
Nettoyage de gants, de chapeaux de paille, de voile, de crê-  
pe.  
Blanchissage d'objets en flanelle, de dentelles etc...  
Repassage du linge fin et empesé, de linge tuyauté.
- c) Economie domestique - Comptabilité ménagère - Carnet  
de dépenses-inventaire - Habitation - Conditions d'hygiène - Bail,  
loyer - impôts - Mobilier - Choix et entretien - Soins à donner à la  
litterie - Puces et punaises.

Chauffage et éclairage - Maniement et entretien des  
appareils-vêtements - Conservation des tissus et des fourrures.

Les qualités de la bonne ménagère : ordre, prévoyance,  
économie, goût du travail - Emploi du temps. pp. 70-71: ...

APPENDIX II - A

THE LEBANESE GOVERNMENT ELEMENTARY  
AND HIGHER ELEMENTARY SCHOOL  
SYLLABUS OF 1946

الجمهورية اللبنانية منهج التعليم ، وزارة التربية الوطنية والفنون الجميلة •

١ - مرسوم رقم ٦٩٩٨ تاريخ أول تشرين الأول ١٩٤٦ يقضي بتحديد مواد التدريس في مرحلة التعليم الابتدائي •

٢ - مرسوم رقم ٧٠٠٢ تاريخ أول تشرين الأول ١٩٤٦ يتضمن نظام امتحانات شهادة الدروس الابتدائية •

٣ - مرسوم رقم ٦٩٩٩ تاريخ أول تشرين الأول ١٩٤٦ يقضي بتحديد مواد التدريس في مرحلة التعليم الابتدائي العالي "التوجيهي" •

٤ - مرسوم رقم ٧٠٠٣ تاريخ أول تشرين الأول ١٩٤٦ يتضمن نظام امتحانات شهادة الدروس الابتدائية العالية •  
ص ١

APPENDIX II - A - 1

مرحلة  
التعليم الابتدائي  
ص ٧

منهج  
الحضانة اروضة الاطفال

سنتان

السنة الاولى

الاعتناء بحال الاطفال وبنظافتهم وتعويدهم ألعاب متنوعة في الهواء الطلق وتحت اشراف المربية •

- تصفح بعض كتب ولوحات مصورة • موسيقى وتراتيل •
- تعويد الاطفال الاعداد الولى من واحد الى عشرة مع كتابتا •
- قصص أخلاقية سهلة التعبير تتعلق بأفراد العائلة •

## السنة الثانية

العناية بالاطفال وبنظافتهم وتدريبهم على الالعب المختلفة تحت اشراف  
المربية - موسيقى وتراتيل •

مبادئ القراءة - كتابة مايتعلمون من الحروف والكلمات •

مبادئ الحساب - عدا وكتابة ترافهما تمارين حسية على العمليات الاربع  
وفي حدود ١٠ - ٢٥ •

دروس أشياء باختصار عما يحيط بالولد في الصف من أدوات وأثاث وما يعلو  
من لباس وما يأكله من طعام •

دروس أخلاقية بالقصص ومحادثات على اللوحات المصورة •

تغذية الاطفال بحب وطنهم بطريقة القصص والانشيد والرسم : العلم  
اللبناني ، مناظر لبنان ، النشيد الوطني ، الارض اللبنانية •

( تعلق في غرف الدرس رسوم رئيس البلاد ومشاهير اللبنانيين ) • ص ١٥

ص ٦ •

## مرحلة التعليم الابتدائي

### الرسم

على المدرس في هذه المرحلة ان يراقب التلميذ مراقبة دقيقة توصل الى  
معرفة ميله الفطري • هل يميل الى الرسم الزخرفي ام الى الاشياء الخالية من الزخرفة ؟  
وهل يرى الاشكال كما هي ام يراها محورة ؟ وفي أى اتجاه •

أ الى الجمال ام الى البشاعة ؟ فاذا كانت عينه غير صحيحة يعرن على الخطوط الواضحة أو القاسية : زوايا ، اهرام ، مكعبات • واذا كانت تميل الى البشاعة فليوجه الى الرسم الكاريكاتوري • ويعنى عندئذ بتهديب عقله وتقوية قواه النفسانية ليتمكن من درس أخلاق الانسان من خلال هيئته •

اما اذا كان نظره يميل الى الجمال ، ويعرف ذلك من تحوير التلميذ خطوطه في اتجاه الجمال فيجب تشجيعه على المضي في هذا السبيل مع مداراته ومراقبته •

### منهج الرسم

#### السنة الاولى

يعرن التلامذة على الرسم بأشياء من الطبيعة الصامتة ، ذات الخطوط الظاهرة الواضحة توضع في نور موافق يظهر بجلاء النواتى والمنحنيات •

رسم أشكال هندسية مستقيمة ومنحنية ومستديرة •

#### السنة الثانية

رسم أشياء بسيطة الأشكال توضع أمام التلاميذ وخطوط بالقلم الرصاصي والفحمي والاقلام الملونة اذا كان الموضوع ملونا • رسم حر لادوات مرت في دروس الأشياء ولصور هندسية •

#### السنة الثالثة

رسم أشكال بسيطة ونماذج من النبات - أوراق - أزهار - بالقلم الرصاصي واللون •

#### السنة الرابعة

رسم أشياء متنوعة ونماذج من الحيوان بالقلم الرصاصي واللون •  
درس الالوان وتفهم طرق استعمالها بالاستناد الى أشياء طبيعية منظورة •

## السنة الخامسة

رسم أشكال بسيطة ونماذج مختلفة مصنوعة من مواد ثابتة : فخار - زجاج  
خشب - جص - حجر •

أشكال هرمية ومكعبة ومستديرة • ص ٤٥

## منهج الاشغال اليدوية

### السنة الاولى

اولا - للصبيان :

صنع اشكال مزخرفة من الورق الملون ( طي ، قص ، لصق ) • تمثيل بعض الخضمر  
والازهار والفواكه من الورق الملون في الطي والقص •

أشغال القش :

تغليف الورق المقوى بالقش الملون : صنع سلال - علبة للاشغال - صندوق  
بشكل مربع أو مستطيل •

جدل القش : القش المحبوك • صنع سلة صغيرة - سلة بغطاء لحفظ الاشغال  
صواني •

ثانيا - للبنات :

تغليف الورق المقوى بالقش الملون • القش المنسوج او الصوف المنسوج (عمل  
الانوال واستعمال الخيط ) عمل بساط منسوج من القش والصوف •

كيس • محفظة خطابات تتعلق بالحائط • جدول القش •

التطريز بالقش على القماش الشبكي ، زخرفة مفرش ، منضدة ، محفظة ، كيش الخ • •  
أشغال السجاد • الادوات : الابرة التي يحاك بها الصوف • مقص مقياس خشبي •  
المواد : القماش الشبكي • الصوف • قماش متين للبطانة • تمازين سهلة في الخياطة  
العادية •

## السنتان الثانية والثالثة

أولا - للصبيان :

أشغال الصلصال الملونة : برتقالة - تفاحة - بلحة - خيارة - موزة - بيضبة  
- عش عصفور - حذاء طفل - ورق شجر - سمكة الخ . . .

وخاصة صنع أدوات المطبخ • ابريق • قدر • جرن الخ . . .

صنع أجسام هندسية من الورق المقوى : صندوق مستطيل الشكل بغطاء • المكعب  
علبة للنقود • علبة بغطاء على شكل مثلث متساوي الساقين الهرم الناقص • غطاء • مصباح على  
شكل هرم ناقص وخمسة أوجه متساوية •

ثانيا - للبنات :

الغرز : غرز بسيطة وغرز للزينة :

الغرز البسيطة : غرزة التسريح والتكليف والشل والدرز واللفق •

الغرز للزينة : الغرزة الابتدائية العامة • غرزة السلسلة • غرزة جـ  
أو ( اسطنبولية ) • غرزة الريشة المزودة • غرزة العامة مع بعض الزخرفة • غرزة الريشة  
مع بعض الزخرفة •

الاجور : خياطة انكليزية Couture Anglaise خياطة عادية Couture  
Rabattue

تمارين على الكانفا والنسيج الخشن • صنع أكياس • زنانير • احذية للبيت • أريكة  
Cousin فوط شاي مع غطاء صغير •

تطبيقات على أشياء بسيطة • مناشف • شراشف • فوط شاي الخ . . .

حياكة الصوف • تدريس القطبة • تطبيقات بواسطة صنارتين من خشب • شغل الصنارة •

## السنتان الرابعة والخامسة

أولا - للصبيان :

تمثيل الاجرام الهندسية بالمقوى وصنعها •

شغل التفريغ في الخشب • حاملة أقلام • علبة للنقود • صندوق صغير بغطاء •  
حافظة للاوراق • لعب للاطفال •



تمارين على استعمال أدوات النجارة : المنشار ، المثقب ، المطرقة ، ( الشاكوش )  
الكماشة الخ . . .

تحضير الغراء وكيفية لصق حرفين من الخشب بالغراء .

### ثانيا - للبنات :

مراجعة في أنواع العرزات الرئيسية للخياطة ، خياطة عادية ، خياطة منحرفة  
( بالورب ) تغبين القماش ( زم ) التكسير ، التكيف والتني ، الترقيع على أنواعه مع  
تطبيقات عملية ، الفستون ، التطريز ، شق العراوى وشغلها .

الزراير ، العيون ، صنع العراوى بالقماش ، قلب القماش بالخيط ، وفو القماش (تسي)  
على انواعه ، تركيب الدانتيل ، طريقة استعمال مكنة الخياطة ، وضع الابرة نزع المكوك  
وعلبته ، ملء المكوك ، اعادة المكوك ، ابتداء الخياطة ، رفع القماش بعد الخياطة .

تفصيل وخياطة بعض ملابس بسيطة : صدارة ( مريول للمطبخ ) مع وضع الجيبية ،  
ثوب قصير تحتاني مطرز ، ثوب للنوم ، تنورة . ص ٥٥ - ٥٧

### APPENDIX II - A - 2

### مرحلة التعليم الابتدائي العالي

ص ٦٥

### الرسم

على المدرس ان يراقب التلميذ في السنتين الاولى والثانية من هذه المرحلة  
مراقبة دقيقة وبدقة حتى اذا تبين انه أكثر ميلا الى الرسم الهندسي منه الى الرسم  
الصناعي او الى المناظر الطبيعية او الى الاشخاص فليوجه الى فني الهندسة والبناء  
باعطائه دائما رسوما هندسية .

أما اذا كان التلميذ يميل الى الرسم الصناعي فليوجه الى الرسوم الصناعية بتدريسه  
الرسم الهندسي والزخرفي ومبادئ " البرسبكليف " .

أما اذا كان يميل الى الازهار والطيور فهو مصور تزييني ( المراسح والمقاهي والمنازل  
وتزيين الكتب ) فليوجه الى رسم الخطوط ويعطى مواضيع تزيينية من أزهار واغصان أشجار  
وخطوط متماوجة فنمو فيه قوة التلّيف ويوجه الى التلوين باستعمال اقلام الرصاص وبالالوان  
المائية .

أما إذا كان الطالب يحب الطبيعة فليوجه الى تصوير المناظر الطبيعية الحقيقية وليدرب على الوضع والتأليف ورؤية الظل والنور والطابع المحلي الخاص بكل بلد ومنطقه •

وأما إذا كان يميل الى تصوير هيئة الانسان والاشخاص فليدرس أولاً عن تماثيل ثم عن اشخاص أحياء ويجب ان يفهم النسبة " الكلاسيكية " بين أعضاء الرأس من جهة والرأس وأعضاء الجسد من جهة ثانية وان يمرن على رسم الظلال تحت أنوار قاسية وليدرب على التصميم " Esquisse " ص ١٣٩

### منهج الرسم

#### السنتان الاولى والثانية :

- مبادئ عامة عملية ونظرية في الرسم الفني ، نماذج عن الحيوان والنبات
- الرسم الزخرفي : أشكال بسيطة
- الرسم الهندسي : مبادئ في التخطيط الهندسي تساعد على توجيه التلميذ

#### السنتان الثالثة والرابعة :

- الرسم الفني : أشياء عادية - نماذج عن الحيوان والنبات
  - رسم نماذج مع اعتبار بعدها ووضعها
  - رسم مناظر وأشياء تؤخذ من الطبيعة
  - الرسم الزخرفي : اطارات كتب وبرامج مواضيعها مبتكرة
  - الرسم الهندسي : تخطيطات هندسية ترسم بواسطة الادوات بقياس معين
  - تطبيقات : أشياء تنقل عن الطبيعة وترسم بقياس معين
- ص ١٤٠

## منهج الاشغال اليدوية

### السنتان الاولى والثانية :

#### اولا - للصبيان

تفريخ النحاس واستعمال الادوات •  
اشغال السلك : سلسلة حلقات مربعة - ماسك من السلك على اشكل حرف U -  
مشبك للورق ( دهنوس ) - سلسلة حلقات مستديرة - خطاف ( شكل للنوافذ ) - حامل  
على شكل حرف S - حلاب لتعليق اللحم - مضرب بيض - سلة بيض - حامل للوانى  
الساخنة - صنع ازرعة وبعض الازهار •

تمارين على استعمال الادوات : كلابة ( زراعية ) مستقيمة الفك تستعمل فـي  
ثني السلك على شكل زاوية - كلابة ( زراعية ) مستديرة تستعمل لثني السلك على شكل  
اقواس - قصافة للسلك •

#### ثانيا - للبنات

مراجعة منهج السنتين الرابعة والخامسة من مرحلة التعليم الابتدائي وخاصة  
الفستون ، التطريز ، شق العروة وشغلها مع تقويتها ، زراير ، الترقيع على انواعه  
رفو القماش ، تركيب الدانتال •

• كيفية اخذ القياسات للشخص  
• كيفية رسم صدر فسطان بسيط وظهره • رسم صدر له بنس •  
• عمل غبنتين للصدر : رسم كم بسيط ، كيفية رسم هيكل تنورة وثوب للنوم •  
• بعض الملابس السليطة : رسم النموذج لجميع هذه الاشغال على الورق ثم  
تفصيلها على القماش •

• كيفية تركيزها وخطاطتها •

### السنتان الثالثة والرابعة :

#### اولا - للصبيان

التوسع في منهج السنتين الاولى والثانية مع اضافة صنع اسطوانات وتركيب  
آلات كهربائية بسيطة •

## ثانيا - للبنات

- مراجعة انواع الغرزات الرئيسية للخياطة .
- رسم نماذج لجهاز الاطفال الاكثر استعمالا :
- مريول ( Bavette ) قميص بكمين • جهاز للاطفال • اثواب صغيرة نصفية •
- سراويل • فستان صغير بدون كمين • فستان صغير بكمين • فستان للنوم • مريول
- بجياب ( tablier d'enfant ) • طاقية ( Bonnet ) • تفصيل هذه الاشياء
- وخياطتها •

ص ١٤١ - ١٤٢ :

• ضبط القياس على النموذج •

APPENDIX II - B

THE LEBANESE GOVERNMENT ELEMENTARY AND  
SECONDARY SCHOOL SYLLABUS  
OF 1946

الجمهورية اللبنانية منهج التعليم وزارة التربية الوطنية والفنون  
الجميلة •

١ - مرسوم رقم ٦٩٩٨ تاريخ أول تشرين الأول ١٩٤٦ يقضي بتحديد مواد  
التدريس في مرحلة التعليم الابتدائي •

٢ - مرسوم رقم ٧٠٠٢ تاريخ أول تشرين الأول ١٩٤٦ يتضمن نظام امتحانات  
شهادة الدروس الابتدائية •

٣ - مرسوم رقم ٧٠٠١ تاريخ أول تشرين الأول ١٩٤٦ يقضي بتحديد مواد  
التدريس في مرحلة التعليم الثانوي •

٤ - مرسوم رقم ٧٠٠٤ تاريخ أول تشرين الأول ١٩٤٦ يتضمن نظام امتحانات  
شهادة البكالوريا للتعليم الثانوي •

ص ١

APPENDIX II - B - 1

مرحلة  
التعليم الابتدائي  
الرسم

The Program of Elementary Education in this syllabus is a verbatim copy of the Program of Elementary Education found in the Elementary and Higher Elementary Government Syllabus of the same year as appears in Appendix II A. Therefore there is no need to repeat it.

The following is the Program of Secondary Education.

APPENDIX II - B - 2

مرحلة

التعليم الثانوى

ص ٧٥

الرسم

على المدرس ان يراقب التلميذ في السنتين الاولى والثانية من هذه المرحلة مراقبة دقيقة حتى اذا تبين انه اكثر ميلا الى الرسم الهندسي منه الى الرسم الصناعي او الى المناظر الطبيعية او الى الاشخاص فليوجه الى فني الهندسة والبناء باعطائه دائما رسوما هندسية .

اما اذا كان التلميذ يميل الى الرسم الصناعي فليوجه الى الرسم الصناعي بتدريسه الرسم الهندسي والزخرفي ومبادئ " البرسبكيف " .

اما اذا كان يميل الى الازهار والطيور فهو مصور تزييني ( المراسح والمقاهي والمنازل وتزيين الكتب ) فليوجه الى رسم الخطوط ويعطى مواضع تزيينية من ازهار وأغصان اشجار وخطوط متماوجة فتتمو فيه قوة التأليف ويوجه الى التلوين اما باستعمال اقلام الرصاص ام بالالوان المائية .

اما اذا كان الطالب يحب الطبيعة فليوجه الى تصوير المناظر الطبيعية الحقيقية وليدرب على الوضع والتأليف وروية الظل والنور والطابع المحلي الخاص بكل بلد ومنطقة .

اما اذا كان يميل الى تصوير هيئة الانسان والاشخاص فليدرس اولا عن تماثيل ثم عن اشخاص احياء ويجب ان يفهم النسبة " الكلاسيكية " بين اعضاء الرأس من جهة الرأس واعضاء الجسد من جهة ثانية وان يمرن على رسم الظلال تحت انوار قاسية وليدرب على التصميم " Esquisse " .

على المدرس بعد ان تتجلى مواهب الطالب ويبدأ نضوجه الفكرى ويكون توجيهه قد تم - ان يلاحظ ذوقه وان لا يهمل الهفوات التي يمكن ان يتعرض اليها في السنوات الاخيرة من هذه المرحلة وان يعنى بالعمل عن الطبيعة والتقيد باصول الرسم من خطوط وتناسب وقيم الابعاد ومراقبتها وتعويد الطالب على التأليف ليزداد خياله نموا وذلك باعطائه مواضع يبدأ بتصويرها بقلم رصاصي ، فتوزع انوارها وظلالها وخطوطها توزعها متناسقا ثم تلوّن بحسب ذوق الطالب . وهنا يجدر بالمدرس ان ينتبه الى معاني الالوان فيساعده على انتقاها لتأتي متفقة وظروف الموضوع .

## منهج الرسم

### السنتان الاولى والثانية :

مبادئ عامة عملية ونظرية في الرسم الفني ، نماذج عن الحيوان والنبات  
الرسم الزخرفي : اشكال بسيطة  
الرسم الهندسي : مبادئ في التخطيط الهندسي تساعد على توجيه التلميذ

### السنتان الثالثة والرابعة :

الرسم الفني : أشياء عادية - نماذج عن الحيوان والنبات  
• رسم نماذج مع اعتبار بعدها ووضعها  
• رسم مناظر وأشياء تؤخذ من الطبيعة  
الرسم الزخرفي : اطارات كتب وبرامج مواضيعها مبتكرة  
الرسم الهندسي : تخطيطات هندسية ترسم بواسطة الادوات بقياس معين  
تطبيقات : أشياء تنقل عن الطبيعة وترسم بقياس معين  
ص ٢١١

## منهج الاشغال اليدوية

### السنتان الاولى والثانية :

#### اولا - للصبيان

#### تفريغ النحاس واستعمال الادوات

اشغال السلك : سلسلة حلقات مربعة - ماسك من السلك على شكل حرف -  
مشبك للورق ( د بوس ) سلسلة حلقات مستديرة - خطاف (شكل للنوافذ) - حامل  
على شكل حرف - شوكة لتعليق اللحم - مضرب بيض - سلة بيض - حامل للاواني  
الساخنة - صنع ارزة وبعض الازهار

تمارين على استعمال الادوات : كلابة (زرادية) مستقيمة الفك تستعمل في ثني السلك على شكل زاوية - كلابة (زرادية) مستديرة تستعمل لثني السلك على شكل أقواس - قصافة للسلك •

### ثانيا - للبنات

مراجعة منهج السنتين الرابعة والخامسة من مرحلة التعليم الابتدائي وخاصة الفستون، التطريز، شق العروة وشغلها مع تقويتها، الترقيع على انواعه، رفو القماش تركيب الدانتال •

كيفية أخذ القياسات للشخص •

كيفية رسم صدر فسطان بسيط وظهره • رسم صدر له بنس •

عمل غبنتين للصدر: رسم كم بسيط، كيفية رسم هيكل تنورة وثوب للنوم •

بعض الملابس البسيطة : رسم النموذج لجميع هذه الاشغال على الورق ثم تفصيلها على القماش •

### السنان الثالثة والرابعة:

#### اولا - للصبيان

التوسع في منهج السنتين الاولى والثانية مع اضافة صنع اسطوانات وتركيب آلات كهربائية بسيطة •

#### ثانيا - للبنات

مراجعة انواع الغرزات الرئيسية للخياطة

رسم نماذج لجهاز الاطفال الاكثر استعمالا

- مريلة ( Bavette ) • قميص بكمين • جهاز للاطفال • أثواب صغيرة نصفية •
- فسطان صغير بدون كمين • فسطان صغير بكمين • فسطان للنوم • مريول بجيباب
- ( tablier d'enfant ) طاقية ( Bonnet ) تفصيل هذه الاشياء وخياطتها •
- ضبط القياس على النموذج •



APPENDIX III

PROGRAMS OF THE PUBLIC AND PRIVATE  
FRENCH ELEMENTARY SCHOOLS  
SYLLABUS OF 1945-47

Leterrier, L., Enseignement du Premier Degré, Programmes, Instructions, Répartitions. Paris, Hachette, 1945.

APPENDIX III - A

PROGRAMMES ET INSTRUCTIONS  
DES ECOLES MATERNELLES

p. 7: ...

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PROGRAMMES ET INSTRUCTIONS

DU 16 MARS 1908

A. - Objet de l'école maternelle.

L'école maternelle a pour but de donner aux enfants au-dessous de l'âge scolaire les soins que réclame leur développement physique, intellectuel et moral.

L'école maternelle n'est pas une école au sens ordinaire du mot: c'est un abri destiné à sauvegarder l'enfant des dangers de la rue, comme des dangers de la solitude dans un logis malsain. Elle doit donc encourager la fréquentation quotidienne des enfants errants et de ceux dont la mère travaille tous les jours et toute la journée hors de la maison; elle recevra les autres aux heures où leur mère ne peut pas s'en occuper; elle donnera également l'hospitalité pendant les récréations aux enfants privés de camarades de leur âge.

La valeur de la directrice d'école maternelle ne se mesure nullement par le nombre de connaissances communiquées et la durée des exercices, mais plutôt par les connaissances et la sollicitude manifestées à propos de la santé et du bien-être des enfants: soins d'aération, d'alimentation, de vestiaire, de propreté sous toutes les formes, de prophylaxie, etc., comme aussi par l'ensemble des bonnes influences auxquelles l'enfant est soumis, par le plaisir qu'on lui fait prendre aux occupations, par les habitudes d'ordre, de politesse, d'obéissance, de bonne humeur, de serviabilité, d'attention, d'adresse manuelle, d'activité intellectuelle qu'il contracte peu à peu.

Tous les exercices de l'école maternelle - occupations et récréations - seront réglés d'après ce principe général: ils doivent aider au développement des diverses facultés de l'enfant, sans fatigue, sans contrainte, sans excès d'application; ils sont destinés à l'éloigner du désœuvrement en lui faisant éprouver les jouissances de l'activité. - Le but à atteindre, en tenant compte des diversités de tempérament, de la précocité des uns, de la lenteur des autres, c'est qu'ils aiment leur tâche, leurs jeux, leurs occupations de toutes sortes.

Une bonne santé; - la vue, l'ouïe, le toucher, exercés par une suite graduée de petits jeux et de petites expériences personnelles, tantôt libres, tantôt provoquées par la maîtresse et toutes propres à faire l'éducation des sens; - l'empressement à regarder, à imiter, à écouter, à répondre; - un commencement d'habitudes disciplinées et de curiosités intellectuelles sur lesquelles l'école primaire puisse s'appuyer pour donner plus tard un enseignement régulier; - l'intelligence éveillée, enfin, et l'âme ouverte à toutes les bonnes impressions morales: tels doivent être les effets de ces premières années passées à l'école maternelle.

#### B. - Méthode

Ces principes posés, quelle est la méthode qu'il conviendra d'appliquer aux écoles maternelles? - C'est évidemment celle qui s'inspire du nom même de l'établissement, c'est-à-dire qui consiste à imiter le plus possible les procédés d'éducation d'une mère intelligente et dévouée, - méthode essentiellement naturelle, familière, toujours ouverte à de nouveaux progrès, toujours susceptible de se compléter et de se réformer.

C. - Programme.

Ce programme comprend, par ordre d'importance :

- 1° Des jeux, des mouvements gradués et accompagnés de chants;
- 2° Des exercices manuels;
- 3° Les premiers principes d'éducation morale;
- 4° Les connaissances usuelles;
- 5° Des exercices de langage, des récits, des contes;
- 6° Les premiers éléments du calcul, du dessin, de l'écriture et de la lecture. (Ces deux dernières réservées aux enfants au-dessus de cinq ans.)

Il tombe sous le sens que ce programme s'applique à tous les enfants de deux à six ans, quel que soit l'établissement scolaire qu'ils fréquentent.

Le développement physique étant la base de l'éducation, le programme débute par les exercices physiques.

L'enfant exerce d'abord ses jambes, ses bras, sa voix, ses sens, par les jeux, les mouvements gradués, les chants; il devient adroit de ses mains et développe son goût par les exercices manuels.

En jouant avec ses camarades, en mangeant et en travaillant à côté d'eux, il apprend à vivre en société; sa conscience s'éveille, les premiers principes de morale lui sont révélés. Sans entendre jamais une leçon de morale, il comprend peu à peu qu'il ne doit être ni accapareur, ni brutal, ni égoïste, ni indolent; qu'il doit aimer ses parents, ses maîtres et leur obéir. Jour après jour, il s'élèvera à la générosité et à la douceur, à l'amour du travail, à la confraternité, à la bonté. Il doit savoir cela avant de savoir lire et écrire; mais il ne peut l'apprendre qu'autant que son développement physique le lui permet.

L'éducation intellectuelle vient ensuite, mais allégée, réduite à sa plus simple expression, le programme n'existant que pour indiquer des sujets de causerie... quand l'occasion s'en présentera.

Les exercices manuels doivent alterner avec les exercices plus spécialement intellectuels (au maximum deux par jour de ces derniers et plutôt le matin). La durée n'en dépassera pas vingt minutes. Ils seront toujours séparés par des chants, des mouvements, des marches ou des évolutions.

D. - Plan et détail des programmes. pp. 9 - 10 - 11: ...

Petite Section

Enfilage de perles; - Déchiquetage. - Fleurs. - Modelage. - Parfilage. - Piquage. - Tressage. - Chafnette au bouchon, etc.

Grande Section.

Comme précédemment. - Broderie sur canevas ou papier (coton ou raffia). Petites constructions très simple avec paille et carton (exceptionnellement). - Petits exercices au crochet, à la fourche, etc. - Imitation de travaux du pays et utilisation de produits locaux. pp. 12 - 13: ...

Calcul, dessin, écriture, lecture.

Petite Section.

Dessin. - Crayonnages libres. - Silhouettes et alignements au moyen de cubes, briques, bâtonnets, lattes, cailloux, jetons, etc. Essais de copie de ces combinaisons sur l'ardoise.

Grande Section.

Dessin. - Crayonnages libres une fois par semaine, sur cahier, pour permettre de constater les progrès. - Décalquage de feuilles. - Silhouettes, bordures, rosaces par groupements et alignements d'objets comme précédemment. - Copie en noir ou en couleur de ces combinaisons sur l'ardoise ou le papier. - Petits dessins symétriques sur papier quadrillé; piquage et broderie de ces dessins. - Copie d'objets usuels très simples. Croquis de tous genres. p.15:...

APPENDIX III - B.

PROGRAMMES ET INSTRUCTIONS  
DES ECOLES PRIMAIRES

p. 19: ...

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DEUXIEME PARTIE

LES DIVERSES MATIERES D'ENSEIGNEMENT

La réforme porte essentiellement sur l'enseignement de l'histoire, de la géographie, du calcul et des leçons de choses. Sans aucun doute, ces enseignements ont pour but de donner aux élèves des connaissances utiles; mais, plus encore, ils doivent leur faire acquérir de bonnes habitudes intellectuelles et les protéger contre le verbalisme, qui est un fléau. Les programmes de ces quatre matières ont été rédigés de façon que les leçons puissent être simples, concrètes, vivantes;

quelques commentaires à ce sujet ne seront pas inutiles. Pour les autres disciplines, les maîtres se reporteront aux instructions de 1923 et de 1938, qui n'ont pas vieilli.

(Instructions du 7 décembre 1945.)

N.B. - A fin de suivre ce conseil nous reproduirons ci-dessous les nombreux passages des Instructions de 1923 et 1938 qui ont conservé toute leur valeur.

Nous les ferons suivre (en italique, pour les distinguer à première vue) du texte intégral des Instructions de 1945.

Ainsi, dans chaque chapitre, pour chacune des matières d'enseignement, les maîtres trouveront successivement rassemblés :

- I. Les nouveaux programmes (1945 et 1947).
- II. Les instructions de 1923, 1938, 1945.
- III. Les répartitions mensuelles et hebdomadaires, les sujets d'exercices conformes à ces programmes et instructions. p. 27: ...

## TRAVAUX MANUELS ET TRAVAUX PRATIQUES

### I. PROGRAMME

#### 1. Cours préparatoire.

Garçons. - Découpage de confetti que l'on groupera de manière à représenter des nombres ou à former des arrangements décoratifs. Petits exercices de tressage, pliage, tissage (jonc, paille, raphia, papier, etc.).

Piquage, découpage et collage de silhouettes sur papier.

Confection d'objets et de jouets variés.

Filles. - Exercices empruntés au programme des écoles de garçons.

Crochet : étude de la maille (crochet d'os), chafnette, barrette.

Confection d'objets très simples: cache-nez de poupée, jarretières, etc.

#### 2. Cours élémentaire.

##### a) Garçons :

1. Exercices à l'appui de l'enseignement de l'arithmétique, de la géométrie, du dessin.

Figurations géométriques à l'aide de bandelettes de papier en couleur.

Vérification concrète des propriétés des figures géométriques par la superposition et l'assemblage de ces figures ou de leurs éléments.

2. Préparation à la vie courante: coudre des boutons, faire un paquet, couvrir livres et cahiers, etc.

Confection d'objets divers.

#### b) Filles:

1. Exercices empruntés au programme des écoles de garçons.

2. Eléments de couture usuelle: point devant, point arrière, point de côté, point de surjet, point de piqûre.

Exercices sur canevas et grosse toile. Application à des objets très simples (mouchoirs, serviettes, essuie-mains, etc.).

Etude du point de marque sur canevas. Applications.

Raccommodage, pose de boutons et d'agrafes.

Tricot: étude collective de la maille. Applications simples avec deux aiguilles de bois.

Crochet: confection de cache-nez.

### 3. Cours moyen et supérieur.

#### Garçons

1° Reprise des figurations géométriques planes. Décomposition des figures. Relations entre leurs éléments. Représentation et exécution en carton de solides géométriques. Développements.

2° Préparation à la vie courante: détacher un vêtement, réparer un livre, confectionner un carnet, etc.

Travaux libres à la maison ou en classe: découpage à la scie, façonnage de silhouettes d'animaux, de pièces à assembler par collage ou par pointage. Menus objets (carton, bois, corde, fil de fer).

Réalisation d'appareils simples pour exercices et expériences scientifiques.

Technologie : notions sur les outils usuels.

Filles.

1° Exercices empruntés aux écoles de garçons;

2° Alphabet et chiffres au point de marque sur grosse étamine.

Couture usuelle : couture simple, couture en surjet, couture rabattue en droit fil, ourlet piqué, pièces à un coin au point de surjet.

Raccommodeage. - Reprise sur tricot.

Tricot. - Maille à l'endroit; maille à l'envers.  
Applications (cache-col).

Crochet. - Continuation des exercices précédents.  
Applications: petits jupons.

4. Classe de fin d'études.

A. - ECOLES URBAINES DE GARCONS.

1. Le temps qu'il fait :

Lecture d'un thermomètre.

Lecture d'un baromètre.

Etude des graphiques permettant de noter les variations dans le temps de ces divers éléments (température, pression atmosphérique, hauteurs de pluie).

Observation et étude de la direction du vent.

2. L'homme :

Soins à donner aux malades.

Soins d'urgence; exercices simples de secourisme.

3. La maison :

Lecture d'un compteur à eau, à gaz, d'un compteur électrique; détermination de la consommation d'un appareil.

Remplacement d'un fusible, d'une lampe, montage d'un fil avec épissure, d'un coupe-circuit, d'un interrupteur, d'une douille. Branchement d'une lampe ou d'une prise de courant.

Démontage, entretien (et éventuellement graissage) d'appareils ménagers : serrures, robinets, brûleurs, appareils électriques ...

Scelllements simples.

#### B. - ECOLES RURALES DE GARCONS.

##### 1. Le temps qu'il fait :

Lecture d'un thermomètre, d'un baromètre.

Graphique de températures, de pressions.

La girouette : notation de la force et de la direction du vent. Rose des vents.

Orientation par la boussole ou l'étoile polaire.

Le pluviomètre : graphique des hauteurs de pluies tombées.

##### 2. L'homme :

Soins d'urgence aux malades; exercices simples de secourisme.

##### 3. La maison :

Lecture d'un compteur à gaz, à eau, électrique; détermination de la consommation d'un appareil. Remplacement d'un fusible, d'une lampe; montage d'un fil avec épissure, d'un coupe-circuit, d'un interrupteur, d'une douille.

Branchement d'une lampe ou d'une prise de courant.

Démontage, entretien (et éventuellement graissage) d'appareils d'un emploi courant : appareils ménagers, serrures, robinets, brûleurs, appareils électriques, machines-outils de la ferme.

#### C. - ECOLES DE FILLES (URBAINES ET RURALES).

##### 1. Le temps qu'il fait :

Lecture d'un thermomètre.

Lecture d'un baromètre. Graphiques de températures, de pressions.

La girouette : notation de la force et de la direction du vent. Rose des vents. Orientation par la boussole ou l'étoile polaire.

Le pluviomètre : graphique des hauteurs de pluies tombées.



2. L'homme :

Soins à donner aux malades.

Soins d'urgence; exercices simples de secourisme.

3. La maison :

Lecture d'un compteur à eau, à gaz, d'un compteur électrique. Détermination de la consommation d'un appareil. Remplacement d'un fusible, d'une lampe. Entretien (et éventuellement graissage) d'appareils ménagers : robinets, brûleurs, appareils électriques, machine à coudre .. éventuellement écrémeuse.

II. - INSTRUCTIONS

(1923)

Dès le cours préparatoire, jusque dans les jeux qui constituent pour les enfants de six ans l'essentiel du travail manuel, apparaît le souci de lier cet enseignement à celui de l'arithmétique : les petits travaux de découpage serviront à la représentation des nombres. Au cours élémentaire, les exercices habitueront les enfants aux figures géométriques: on construira des figures planes, on les combinera, on les décomposera en leurs éléments, on les superposera. Et de ces différentes opérations résultera une connaissance concrète des vérités géométriques élémentaires, la première révélation de ces vérités, qu'ils apprendront ensuite à abstraire et à généraliser. Au cours moyen, le travail portera sur des figures géométriques plus compliquées, sur des solides; mais le même profit sera tiré de cette alliance des deux disciplines : quiconque sait avec quelle difficulté les enfants et même les jeunes gens se représentent les figures géométriques "dans l'espace" comprendra de quel secours peuvent être pour l'enseignement mathématique des exercices ayant pour objet la construction matérielle de ces figures.

En même temps qu'à l'étude des mathématiques, le travail manuel s'alliera à l'enseignement des sciences expérimentales : c'est dans les séances de travail manuel qu'on exécutera les petits instruments qui serviront aux modestes expériences de physique et de chimie inscrites au programme du cours moyen, et les élèves attacheront d'autant plus de prix et d'importance à ces expériences qu'ils y auront davantage collaboré, qu'ils auront réuni et assemblé les matériaux très simples (morceaux de bois ou de fer, flacons, boîtes, bobines, etc.) dont seront composés ces appareils.

Le Conseil supérieur a tenu à marquer nettement, par des indications précises et répétées, le caractère pratique qu'il entendait donner à cette discipline : elle doit être une "préparation à la vie courante". Elle jouera d'autant mieux ce rôle qu'elle habituera davantage les enfants

à accomplir des actes et à réaliser des objets dont l'utilité, dans la vie courante, sera plus manifeste. Le programme élimine autant que faire se peut, les exercices qui n'aboutissent pas à un résultat pratique, ces exercices, dits "éducatifs", bien que leur valeur éducative soit des plus contestables, qui donnent à l'enfant l'impression que son effort, interrompu avant l'heure, est fatalement vain. Il a semblé, au contraire, qu'il fallait donner aux élèves l'habitude d'aller jusqu'au bout de leur tâche, de persévérer jusqu'à la production d'un acte ou d'un objet achevé. S'il est vrai qu'on ne peut aborder du premier coup les tâches les plus compliquées et les plus difficiles, peut-être n'est-il pas nécessaire d'y préparer l'enfant par ces besognes fragmentaires; ne peut-on procéder à cette préparation en lui faisant accomplir un travail, qui, pour être plus simple, n'en sera pas moins un travail complet? Voilà pourquoi, dès le cours préparatoire, le programme invite les maîtres à faire "confectionner des objets et des jouets variés"; objets et jouets très simples, confectionnés avec des matériaux qu'on aura sous la main, mais qui raviront d'autant plus l'enfant qu'ils seront son oeuvre. Il suffit de visiter une bonne école maternelle - ou mieux, une exposition de travaux d'écoles maternelles - pour savoir quelle est l'infinie variété des jouets et des objets qui y sont fabriqués par les enfants, quelle est la richesse d'imagination des maîtresses et de combien elle dépasse, tout en s'en inspirant, les créations les plus ingénieuses des auteurs de systèmes pédagogiques à l'usage de la première enfance. A cette fécondité ne saurait succéder immédiatement la stérilité; les maîtres du cours préparatoire doivent faire fabriquer des objets et des jouets un peu plus difficiles, mais non moins variés que ceux des écoles maternelles.

Au cours élémentaire, la difficulté augmentera d'un degré, mais le but de l'enseignement ne changera pas. C'est à dessein que le programme ne donne pas une liste des objets qui peuvent être confectionnés; ils varieront suivant la nature des matériaux que le maître pourra se procurer, suivant les usages locaux, suivant l'habileté relative des élèves. De même, il ne faut pas prendre pour une liste limitative celle des actes dont le programme conseille de donner l'habitude aux enfants: c'est-à-dire c'est à titre d'exemples qu'ils sont fournis. Certes, le Conseil supérieur tient essentiellement à ce que nos garçons sachent "coudre un bouton, faire un paquet, couvrir leurs cahiers et leurs livres". Mais il tient surtout à ce que les maîtres s'ingénient pour multiplier, dans leurs leçons de travail manuel, les opérations de cette nature: il s'agit de délier les doigts et d'assouplir les esprits afin que, dans toutes les circonstances de la vie, nos élèves sachent par eux-mêmes se tirer d'embarras: il s'agit de leur donner cette habileté pratique sans laquelle on est si souvent mécontent de soi-même et à charge aux autres. Les instituteurs trouveront dans mainte publication récente des listes très abondantes

d'exercices de "débrouillage". Nul doute qu'en choisissant les plus simples de ces exercices pour le cours élémentaire et en graduant les difficultés, on n'arrive à constituer partout des programmes de travail manuel qui seront d'une réalisation aussi utile qu'agréable, pour les maîtres comme pour les élèves. A ce moment, on s'étonnera d'avoir si longtemps négligé un enseignement aussi important et aussi attrayant. At nous assisterons à sa résurrection.

Au cours moyen le caractère pratique de l'enseignement du travail manuel s'accroît du fait qu'il devient une préparation directe, bien que lointaine, à la vie professionnelle. On se bornera à donner aux enfants des "notions sur les outils usuels". Entendez "notions pratiques": il ne s'agit pas de faire un cours sur le marteau et sur les tenailles. Autant que possible, les "outils usuels" seront placés sous les yeux, et s'ils ne sont pas trop lourds ou trop dangereux, entre les mains des enfants. Il ne sera pas mauvais de leur faire deviner combien l'invention de ces outils, qui leur paraissent simples parce qu'ils sont usuels, a demandé d'efforts à l'humanité; on pourra les comparer aux outils des premiers hommes ou des être que nous appelons les premiers hommes bien que leurs arts révèlent déjà de longs efforts et de patients progrès. Ces vues ne pourront manquer d'inspirer aux enfants le respect de l'outil et le respect du travail.

Ecoles de filles. - Comme dans les écoles de garçons, le travail manuel, dans les écoles de filles, comporte deux catégories d'exercices: ceux qui servent à faciliter ou à corroborer l'enseignement scientifique, ceux qui constituent une préparation à la vie. Nous n'avons pas à revenir sur les premiers; les instructions qui les concernent visent naturellement toutes les écoles, quel que soit le sexe de leurs élèves. Mais les exercices qui préparent à la vie et à la profession ne sont pas les mêmes pour les filles que pour les garçons. C'est sur ces exercices que nous allons attirer l'attention des institutrices.

Elles remarqueront certainement que le nouveau programme est plus simple que l'ancien. Le Conseil supérieur a tenu à éliminer des exercices qui - l'expérience l'a démontré - sont trop difficiles pour des fillettes d'âge scolaire. Pour que l'enseignement soit efficace, il faut qu'il se tienne à la portée des élèves. On aurait donc tort de croire que, si le nouveau programme est plus court, c'est que l'enseignement est jugé moins important. Tout au contraire. Nous savons que le travail manuel, en dehors des résultats précieux qui lui sont propres, contribue à l'éducation intellectuelle et à l'éducation morale: malavisée, serait, à notre estime, l'institutrice qui le sacrifierait à des exercices soi-disant plus éducatifs.

Le travail manuel a naturellement pour but principal de développer l'habileté de la main. Mais la main ne devient habile que si elle

est conduite par un esprit attentif, et l'attention de l'enfant ne se fixe que sur un travail qui lui plaît. Il est donc nécessaire de lui proposer un travail agréable. Nous n'entendons pas par là un travail qui ne soit qu'un jeu et qui ne sollicite aucun effort. Ce serait une erreur de croire que l'enfant normal répugne à l'effort quand celui-ci est en rapport avec ses moyens et qu'il entrevoit la joie de la réussite et de la difficulté vaincue. A l'école maternelle, les enfants confiés à des institutrices qui s'inspirent de méthodes actives, apportent à leur occupation une application extraordinaire, acharnée chez certains, prolongée bien au-delà des dix à quinze minutes pendant lesquelles, quand il s'agit d'exercices moins concrets, on a tant de peine à fixer leur esprit. La méthode qui donne des résultats remarquables à l'école maternelle doit, autant que possible, être adaptée aux petites classes; aussi serait-il bon de n'y pas faire des séances de travail manuel trop brèves et de laisser aux enfants une certaine liberté de choix. Il ne peut être de bonne pédagogie d'interrompre des enfants en pleine activité d'esprit pour les faire changer d'exercice; on brise leur effort d'attention et on leur donne l'habitude de ne rien poursuivre jusqu'au bout.

Pour la même raison, dès que les fillettes abordent, avec un crochet d'os ou de bois, les travaux qui leur sont propres, il convient de leur faire exécuter des objets dont elles aperçoivent l'utilité et qui pourront être rapidement menés à bonne fin : on appellera cachez-vez pour la poupée la bande au crochet avec laquelle l'enfant apprend à faire la demi-barrette et la barrette et à "tourner" son ouvrage. En quelques séances, le travail sera terminé; l'enfant n'aura pas le temps de s'en lasser; elle le conduira jusqu'au bout avec intérêt. On doit toujours exiger qu'un travail commencé soit achevé : on fait ainsi l'éducation de la persévérance.

Les mêmes principes trouvent leur application quand la fillette au cours élémentaire aborde le tricot et la couture. Le maniement des aiguilles (en bois et avec une boule à une extrémité) est plus délicat que celui du crochet : mais les enfants ont déjà une certaine habileté, et quand elles auront jusqu'à huit ans conduit de petits travaux aux aiguilles analogues à ceux qu'elles ont faits précédemment au crochet, elles pourront entreprendre un vrai travail : cache-col, petite écharpe, petit jupon de dessous. Ce travail leur sera confié pour être continué à la maison, et par conséquent les heures qu'on y consacra à l'école seront diminuées d'autant. On profitera de ces travaux pour donner aux petites filles une leçon de goût dans le choix des couleurs et, s'il y a lieu, dans leur assemblage.

Mais si intéressante que soit pour une femme la connaissance du crochet et du tricot en vue de la confection du vêtement de laine, cette connaissance a bien perdu de son importance par suite de l'abondance des produits manufacturés. La couture, au contraire, garde tout son intérêt pour la future ménagère, et c'est elle qui doit prendre la

première place dans le travail manuel des filles. Dans cet enseignement, comme dans les précédents, il faut viser très vite au travail utile. Dans les campagnes comme dans les villes, beaucoup de femmes ne sauront jamais, en fait de couture, que ce qu'elles auront appris à l'école. Aussi le raccommodage économique doit-il être abordé aussitôt que possible, ainsi que la confection d'objets simples.

Après une série d'exercices sur canevas et grosse toile destinés à apprendre les points divers, on demandera aux enfants d'apporter une pièce à ourler : mouchoir, torchon, etc. (il n'est pas nécessaire que ce soit neuf). On apprend aussi bien à faire un ourlet sur un linge utile que sur un morceau sans utilité. On apprendra à poser une attache à un essuie-mains : on recoudra les boutons et les agrafes : la maîtresse ne tolérera pas de tabliers ni de robes tenus avec des épingles. La classe peut avoir sa boîte de boutons, alimentée par les trouvailles des enfants : elle fournira, pour ces menues réparations, tous les genres courants.

En même temps, les enfants apprendront à marquer sur canevas les lettres de leur nom et de leurs prénoms. On perdrait beaucoup de temps si l'on faisait exécuter par les enfants un alphabet complet au point de croix. Quant on a fait une lettre aux jambages droits, une aux jambages obliques, une aux formes arrondies, on sait les faire toutes, et avec elles tous les chiffres. On trouve d'ailleurs dans le commerce de petits albums d'alphabets qu'il est très facile de copier.

Au cours moyen, les exercices divers sont continés et, à condition que la couture ne soit pas négligée, les fillettes pourront avoir une certaine liberté dans le choix de leur travail. On n'éternisera pas une enfant habile sur des exercices qu'elle exécute bien, sous prétexte que des maladroites n'y réussissent pas. Elle pourra donc si elle a un petit frère, confectionner, en collaboration avec sa mère, qui se réserverait les parties les plus délicates ou avec une plus grande élève déjà experte, des pièces de lingerie enfantine. C'est à l'institutrice de suggérer aux enfants le travail utile et intéressant auquel elles pourraient collaborer.

Au cours moyen, on aborde la reprise sur tricot, autrement dit le raccommodage des bas. Je voudrais que, lorsqu'une fillette a des bas neufs, elle apprit, avant tout usage, à les "garnir", comme faisaient nos mères, c'est-à-dire à renforcer les talons. Cet exercice lui apprendrait à faire régulièrement le point de reprise qu'elle appliquerait ensuite aux trous, bien plus difficiles à réparer. D'ailleurs, on pourrait enseigner aux enfants à éviter les trous : il suffit pour cela, quand une paire de bas a été lavée, de la visiter soigneusement et d'en renforcer tous les "clairs". Les enfants doivent

être amenés à sentir que porter des vêtements déchirés ou troués, même "si cela ne se voit pas", c'est se manquer de respect à soi-même.

Au cours supérieur, l'étude de la fronce et du pli permettra aux enfants d'entreprendre de petits vêtements ou pièces de trousseaux, robes et tabliers d'enfants très simples, petites blouses, objets de lingerie. L'institutrice aura à coeur de faire pénétrer dans l'esprit de ses élèves cette idée qu'une lingerie bien cousue, de bonne étoffe, d'une coupe pratique, ornée de festons ou de petite dentelle solide, et, contrairement aux modes actuelles, contribuant à vêtir, est plus hygiénique, de bien meilleur goût, plus vraiment élégante, et beaucoup plus économique qu'une lingerie ornée de broderies grossières et de dentelles médiocres qui sont en loques après quelques lavages. Il y a énormément à faire pour lutter contre le faux luxe, et l'institutrice, par ses conseils et son exemple, peut à cet égard exercer une influence salubre.

Ainsi dans tous les travaux manuels, la maîtresse doit se proposer un but élevé d'éducation. Elle habitue les enfants à soigner leur travail, à le bien "finir", à le poursuivre jusqu'à la fin. Elle enseigne l'ordre, l'économie, l'orgueil de l'ouvrage bien fait; en même temps que le goût se développeront ces forces précieuses, l'attention et la persévérance. Nous sommes persuadés que penser à tout cela dans les leçons de travaux manuels, ce n'est pas viser trop haut.

Enseignement collectif et enseignement individuel. - Dans les "cours" composés d'enfants du même âge, qui commencent ensemble un même exercice, l'enseignement du travail manuel doit être collectif : la maîtresse doit faire la démonstration devant toute la classe, en se servant pour la couture ou va marque d'un cadre d'étamine posé bien en face des élèves. Pour le crochet ou le tricot, elle indique tous les mouvements à mesure qu'elle les fait, mais elle doit prendre garde que, si elle fait face aux élèves, celles-ci verront "droite" quand elle dira "gauche", et inversement, et elles en seront troublées; il convient donc que la maîtresse exécute les mouvements dans une position telle que les enfants voient les mouvements comme elles doivent les reproduire. C'est l'affaire de quelques instants. Ensuite, circulant dans la classe, l'institutrice vérifie si les enfants ont saisi la manière d'opérer. Dans les écoles à une seule maîtresse, les fillettes débutantes sont peu nombreuses, et l'enseignement collectif n'a pas de véritable raison d'être. Ne pourrait-on le remplacer, sous la surveillance de l'institutrice, par l'enseignement mutuel? Une grande élève prendrait une petite près d'elle pendant la leçon de travail manuel et surveillerait le travail du crochet ou des aiguilles.

Ajoutons qu'on verrait avec joie dans une école de ce genre, l'institutrice emmener toutes ses élèves dehors pour cette leçon ou les faire asseoir sous le préau autour d'elle; elle aurait là au grand air tout son petit monde sous les yeux. Surveillance plus facile et fatigue moindre, ce sont avantages qui ne sont pas à dédaigner dans la journée d'une institutrice.

( 1938 )

Les travaux manuels conserveront toujours leur caractère éducatif, en ce sens qu'ils viseront à développer l'habileté manuelle des enfants, qu'ils aideront à révéler les aptitudes en général, et les aptitudes professionnelles en particulier, qu'ils permettront une initiation rationnelle aux gestes élémentaires des différents métiers.

Ils s'exerceront sur le plan du plus grand nombre de matières d'oeuvres possibles : bois, fer, cuir, carton, brique, verre, etc..; ils feront appel aux différents outils qu'utilise tout individu dans la vie courante, : lime, marteau, rabot, alène, truelle, etc.

En aucun cas ils ne tiendront à faire l'apprentissage spécial d'un métier déterminé.

En ce qui concerne les filles, ils développeront leur goût pour les activités ménagères et familiales.

### III. - REPARTITIONS

Nous avons tenu à donner, dans les listes qui suivent, de très nombreux sujets d'exercices de travaux manuels ou de travaux pratiques. Ce n'est pas que, dans notre pensée, tous ces exercices puissent être exécutés dans toutes les écoles et par tous les élèves. Mais nous avons voulu, en développant minutieusement les indications des programmes officiels, suggérer des idées et permettre aux maîtres un choix en rapport avec les possibilités locaux. D'autre part, dans les classes de fin d'études tout au moins, certains de ces travaux, qui peuvent paraître ambitieux pour un seul élève, pourront très utilement être exécutés en équipes. Enfin, on n'oubliera pas, en s'inspirant de ces listes, la nécessaire adaptation de l'enseignement, non seulement au milieu urbain, rural ou à la vie ménagère, mais encore, d'une manière plus précise, aux conditions de la vie locale

et aux traditions régionales. Pour n'en citer qu'un ou deux exemples, il va de soi que l'ordre et la nature des travaux de jardin varieront avec les terrains et les climats et d'autre part que, dans les écoles de filles, on pourra habiller des poupées en costumes provinciaux ou s'ingénier à cuisiner quelques-uns des plats régionaux les plus simples.

Nous nous sommes, par ailleurs, conformé exactement à l'esprit des programmes et des instructions. Jusqu'au cours moyen, les travaux manuels sont en relation étroite avec les exercices d'arithmétique et de géométrie, dont ils suivent, mois par mois, la progression. Pour marquer ce parallélisme nécessaire, nous avons reproduit, au début de chaque mois, le titre des leçons de géométrie correspondantes.

Dans les classes de fin d'études, la liaison est étroitement établie entre les travaux pratiques proposés et les programmes de sciences appliquées. Il arrivera même souvent que leçon de sciences et application pratique ne feront qu'un.

Pour les écoles de filles, nous avons indiqué également de nombreux sujets. La remarque est la même que pour les garçons. On fera un choix entre les exercices proposés et, pour certains d'entre eux, on aura recours au travail par équipes.

On trouvera la liste des travaux mensuels de jardinage dans la répartition proposée pour les Ecoles rurales de garçons, lère année. pp. 325 - 336

## DESSIN

### I. - PROGRAMME

#### 1. Cours préparatoire.

Libres crayonnages. Groupement et alignement d'objets (cubes, bâtonnets, jetons, cailloux, graines, etc.) en forme de silhouettes, bordures, rosaces, etc.

Copie en noir ou, de préférence, en couleur de ces combinaisons.

Petits dessins symétriques.

Copie d'objets usuels très simples, de jouets enfantins.

Croquis de tout genre.

Modelage.



## 2. Cours élémentaire.

Dessins, au crayon noir ou aux crayons de couleur, d'objets très simples placés sous les yeux des élèves.

Dessins de mémoire, d'après des objets précédemment dessinés.

Dessins libres, d'après les leçons de choses; devoirs illustrés de français, d'histoire ou de géographie.

Dessins libres faits hors de la classe.

Modelage.

## 3. Cours moyen et supérieur.

Dessins, au crayon noir ou aux crayons de couleur, d'objets usuels simples, d'échantillons empruntés aux règnes animal et végétal.

Dessins de mémoire.

Dessins explicatifs des leçons de choses, des récits d'histoire, etc.. Devoirs illustrés.

Arrangements décoratifs élémentaires.

Dessins livres faits hors de la classe (crayon, pastel, aquarelle, etc..).

Modelage.

Dessin géométrique. Croquis coté.

## 4. Classe de fin d'études.

Le dessin trouve sa place dans toutes les activités de la classe de fin d'études (géographie, calcul, sciences, travaux manuels et pratiques d'atelier et de ménage.

Il sera incorporé à tout l'enseignement comme mode normal d'expression au cours des exercices (croquis cotés, mise au net des recherches et observations) ou plus longuement au cours des séances spéciales (croquis simples de paysages, croquis de mémoire, arrangements décoratifs et aussi mise au net des tracés usuels prévus au programme de géométrie).

## II. - INSTRUCTIONS

(1923)

L'enseignement du dessin demeure régi par les principes adoptés en 1909. C'est le programme du 27 juillet 1909 qui demeure presque textuellement celui du 23 février 1923. Aussi nous bornerons-nous à résumer, en reprenant leurs expressions mêmes; les instructions qui accompagnaient le programme de 1909. Nous n'y apporterons que quelques retouches.

Les principes de cette réforme étaient au nombre de trois :

"Premier principe : la liberté. Chez l'élève, liberté du sentiment et de l'interprétation. Chez le maître, liberté d'action, encouragement à l'initiative.

"Second principe : le dessin est moins étudié en lui-même que pour les fins générales de l'éducation. Tout ce qui l'incorporera à la matière des études primaires et le mêlera à la vie intellectuelle de l'école répondra au but visé : faire du dessin non pas un art d'agrément, mais un facteur de culture et comme un stimulant pour le jeu normal de l'imagination et de la sensibilité.

"Troisième principe : la nature prise pour guide, aimée pour elle-même, traduite directement et naïvement. La nature est concrète. Le dessin ne doit pas être abstrait... Aucune pratique géométrique ne devra s'interposer entre l'enfant et l'objet naturel qu'il dessine. Bien voir d'abord le réel, le sentir et le rendre ensuite avec sincérité, telle doit être la seule préoccupation de l'élève en face de la nature qui, sous mille aspects, reste le modèle éternel.

"D'où il suit que le maître, s'il comprend sa tâche d'éducateur, se subordonnera, lui aussi, à ces trois principes : respect de la vision et du sentiment propre à chaque élève; combinaison et collaboration entre l'étude du dessin et les travaux des autres classes; rejet de toute théorie pédagogique étrangère au dessin lui-même qui, sous prétexte d'aider l'oeil et la main, endort l'un et l'autre, engendre la routine, et rend mort-né le plus vivant des enseignements.

"En résumé, le bon maître devra exciter plus que critiquer, suggérer plus que corriger, proposer plus qu'imposer, se régler sur l'allure de ses élèves et s'adapter à leur mesure, au lieu de les régler tous uniformément sur la sienne".

Comment ces principes s'appliquent-ils aux différents exercices de la classe de dessin ?

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"En résumé, le bon maître devra exciter plus que critiquer, suggérer plus que corriger, proposer plus qu'imposer, se régler sur l'allure de ses élèves et s'adapter à leur mesure, au lieu de les régler tous uniformément sur la sienne".

Comment ces principes s'appliquent-ils aux différents exercices de la classe de dessin ?

1° Dessins libres. - "La seule instruction à donner aux maîtres et aux maîtresses des sections préparatoires, c'est de favoriser par tous les moyens l'instinct qui pousse les enfants à dessiner. Laissez-les couvrir de leurs crayonnages fantaisistes leurs ardoises ou leurs cahiers : ils aiment à se raconter de petites histoires ou à se rappeler des spectacles familiers. Poussez-les à dessiner les anecdotes et les historiettes dites en classe. Pas de conseil à leur donner, pas de critique à leur faire, si ce n'est de familières remarques sur les très gros défauts d'observation. Encore ne faut-il pas en abuser."

2° Représentation d'objets - A la fin de l'année de cours préparatoire, on proposera aux enfants la représentation d'objets usuels très simples. Mais "qu'ils aient l'objet lui-même sous les yeux; l'objet ne doit jamais être dessiné d'avance au tableau comme un modèle à copier".

"Par des exercices appropriés, on habituera l'enfant à regarder l'objet attentivement pour discerner les formes réelles des formes apparentes : une table a quatre pieds et sous un certain angle elle paraît n'en avoir que trois; des remarques suscitées par le maître doivent donc précéder les exercices graphiques, car l'oeil n'est qu'un instrument dont il faut diriger l'apprentissage, et la leçon de dessin aux tout jeunes enfants comprendra deux parties : l'observation d'abord, l'exécution ensuite."

Au cours élémentaire, on poursuivra ces exercices. Mais on aura soin - nous nous écartons ici des instructions de 1909 - on aura soin de choisir pour modèles des objets qui, pour être usuels, n'en présenteront pas moins quelque valeur esthétique. Peut-être a-t-on abusé, dans ces dernières années, en dessin comme en composition française, des modèles sans beauté. Il n'est pas plus intéressant pour l'écolier de dessiner son porte-plume que de le décrire. L'art est un langage. Pour qu'un objet vaille la peine d'être dessiné, il faut qu'il ait pour le jeune dessinateur une signification, qu'il corresponde à un sentiment, qu'il soit pour lui symbolique ou poétique. Tâchons de trouver, dès le cours élémentaire, des modèles assez beaux pour inspirer à nos jeunes artistes le désir de reproduire leurs formes.

Au cours moyen, les exercices sont du même ordre qu'au cours élémentaire, mais les modèles seront un peu plus difficiles. Et surtout il convient que, petit-à-petit, le maître amène l'élève à serrer de plus près la représentation des objets. Quelques indications générales sur la perspective peuvent ici trouver leur place. Il est bien entendu qu'il ne s'agit aucunement de démontrer aux enfants des théorèmes de perspective, mais seulement d'appeler leur attention sur les phénomènes principaux de la perspective et de leur donner les moyens de les contrôler.

Au cours supérieur, les modèles seront choisis parmi les êtres vivants : lézards, escargots, papillons, insectes, étoiles de mer, coquillages, tiges, feuilles, bourgeons, fleurs, fruits, graines, etc. On pourra même proposer aux élèves de prendre comme modèles un ou plusieurs de leurs camarades dans des attitudes simples. On ajoutera à ces exercices des notions sommaires sur la perspective, au moyen de solides géométriques qu'un maître ingénieux confectionnera aisément avec du carton s'il ne possède déjà ces modèles pour le cours de géométrie. Ces solides serviront alors pour les démonstrations. Moyens pratiques d'apprécier la pente apparente des lignes vues en perspective. Carton ouvert présenté verticalement, puis horizontalement, puis obliquement. Décorer les surfaces de ce carton et faire observer les apparentes déformations perspectives de ces surfaces, etc.

Chaque année deux ou trois leçons seront consacrées à ces démonstrations. Les explications théoriques très élémentaires de perspective qui seront données n'ont pour but que de rendre plus sensible l'observation faite directement d'après nature des effets de la perspective. On invitera les élèves à choisir eux-mêmes et à dessiner des objets présentant les particularités perspectives signalées dans ces leçons. Ces travaux d'application pratique seront faits partie en classe, partie à la maison.

3° Dessin de mémoire. - "Il conviendrait de les multiplier dès le cours élémentaire. Il est tout à fait nécessaire de cultiver la mémoire des formes. Tantôt l'exercice portera sur des objets déjà dessinés en classe d'après nature. Tantôt les croquis de mémoire seront faits d'après des choses vues, mais non préalablement dessinées. On ne cherchera pas à obtenir, dans ces dessins de mémoire, une reproduction minutieuse et une exactitude photographique. Il suffira que l'objet reproduit, lestement exécuté, se présente avec ses traits distinctifs, sa physionomie. L'idée du caractère d'un objet se gravera ainsi dans l'esprit. Une fois exercé, l'oeil s'habitue vite à le démêler. Rien n'est plus essentiel pour acquérir peu à peu la pratique du croquis."

4° Illustration de devoirs. - Dès le cours préparatoire, on peut engager les enfants à rendre compte par un dessin des récits qu'ils viennent d'entendre. Dès le cours élémentaire, on leur recommandera d'illustrer leurs devoirs à leur fantaisie. Il y a beaucoup de chances pour qu'un devoir illustré par l'enfant soit un devoir qui l'intéresse et lui profite.

Au cours moyen, la collaboration entre le dessin et les autres études deviendra plus étroite. "Les programmes d'histoire, de français, de sciences naturelles abondent en thèmes de représentations animées et en matière à illustrations. En Gaule, et pour l'histoire de France cent épisodes intéressent l'imagination des enfants, depuis le vase de Soissons jusqu'aux costumes et aux moeurs de la chevalerie. En français, les fables de la Fontaine et de Florian, les récits de prosateurs et de poètes classiques, les sujets traités en classe sur l'école, la famille et la maison, la ville, les métiers, la campagne, le labour, la moisson, les vendanges, etc...; les contes populaires, Cendrillon, le Petit Poucet, l'Oiseau bleu, Malborough, etc... Et aussi des dessins rappelant le souvenir de choses vues, courses d'automobiles, de bicyclettes, la récréation, la pêche à la ligne, la baignade, une partie de bateau, etc...

"A fin de prévenir la copie servile d'images, on peut demander aux élèves de situer les scènes dans un paysage de la région.

"Il ne s'agit pas ici de prescrire ou d'espérer des tableaux d'histoire et de genre, mais d'exercer l'imagination, d'aiguiser l'esprit, de provoquer la verve. L'expérience a prouvé que ces exercices mettent souvent au jour des qualités natives d'observation, de comique ou de finesse, qui jusqu'alors ne s'étaient point révélées.

"Sans doute beaucoup de ces essais ne seront que de grossières ébauches; plusieurs cependant offriront de l'intérêt, et tous seront distincts comme les esprits mêmes dont ils émanent. Un maître, tant soit peu observateur, tirera bon profit de ces indications; il connaîtra mieux ses élèves après que ceux-ci auront dessiné en liberté. Le dessin d'imagination est une contribution de premier ordre apportée à ce qu'on appelle la "psychologie de l'enfant".

5° Modelage. - Le modelage sera abordé à la fin du cours préparatoire. "On donnera à chaque enfant un morceau de matière plastique qu'il pétrira et modèlera d'abord à sa fantaisie. On leur montrera ensuite à modeler des formes très élémentaires d'après des objets simples ou des éléments naturels.

"La pratique du modelage, du moins dans les limites où elle doit se renfermer à l'école primaire, ne présente aucune difficulté sérieuse. Le matériel se compose d'une petite planchette et d'ébauchoirs que l'élève peut confectionner lui-même; le matériel de la classe consiste en une simple caisse contenant la matière plastique utilisée, argile, cire ou plastiline; suivant les ressources locales et ses convenances personnelles le maître adoptera l'une ou l'autre

de ces matières. La glaise est le moyen le plus pratique, malgré les inconvénients qu'il semble présenter de prime abord. Une caisse en bois rendue étanche par des plaques de zinc dont on la revêt intérieurement permet de conserver l'argile à l'état malléable; quelques linges humides suffisent. Dans la classe, avec quelque habitude et de la discipline, on obvie facilement aux inconvénients inhérents au maniement de la terre. Dans les débuts, pour familiariser les élèves à cette pratique, le maître exerce d'abord des groupes peu nombreux, et ce n'est que successivement que la classe entière prend part aux exercices. On peut en faire une récompense."

Aux cours préparatoire, élémentaire et moyen, "les exercices de modelage sont exécutés en une séance; on ne demande aux élèves que des ébauches qui correspondent aux croquis traités en dessin. Il n'y a donc pas lieu de se préoccuper de la conservation des travaux; ceux-ci sont détruits à la fin de chaque séance et la terre remise au baquet. Plus tard, s'il y a intérêt à faire pousser une étude de modelage et que ce travail nécessite plusieurs séances, les élèves intéressés recouvrent leur oeuvre de chiffons mouillés pour l'entretenir à l'état malléable."

6° Arrangements décoratifs. - C'est seulement au cours moyen et au cours supérieur qu'apparaissent les arrangements décoratifs.

"Ces travaux seront exécutés partie en classe, partie hors de la classe. Suivant les sujets, les compositions peuvent être exécutées soit en dessin, soit en modelage. Dans les écoles de filles, on choisira de préférence des sujets pouvant s'appliquer à des ouvrages féminins et, autant que possible, on fera exécuter quelques-unes de ces compositions en broderie, en dentelle au crochet, en étoffe appliquée, etc.

"Sur un croquis schématique ordinaire ayant pour base une combinaison géométrique simple (carrés, cercles, bordures, entrelacs lettres ornées, etc...), croquis tracé au tableau par le maître, et indiquant les dispositions générales de la composition, les élèves composent un arrangement personnel en combinant les éléments qu'ils groupent suivant le choix, la répétition, le contraste et la couleur qui leur conviennent. Ne pas considérer comme fautes l'inexpérience et la naïveté; ne pas trop réprimer l'exubérance sous prétexte de sobriété ni le coloriage excessif sous prétexte d'harmonie. L'enfant naît coloriste, la couleur est une des joies de son oeil, la lui accorder dans la plus large mesure. Pour corriger l'élève, se pénétrer de ce qu'il a rêvé de faire, plutôt que de marquer l'imperfection de ce qu'il a fait. La meilleure critique n'est pas celle qui démolit, mais celle qui utilise, amende et complète."

Il va sans dire, ajouterons-nous, que ces conseils ne doivent pas être interprétés comme une sorte d'encouragement aux tentatives de mauvais goût. Il faut habituer peu à peu l'enfant à trouver son plaisir non dans les couleurs les plus criardes mais dans leurs combinaisons les plus harmonieuses. N'oublions pas que l'art français, comme l'art grec, est fait de mesure et que nous n'avons aucun intérêt à abandonner notre traditionnelle conception de la beauté.

Dessin géométrique. - Les instructions accompagnant l'arrêté du 27 juillet 1909 s'expriment sur le dessin géométrique, dans les termes suivants :

"Cours moyen. - L'exercice du dessin géométrique est plus spécialement destiné aux écoles de garçons. Au cours moyen on fera comprendre aux élèves l'usage de la règle des compas, de l'équerre et du rapporteur. Ils pourront en faire l'emploi pour des exercices au tableau.

"Eléments du dessin géométral. - Quelques explications, avec dessins à l'appui, sur les projections des solides dont il a été question au cours de géométrie.

"Applications pratiques. - Dessins en géométral d'objets simples présentant les particularités signalées. Exercices de croquis cotés relevés par les élèves eux-mêmes sur des objets simples.

"Cours supérieur. - On développera l'étude des éléments du dessin géométral commencée au cours moyen. Les exercices de tracés géométriques, faits seulement au tableau, dans le cours moyen, sont maintenant exécutés sur le papier avec l'aide d'instruments.

"Nombreux croquis avec cotes relevées par l'élève lui-même et quelques mises au net de ces croquis. Représentation géométrale de solides géométriques et d'objets simples, tels que : outils, assemblages de charpente et de menuiserie, dispositions extérieures d'appareils de pierres de taille, grosses pièces de serrurerie, meubles les plus ordinaires, etc. Tous ces exercices doivent être faits d'après nature. Toutefois, il est utile que le maître indique, par quelques croquis tracés au tableau, la façon de procéder."

Il ne semble pas que ces instructions aient suffisamment retenu l'attention du personnel. N'a-t-on pas, très souvent, reproché à la réforme de 1909 d'avoir oublié le dessin géométrique? En tout cas, nous ne saurions l'oublier aujourd'hui. Trop important est son rôle dans l'éducation générale et dans l'éducation professionnelle; trop étroits sont ses rapports avec l'enseignement des sciences et de leurs applications. On peut même se demander s'il ne conviendrait pas



de réserver au dessin géométrique la moitié du temps assigné à l'enseignement du dessin. Toutefois, l'importance relative du dessin artistique et du dessin géométrique pouvant varier suivant les régions, le premier devant primer le second dans celles où prospèrent les industries artistiques, et le second devant primer dans celles où fleurissent les industries mécaniques, nous ne croyons pas devoir imposer aux maîtres une réglementation uniforme. L'essentiel est que, partout, on fasse au dessin géométrique, auxiliaire précieux de l'enseignement scientifique et instrument indispensable en maintes professions, toute la place qui lui est due à ce double titre.

( 1938 )

Les principes posés en 1909, repris et précisés par les instructions de 1923, conservent toute leur fraîcheur et toute leur force. Ils doivent continuer à inspirer et à guider les maîtres. Les termes mêmes du programme de 1923 n'ont pas été sensiblement modifiés. Ils suggèrent de faire observer tout ce qui entoure l'enfant, de le laisser libre dans l'expression et dans le choix des moyens employés, d'associer le dessin à la plupart des exercices scolaires, de façon à le rendre agréable et commode. Cette liberté préconisée très justement ne signifie pas abandon de la part du maître. La spontanéité ne doit pas être restreinte, mais l'élève peut et doit être guidé. Une illustration de devoirs est utilement précédée d'une invitation à observer, à faire des croquis rapides, qui seront de précieux documents au moment de rédiger. Les croquis explicatifs doivent venir naturellement sous le crayon ou le pinceau. Par eux, la pensée est souvent mieux exprimée, l'observation mieux traduite que par des mots. Ils ont le grand avantage de donner l'habitude de la précision.

Il convient d'insister sur trois points: le dessin de mémoire n'est pas assez pratiqué. Une plus grande place lui sera réservée, non seulement pour mettre à la disposition de l'adolescent un moyen d'expression précieux, mais encore pour le convaincre qu'il se souvient mal quand il a mal observé et qu'il utilise des schémas figés. De nouveaux exercices d'observation sont alors nécessaires pour que l'élève voie exactement les formes, les attitudes et s'en souviennent.

La rubrique "arrangements décoratifs" a disparu, non pas que les fantaisies de lignes et de couleurs, les projets d'ornements soient proscrits, mais parce que la décoration a donné lieu, très souvent, à un abus stérile, à des exercices sans utilité ni pour la formation du goût, ni pour des fins pratiques. Pour que l'arrangement décoratif ait son véritable sens, il faut qu'il soit éventuellement utilisable; par suite, il est conditionné par la matière et la destination de l'objet. Ces règles élémentaires ont été trop perdues de

vue, beaucoup moins cependant chez les filles que chez les garçons, à cause de la possibilité, pour les filles, de travaux manuels plus variés.

Informés de cette critique, les maîtres comprendront que les élèves ne gagnent rien à décorer de pseudo-assiettes avec du lierre et du houx stylisés. Au contraire, le profit est certain si des lignes harmonieuses, des taches de couleurs, des motifs floraux ou autres sont prévus pour décorer un objet et si l'on passe à l'exécution: une couverture de livre, un calendrier peuvent devenir des objets réels en séance de travail manuel. A ce moment, les erreurs dans le choix des formes, des agencements de lignes, de couleurs apparaissent, le redressement du goût devient possible. Ce qu'il importe surtout d'éviter, c'est de limiter l'enseignement du dessin à un travail sans portée.

Le dessin géométrique et le croquis coté voisinent et sont différents. Le premier relève de l'enseignement de géométrie, l'autre est une prise de possession des objets usuels par des mesures exactes effectuées en vue d'une reproduction.

Il va de soi que le croquis coté est fait à main levée, sans exclure toutefois, de temps en temps, une mise au net à la règle et au compas. Très utilement, les élèves peuvent s'exercer, sur des objets bien choisis, à la perspective cavalière.

Le croquis coté ne doit pas être négligé; il est avec le modelage un excellent moyen de bien connaître les volumes et les contours. Il conduit directement au travail manuel.

. . . . .

Les observations présentées pour le cours supérieur valent pour le cours de fin d'études primaires. C'est dans le même esprit que le dessin doit conserver sa place dans l'enseignement général, avec, toutefois, une nuance plus marquée d'utilisation immédiate. Si les maîtres continuaient à proposer les mêmes modèles ou les mêmes sujets que les années précédentes, les adolescents ne manqueraient pas d'éprouver de la lassitude et ne comprendraient pas l'utilité d'un enseignement qui risquerait de ne leur rendre, après l'école, aucun service.

Il importe donc, en s'inspirant des suggestions du programme, de donner au dessin un caractère pratique sans cesser de rendre l'observation de plus en plus pénétrante. Les croquis rapides, les croquis de mémoire, de monuments, de personnages, de scènes de la rue, de paysages avec étude des couleurs, quand il y a lieu, peuvent être une utile préparation à des travaux personnels, à des projets réalisés à l'atelier. Ce sont de permanentes occasions de faire l'éducation de l'oeil et de former le goût.

Dans ce cours, le croquis coté et le dessin perspectif ont une importance spéciale parce qu'ils aident à apprécier exactement les volumes, les formes, les dimensions, et facilitent le passage de l'objet que l'on conçoit à celui que l'on réalise.

### III. - REPARTITIONS

"Les principes qui régissent l'enseignement du dessin depuis 1909 sont toujours en vigueur", déclarent les instructions de 1923. On relira utilement dans ces instructions que nous avons reproduites, les détails d'application des principes de l'enseignement du dessin à l'école primaire élémentaire.

Nos répartitions s'inspirent à la fois des programmes officiels et de ces directions qui, à l'expérience, se sont révélées particulièrement fructueuses. Mais au lieu de nous en tenir, pour chacun des divers genres de dessin, à quelques exemples, nous avons donné des listes de sujets nombreux et variés; Sans doute il ne s'agira pas de traiter tous ces sujets. Nous avons voulu permettre aux maîtres la possibilité du choix et surtout leur suggérer des initiatives. La nature est assez riche, les activités et les productions humaines assez nombreuses pour qu'en regardant autour de soi on trouve sans peine des "sujets de dessin" intéressants et éducatifs. Tout ce qui a un caractère local méritera dès l'abord d'être observé et pris pour thème.

Nous avons tenu compte des prescriptions relatives à la liaison entre le dessin et les autres enseignements. Les "groupements et alignements d'objets" de la section préparatoire s'inspireront des progrès en calcul; les "dessins d'objets" au cours élémentaire seront en rapport le plus souvent possible avec les leçons de choses comme les "devoirs illustrés" avec les leçons de français, d'histoire et de géographie; les "dessins explicatifs" au cours moyen serviront à préciser les notions acquises en sciences ou les projets de travaux pratiques. Le "dessin géométrique et les croquis cotés" sont liés naturellement aux leçons de géométrie de la classe de fin d'études.

Sans vouloir ici trop entrer dans la technique pédagogique, nous croyons cependant devoir conseiller aux maîtres de faire exécuter les dessins de toutes sortes sur des feuilles plutôt que sur des cahiers. Les feuilles peuvent être collectionnées, exposées, conservées. On exigera toujours le plus grand soin dans l'exécution et l'achèvement des exercices commencés.

COURS PREPARATOIRE

1er TRIMESTRE

I. Libres crayonnages tels que : la cueillette des pommes - la cueillette du raisin - le marchand de marrons - le moulin à vent - les feuilles tombent - le feu flambe dans la cheminée - la maman et son bébé - la petite fille et les canards - une boutique de jouets - les joujoux dans la cheminée - le bonhomme Noël - le sapin de Noël, etc...

II. Groupements et alignements d'objets (cubes, bâtonnets, jetons, cailloux, boutons, graines, etc...). Copie au crayon de couleur de ces combinaisons.

A l'aide des éléments indiqués à titre d'exemple, former des pointillés, des traits, des bordures, frises, carrés, rectangles, triangles, rosaces, silhouettes, d'animaux (escargots, papillons, libellules, etc...). Composer des jeux de fond très simples. (Chaque composition sera précédée d'un croquis schématique tracé au tableau par le maître.).

III. Croquis de tout genre: feuille simple - poire - pomme - raisins - fleur - chapeau - oiseau empaillé - parapluie fermé, etc.

2ème TRIMESTRE

I. Libres crayonnages tels que : grand-mère raconte des histoires - la neige tombe - le bonhomme de neige - la veillée autour de la lampe - une maison et un arbre - le bateau à voiles - le chat et les souris - maman fait des crêpes - le billage - une cour de ferme - chien et chat - la lessive sèche au soleil - papa lit le journal, etc.

II. Groupements et alignements d'objets (voir 1er trimestre).

III. Croquis: du gui - une branche - un jouet - un drapeau - une orange, un citron - un soulier - un ballon - des dominos, etc.

IV. Copie d'objets usuels très simples (s'inspirer en particulier des sujets de leçons de choses) : la bougie dans son bougeoir - la lampe à pétrole - la boîte à lait - un livre - la poule - les bourgeons - une bouteille - un poisson - une paire de chaussures - le mimosa - une poêle à frire - le pot de jacinthes - la violette - le narcisse - une pelote de laine - un entonnoir - un arrosoir, etc.

V. Illustrations de récits entendus par les enfants (contes de Perrault, lectures historiques, etc.).

### 3ème TRIMESTRE

I. Libres crayonnages tels que : la gardeuse d'oies - les soldats - les poissons dans l'aquarium - le chemin de fer - la cuisinière - les hirondelles sur les fils télégraphiques - le pêcheur à la ligne - une auto qui passe - la poule et ses poussins - les canards sur la mare - le marché - le facteur apporte une lettre - le manège de chevaux de bois - guignol - la montagne - la plage - la moisson - la pêche aux crevettes, etc.

II. Groupements et alignements d'objets (voir 1er trimestre).

III. Copie d'objets usuels et d'éléments flore ou faune : outils de jardinage - une tasse à café - le petit mouton - l'escargot - le haricot qui lève - un bol de faïence décorée - un arbre en fleur - une branche de lilas - un marteau - une paire de ciseaux - un bouquet de cerises - un bouquet de fleurs - des jouets (ballon, quilles, maisons en bois, polichinelle, mouton, cheval de bois, etc.) - un insecte - un papillon - un bleuet - un coquelicot - des épis de blé, etc.

IV. Illustrations de récits entendus par les enfants (contes, légendes, lectures morales et historiques).

V. Modelage : billes - petits pois - pêches - oignons - cerises - noix - pommes de terre - melons - etc.

### COURS ELEMENTAIRE

#### 1er TRIMESTRE

I. Dessins, au crayon noir ou aux crayons de couleurs ou à l'aquarelle, d'objets très simples mis sous les yeux des élèves :

Feuilles mortes diverses - feuilles de lierre, de houx, de gui - carafe ou verre remplis aux 2/3 - ballon de foot-ball - raquette - pommes - noix - grappe de raisin - orange - banane - carotte - navet - roue de voiture d'enfant - cerceau - cocarde tricolore - parapluie fermé - cadran d'horloge - jouets (automobile, chemin de fer, avion, etc.).

Sujets empruntés particulièrement aux leçons de choses :  
un morceau de pain - une bouteille de vin - un morceau de savon -  
un nid - une plume d'oiseau - une lampe à alcool - un tire-bouchon  
un moulin à café - une boîte de sucre - un cerf-volant - le poêle  
de la classe - un rondin de bois - etc...

II. Dessins de mémoire : "Tantôt l'exercice portera sur des  
objets déjà dessinés en classe d'après nature (cf. liste ci-dessus).  
Tantôt les croquis de mémoire seront faits d'après des choses vues,  
mais non préalablement dessinées." (Instructions officielles). Choses  
vues : à la maison (une soupière - une casserole - l'horloge - une  
chaise - un râteau - un seau - un plat décoré - un gâteau, etc...),  
dans la rue - (une bicyclette, une auto, un cheval, un chien, etc...),  
à la campagne (un arbre - un puits - une barrière, - une vache - un  
mouton - un lapin - une poule - un moulin à pommes - un pressoir -  
un tonneau - un sac de blé - une betterave, etc...), à la mer (un  
bateau - des poissons - un crabe - un homard - un coquillage, - une  
algue - un casier à crevettes - un filet de pêche - une ancre, etc...).

III. Dessins libres, tels que : Le petit Chaperon rouge -  
Le petit Poucet - La mère Michel - Sur le pont d'Avignon - etc...;  
maman moud du café - le cheval tire la charrue - la gare - la poste -  
l'avion qui passe au-dessus des maisons - une course de bicyclettes -  
un match de foot-ball - un troupeau de moutons - les gendarmes -  
les pêcheurs sur la jetée - les régates - le maréchal-ferrant -  
le garde champêtre - etc...

IV. Illustrations de devoirs de français, d'histoire ou de  
géographie - Illustration de fables (Le loup et l'agneau - Le Renard  
et la Cigogne, etc...); de récitations (cf. la liste des récitations :  
Pâquerette - Mon bon cheval - L'automne - Après l'averse - La Fête  
foraine, etc...); de récits historiques (les Druides - Vercingétorix  
et César - Charlemagne et les écoliers - les barques normandes, etc...),  
de notions géographiques (termes géographiques, saisons, races,  
habitations humaines, etc...).

V. Modelage : oeufs - radis - toupie - citron - poire -  
poussins - pommes de pin - tonneaux - banane - quille, etc...

### 2ème TRIMESTRE

I. Dessins d'objets : Une série de casseroles - un tambour -  
des dominos - un pot de fleurs - une valise - un poisson dans son  
bocal - une botte de radis - deux poireaux - un journal plié - un  
livre ouvert - une cafetière - un rabot de menuisier - des copeaux -

une lanterne vénitienne - un globe terrestre - des cartes à jouer, etc...

Sujets empruntés particulièrement aux leçons de choses - une paire de tenailles - une scie - des cristaux de quartz - une casquette - des balances - une série de poids en cuivre - un thermomètre - une clochette - une tasse et sa soucoupe - une assiette de faïence décorée, etc...

II. Dessins de mémoire (voir les indications données au 1er trimestre).

III. Dessins libres, tels que : le Chat Botté - Meunier sur dors... - Il était une bergère, etc. - Les Semailles - Le Soleil se lève - La Classe - la leçon d'éducation physique (nombreux thèmes) - une épicerie - une librairie - un étalage de jouets - la marchande de poisson - le rémouleur - un coin du marché - l'église du village - etc...

IV. Illustrations de devoirs de français, d'histoire ou de géographie (voir les indications données au 1er trimestre. Suivre les divers programmes pour y trouver de nouveaux sujets).

V. Modelage : un bol - un coquetier - une assiette - une bobine - un escargot - une botte d'asperges - un rond de serviette - un pain, etc...

### 3ème TRIMESTRE

I. Dessins d'objets : Une pendulette - une coupe contenant des fruits - une travailleuse - un petit fauteuil - un seau à table et une pelle d'enfant - un pot de confitures - une paire de sabots - une lampe électrique - feuille et gousses de pois - étoile de mer - poissons, etc...

Sujets empruntés particulièrement aux leçons de choses : une boîte à sel - une motte de beurre - un bidon d'huile - feuilles et bourgeons - outils de jardinage - une salade - une tuile du toit - un grosse chenille - un papillon - un crabe - etc...

II. Dessins de mémoire (voir les indications données au 1er trimestre.)

III. Dessins libres tels que : le jardin de mon père - la nuit étoilée - départ pour la pêche - la lecture du journal - mes frères et moi - au bord de la rivière - la plage - les faucheurs -

les meules de foin - les moissonneurs au travail - les moissonneurs au repos - la batteuse - le cirque - le départ en vacances, etc.

IV. Illustrations de devoirs de français, d'histoire ou de géographie (voir indications données au 1er trimestre. Suivre les divers programmes pour y trouver de nouveaux sujets).

V. Modelage : un nid et des oeufs dedans - un pot à fleurs - une pièce de monnaie - une montre - des coquillages - une carotte - un navet - un bouton de rose - un champignon, etc.

### COURS MOYEN ET SUPERIEUR

#### 1er TRIMESTRE

I. Dessins d'objets usuels simples, d'échantillons empruntés aux règnes animal et végétal, tels que : feuilles d'automne diverses - champignons - panier à anse - boîte à cigarettes - niche à chien - pommes - grappes de raisin - oranges coupées en deux, en quatre - plumeau - objets de toilette - pots à peinture avec pinceaux - raquette et balle de tennis - corbeille à papiers - théière et tasse à thé, etc...

II. Dessins de mémoire : Reproduction, de mémoire, des objets usuels ou échantillons précédemment dessinés après observation (cf. liste ci-dessus). Dessin d'objets ou de choses vues à l'extérieur, tels que : le chat - un vieux mur fleuri - costumes provinciaux - l'étalage du fleuriste - une cheminée ornementale - de vieilles fenêtres d'autrefois - un portail d'église ou de ferme - des meubles anciens - les signaux du code de la route - le pont sur la rivière, etc...

III. Dessins libres tels que : la maison de mes rêves - le couvert mis - les nuages - Blancheneige - ronde d'enfants - les labours - le mois de décembre - plaisirs d'hiver, etc...

IV. Illustrations de devoirs : Illustrations de lectures (Ex. : la casquette de Charles Bovary (Flaubert) - la rentrée des troupes (Daudet) - la Seine à Paris (A. France), etc...; de fables et récitations (Ex. Le bonheur (P. Fort) - Le chêne et le roseau, le lièvre et la tortue (La Fontaine) - Les deux soeurs (V. Hugo) - La grenouille (Samain) - Paysage (H. de Régnier), etc...); de rédactions (Ex. : la rentrée des classes - le départ du train - il pleut ... bataille de boules de neige - le camelot - la bicyclette que je voudrais - l'autobus - partie de pêche, etc...); de leçons d'histoire (Ex. : François Ier et Bayard - Caravelles de Christophe Colomb - Châteaux de la Renaissance (un seigneur du XVII<sup>e</sup> s. -



la Bastille - le moulin de Valmy - le club des Jacobins - l'Arc de Triomphe - les premiers chemins de fer, etc...); Illustrations des chants étudiés.

V. Dessins explicatifs des objets confectionnés en travail manuel, des outils usuels, des appareils simples pour les exercices scientifiques - croquis illustrant les leçons de choses.

VI. Arrangements décoratifs : Notation de la couleur. Usage du crayon noir, du crayon de couleur, de l'aquarelle.

Exercices tels que : frise (éléments : champignons) - carreau de céramique orné (éléments : pomme de pin) - bordures (éléments : grappes de raisin) - boîte à cigarettes (éléments géométriques), etc.

VII. Modelage : Voir exercices du cours élémentaire. Ajouter : éléments naturels plans (feuilles simples, fleurs, fruits, branches, tiges, épis, d'abord d'après nature puis stylisés.) Ornements (palmes, oves, entrelacs, grecque).

VIII. Dessin géométrique. Croquis coté : s'inspirer des programmes de géométrie et de travail manuel.

### 2ème TRIMESTRE

I. Dessins d'objets usuels et d'échantillons, tels que : un trousseau de clefs - paquet de tabac et cigarettes - un globe terrestre - une valise - un jeu de quilles - une bouteille à champagne - un moulin à café - des boîtes à épices - un oiseau empaillé, etc...

II. Dessins de mémoire (voir les indications données au 1er trimestre).

III. Dessins libres tels que : de nouvelles cartes à jouer - le mois de Janvier - le mois de Février - le mois de Mars - les étrennes - le cantonnier - la marchande de journaux - les mineurs - les boîtes des bouquinistes - la halle aux poissons, etc...

IV. Illustrations de devoirs et dessins explicatifs (voir les explications données au 1er trimestre. Suivre les divers programmes pour y trouver de nouveaux sujets.).

V. Arrangements décoratifs. Exercices tels que : frise pour une chambre de jeune garçon (éléments : avions ou articles de

sport) - frise pour chambre de jeune fille (éléments floraux) - programme de fête (éléments : fleurs, animaux ou jouets) - boîte à gants (éléments : violettes) - boîtes à épices (éléments géométriques), etc.

VI. Modelage : Voir exercices du cours élémentaire. Ajouter : silhouettes d'animaux et de personnages en bas-relief (montrer "la lionne blessée"; du Louvre).

VII. Dessin géométrique. Croquis coté : S'inspirer des programmes de géométrie et de travail manuel.

### 3ème TRIMESTRE

I. Dessins d'objets usuels et d'échantillons, tels que : un jeu de dames - du bois veiné - une paire de pantoufles de couleur - un sac d'écolier pendu à un clou - des poissons - fleurs et feuilles de souci - de renoncule - d'ajonc - de genêt - de cerisier - de pêcher - de poirier - de pommier, etc..., coquillages (palourdes, coques) - algues diverses - petits mammifères - insectes, etc...

II. Dessins de mémoire (voir les indications données au 1er trimestre).

III. Dessins libres tels que : Ce que je vois de ma fenêtre - le mois de mai - le mois de juin - le mois de juillet - la chasse aux papillons - des poteries anciennes (ou des assiettes, des plats, des étains, des cuivres) coiffes provinciales (danses provinciales) etc...

IV. Illustrations de devoirs et dessins explicatifs (voir les indications données au 1er trimestre. Suivre les divers programmes pour y trouver de nouveaux sujets).

V. Arrangements décoratifs : Exercices tels que : un sachet à serviette (éléments : fleurs ou fruits) - couverture d'une boîte à gateaux secs) - couverture de livre (éléments floraux) - bonbonnière (éléments : fruits) - broderie pour tablier d'enfant (éléments : jouets ou animaux) etc...

VI. Modelage : Voir exercices du cours élémentaire. Ajouter : personnages (genre santons de Provence) dans des attitudes variées (de travail, de sport, etc...), animaux, maisons, machines, vases, poteries, etc...

VII. Dessin géométrique. Croquis coté : S'inspirer des programmes de géométrie et de travail manuel.

### CLASSE DE FIN D'ETUDES

#### 1er TRIMESTRE

I. Dessins d'observation : Feuilles et Fruits d'automne - des rubans de soierie - un panier d'oeufs - parapluie et canne dans un porte-parapluie - citrons - un tamis - un plateau avec carafe et verre - des outils de menuisier (scie, ciseau, rabot, etc...), - un fer à repasser électrique - balles et ballons - seau accroché au mur - livres avec serre-livres - guirlandes de papier, etc...

Animaux domestiques ou de basse-cour : un chat - un lapin - une poule - un cobaye, etc...

Etude d'un élève vu de face, de dos, de profil, assis, debout, écrivant au tableau.

Paysages: Les bâtiments de l'école - le pont de chemin de fer - le pont sur la rivière - les quais - la plage - le bassin et ses bateaux - la montagne voisine, etc...

II. Illustrations de devoirs, de textes de lecture et de récitation : illustration de rédactions (mon portrait - les petits métiers de la rue - les affiches sur les murs - la campagne sous la neige - mon meilleur camarade - on déménage - Robinson Crusoe - les bohémiens - mon village - un château ou une usine - au jardin public, etc...); de récitations (Le pays natal (du Bellay) - L'Avare (Molière) - L'automne (Lamartine) - les pauvres gens (V. Hugo) Le marché (A. Samain) - Les conquérants (Heredia) - Le meunier, son fils et l'âne (La Fontaine) - Midi d'été (H. de Régner, etc...); de leçons d'histoire (vases grecs - temples - la vie à Pompéi - arènes et aqueducs romains - cathédrales du Moyen-Âge - Jeanne d'Arc à Orléans - petites monographies d'histoire locale illustrées de monuments, ruines, vieilles maisons, objets de musée, etc...). Illustration des chants étudiés.

III. Croquis de mémoire et croquis explicatifs : Reproduction de mémoire, des sujets traités en dessin d'observation (voir ci-dessus).

Croquis explicatifs des leçons de sciences appliquées tels que : le thermomètre - le baromètre - la girouette - les organes du corps humain - le niveau à bulle d'air - le pied à coulisse - les outils, etc... Croquis des travaux pratiques : réparation d'une porte ou d'une fenêtre. - Croquis des objets usuels en fabrication (petits bancs, cousoir, classeur, boîte à lettres, lampe électrique, égouttoir, chaise pliante, tabouret, jouets, etc...). Patrons de chemise d'enfant, culotte, combinaison, etc...

IV. Arrangements décoratifs tels que : une boîte ronde (éléments : feuilles et fruits de lierre) - une boîte à mouchoirs (fleurs) - un calendrier (houx) - une rosace dans un cercle (pomme de pin) - des lettres ornées - un tableau de ré citations, de chants, un emploi du temps (éléments floraux ou géométriques) - feuille de garde de livre (fleurs ou éléments géométriques) - jeux de fond variés, etc...

V. Dessin géométrique.

1° Tracés géométriques. Usage de la règle, de l'équerre, du rapporteur, du compas.

1ère année : Tracé de perpendiculaires et d'obliques.

Détermination du milieu d'un segment.

Division d'un segment en 2, 4, 8 ... segments égaux. Angles. Bissectrices.

2ème année : Angle inscrit, angle au centre. Tracé d'une circonférence passant par 2, 3 points. Hexagones et octogones réguliers.

2° Croquis coté d'objets simples tels que : une bobine de fil - un poids en fonte - une toupie - un pot à fleur - un bol - un bocal - un encrier - un petit banc - un seau, etc...

Objets représentés en perspective cavalière, puis en croquis coté et inversement.

3° Levés de plans : plan de la classe, de l'école, d'une maison.

2ème TRIMESTRE

1. Dessins d'observation : une corbeille de fruits, (oranges citrons) - des serpentins de couleur - une branche mimosa - des

des mestures en fer-blanc, en étain, en bois - un tambour et un clairon - une chaise d'enfant - une cruche ou un pichet avec tasses - une porte ou une fenêtre entrouverte - une glace à trois faces - un panier avec des légumes - des masques, etc... Animaux domestiques ou de basse-cour : un canard - un pigeon - un perroquet - un cop - un chien - des oiseaux en cage, etc...

Modèles vivants vêtus : étude d'un élève dans diverses positions : lisant, regardant par la fenêtre, interrogé par la maître, etc...

Reproduction de paysages familiers : l'entrée de la ferme - la mare aux canards - le vieux port - la rivière, les vignobles - le bois de sapins, etc...

II. Illustrations de devoirs (voir les indications données au 1er trimestre).

III. Croquis de mémoire et croquis explicatifs : Reproduction, de mémoire, des sujets traités en dessin d'observation (voir ci-dessus).

Croquis explicatifs des leçons de sciences appliquées tels que : le thermomètre médical - graphiques - la lampe à souder - une chignole - une scie à métaux - une machine-outil simple et des exercices de travaux pratiques : manipulateur morse - Appareils pour l'enseignement scientifique - modèles réduits d'avions - presse-raquette, escabeau, brouette, grille-pain, support de fer à repasser, crochet, pique-feu, mangeoire, auge à pâtées, pigeonnier mural, clapier, etc... Patrons d'objets de layette.

IV. Arrangements décoratifs tels que : bordure pour napperon (éléments : fougère) - couverture de catalogue de tissus (éléments tissu écossais) - plateau en bois pyrogravé (éléments : platane) - affiche pour exposition de jouets (éléments : jouets) vitrail (éléments floraux ou géométriques) - paravant (éléments : digitales, fougères, roseaux, ou vol d'oiseaux) - etc...

V. Dessin géométrique.

1° Tracés géométriques :

1ère année : Tracé de parallèles.

Division d'un segment en un nombre quelconque de parties égales.

Tracé de figures simples : triangles, quadrilatère, trapèze, parallélogramme, hexagone et octogone réguliers. Circonférence.

Tracé d'une tangente. Raccordements, secteurs et arcs.

2ème année : développement du parallélépipède, du prisme droit, du cylindre.

2° Croquis coté d'objets usuels tels que : un tiroir - une boîte - des mesures en fer-blanc, en étain, en bois - un tabouret - un tréteau - un verrou - de grosses pièces de serrurerie - un cadenas - des tenailles, etc...

3° Levés de plans : plan général d'une ferme, d'un jardin.

### 3ème TRIMESTRE

I. Dessin d'observation : des oeufs de Pâques - un vase garni de fleurs - un panier à bouteilles avec des bouteilles - des bottes de légumes (carottes, navets, etc...) - un jeu de croquet - des chatons de noisetier - des escargots, papillons, hannetons, grenouilles, tortue, lézards, coquillages, étoiles de mer, langoustines, crabes, poissons, etc... - un phonographe - un appareil photographique - un poste de T.S.F. - une échelle à montants parallèles - des plantes de saison (marguerites, pissenlits, bleuets, coquelicots, capucines, etc...).

Modèles vivants vêtus : étude d'un élève : assis sur une chaise - lançant une boule - faisant un mouvement de gymnastique - observant une fleur - parlant à un camarade - études rapides de parties du corps : jambes, bras, mains - yeux - bouche - tête.

Reproduction de paysages familiers : le champ de blé - le jardin familial - la carrière - la halte des autobus - le métro - le lac - la rue du village - la place de l'église, etc...

II. Illustrations de devoirs (voir les indications données au 1er trimestre).

III. Croquis de mémoire et croquis explicatifs. Reproduction, de mémoire, des sujets traités en dessin d'observation (voir ci-dessus).

Croquis explicatif des leçons de sciences appliquées tels que : l'installation de chauffage central - installation électrique - installation d'eau - transmission de mouvement (bicyclette), etc...

et des exercices de travaux pratiques : un cadre - un meuble à cartes - un rapporteur - une boîte à outils - un casier à livres - une armoire de pharmacie - une claie à pommes

de terre - une travailleuse - un porte-manteau - une table - des jouets articulés - etc... Patron d'une robe d'été, d'objets de layette.

IV. Arrangements décoratifs tels que : composition d'un massif ovale ou circulaire, d'une pelouse (motif ; fleurs de saison) - affiches diverses pour exposition de travaux manuels, exposition de blanc, exposition de livres, exposition de dentelles, etc. (éléments en rapport) - carrelages de cuisine, de salle de bains, de salle à manger rustique, de vestibule, de couloir - décoration d'assiettes, de soupières, de plats (éléments fleurs ou animaux) - éventail (capucines) - boîte à poupée (fleurs) - bordure (papillons) - abat-jour (fleurs) - marqueterie (éléments géométriques) - affiche-réclame pour votre village, ou votre ville, ou votre province.

V. Dessin géométrique.

1° Tracés géométriques.

1ère année : Tracé d'une figure égale à une figure donnée. Réduction et agrandissement à une échelle donnée.

Tracé d'un angle égal à un angle donné.

Tracé de polygones réguliers inscrits dans le cercle (carré, octogone, hexagone, triangle régulier).

2ème année : le cube. Plans et cartes.

2° Croquis coté d'objets usuels tels que : un marteau - des assemblages de menuiserie - une table de cuisine - une petite armoire - une cafetière - un verrou - un fer à repasser - un entonnoir - un cadenas - un escabeau - une boîte à sel - une boîte à lait - un moulin à café - un arrosoir, etc...

3° Levés de plans : plan de terrains, champs, cultures; plan d'une installation de drainage, d'une installation électrique, plan d'une petite gare, etc...

APPENDIX III C

HORAIRES ET PROGRAMMES  
DES COURS COMPLEMENTAIRES

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Arrêté du 24 juillet 1947.

ARTICLE PREMIER.- L'enseignement général dans les Cours complémentaires est donné conformément aux programmes et aux horaires annexés au présent arrêté.

Art. 2. - Ces programmes et ces horaires seront applicables à compter du 1er octobre 1947.

Ces programmes constituent un ensemble qui correspond à l'acquisition d'une certaine formation; mais en raison de la diversité extrême des conditions, soit de lieu, soit de clientèle, où se trouvent les cours complémentaires, il convient de les appliquer avec toute la souplesse désirable et dans un esprit d'adaptation aux besoins du milieu local.

p. 497: ...

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CLASSE DE SIXIEME

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p. 497 : ...

II. - PROGRAMME

p. 498 : ...

Travaux manuels (garçons).

Exercices de cartonnage appliqués à la confection d'objets manuels tels que plumiers, fichiers, classeurs.

Travaux de reliure élémentaire : confection de carnets blocs-notes. Téléphone, carnets à plusieurs cahiers; brochage de revues.

Croquis coté de modèles simples, exécution à l'aide des outils à main usuels de petits objets en bois ou en métal en feuille (autant que possible aluminium).



Sculpture sur bois au couteau.

Utilisation des outils simples de tracage et de  
mesure. p. 502 : ...

### Travaux manuels (filles)

#### I.- COUTURE.

Principales coutures en droit fil (couture anglaise, rabattue, au point d'ourlet, rabattue au point de chausson, en surjet, surfilé).

Ourlet sur bord rond ou en biais.

Boutonnieres de confection (à une bride).

Points d'ornements simples, feston simple, point d'épine simple, jours simples, jours échelles.

Applications pratiques. Ces diverses coutures seront mises en oeuvre sur : la chemise-brassière, la pochette à serviette, la serviette de bébé, le petit tablier de jardinier, etc...

#### II.- ENSEIGNEMENT MENAGER.

Travaux d'entretien de la maison. Le linge et les vêtements :  
entretien.

Tous les modes de cuisson.

Cuisson avec liaison et sauces.

Pâte sablée et pâte brisée.

Madeleines, biscuits, cakes.

#### III.- TRAVAUX DIVERS.

Exercices de cartonnage appliqués à la confection d'objets  
usuels simples.

Travaux de reliure élémentaire.

Confection de carnets, brochage de revues.

p. 503 : ...

Dessin d'art.

(Le maître n'aura pas à introduire dans la classe tous les modèles, ni tous les détails des exercices proposés. Il

appartient à son initiative d'y faire un choix raisonné, approprié à son goût et aux moyens de ses élèves. On a voulu simplement indiquer la variété considérable des exercices que l'on peut entreprendre pour tenir en haleine la curiosité des esprits et affiner le sens de l'observation.)

1.- Dessins faits en classe d'après des modèles :

- a) Objets usuels simples;
- b) Echantillons de zoologie et de botanique;
- c) Modèle vivant vêtu;

2.- Arrangements décoratifs.

3.- Dessins et croquis de mémoire.

4.- Dessins d'imagination.

5.- Dessins faits hors de la classe (crayon, pastel, aquarelle, etc...)

6.- Modelage.

7.- Documentation sur les oeuvres d'art en liaison avec le programme d'histoire. p. 505 : ...

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CLASSE DE CINQUIEME. p. 505 : ...

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II.- PROGRAMME p. 506 : ...

Travaux manuels (filles).

I.- COUTURE

Principales coutures en biais.

Boutonnieres, oeilletons, brides.

Petits plis et ourlet-feston, smoks, nids d'abeille, fronces de lingerie.

Point de bourdon, point de tige, point de noeud, point de Paris, droit fil et en biais.

Applications pratiques : petit tablier et petite robe donnés coupés aux élèves.

## II.- ENSEIGNEMENT MENAGER.

a) Economie domestique : travail ménager, éclairage de l'habitation, chauffage, ventilation. Notions d'organisation ménagère.

b) Pratique : modes de cuisson. Liaison à l'oeuf, crème anglaise.

Revision : pâte brisée et pâte sablée.

Pâte à nouilles.

Pâtes à choux : gnocchis.

## III.- TRAVAUX DIVERS

Travaux divers inspirés des industries locales :  
poterie, céramique, vannerie, dentelles, broderies, cuir,  
etc... pp. 511 - 512:...

### Travaux manuels (garçons)

#### I.- TRAVAIL DU BOIS.

Exercices élémentaires sur bois blanc corroyé : peuplier, sapin, platane. Traçages à la pointe, à l'équerre, au trusquin, au compas. Utilisation des outils suivants : scie à araser, scie à chantourner, râpe et lime, ciseaux, rabot.

Sculpture sur bois à la gouge.

Confection d'objets usuels simples cloués ou vissés.

Décoration des faces : pyrogravure, application de peinture au pochoir.

Assemblages à mi-bois.

#### II.- TRAVAIL DU FER.

Utilisation des outils usuels d'ajustage : pointe à tracer, pied à coulisse, étaux, lime, scie à métaux, chignolle.

Exercices simples en feuillard, en tôle mince décorée par martelage avec applications de métal sur métal.

Repoussage de métaux tendres.

Confection d'objets usuels.

### III.- TRAVAUX DIVERS

Reliure : débrochage, brochage, confection des plats et dos en toile.

Travaux divers inspirés des industries locales : poterie, céramique, moulage, vannerie, bois courbé, cuir, etc. p. 512: ...

#### Dessin d'art

1. Etudes d'après des échantillons de botanique et de zoologie.
2. Objets usuels isolés de formes régulières (étude des formes, des valeurs et des couleurs).
3. Croquis cotés d'objets simples.
4. Objets de formes irrégulières : vêtements, draperies, fruits, légumes, etc...
5. Croquis d'après le modèle vivant vêtu (silhouettes).
6. Dessins de mémoire.
7. Exercices d'invention :
  - a) Croquis d'après des ornements tirés des styles anciens;
  - b) Combinaisons de lignes ornementales (techniques simples : impressions, tissage, vannerie, carrelages, tapisserie, etc...).
8. Documentation sur les oeuvres d'art en liaison avec le programme d'histoire. pp. 513 - 514: ...

### CLASSE DE QUATRIEME

p. 515 : ...

#### II.- PROGRAMME

p. 515 : ...

#### Travaux manuels (filles)

##### I.- COUTURE

Plissés, faux-ourlets, bordés et ganses

##### II.- RACCOMMODAGE

Etude du point de reprise et reprise sur fente.  
Pose de pièces à un, deux et quatre coins.

### III.- COUPE.

Tracé du patron de la chemise brassière, de la bavette et de la chemise bébé.

### IV.- ENSEIGNEMENT MENAGER.

Pâte feuilletée, pâte à brioche, pâte de fruits, caramel.

### V.- TRAVAUX DIVERS

Travaux divers inspirés des industries locales : poterie, céramique, vannerie, dentelles, broderies, cuir, etc... p. 522 :...

Travaux manuels (garçons).

#### TRAVAIL DU BOIS

Exercices de corroyage sur bois blanc et sur hêtre. Principaux assemblages à tenon et mortaise.

Confection d'objets usuels.

Exercices de sculpture sur bois.

#### TRAVAIL DU FER

Emploi du burin, du bédane, de la machine à percer.

Exercices de filetage avec filières et tarauds.

Travail des métaux en feuilles : rivetage, agrafages, soudure tendre.

Confection d'objets usuels (poignée de tiroir, cendrier, portemanteau).

#### TRAVAUX DIVERS

Reliure : dos cuir et plats papier.

Confection d'albums à photographies.

Confection de sous-verres.

Travaux en plexiglass et produits similaires.

Travaux divers inspirés des industries locales.

p. 523: ...

Dessin d'art.

- 1.- Etudes d'après des échantillons de botanique et de zoologie.
- 2.- Notions de perspective. Dessin d'objets simples :
  - a) En perspective;
  - b) En croquis coté (dessin d'objets d'après le modèle ou d'objets imaginés).
- 3.- Objets usuels groupés.
- 4.- Objets de formes irrégulières.
- 5.- Croquis d'après le modèle vivant vêtu.
- 6.- Dessin de mémoire :
  - a) Après observation;
  - b) Représentation d'objets, de monuments et de sites connus, de scènes animées; jeux, métiers, scènes familiares.
- 7.- Exercices d'invention : composition et décors de formes simples.
  - a) La ligne et la surface, application à diverses techniques fer forgé, vitrail, céramique, dentelles et broderies;
  - b) Croquis d'après des oeuvres anciennes et modernes, documents graphiques, projections et films sur les techniques.
- 8.- Modelage, moulage et taille du plâtre : bas-relief, ronde-bosse, ornement.
- 9.- Documentation sur les oeuvres d'art en liaison avec le programme d'histoire. pp. 527 - 528: ...

CLASSE DE TROISIEME p. 528: ...

II.- PROGRAMMES p. 529: ...

Travaux manuels (filles).

I.- COUTURE.

Révisions.

II.- RACCOMMODAGE.

Application des notions de raccommodage des vêtements.  
Raccommodage du tricot (remmaillage).  
Pose de pièces arrondies (dessous de bras, fond de caleçon, coude).

### III.- COUPE.

Combinaison et culotte de jeune fille, etc...

### IV.- PUERICULTURE

Importance de la puériculture. Mortalité infantile.

Nécessité d'une hygiène spéciale à la première enfance.

Quelques particularités anatomiques et physiologiques du nouveau-né.

Habillement du tout petit : layette.

Alimentation : allaitement maternel, mixte, artificiel.

Sevrage, alimentation après le sevrage. Importance des vitamines. Surveillance du poids.

Soins de propreté : le bain, la toilette partielle.

Le sommeil.

La promenade, les jeux.

L'enfant normal, croissance.

Les maladies du bébé.

### V.- TRAVAUX DIVERS.

Vérification et réparation d'un montage électrique domestique; remplacement d'une ampoule, d'un fusible, réparation d'un fil de cuivre isolé, épissure; travaux simples d'entretien et de réparation d'appareils domestiques (siphon, robinet, fer électrique).

pp. 535 - 536: ...

Travaux manuels (garçons).

#### TRAVAIL DU BOIS.

Emploi des outils à moulurer les plus simples et emploi du bouteret; assemblage à la colle forte. Encadrements.

Confection d'objets usuels.

#### TRAVAIL DES METAUX.

Réalisations d'objets usuels (calendriers perpétuels, classeurs, appliques pour veilleuses).

Montage, démontage, réglade simple de machines usuelles.

#### ELECTRICITE.

Montage électrique domestique; préparation de fil de cuivre isolé, épissure; fixation d'interrupteur, de fusible, de prise de courant, de boîte de connexions; équipement d'une douille, installation d'une lampe, d'un va-et-vient.

Travaux simples d'entretien et de réparation d'appareils domestiques.

#### TRAVAUX DIVERS.

Reliure; dos cuir à nerfs et coins ou bandes cuir.

Travaux divers inspirés des industries locales.

pp. 536-537: ...

#### Dessin d'art.

1. Dessins et croquis schématiques d'après les oeuvres des grands artistes.

2. Dessins d'après échantillons de zoologie et de botanique (dessin et modelage d'os, crânes, petits animaux, oiseaux, poissons, escargots, etc...).

3. Natures mortes. Recherches d'arrangements d'objets et d'harmonies de couleurs et de valeurs.

4. Croquis rapides d'après le modèle vivant vêtu.

5. Dessin de mémoire.

6. Notions élémentaires de perspective : perspective d'observation et perspective cavalière d'objets simples, d'outillage, d'éléments d'architecture, d'organes de machines et croquis coté de ces objets.

7. Exercices d'invention : recherche et combinaisons de figures évocatrices dérivées de formes et de choses vue (taches, silhouettes, schéma, pour le décor d'affiches, vignettes, etc...).

8. Dessins et croquis d'après les oeuvres anciennes et modernes. Etudes et croquis rapides d'après les moulages d'une collection officielle et renouvelée.

9. Documentation sur les oeuvres d'art en liaison avec le programme d'histoire.

pp. 539 - 540 : ...



APPENDIX IV

PROGRAMS OF THE PUBLIC AND PRIVATE  
FRENCH SECONDARY SCHOOLS  
SYLLABUS OF 1945 - 47

France. Horaires et Programmes de l'Enseignement  
du Second Degré. Vingt - Troisième  
édition. Paris : Vuibert, 1961

II.- PROGRAMMES p. 12

DESSIN.-

CLASSE DE SIXIEME.

(Horaire hebdomadaire : une heure, donnée à des groupes de 24 élèves au maximum. Les classes de plus de 24 élèves pourront n'être pas dédoublées dans les Etablissements où l'insuffisance des ressources en personnel et en locaux exigerait cette mesure).

I. Dessin d'observation

A. Etudes d'après des éléments naturels -botanique et zoologie-  
L'étude sera d'abord limitée aux modèles à deux dimensions (feuillages à plat et documents d'herbier, branches avec bourgeons, plumes d'oiseaux, papillons, etc...).

B. Dessin d'après des objets simples présentés de front :

a) Objets à deux dimensions ou de relief négligeable :  
cartes de fil, de boutons, ciseaux, serpe, couperet, égoïne, scie à .

bois, canif ouvert ou fermé, raquette, éventail, clés, vrille, tire-bouchon, pelle, bêche, etc...

b) Objets de forme circulaire étudiés en perspective : cerceau, roue, pot à fleurs, bouteille, quilles, assiettes, boîtes, godets, bobines de fil, coulants de serviettes, tambour, tamis, clochette, lanterne vénitienne, etc...

Tous les modèles de dessin d'observation donneront lieu à des études plus ou moins poussées suivant leur intérêt et leur difficulté. Chacun d'eux sera l'occasion d'un exercice, si court soit-il, de dessin de mémoire. Les études seront faites tantôt en noir : crayon, plume, pinceau; tantôt en couleurs: crayons de couleurs ou aquarelle.

Les notions essentielles sur la couleur seront données aux élèves dès les premiers exercices.

## II.- Composition décorative.

A. Etudes documentaires sur l'ornement dans l'Antiquité, en rapport avec le cours d'histoire (Egypte, Assyrie): bordures, frises, rosaces, cartouches, ustensiles, armes, bijoux, etc...

Analyse et copie de documents exécutés en noir ou en couleurs.

Constitution d'albums et illustrations de pages du cahier d'histoires.

B. Etude de la lettre et du livre. - Alphabets classiques d'imprimerie. Ecritures décoratives (emploi de plumes spéciales). Etude et composition de titres, en-têtes, frontispices. Ornaments typographiques: bordures, jeux de fonds. Fleurons, culs-de-lampe, bandeaux, vignettes, lettres ornées. Ex-libris, étiquettes, etc...

Pages de garde, reliures.

Illustration de devoirs de classe : français, latin, langues vivantes, histoire, sciences naturelles.

C. Enseignement féminin. - Dessins de tissages et d'étoffes imprimées en couleurs; filet, dentelles, broderies.

### III.- Dessin d'imagination

Illustration de texte étudiés en classe : récits, fables, poèmes, etc...

### IV.- Croquis coté.

Notions sur les projections. Etude élémentaire de la normalisation.

Représentation d'objets simples : équerre, maillet, bobine de fil, pot à fleurs, marteau, etc...

Exercices de lecture de dessins.

La représentation en croquis coté sera le plus souvent complétée par une représentation perspective au trait.

### V.- Travaux pratiques.

En classe et hors de la classe : exécution de gravures sur linoléum. Découpages. Dentelle, broderie, etc...

## CLASSE DE CINQUIEME

(Horaire hebdomadaire : une heure, donnée à des groupes de 24 élèves au maximum. Les classes de plus de 24 élèves pourront n'être pas dédoublées dans les établissements où l'insuffisance des ressources en personnel et en locaux exigerait cette mesure).

### I.- Dessin d'observation

A. Etudes d'après des éléments naturels (botanique et zoologie). - Feuillages, fleurs, coquillages, insectes, etc.. Représentation en noir ou en couleurs; études d'ensemble et de détails.

B. Dessin d'objets :

a) Perspective d'objets de forme circulaire : ustensiles, jouets; cruche, vases, soupière, tasse avec soucoupe, entonnoir debout et renversé, seau, chandelier, lampe avec abat-jour, tonneau, etc...

b) Perspective d'objets de forme polyédrique.-

Perspective du carré et du cube; application à des objets simples : séchoir à linge pliant, carton à dessin debout, paravent, damier, boîte d'allumettes, paquetages divers, caisse à claire-voie, livres briquet, rabot, etc...

c) Objets de forme irrégulière : rubans, copeaux, corde nouée, ceinture, cornet de papier, etc...

Tous ces modèles donneront lieu tantôt à des études poussées en noir ou en couleurs, tantôt à des croquis à petite échelle, à vue ou de mémoire.

## II.- Composition décorative.

A. Etudes documentaires sur l'ornement dans l'Antiquité, en rapport avec le cours d'histoire (Grèce, Rome) : bordures, frises, ustensiles, armes, armures costumes, bijoux, etc...

Analyse et copie de documents.

B. Etude de la céramique :

a) Etude d'après de beaux spécimens d'art ancien et d'art populaire.

b) Composition de motifs exécutés directement au pinceau pour la céramique :

1° Figures géométriques : lignes taches et points.

2° Interprétation directe d'éléments naturels.

Application au décor d'une assiette, d'un plat, d'un carreau de faïence, de revêtement, d'une plaque de cheminée, d'un dessous de plat, etc...

C. Pochoirs simples, papiers découpés, composition de papiers peints. - Exercices transposition de couleurs.

D. Enseignement féminin. - Dentelle, broderie, tapis, tapisserie, etc...

### III.- Dessin d'imagination

Illustration en petit format de devoirs de classe, de textes étudiés dans les classes de lettres : récits, poèmes, fables, contes, chansons.

### IV.- Croquis coté.

Représentation de solides géométriques : développement du cube, du prisme, du cylindre.

Représentation d'objets : ensemble et détails. Assemblages de menuiserie. Plan de la salle.

Exercices de lecture de plans.

Tracé de l'ellipse et de l'ovale.

### V.- Travaux pratiques.

Gravure sur linoléum. Découpages, collages, construction de solides en carton. Modèles réduits d'avions et de bateaux.

## CLASSE DE QUATRIEME

(Horaire hebdomadaire : une heure.)

### I. - Dessin d'observation.

A. Etudes d'après des éléments naturels. - Fleurs, fruits, arbustes, arbres; petits animaux : oiseaux, poissons, reptiles, etc...

B. Dessins d'objets, isolés ou groupés; Natures mortes simples.

a) Objets de formes régulières : ustensiles, jouets, outils, instruments de musique; matériel scientifique, etc...

b) Objets de formes irrégulières : draperies, coiffures, chaussures, drapeaux, sacs de scouts, cartables, sac à main, etc...

Etude des valeurs et des matières. Essais de traduction d'un même modèle dans des techniques différentes: plume, pinceau, bâtonnet, etc...

Etudes avec ou sans fond.

C. Dessin d'après les moulages. - Vases, ornements, chapiteaux simples (dessin au crayon).

D. Etude au crayon de dessins de maîtres exécutés à la mine d'argent et au crayon.

E. Dessin d'après le modèle vivant vêtu. - Petits croquis dans la dimension du carnet de poche (mouvement, proportions, caractère). Exécution au crayon ou au pinceau.

## II. Composition décorative.

A. Etudes documentaires sur l'ornement au moyen-âge. - Peintures murales, étoffes, tapisseries, vitraux, manuscrits, ferromerie, bijoux, orfèvrerie, sculpture, etc...

B. Etude des techniques du vitrail, de la marqueterie, de la mosaïque. - Recherches de compositions sur des sujets simples.

C. Enseignement féminin. - Etudes de projets à exécuter au cours de travail manuel.

## III. - Dessin d'imagination.

Scènes de jeux, scènes de la rue. Illustrations.

## IV. - Croquis coté.

Petits objets mobiliers, organes simples de machines, outils, éléments simples d'architecture. Plan d'une salle, d'un étage. Représentation et développement du cône; objets de forme conique. Perspective cavalière.

## V.- Travaux pratiques.

Mise au carreau d'un dessin; poncif. Exécution en papier découpé et collé de compositions de vitraux, mosaïques, marqueteries.

CLASSE DE TROISIEME.

(Horaire hebdomadaire : une heure.)

I. - Dessin d'observation.

A. Etudes d'après des éléments naturels. - Fleurs et fruits. Plantes en pot ou sur pied. Animaux naturalisés, animaux vivants.

B. Dessin d'objets groupés :

a) Natures mortes : ustensiles, jouets, armes, instruments, draperies, etc...

b) Ensembles perspectifs : mobilier, coin de salle, de cour, de jardin, etc...

c) Schémas d'appareils scientifiques.

C. Dessin d'après des moulages : vases, chapiteaux, éléments d'architecture.

D. Dessin d'après les Maîtres : dessins à la pierre noire ou aux trois crayons.

E. Dessin d'après le modèle vivant vêtu.

F. Croquis d'après la projection fixe et le film cinématographique.

Paysages, animaux, personnages, architecture.

II. - Composition décorative.

A. Documentation sur l'art de la Renaissance.

B. Etude des arts du tissu et de la dentelle : tapis, tapisseries, étoffes imprimées, costumes, dentelles, broderies, passementeries.

C. Objets de parure. Vannerie.

III. - Dessin d'imagination.

Scènes de travail. Illustrations.

IV. - Croquis coté.

Relevés de détails d'architecture ; portes, escaliers simples, balustres.

Organes de machines.

Représentation d'une maison : plans et façades.

Exercices de mise au net.

V. - Travaux pratiques.

Modelage, moulage, travail du plâtre.

Blocs-diagrammes.

Construction de maquettes en carton : découpage, montage, collage, décoration.

CLASSE DE SECONDE

(Horaire hebdomadaire : une heure.)

I. - Dessin d'observation.

A. Etudes d'après des éléments naturels. - Plantes, animaux, squelettes.

B. Dessins d'objets.

a) Natures mortes.

b) Ensembles perspectifs : intérieurs et paysages. D'après nature. De mémoire. D'imagination.

C. Dessin d'après le plâtre. - Ornaments, masques.  
Technique du fusain.

D. Dessin d'après les Maîtres. - Dessin au fusain.

E. Croquis d'après le modèle vivant vêtu. - Ensemble et détails.  
Portraits.

F. Croquis d'après la projection fixe et le film cinématographique. - Application au dessin d'imagination.



II. - Composition décorative.

- A. Documentation sur l'art au XVII<sup>e</sup> et XVIII<sup>e</sup> siècles.
- B. Etudes arts du métal. - Fer forgé, bronze, étain, orfèvrerie, médailles, monnaies, sceaux.
- C. Dessin publicitaire. Affiche.
- D. Enseignement féminin. - Etude de projets à exécuter au cours de travail manuel.

III. - Dessin d'imagination.

Illustration. Dessin libre.

IV. - Croquis coté.

Croquis coté d'objets étudiés au cours de composition décorative.

V. - Travaux pratiques.

Modelage. Gravure. Maquettes de décors de théâtre, costumes.

CLASSE DE PREMIERE

(Horaire hebdomadaire : deux heures facultatives).

I. - Dessin d'Observation.

- A. Dessin d'après des éléments naturels. - Plantes, animaux.  
Dessin à la loupe et d'après le microscope.
- B. Dessin d'objets :
  - a) Natures mortes.
  - b) Ensembles perspectifs: intérieurs et paysages. Crayon, aquarelle, peinture à l'huile.
  - c) Schémas d'appareils scientifiques.
- C. Dessins d'après des moulages. - Bustes : études poussées et croquis. Croquis d'après des figures.
- D. Dessin d'après les Maîtres. - Techniques du pinceau et de la plume.

E. Croquis d'après le modèle vivant vêtu. - Ensemble et détails. Portraits.

F. Croquis de scènes avec personnages d'après la projection fixe et le film cinématographique.

## II. - Composition décorative.

A. Etudes documentaires sur l'art aux XIX<sup>e</sup> siècle.

B. Les arts du bois. - Menuiserie et charpente.

Etude d'un ou deux thèmes; la table, le coffre, le siège.

Compositions simples : porte de jardin, panneau de meuble, couvercle de coffret, cadre de glace, balustrade, banc, auvent, abri, etc.

C. Dessin publicitaire. Affiche.

D. Enseignement féminin. - Décor de la maison : composition d'un panneau dans l'aménagement d'une pièce; arrangements de fenêtres, de cheminées.

## III. - Dessin d'imagination.

Illustration.

## IV. - Croquis coté.

Eléments d'architecture : relevés d'édifices.

## V. - Travaux pratiques.

Même programme qu'en Seconde.

CLASSES DE PHILOSOPHIE,  
DE SCIENCES EXPERIMENTALES  
ET DE MATHEMATIQUES

(Horaire hebdomadaire : deux heures facultatives.)

I. - Dessin d'observation.

A. Dessin d'après des éléments naturels. - plantes, animaux; dessins à la loupe et d'après le microscope.

B. Dessins d'objets:

a) Natures mortes.

b) Ensembles perspectifs: intérieurs et paysages. Crayon, aquarelle, peinture à l'huile.

c) Schémas d'appareils scientifiques.

C. Dessin d'après les moulages. - Bustes; études poussées et croquis. Croquis d'après des figures.

D. Dessin d'après les Maîtres. - Dessins de sculpteurs et d'architectes.

E. Croquis d'après le modèle vivant vêtu. - Ensemble et détails. Portraits.

F. Croquis de scènes avec personnages d'après la projection fixe et le film cinématographique.

II. - Composition décorative.

A. Etudes documentaires sur l'art au XX<sup>e</sup> siècle.

B. Les arts de la pierre. - Architecture et sculpture. Etude des moulures.

Etude de l'évolution d'un élément d'architecture: le chapiteau, la porte, etc;

Compositions simples : banc, fontaine, borne de signalisations, stèle, plaque commémorative, cadran solaire, etc...

C. Dessin publicitaire. Affiche.

D. Enseignement féminin. - Dessin de mode. Croquis de costumes ensembles et détails.

III. - Dessin d'imagination

Illustration.

IV. - Croquis coté.

Eléments d'architecture : relevés d'édifices.

V. - Travaux pratiques.

Même programme qu'en Seconde et en Première.

pp. 174 - 181:...

TRAVAUX MANUELS.

CLASSE DE SIXIEME.

(Horaire hebdomadaire : une heure, donnée à des groupes de 24 élèves au maximum).

Jeunes gens.

× Exercice de pliage, découpage, cartonnage.

Croquis coté et dessin à l'échelle de modèles simples, exécution à l'aide des outils à main usuels de petits objets en bois ou en métal.

Jeunes filles.

I. Principales coutures (revision rapide) :

Couture en droit fil;

Ourllet sur bord rond ou en biais, point de chausson, boutonnière à une bride.

II. Eléments d'ornementation courante : feston, point d'épave simple; jour échelle.

III. Tricot. - Echantillons de quelques points.

IV. Applications pratiques.

V. Enseignement ménager, voir ci-après; page 190.

CLASSE DE CINQUIEME

(Horaire hebdomadaire : une heure, donnée à des groupes de 24 élèves au maximum).

Jeunes gens.

Travail du bois. - Exercices élémentaires sur contre-plaqué ou sur bois blanc : peuplier, sapin, platane, dressé aux dimensions, en utilisant les outils suivants ; scie à chantourner et scie à araser, râpe et lime, ciseaux, rabot ; traçages à la pointe, à l'équerre, au trusquin, au compas.

Confection d'objets usuels simples ; assemblages à pointes et à vis.

Assemblages à mi-bois.

Usage de la scie à tenon, du ciseau et du bédane. Assemblages à enfourchement.

Travail du fer. - a. Courbure de fil hémicylindrique (4mm environ) suivant des angles et des courbes donnés.

b. Utilisation des outils usuels d'ajustage : étaux, lime ; scie à métaux, chignolle, pointe à tracer, trusquin, compas, pointeau, pied à coulisse.

Exercices simples sur le feuillard ; exécution de chanfreins, de trous fraisés.

Confection d'objets usuels, règle, équerre, verrou, etc.

Jeunes filles.

1° Principales coutures : En biais.

Petits plis ; boutonniers et reprises simples ; pièces à un et deux angles en surjet, en couture rabattue.

2° Eléments d'ornementation courante : festons, oeillets, pois, points de bourdon, point de tige, point de noeuds, etc...

3° Tricot : augmentations et diminutions.

4° Applications pratiques.

5° Enseignement ménager : voir ci-après, page 190.

### CLASSE DE QUATRIEME

(Horaire hebdomadaire : une heure.)

#### Jeunes gens.

Travail du bois. - Exercices de corroyage, sur bois blanc et sur hêtre. Principaux assemblages à tenon et mortaise.

Confection d'objets usuels.

Exercices simples de sculpture sur bois.

Travail du fer. - Suite des exercices d'ajustage: emploi du burin, du bédane, de la machine à percer.

Exercices de filetage avec filières et tarauds.

Exercices au tour parallèle.

Travail des métaux en feuilles : rivetage, agrafages, soudure tendre.

Confections d'objets usuels (cube, pelle à ordures, louche, entonnoir).

#### Jeunes filles.

I. Couture. - Pièces à quatre angles.

Fronces de lingerie, plissés, faux-ourlets, bordés, gansés.

II. Éléments d'ornementation courante. - Broderies, fantaisies.

III. Coupe. - Notions générales sur la coupe élémentaire et l'assemblage. Tracé du patron de layette et de lingerie simple.

IV. Enseignement ménager : voir ci-après, page 190.

### CLASSE DE TROISIEME

(Horaire hebdomadaire : une heure.)

#### Jeunes gens.

Travail du bois. - Emploi des outils à moulurer les plus simples et emploi du bouvet; assemblage à la colle forte. Confection d'un tableau (en liaison avec les exercices de montage électrique). Exercices de tour à bois; emploi de la gouge, de la plane, du bédane et grain d'orge

Travail des métaux. - Suite des exercices d'ajustage et de tour; réalisation d'objets usuels.

Forge; usage de l'enclume, du marteau à main, des tenailles de forgeron. Pliage d'un gros fil (confection d'un tournevis); forgeage d'un rappointis; étirage de l'acier; rebattage d'un burin et d'un bédane avec trempe et revenu.

Démontage et remontage de machines ou d'organes de machine; leur entretien (moulin à café, machine à coudre, machines de l'atelier, bicyclette, motocyclette, organes d'automobile) en liaison avec le dessin graphique.

Montage électrique domestique; préparation de fil de cuivre isolé, épissure; fixation d'interrupteur, de fusible, de prise de courant, de boîte de connexions; installation d'une lampe, d'un va-et-vient. Equipement électrique d'une bicyclette. Etude pratique d'appareils domestique (fer à repasser, sonnerie électrique avec petit transformateur, petits moteurs).

#### Jeunes filles.

I. Couture. - Le raccommodage dans le vêtement. Remmaillage. Exercices préparatoires à la confection de robes simples sur tissu de laine ou de soie.

#### II. Coupe :

- 1° Coupe et confection d'objets de lingerie;
- 2° Application des notions de géométrie et de dessin à la recherche des principes généraux de coupe (coupe linéaire).

III. Enseignement ménager : voir ci-après, page 190.

#### CLASSES DE SECONDE ET DE PREMIERE

(Horaire hebdomadaire : une heure facultative.)

#### Jeunes gens.

Voir programme du premier cycle.

#### Jeunes filles.

Coupe. Revision rapide des principes de coupe appliquées à la layette et aux vêtements d'enfants.

1. Application des notions de constructions géométriques à l'observation du corps, à l'observation du vêtement, à la recherche des principes généraux de la coupe.

2. La confection d'une toile ajustée individuelle permettra l'étude du tracé des patrons, de la coupe, de l'assemblage, de l'essayage, des rectifications, du montage.

3. Confection de jupes, blouses, ou de robes simples, dans les conditions de travail où l'élève doit s'habiller elle-même sans matériel spécial.

4. Utilisation de la toile personnelle pour la coupe de certaines pièces de lingerie : combinaison, chemise de nuit, etc.

CLASSES DE PHILOSOPHIE, SCIENCES  
EXPERIMENTALES ET MATHEMATIQUES

(Horaire hebdomadaire : une heure facultative, exclusivement pour les jeunes filles).

Même programme qu'en Seconde et Première. Réalisation de vêtements plus difficiles.

(Dans les classes terminales, l'enseignement du travail manuel pourra être complété par des notions d'histoire du costume, l'étude des styles dans le mobilier, les tissus, les tapisseries, les dentelles, de manière à développer chez les jeunes filles le sens artistique dont toute femme doit faire preuve dans la décoration de son intérieur.)

pp. 186 - 189: ...

Instruction du 21 décembre 1960

sur les travaux manuels éducatifs dans le cycle d'observation  
(6<sup>e</sup> et 5<sup>e</sup> des lycées classiques et modernes, des  
lycées techniques et des collèges d'enseignement  
général).

L'arrêté du 2 juin 1960 et la circulaire d'application du 16 juin 1960 assignant aux classes de Sixième et de Cinquième des différents ordres d'enseignement une tâche essentielle d'observation, il importe de revenir sur la conception des travaux manuels éducatifs dans ces classes.



Les directives antérieures, en considérant les travaux manuels dans l'ensemble des classes du second degré, avaient surtout mis l'accent sur leur rôle dans la formation générale des adolescents :

" Le travail manuel doit former, non seulement les qualités manuelles proprement dites, mais aussi les qualités générales de l'esprit; observation, imagination, capacité d'invention et de jugement, goût, sont mis en jeu dans le travail manuel comme dans les disciplines intellectuelles...

" Faisant appel aux facultés d'attention et d'effort, aux qualités de méthode, aux habitudes d'ordre, de propreté, d'exactitude et de fini dans l'exécution autant que les disciplines intellectuelles, le travail manuel a un rôle important à jouer dans la formation du caractère et dans l'éducation de la volonté... Dominant en outre à l'élève et au futur intellectuel lui-même une certaine expérience de la machine et de l'activité manuelle, le travail manuel peut servir à réduire la part d'ignorance et d'incompréhension qui sépare les intellectuels des travailleurs manuels." (Brochure du Centre National de Documentation Pédagogique, présentée par MM. Gal et Campa. "Les Travaux Manuels Educatifs.")

C'est le même souci de formation générale qui prévaut dans les instructions concernant les travaux manuels féminins, même en faisant la part nécessaire à l'initiation aux techniques de la vie pratique :

" A quelque fonction qu'elle se destine, toute jeune fille doit être préparée à la tenue de la maison et à l'éducation des enfants... Mais il ne suffit pas d'acquérir une certaine dextérité, des tours de main, d'apprendre des recettes. D'une part, une large place doit être faite aux qualités essentielles d'ordre et de méthode, à ce que l'on appelle aujourd'hui "l'organisation ménagère"; d'autre part, la pratique, pour être vraiment éducative, doit être réfléchie et, si l'on peut dire, intelligente. Il ne suffit donc pas d'enseigner, il faut encore et surtout faire comprendre. "(Instructions du 30 septembre 1938.)

Enfin, dans la mesure où les travaux manuels éducatifs conduisent à la réalisation d'une oeuvre personnelle, s'ajoute à cette valeur intellectuelle, morale et sociale, l'intérêt de pouvoir demander aux enfants d'exprimer librement leurs aspirations, leurs goûts, leurs conceptions esthétiques, etc...

x  
x x

Mais, en même temps que cette conception "classique" du rôle des travaux manuels, les circulaires relatives aux Sixième et Cinquième nouvelles présentaient un point de vue nouveau : celui de la connaissance de certaines aptitudes des élèves.

"Le travail manuel, dans la mesure où il permet de déceler et d'observer de nombreuses aptitudes que ne font pas toujours apparaître les disciplines plus abstraites, doit constituer l'un des moyens essentiels de l'orientation rationnelle de l'enfant qui reste l'un des objectifs fondamentaux de la réforme." (Circulaire du 9 mai 1948.)

Les principes énoncés dans la brochure de MM. Gal et Campa ont repris ce point de vue :

"Le travail manuel peut révéler bien des aptitudes autres que des aptitudes proprement manuelles... Il servira non seulement à déceler les enfants qui auront intérêt à suivre une orientation technique ou professionnelle; mais aussi à mieux connaître la personnalité de tous les enfants."

Cette tâche d'observation répond particulièrement aux buts de la réforme des classes de Sixième et de Cinquième : le travail manuel devra donc y jouer un rôle important en vue de déterminer le niveau et la forme d'intelligence des enfants. Dans la masse des élèves abordant à 10 - 12 ans les études de second degré, on constate en effet qu'une proportion importante n'a pas encore accédé totalement à la pensée formelle, à laquelle on appelle pourtant la plupart des disciplines. Un certain retard intellectuel - parfois dû à la maladie - une éducation en milieu peu ouvert à la pensée abstraite, une inhibition d'origine affective, expliquent souvent l'inadaptation temporaire de certains jeunes élèves aux modes de raisonnement qui leur sont présentés en Sixième.

Or des exercices manuels bien conçus peuvent servir à mettre en évidence des capacités intellectuelles insoupçonnées et donner ainsi des assurances probantes quant à l'avenir scolaire d'enfants qui, en Cinquième, apparaissent peu doués en latin ou en mathématiques.

Selon leurs intérêts et leur forme d'esprit, l'enseignement technique leur donnera les moyens d'un épanouissement et d'une culture puisant leur essence dans des problèmes dont il éclaire le caractère concret. Mais il est possible aussi qu'une fois comblé leur retard dans l'acquisition des mécanismes de la pensée abstraite, le deuxième cycle de l'enseignement secondaire puisse les voir parvenir aux meilleurs résultats.

Les travaux manuels, en mettant en évidence une forme particulière d'intelligence, auront, dans ces deux cas, servi à infirmer le jugement défavorable porté à 10 ou 12 ans sur des possibilités qui, en réalité, n'avaient pas eu le moyen de se manifester.

D'ailleurs certains aspects de cette intelligence; logique intuitive, compréhension rapide des structures matérielles, des relations mécaniques, esprit d'observation, trouvent à s'appliquer dans la géométrie, les sciences physiques et naturelles, etc... (surtout lorsque ces enseignements sont donnés suivant les méthodes de redécouverte),

et l'on peut considérer qu'ils apportent à un grand nombre d'élèves un soutien constant aux modalités du raisonnement verbo-conceptuel.

En résumé, à côté du bénéfice formateur que l'on peut toujours attendre de la pratique des travaux manuels, s'ajoute dans les classes du cycle d'observation la possibilité d'obtenir une meilleure connaissance de la personnalité des élèves et en particulier de la forme et du niveau de leur intelligence.

#### LES TYPES DE TRAVAUX

Ce double souci : formation et observation, permet de considérer les travaux manuels éducatifs sous deux aspects différents :

##### a) Aspect de création.

Ces exercices se rattachent surtout au but éducatif général tel qu'il a été défini dans les textes cités ci-dessus. Il suffira de rappeler brièvement les principes auxquels il importe de se conformer dans ce domaine :

1. - Faire appel essentiellement aux intérêts des enfants : plaisir de créer, désir d'aboutir, goût pour la variété. Il en résulte que les activités proposées devront permettre la réalisation d'objets réels, et non consister en exercices de pré-apprentissage. Devront être écartés également les travaux entraînant une trop grande monotonie, une fatigue excessive et qui s'adressent à un matériau trop résistant.

En vue de rechercher au contraire un accord souhaitable avec la personnalité de l'enfant, il sera nécessaire de proposer des réalisations suffisamment diversifiées, en même temps qu'accessibles sans bagage technique trop considérable.

2. - Appuyer la réalisation d'objets sur les notions d'usage, d'utilité. Celles-ci sont facilement senties par l'enfant, qui peut ainsi apprécier la nécessité d'adapter à la fonction le matériau, la structure, les procédés de réalisation, etc.

Aussi est-il recommandé de ne proposer que la confection d'objets dont l'élève comprend facilement l'usage et, par cela même, peut saisir les exigences de fabrication.

De la même façon, il sera possible de lui faire mieux apprécier un certain sens de la beauté, conçue elle-même comme une harmonie subtile entre l'aspect (forme, couleur, etc...) et la fonction. On procédera ainsi à cette éducation esthétique qui a sa place dans les activités manuelles tout autant que dans le dessin.

Au total la réussite dans les travaux de création sera essentiellement jugée d'après les qualités de la réalisation (précision, solidité, élégance, maîtrise du matériau, fini dans l'exécution), la façon dont ont été comprises et suivies les directives magistrales et même éventuellement l'originalité dont l'élève a pu faire preuve.

b) Aspect de recherche concrète.

Les qualités intellectuelles ne sont évidemment pas absentes des activités de création qui entraînent une réflexion sur les matériaux, les outils, et les moyens. Mais leur témoignage reste souvent subordonné à l'acquisition de données techniques préalables qui ne peuvent, en Sixième et Cinquième, avoir atteint encore un niveau bien élevé.

Il est donc souhaitable de prévoir, dans les classes d'observation, un certain nombre d'exercices spécialement destinés à mettre en valeur et à développer les qualités d'intelligence de nos élèves en les appliquant à résoudre des problèmes présentés sous une forme concrète (par exemple démonter ou remonter des mécanismes, comprendre et reproduire un assemblage structuré, etc.).

Dans ces exercices, le rôle du professeur se transforme. Il n'a plus à transmettre des connaissances, à réaliser une initiation, mais surtout à observer et à noter des témoignages. Non qu'il abandonne son rôle de guide; mais celui-ci consistera surtout à éviter des piétinements trop prolongés devant une difficulté mal abordée. En fait, l'élève est seul devant le problème à résoudre; ses propres possibilités déterminent l'échec ou la réussite, et celle-ci est considérée avant tout en fonction de l'intelligence qui a présidé à la réalisation. La rapidité, l'efficacité, en sont les meilleurs critères, mais également le soin et l'exactitude du résultat.

Ces exercices seront donc organisés de façon à ne réclamer que le minimum de connaissances techniques, sans aller cependant jusqu'au transfert pur et simple dans nos classes des tests de l'orientation professionnelle: il importe au contraire de demander à nos élèves des tâches qui suscitent un intérêt soutenu tout au long de l'année scolaire et qui, se rattachant le plus possible aux opérations réelles de l'artisanat, sont par cela même à la fois des moyens d'éducation et des contrôles de l'intelligence.

c) Problèmes particuliers.

1) Le travail des textiles dans les établissements féminins.

Les travaux manuels dans les établissements féminins présentent un cas particulier. Si tout ce qui a été dit ci-dessus concernant

l'activité créatrice et les exercices d'intelligence reste applicable aux fillettes des classes d'observation, il est également nécessaire de faire place chez les jeunes filles à l'apprentissage de certaines techniques, et en particulier du travail des textiles. Or ce dernier exige à la base une éducation du geste et une connaissance des réalisations élémentaires qui ne peuvent s'acquérir qu'au moment où la fillette n'est pas trop sollicitée par des activités nettement plus complexes, et où elle possède encore la souplesse de la main qui lui permettra d'acquérir des habitudes gestuelles correctes.

Faute de pouvoir consacrer à cet apprentissage un horaire spécial, il est donc nécessaire de l'inclure dans celui des travaux manuels éducatifs.

Mais cette difficulté porte en elle son remède : les activités de couture présentent une assez grande variété et une suffisante richesse pour offrir, en même temps qu'un apprentissage, la possibilité d'exercices d'intelligence, et très rapidement, le moyen d'une création personnelle.

D'ailleurs, au cours même des années de Sixième et de Cinquième, quelques activités différents : modelage, travail du carton, etc..., pourront être abordées dans l'horaire des travaux manuels féminins, afin de donner aux élèves l'occasion de se trouver en contact avec des matériaux autres que les textiles, ou d'avoir à résoudre des types de problèmes concrets éloignés de ceux qui se rapportent à la disposition relative de fils entrecroisés ou noués.

## 2) Rapports entre les travaux manuels et les autres disciplines :

On différenciera très nettement les travaux manuels proprement dits, des "travaux pratiques" et des "travaux expérimentaux" qui peuvent accompagner diverses disciplines comme les mathématiques, l'histoire, la géographie ou les sciences naturelles. Le but de ces travaux expérimentaux est, comme nous l'avons dit, de fournir aux élèves l'occasion de découvrir ou d'appliquer certaines notions particulières à la discipline intéressée, et seul, le professeur de cette discipline est à même d'en dégager l'intérêt au maximum et d'utiliser la réalisation concrète comme moyen d'enseignement.

Il sera possible cependant de concevoir, en vue de réalisations exigeant une certaine technique, une entente entre le professeur de travaux manuels et ses collègues dans le cadre des coordinations inter-disciplines telles qu'elles sont pratiquées dans les classes pilotes.

## APPLICATION PRATIQUE

Il est certain que l'application pratique de ces directives générales pose de nombreux problèmes, surtout si l'on considère la variété de moyens qui caractérise des établissements aussi différents que les collèges d'enseignement général, les lycées, et les sections ou établissements d'Enseignement technique.

On se bornera donc ici à proposer les solutions les plus simples : elles pourront servir de guide, les réalisations étant conditionnées en fait par les possibilités en locaux et en personnel.

Mais il est essentiel que l'importance du rôle des travaux manuels éducatifs dans les classes d'observation soit reconnue de tous, et que les chefs d'établissements s'emploient, dans l'immédiat, à trouver des solutions locales aux problèmes posés.

### I. - L'organisation

Les classes de Sixième et de Cinquième d'effectif supérieur à 24 élèves seront divisées pour les travaux manuels en demi-groupes; de préférence les séances seront de 2 heures et auront lieu tous les quinze jours. Des séances hebdomadaires d'une heure pourront être consacrées à donner aux élèves des directives générales et à réaliser des travaux simples ou comportant un aspect répétitif qui risquerait, en se prolongeant, d'entraîner une certaine monotonie.

### 2. - Le programme

Ainsi qu'il a été dit ci-dessus, le programme des classes d'observation comportera à la fois des travaux de création et des exercices de recherche concrète.

A titre indicatif, on peut envisager pour les garçons le programme suivant, étalé sur deux années :

- 5 ou 6 séances de modelage éducatif (ou éventuellement poterie, céramique, plâtre, etc...);
- 5 ou 6 séances de façonnement et taille du bois;
- 5 ou 6 séances de travail des matériaux en feuilles minces (travail de l'aluminium, travail du cuir, de la feutrine, etc.);
- 5 ou 6 séances de travail de fils souples ou rigides (tressage, filet, tissage, vannerie, etc.);
- 12 à 15 séances consacrées à des exercices de recherche concrète.

a) Pour le choix ces activités de création, de nombreux exemples de travaux et des renseignements bibliographiques pourront être trouvés dans les revues et les ouvrages spécialisés, la

brochure "Les Travaux Manuels Educatifs" de MM. Gal et Campa et les Dossiers Documentaires de l'Institut Pédagogique National (Série Information).

b) En ce qui concerne les exercices de recherche concrète, le type le plus courant consiste à reproduire un modèle donné, ce qui suppose que l'élève réalise les opérations suivantes :

- analyse des éléments de ce modèle;
- compréhension de sa structure;
- élaboration intuitive ou raisonnée des solutions;
- réalisation pratique de ces solutions.

D'autres exercices peuvent être faits non plus d'après modèles, mais suivant des consignes écrites (à rédaction simple) ou présentées par dessins, schémas, ou plans. On pourra également demander aux élèves d'imaginer eux-mêmes totalement les opérations nécessaires pour démonter, modifier, ou recomposer des systèmes d'assemblage, etc...

Au total, quelques grandes familles d'exercices peuvent être distinguées :

1° Analyse et synthèse de réseaux :

- reproduction d'un modèle de tissage simple;
- réalisation de noeuds et tresses suivant modèles et consignes.

2° Compréhension d'enchaînements logiques (statistiques et cinématiques) :

- démontage-remontage de transmissions mécaniques ;
- réalisation de circuits électriques (par imitation de modèles).

3° Rapports entre volumes, surfaces et lignes :

- pliages de papier (suivant des consignes écrites et des schémas);
- construction de solides géométriques en carton (par mesure et imitation de modèles).

4° Réalisation d'assemblages complexes :

- montage "Meccano";
- Modèles réduits de charpentes.

5° Opérations d'inversions dans l'espace :

- reproduction d'objets en plâtre proposés comme modèles (le moule devant être entièrement imaginé par l'élève);
- Compositions typographiques.

6° Manoeuvres :

- triage de wagons sur épi de voies (modèles réduits);
- commande de machines ou mécanismes complexes.

D'autres séries peuvent être imaginées. L'essentiel est de proposer à chaque élève un éventail de problèmes suffisamment étendu pour qu'on puisse juger de son ingéniosité et de ses progrès.

3.- Les méthodes.

Elles diffèrent nettement suivant qu'il s'agit de travaux de création ou d'exercices de recherche concrète.

a) Dans le premier cas, les réalisations des élèves sont conditionnées par l'acquisition de connaissances techniques et d'une habileté personnelle de plus en plus grandes. La transmission des ces connaissances du professeur aux élèves peut donc s'opérer collectivement; d'autre part, la répétition et la progression d'exercices de même sorte sont des éléments de réussite, chaque étape étant appelée à marquer un progrès.

b) Dans le second cas, comme nous l'avons vu, l'élève est, dans toute la mesure du possible, livré à lui-même. Quelques séances de présentation au début de l'année, des fiches-guides individuelles se rapportant à chaque exercice, doivent suffire à donner le léger bagage technique indispensable. Il ne doit pas y avoir de répétition ou progression d'exercices de même type puisque la difficulté consiste à trouver la solution au problème posé et non à améliorer les réalisations successives. On utilisera donc le système des ateliers tournants : à une séance donnée, chaque élève résout un des problèmes proposés; à la séance suivante, chacun change d'activité.

4.- Le matériel.

Outre l'avantage de ne pas exiger de machines ou d'outils compliqués ou coûteux, ce système permet de se limiter, pour chacune des familles d'exercices, à un matériel individuel: une seule boîte de Meccano, un seul ensemble typographique, etc.; ce qui n'empêchera



pas de proposer, dans une même famille, un certain nombre de sujets de difficulté croissante, parmi lesquels l'élève choisira celui qui lui convient le mieux (la cotation en fin d'exercice étant en rapport avec la difficulté du problème posé). Ainsi 6 à 8 modèles, du plus simple au plus compliqué, peuvent être proposés à l'atelier 'Meccano'.

En ce qui concerne les travaux de création, il sera nécessaire au contraire de prévoir un matériel en plusieurs exemplaires puisque les élèves travaillent ensemble à la même activité. Cependant, pour simplifier l'équipement, on pourra envisager éventuellement de diviser les demi-classes elles-mêmes en deux groupes, l'un s'occupant par exemple de modelage pendant que l'autre se consacre au bois façonné (le professeur dirigeant conjointement les deux groupes). Ce système permettrait de limiter à 10 ou 12 le nombre des établis, des scies, des étaux, etc...

#### 5.- Les locaux.

Dans la mesure où l'établissement ne dispose pas de salles installées, ou pourra prévoir le minimum suivant :

- 1 ou 2 salles pour les travaux de création, divisées elles-mêmes en secteurs: poterie ou modelage, bois, vannerie, tissage, etc... (chaque secteur pouvant recevoir à la fois 10 à 12 élèves).

- Une salle pour les travaux de recherche concrète, dans laquelle une table et un coffret individuels seront consacrés à chaque famille d'exercices (20 à 24).

Mais il n'est pas exclu que certaines combinaisons puissent être réalisées de façon à simplifier le problème des locaux : il est certain par exemple que le travail du carton ou du fil de fer pourra être réalisé dans la salle où s'effectuent habituellement les travaux de recherche concrète. Il est souhaitable également que l'emploi de ces salles soit étendu aux activités dirigées et en particulier, sous la protection d'un surveillant, à l'occupation des loisirs des élèves pensionnaires.

Qu'il s'agisse des locaux ou du matériel, une entente avec un établissement d'enseignement technique permettra, quand elle sera possible, de surmonter bien des difficultés.

6. - Fiches d'observation.

Rappelons à nouveau que l'observation des élèves est une des tâches essentielles du professeur en classe de Sixième et de Cinquième. L'appréciation des résultats par une note chiffrée donne évidemment un premier renseignement, mais qui prendra plus de valeur si le professeur consigne à chaque fois la nature de la réalisation notée et quelques remarques sur ses qualités et ses défauts (beauté ou laideur, solidité ou fragilité, exactitude, etc.). Il serait même souhaitable d'aller plus loin que la simple observation des résultats en essayant d'apprécier les caractères psychologiques dont ces derniers témoignent : adresse, aspect logique, intelligence mécanicienne, minutie, goût, etc. Eventuellement, pourront être relevées des remarques sur le comportement : nervosité ou placidité, fatigabilité, possibilités de concentration plus ou moins prolongée, etc...

Le professeur consignera ces observations sur un cahier de classe ou sur des fiches individuelles (chacune étant consacrée à un élève effectuant un travail donné).

En fin d'année, une récapitulation des observations sera faite pour chaque élève; elle pourra se présenter sous une forme rédigée, ou par un procédé de cotation appliqué à une liste de traits de caractère et d'aptitudes, sous forme d'un profil psychologique. Cette récapitulation sera versée au dossier de l'élève et confrontée, au cours des conseils de classe, avec les observations faites dans les disciplines intellectuelles et artistiques.

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APPENDIX V - A

Questionnaire

PRINCIPALS

NAME OF SCHOOL :

- 1 - What is in your opinion the aim of teaching the visual arts (drawing, painting, sculpture, ceramics) to students?
- 2 - Can this art training of students be of some benefit to Lebanon? why and how?
- 3 - Which program do you follow? (Government of particular program). Can we have a copy of your art syllabus?
- 4 - Are you satisfied with your present art curriculum? Which aspects of your art curriculum you think are most satisfactory? Which aspects are not very satisfactory?
- 5 - Do you have the necessary facilities (space, equipment, materials) for the teaching of art? What do they consist of?
- 6 - Do you believe that in order to draw or paint a student has to be talented? To be especially gifted? (at the elementary and secondary levels). Please explain as fully as possible.

- 7 - Do you believe that any person of average intelligence has a natural "sense" of beauty. Please explain as fully as possible.
- 8 - Do you believe that all students without exception and at all levels must have a practical artistic training? A general theoretical education in the visual arts (art history, art appreciation, etc.) in equal amounts to other subject matters? Please say why?
- 9 - From your experience (if you have any) with foreign western students (French, English, American, German) as compared to Lebanese students, would you say that Lebanese students have to a lesser degree the "sense of the beautiful", are not immediately sensitive to a work of art? How do you explain this?
- 10 - Do you require professional art training from teachers of art in your school? If yes, what do these requirements consist of?
- 11 - What are some of the problems you face in the teaching of art in your school?
- 12 - Do you have any plans for further development? What are they?
- 13 - In which classes do you teach the visual arts? How many hours per week, per class?
- 14 - Do you offer any certificate of art studies in your school?

APPENDIX V - B

Questionnaire

TEACHERS

NAME OF SCHOOL :

- 1 - What is in your opinion the aim of teaching the visual arts (drawing, painting, sculpture, ceramics) to students? Is this important for Lebanon? Please explain why yes or no.
  
- 2 - What other subjects in the visual arts (besides drawing) do you teach?
  
- 3 - How many hours per week, per class? (elementary and secondary levels).
  
- 4 - Which program do you follow (Government program or particular school program)?
  
- 5 - Which aspects of the curriculum do you object to? (only in art)
  
- 6 - Do you have the necessary facilities (space, equipment, materials) for teaching art?
  
- 7 - Do you have any personal methods of teaching art or do you follow any officially prescribed set of methods?

- 8 - Do you believe that in order to draw or paint, a student has to be talented? to be especially gifted in art? Please explain as fully as possible.
  
- 9 - Do you believe that any person of average intelligence has a natural "sense of beauty"? Please explain as fully as possible.
  
- 10 - Do you believe that all students without exception, and at all levels must have a practical artistic training? A general theoretical education in the visual arts (art history, art appreciation etc...) in amounts equal to other subject matters? Please say why.
  
- 11 - From your experience (if you have any) with foreign western students (French, English, American, German) as compared to Lebanese students, would you say that the Lebanese students have to a lesser degree the "sense of the beautiful"? are not immediately sensitive to a work of art? How do you explain this?
  
- 12 - Is professional training for the teaching of art required from art teachers in your school? If yes, what do these requirements consist of?
  
- 13 - If you were asked to introduce changes in your art curriculum what would you do in the areas of:

Time : number of hours per week

Subject-matter : (drawing, oil and water color painting, sculpture, ceramics, history of art, graphic arts)

Physical set up : (studios, equipment)

14 - In which classes is art taught?

15 - What is art?

16 - Have you studied art? If so, please indicate kind of study and duration of study (how many years)

APPENDIX V - C

Questionnaire

1 - ELEMENTARY SCHOOLS STUDENTS

GRADE :

NAME OF SCHOOL :

- 1 - Do you like the drawing classes?
- 2 - If yes, why?
- 3 - If no, why?
- 4 - Would you like to have more drawing classes than you have now?
- 5 - How many more times a week?
- 6 - Would you prefer not to have any drawing classes?
- 7 - What would you like to have added in the drawing classes?



APPENDIX V - C

Questionnaire

2 - SECONDARY SCHOOL STUDENTS

GRADE:

NAME OF SCHOOL :

- 1 - Do you like the art lessons?
- 2 - If yes why?
- 3 - If no, why?
- 4 - What did you do in the art classes from the beginning of the year until now?
- 5 - What did you like doing most in the art class?
- 6 - Would you like to have more art lessons than you have now?
- 7 - How many more times per week?
- 8 - Would you prefer not to have art lessons? If yes, why?
- 9 - Do you think that the art lessons could be made more interesting for you?

10 - Please list :

A - What bores you most in the art lessons now

B - What you would like to have added in the art classes