

The Effectiveness of the use of Imagination
and Creativity in the Arts Education from the
Perspectives of Teachers, Supervisors, and
Students in Elementary Schools in Kuwait

By

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DECLARATION

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ABBREVIATIONS

3D	Three Dimensions
CBAE	Community-Based Art Education
CBE	College of Basic Education
CPD	Continuous Professional Development
DCU	Dublin City University
GBP	British Pound Sterling
GCC	Gulf Cooperation Council
ICT	Information and Communication Technologies
KD	Kuwait Dinar
KNC	Kuwait National Curriculum
KU	Kuwait University
LTTA	Learning Through The Arts
MOE	Ministry of Education
PU	Perceived Usefulness
SAT	Student Achievement Tests
SPSS	Statistical Package for the Social Sciences
STEAM	Science, Technology, Engineering, the Arts and Mathematics
STEM	Science, Technology, Engineering, and Mathematics
TAMEIW	Teaching the Arts of the Middle East, and Islamic World
UAE	United Arab Emirates
UK	United Kingdom
UNESCO	United Nations Educational, Scientific and Cultural Organization
US	United States
USD	United States Dollar

ABSTRACT

Amenah Alqattan

The Effectiveness of the use of Imagination and Creativity in the Arts Education from the Perspectives of Teachers, Supervisors, and Students in Elementary Schools in Kuwait

The need to develop better pedagogical methods to impact learners at different levels has risen, driven by technological advancements. National governments, in response to research or critical evaluations, have instituted curriculum changes to enhance creative learning, especially among younger learners. The use of imagination in the Arts though supported by evidence of benefits has been implemented with mixed results in some contexts. The purpose of the study is to examine the effectiveness of imagination in the Arts education from the perspectives of students, teachers, and supervisors in elementary schools in the State of Kuwait. To achieve this purpose, data was collected from elementary school children, teachers, and supervisors. The research adopted mixed methods of both quantitative and qualitative approaches. Quantitative data was analysed using descriptive, and inferential statistics utilising SPSS version 24. Qualitative data was transcribed, translated, coded, and thematically analysed using NVIVO version 12. Results show that the teaching approach of the majority of teachers in the Arts (60%) is based solely on the current curriculum, with little emphasis on imagination. Despite teachers and students acknowledging the importance of the Arts education majority of elementary students still do not demonstrate an interest in the use of imagination in the classroom. A large percentage of elementary students surveyed did not like attending the Arts classes 48%, and more than 76% of the pupils found difficulty creating images. Given that the current Kuwaiti curriculum does not require the implementation of imagination, supervisors found it difficult to enforce, other than recommending it as a preferable approach in teaching. The findings from this research contend that promoting imagination in the Arts education is an essential learning component for Kuwaiti elementary students and argues for its explicit inclusion and effective implementation in the newly revised state curriculum.

CHAPTER ONE

1. INTRODUCTION

1.1 Overview

UNESCO considers the Arts as a right to be universally enjoyed. The Arts (which include but are not limited to literature, poetry, painting, sculpting, singing, acting and dance) and culture are considered important markers of identity and heritage that needs to be learned, and passed on from generation-to-generation (UNESCO, 2015). One avenue of ensuring continuity in learning, and appreciation of the Arts is through introducing it in the school curriculum in order to guarantee early exposure of its different forms (Pulkkinen, Clouder and Heys, 2018). Several studies indicate that early introduction of the Arts is beneficial to learners even in their later life (Anderson, 1997; Laal and Ghodsi, 2012; Lloyd, 2017). Despite this evidence, there has been inconsistency in education policies around the world when it comes to the Arts education (Paixão and Borges, 2018). While some countries envisage the Arts as important, others have weak mechanisms for implementing the Arts especially at elementary level (Nutton et al., 2011). Among some countries, there are differences in the implementation of the curriculum intended to teach the Arts. Furthermore, in other contexts, access to the Arts is impeded by the structure of the public education system (Pulkkinen, Clouder and Heys, 2018).

In retrospect, the central role played by the Arts in education was first highlighted in the child-study movement in the nineteenth century examining the works of Charles Darwin on the Origin of Species cited in Lloyd (2017). The study examined the sensory capabilities, humour, memory, play, attention span, and physical characteristics, as they

relate with the learning processes of children. Dewey is among the strong proponents of the use of imagination in education. The Arts combine playfulness, and seriousness, in a way that both the pupils and teachers find appealing (Skilbeck, 2017). According to Dewey, embracing the Arts (which including music, dance, literature, poetry, and visual art) should form the foundation of the curriculum due to its link to creativity, and a means to express one's ideas, and understand the ideas of others (Heilig and Cole, 2010). Creativity is a purposeful activity in which a playful approach embodies the experience that will help pupils to achieve their desired education outcomes (Skilbeck, 2017).

One of the main aspects that make the Arts important in education is their ability to cultivate imagination (Richmond, 1993). The Arts are essentially imaginative, which influences teacher-learner interaction. Teacher behaviour is mimicked by pupils through imagination - a process connects with the Arts but is also interlinked in sciences (Braund and Reiss, 2019). Pedagogically, it is not possible to precisely demonstrate to pupils how the Arts may be created and understood. For example, it is imagination that is at play in the process of an artist creating a realistic painting of a living person or drawing a recognisable view of a landscape (Richmond, 1993). By so doing, artists do not copy reality but perceive what they can perform from their own perspectives. At the point of understanding the Arts, the process requires examining cues and qualities to interpret the Arts constructively. This process is vital in building long term learning capabilities (Pulkkinen, Clouder and Heys, 2018).

Imagination practiced in the Arts could, therefore, foster other cognitive abilities useful for understanding other subjects (Smilan, Eça and Kakourou-Chroni, 2012). Even though the relationship between the Arts, and other subjects requires further research, it

is important to briefly examine how the subjects relate. Research has shown that learning the Arts has improved career outcomes by fostering qualities such as creativity, collaboration, and teamwork (Fleischmann and Hutchison, 2012). However, there is a growing bias towards linguistic, and logical elements of intelligence, in terms of resource allocations in the education sector of some countries (College Board, 2013). Even though the Arts promote self-expression, self-regulation, flexible thinking which are qualities applied both in linguistics, and logic, assessments tend to capture the result with less regard for the process.

Scientific and social studies investigate ‘how students feel, and interact with the Arts, and have documented how each of the activities associated with the Arts have been able to engage the learner intellectually, both socially as well as spiritually (Wittber, 2019). Surveys conducted with students highlighted that studying the Arts can provide many intrinsic, as well as extrinsic, advantages to students in the elementary stages of education (Lloyd, 2017). Children are less restricted by self-doubt which can be a major impediment of the creative process. Furthermore, as discussed in chapter two, teachers and adults play a salient role in the lives of children and can potentially influence their confidence and ability to take progressive steps towards creating new ideas.

The Arts therefore play a role in developing self-confidence among students (Lloyd, 2017). The Arts provide several opportunities for students to perform in front of their teachers and, perhaps, on a stage in front of other people or a large audience. Schools can prepare elementary students better by training pupils to take constructive criticism, and hearing people’s opinions about what they have created, whether it is a piece of poetry, a painting, or an act they have just performed. These kinds of experiences provide

children with an opportunity to improvise and learn how to accept criticism, distinguish and navigate between negative and constructive feedback in order to assist them in their next piece of work.

Studying the Arts (which including music, dance, literature, poetry and visual art) also develops social skills, because students have the opportunity to communicate their work with others, seek feedback, or deliver a social message. Over a period of time, naturally, children learn how people view things, and how to communicate with others via colour, words, or even a silent dramatic act. Studies have indicated that engagement in the Arts can lead to improvements in meta-cognition (Paixão and Borges, 2018). Similar to the tendency of the blind to develop a sharper sense of hearing than those without visual impairment, students who practise music tend to develop better sound differentiation, and recognition ability than those who do not practise music or just listen to it (Björk, 2016).. Therefore, the Arts education has the potential to develop a variety of skills through a range of diverse artistic practices.

From a scientific perspective, the brain is divided into the right, and left hemispheres. The left hemisphere is concerned with logical processing, mathematical manipulations, verbal skills, and analysis. On the other hand, the right hemisphere is concerned with non-verbal features, imagination, creativity, rhythms, holistic thinking, the Arts, and visual culture (Umadhay, Shambo and Pedeto, 2015). Most people tend to have a dominating hemisphere that influences their way of thinking. There is no superior or better hemisphere, just different ways of thinking. Students, who practise the Arts tend to have an overly developed right hemisphere or, if they are left-brained, practicing the Arts enables them to utilise the right side as well, therefore enabling them to gain access

to both parts of the brain. In the field of acting for example, actors are said to have a more developed frontal lobe, as they are able to deal with emotions on command while filming (Cohen, 2005).

My research examines how the Arts education has been implemented in countries in the Gulf Cooperation Council (GCC) and some Western countries such as the US, Canada, Finland and UK with similar as well as different characteristics to Kuwait. In some of these countries, the enactment of curriculum for the Arts is homogeneous as is the case of Finland for example while in others such as Canada, each province is autonomous and self-regulates its own education (Ketovuori, 2014). Arabic countries, such as Qatar and Egypt, provide a useful comparative study given their similarities in cultures and religion. Egypt offers an even stronger relationship with Kuwait given that the first formal education curriculum from Kuwait was adopted from Egypt with teachers coming from neighbouring Arab countries (Alfaraj, 2017).

Observing the education system in Kuwait, evidence shows that the Arts have been given slightly less focus compared to other subject areas (State of Kuwait, 2014). A closer look at the curriculum shows that the time allocated for the Arts is very limited. Comparatively, the instructional time for languages, Mathematics, and the Sciences have increased. While in developed countries the automatic allegiance to the Arts leads to a general adoption in all aspects of life including education, in Gulf Cooperation Countries (GCC) this has not always been the case (Lloyd, 2017). The emphasis on the use of empirical evidence to support the extrinsic, and intrinsic value of the Arts in GCC countries misses the very essence of the Arts in society. The value of the Arts have been underrated leading to the Arts not being taken seriously in educating future generations

(College Board, 2013). Imagination tends to be mostly cultivated in the Arts which runs contrary to dominant approaches in Science that depend on accumulation of facts and cultivation of reasoning (Bleazby, 2012). In the next section, a background to the study is discussed.

1.2 Study Background

Kuwait is a triangular-shaped country in the Middle East, bordering Iraq to the north, Saudi Arabia to the south, and the Persian Gulf to the east. It covers an area of 17,820 square kilometres (6,880 square miles). According to the Public Authority for Civil Information, the population of Kuwait in 2016 was approximately 4.411 million people. This included 2.706 million foreign workers, which represents about 61.3 percent of the total population. Kuwait City is the capital. Arabic is the official language, however English is common in business circles dominated by foreigners (Casey, 2007).

The State of Kuwait was granted its independence with the end of the British protectorate on the nineteenth of June in 1961 but the State was formed in the eighteenth century when several families migrated from the centre of Arabia to the land situated on the western coast of the Arabian Gulf. At that time, fishing, pearl diving and trade formed the basis of the economy. Kuwait became the first Arab state among the Arabian Gulf countries to have an elected parliament. The leader of the State is the Emir, with power to appoint a prime minister, who also goes by the title Crown Prince.



Figure 1-1: Map of Kuwait (World Atlas, 2018)

At the turn of the twentieth century, there were very few educational facilities (Casey, 2007). There was no public education during the first half of the century, and only wealthy citizens could avail of private education for their children. At that time, the only form of education was the *katateeb*, where teachers with basic knowledge of religion, and the Arabic language, educated groups of children in the teachers' own houses. Life was simple, basic, and imbued with traditional and faith values. The earliest introduction of formal education in Kuwait goes to the late nineteenth century when privately founded schools taught the Qur'an and Mathematics (Alfaraj, 2017). Al-Mubarkia boys' school, established in 1912, was the first formal school in Kuwait. There was no formal curriculum for students. Arabic was the language of instruction, and the courses studied included the language, mathematics, religion, history, and geography (Safwat, 1993).

The first formal or structured curriculum in Kuwait started when the Al-Ahmadya Public School, a school for boys, opened in 1921 (Alfaraj, 2017). The Council of Education was established in 1936, by the State of Kuwait governor, who believed that there was a need to provide formal education for females, as well as males, since both Al-Mubarkia, and Al-Ahmadya were male-only schools. Formal education for girls started in 1936.

At the time when the curriculum for public education system was being formalised, the Arts were not among the subjects being taught (Al-Awadi, 2007). However, subsequent reforms in the education sector and curriculum led to the introduction of the Arts at different levels in education institutions (Alshammari, 2013). However, according to literature on the Arts in Arab countries, the practice of visual art, Poetry and music is older than the state of Kuwait (EI-Bassiouny, 1964).

The Council of Education began to hire teachers from other countries in the Middle East (Al-Duwaila, 2012). These teachers brought schoolbooks, and new teaching curricula, and strategies that expanded, and developed education in Kuwait during the 1930s, and 1940s. After the arrival of educators from Egypt, and Palestine in 1955, more subjects were added to the education curriculum, especially in elementary and secondary schools. These include instruction in writing, and reading, advanced mathematics, physical education, and the Arts education including music, visual art, and drama (Alfaraj, 2017). After the introduction of formal education, the government of Kuwait started investing significantly into the field. Between 1936, and 1961, the education budget increased dramatically as the government took responsibility for formal education, importing curricula from Egypt, and other Arabic countries, hiring teachers,

and administrators from abroad, as well as making education free for all (Alfaraj, 2017). Since then, basic education in Kuwait has remained free (Al-Awadi, 2007). Students were provided with free textbooks, sports materials, clothes, medical care, and free transportation to, and from, school. This government initiative played a vital role in the promotion of literacy among the people (Al-Nakib, 2015). By 1960, there were about 45,000 students enrolled in the Kuwaiti educational system, including 18,000 girls. During the 1960s, and 1970s, Kuwait developed as a small but wealthy country, and was described as the most developed country in the region, with a high income per capita (Al-Nakib, 2015).

The educational system in Kuwait is modern in comparison with many other developing countries (Lutfi, 2019). As has been mentioned already, there were no public schools, and few educational facilities at the beginning of the twentieth century other than the small Quranic schools called *katateeb*, which taught reading, writing, and some mathematics. However, the Kuwaiti government believed that the only way for the country to develop, socially, and economically, was to build an education system rapidly. This involved building new schools, and providing them with the latest technology, importing, and designing curricula suitable for Kuwaiti society, hiring professional, and qualified teachers, and motivating the students to learn (Al-Nakib, 2015). Unfortunately, this approach had some drawbacks. Importing foreign curricula from another country is a threat to the identity, customs and culture of that country (EI-Bassiouny, 1964). The government of Kuwait tried to resolve these difficulties by rewriting the imported curriculum in line with the values, and expectations of the general society in Kuwait. However, the changes made did not have much impact. The influx of foreign English

language teachers can affect the ethos and culture school environment (Alalili, 2014). Another aspect of the education that suffered prominently is the Arts education. Given that most of the teachers were originally from other countries, there were few people in Kuwait that could understand and promote local traditional art. Countries like Egypt, where education evolved organically, used the existing systems, and thus were likely to use drawing artists as initial Art teachers (Hemami, 2000).

Since 1965, the government of Kuwait has offered free public education for all citizens at all stages, including elementary, secondary, and higher education levels. The extensive government support for the education system has resulted in the literacy rate in Kuwait to increase from 93.9 percent in 2008 to 96.1 percent in 2018 which is – one of the Arab World's highest (The World Bank, 2018).

Table 1-1: School Stages in Kuwait

Level	Kindergarten	Primary	Preparatory	Secondary
Years of study	2	5	4	3
Average learner age	<4 – 5 years>	< 6 – 10 years >	<11–14 years >	<15–17 years>

Source: Report of the Development in the Ministry of Education 2011)

Primary education in the state of Kuwait is the second stage after kindergarten in the formal education system. It lasts for five years, beginning at about the age of six, and ending at age ten to eleven. The term 'elementary education' is used instead of 'primary education' in the Kuwaiti context. The curriculum of the Arts (which including music, dance, literature, poetry and visual art), as provided by the Ministry of Education (MOE)

in Kuwait considers that ‘the Arts Education’ helps students to: ‘appreciate, and value the visual images’ become ‘aware of, and value the diversity of Arabic visual communication’ enhancing the quality of life, and bringing joy, enrichment, and fulfilment (State of Kuwait, 2014). Awadhi and Murad (2018) support the view that the Arts assist students in gaining knowledge, and developing skills, and attitudes towards the visual values, beliefs, and traditions of Arabic as well as other cultures of the world. Furthermore, students gain a better understanding of themselves, and others existing in the world in which they live enabling them to acquire artistic experiences in a wider, more specialized field.

The pre-high school education system comprises three main stages – the primary education stage, the intermediate education stage, and the secondary education stage as shown in table 1-1. At the primary level, pupils spend about 5 years at this stage, five years at the intermediate level, and three years in general secondary. Children enrolled at the primary stage when they are about 6 years old, and are likely to complete intermediate, and secondary levels when they are about 15 years old and 18 years old respectively (Safwat, 1993; Al-Awadi, 2007).

In the academic year 2016/17, there were 646,246 students registered in public, and private schools at all general education levels. The number represents 30 percent of the population according to the report from the Central Statistical Bureau with 81,097 in kindergarten education, 268,329 in primary education, 182,260 in intermediate education, and 114,560 in secondary education (CSB, 2018) The private sector plays a very important role in education too. Private schools account for about 50 percent of the learners at all stages as shown in table 1-2 below. The national curriculum is implemented

both in private, and public schools except for a few international schools offering foreign models (State of Kuwait, 2014).

Table 1-2: Students Enrolled in Pre-University Public, and Private Schools for the Academic year 2016/2017

Stage	Public Education			Private Education		
	Kuwaiti	Non-Kuwaiti	Total	Male	Female	Total
Kindergarten	40,572	2,374	42,946	20,610	17,541	38,151
Primary	129,369	23,064	152,433	65,093	50,803	115,896
Intermediate	97,662	17,131	114,793	38,537	28,930	67,467
Secondary	62,317	10,328	72,645	24,014	17,901	41,915
Total	329,920	52,897	382,817	148,254	115,175	263,429

Source: (CBS, 2018)

The Kuwait National Curriculum provides a range of subjects to students from kindergarten to grade 12 with a focus on enhancing knowledge, skills, and attitudes/values. Therefore, the Kuwait National Curriculum defines, by necessity, what students should know, what they should be able to do, and how they are expected to reflect their attitudes as values-oriented human beings as a result of their learning process (State of Kuwait, 2014). The number of subjects, and classes per week for different stages of education for each subject is illustrated in the table below. The total time allocated to Art (2D and 3D) and Music is very limited, and far less compared to subjects such as Arabic, English language, and Mathematics. Humanities are not introduced until grade 4.

Table 1-3: Curriculum for primary school (Number of classes per week)

Subjects	Grade (1)	Grade (2)	Grade (3)	Grade (4)
Islamic education	3	3	3	3
Arabic language	11	11	10	10
English language	4	4	4	4
Science education	2	2	3	3
Mathematics	5	5	4	4
Humanities	-	-	-	2
Physical education	3	3	3	-
Art	3	3	3	2
Musical education	1	1	2	2
Total	32	32	32	32

Source: (State of Kuwait, 2014)

Table 1-4: Curriculum for intermediate (middle) school (number of classes per week)

Subjects	First, and Second Grades	Third, and Fourth Grades
Islamic education	3	2
Arabic language	6	6
English language	5	6
Science education	4	4
Humanities	3	3
Physical education	2	2
Free activities	2	2
Art	2	2
Musical education	1	1
Home economics (girls)	2	2
Total (male)	30	30
Total (female)	32	32

Source: (State of Kuwait, 2014)

Table 1-5: Curriculum for high school (Number of classes per week)

Subjects			Art Major		Science Major	
	Grade (1)	Grade (2)	Grade (3)	Grade (4)	Grade (3)	Grade (4)
Islamic education	3	2	2	2	2	2
Arabic language	7	6	7	8	5	5
English language	6	5	7	7	6	5
French language	-	-	5	5	-9	-
Humanities	3	3	-	-	-	-
History	-	-	2	2	-	-
Geography	-	-	2	2	-	-
Economics	-	-	2	-	-	-
Sociology	-	-	1	-	-	-
Psychology	-	-	-	2	-	-
Philosophy	-	-	-	2	-	-
Mathematics	5	5	1	-	6	6
Integrated Sciences	3	-	-	-	-	-
Biology	-	2	-	-	2	3
Geology	-	-	-	-	2	-
Physics	-	2	-	-	4	5
Chemistry	-	2	-	-	3	4
Scientific education	-	-	1	-	-	-
Practical studies, and computer	2	2	-	-	-	-
Physical education	2	2	1	1	1	1
Home economics (girls)	2	2	2	2	2	2
Total (male)	31	31	31	31	31	31
Total (female)	33	33	33	33	33	33

Source: (State of Kuwait, 2014)

Education is offered to all Kuwaitis free of charge, and as it has been since 1966, education is compulsory for ages 6–14 (Al-Nakib, 2015). However, the capitation per student is often too little to cover the full cost of education. This may be partly to blame for the lack of attention given towards the Arts, given that public funding may not be enough to cover materials, equipment, and other resources. What this means is that there will be increased scrutiny in the implementation of the Arts financed by public resources. Some of the key policymakers in government may roll back the gains made in education

for the Arts over the years when they are not able to see the not so obvious advantages of teaching the Arts in the country (Costantino, 2017). In contemporary times, educational development represents the foundation of the Kuwaiti government's commitment to utilising the country's human resource base and meeting the social developmental challenges of the new millennium. The State guarantees opportunity, at every level of education, citizens of Kuwait who wish to pursue education. The number of schools testifies to the government's willingness to meet the educational needs of its people.

According to recent statistics shared by the Kuwaiti MOE decided to spend around 2 billion for K-12 education for the year in 2016, to work accordingly with the School Education Quality Improvement Project, and Integrated Education Reform Program (2011-2019) which are designed to develop curriculum, syllabus, improved students' learning outcomes, and improving the effectiveness of education, and teaching (The World Bank, 2018). This budget allocation, and a new set of policies were extended to assist the progress of the K-12 educational system. The increased use of private schools is attributed to the general decline in the quality of public education especially limitations in terms of the type, and number of specialties a learner can choose from (State of Kuwait, 2014).

The number of students opting for the Arts education at higher studies have shown a decline in Kuwait because most job opportunities are linked to the oil industry (Alfaraj, 2017). Formerly, female Kuwaiti students, who traditionally opted for the Arts Education (which including music, dance, literature, poetry, and visual art), and Humanities in higher studies, are increasingly choosing to study in areas of business and science.

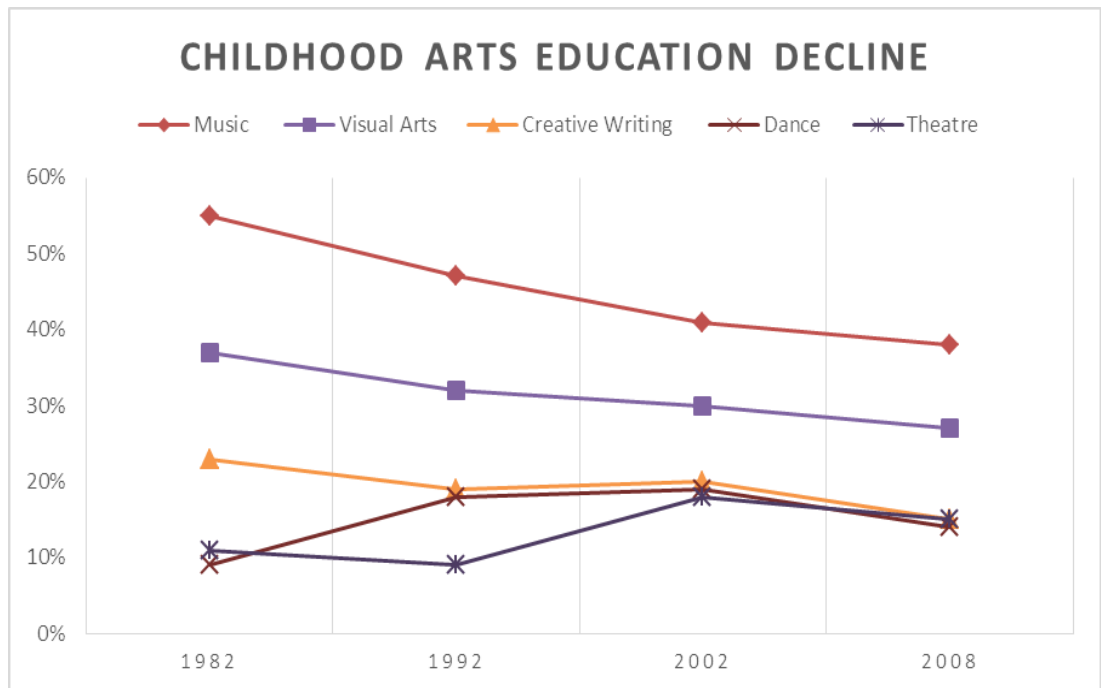


Figure 1-2: Childhood education in the Arts decline chart (Source: Baker, 2012)

The target population for the study shown in the graph above was 18-years-old students who received education in the Arts during their childhood, and the type of education they received between 1982 and 2008 (Lloyd, 2017). The categories for the Arts education included music, and visual art that were more popular. However, globally, the appeal of the Arts has declined over time as figure 1-2 shows. Creative writing, dance, and theatre were less appealing but remained options that were being chosen by students. However, a general decline in the number of students opting for the Arts education can be observed. A similar trend has been observed in the USA where there has been a general decline in the Arts education over the years as outlined in section 2.8.2 of the next chapter. This study will focus on the possible factors which might affect the number of students opting out of the Arts education, and what are the factors which are affecting the quality of education in Kuwait.

1.2.1. The Organisation of the Ministry of Education in Kuwait

The Kuwaiti government has three main bodies responsible for providing education services in Kuwait (Safwat, 1993; Awadhi and Murad, 2018). These are:

- The MOE is responsible for the supervision of public, and private education up to secondary education, that is, the twelfth grade, and for scholarships granted to non-government officials.
- Kuwait University: responsible for higher academic education.
- Public Authority for Applied Education, and Training: responsible for vocational tuition at applied education institutes, and training centres.

The MOE controls all types of schools in Kuwait over two main categories: The Public and Private Education Department, and the Quality Education Department, with the support of several other departments. The Public Education Department manages and runs six public school regions distributed geographically over the State of Kuwait as follows.

- i. Capital Education Areas
- ii. Hawalli education area
- iii. Farwaniya education area
- iv. Mubarak Al-Kabir education area
- v. Al-Jahra education area
- vi. Al-Ahmadi education area

All public schools in the State of Kuwait are managed, supervised, and administrated by one of these education departments, while the Quality and Private

Education Department manages and supervises all private schools shown below (Safwat, 1993).

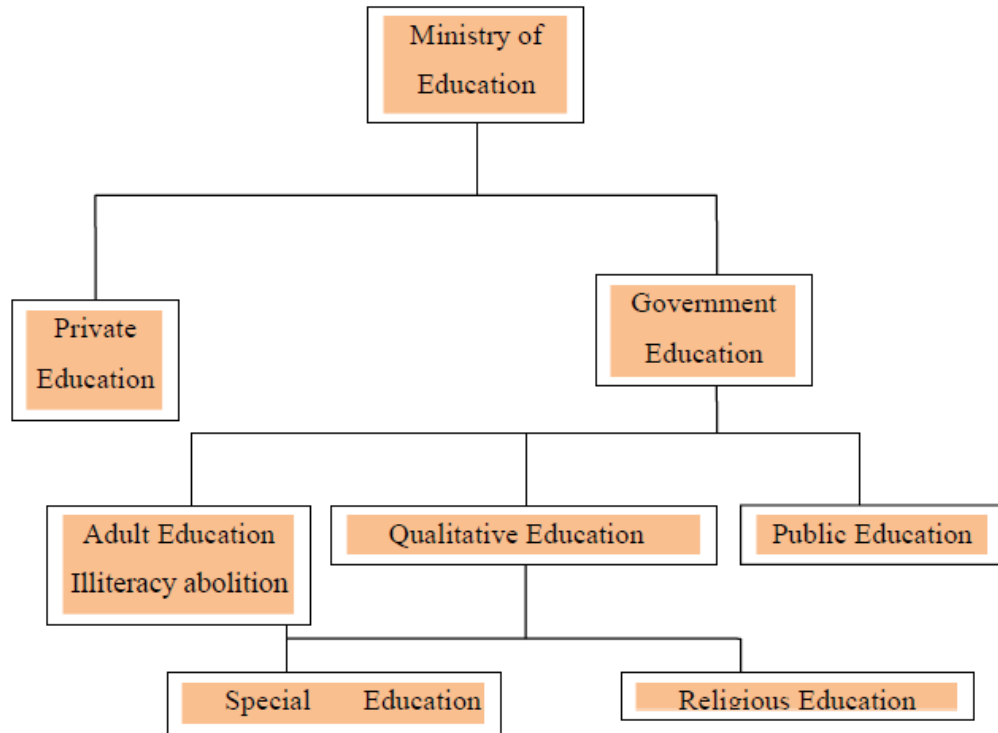


Figure 1-3: Structure of the Ministry of Education (Report of Development in the MOE, 2011)

1.2.2 Kuwaiti Women in Education

Education is very important in the power balance between men and women in society (Frederickson and Petrides, 2008). Education provides individuals with the necessary skills, and knowledge that is useful in influencing the economic and political structure of a society (Meleis, El-Sanabary and Beeson, 2015). A study of women in the workforce in Muslim majority countries found that one of the factors which accounts for low female participation in the labour force is low educational levels (Al-Sheha, 2010). Historically, the education of women was not prioritised, and it has still lagged behind in

most Muslim majority countries (Almaki et al., 2016). Female education benefitted from the formalisation of education in Kuwait. It was not until the late 1930 that formal female education was introduced (Meleis, El-Sanabary and Beeson, 2015). Ross (2008) suggested that the investment in education for the female population was sourced from surplus revenue from oil sales.

As already noted there is substantial government funding for schooling in Kuwait (Meleis, El-Sanabary and Beeson, 2015). However, a number of studies have questioned the quality of free public education (Al-Nakib, 2015). Some have indicated that the reduction of quality teaching in public education is responsible for increase in number of private schools (Al-Duwaila, 2012).

All public schools besides kindergarten are single sex schools, in line with religious and cultural traditional practices (Meleis, El-Sanabary and Beeson, 2015). In terms of school enrolment numbers, recent statistics show parity between male and female students (UNESCO, 2011). At secondary level, students may opt for either, a vocational or academic route continue their studies. The vocational option is linked to craft jobs, while the academic option leads to advancing education mostly in teaching, and nursing. Research argues that the latter option was of preference for many females in Arab countries due to favourable working conditions and being close to home (Hamdan, 2005). The focus on female education is of particular interest given that a number of studies have reported that women in Arab countries tend to study Humanities and the Arts disciplines, while men tend to opt for the sciences (Hamdan, 2005; Omair, 2011).

1.3 Significance of the Study

Kuwait is a wealthy country that depends on oil production as its main source of income. People in Kuwait have a high standard of living, with an average income per capita being approximately 1250 Kuwaiti dinars, equivalent to 3,500 euros a month (The World Bank, 2018). Even though the nation is prosperous, there are indications that the educational system is comparatively worse in comparison to other neighbouring countries in the region such as the United Arab Emirates (UAE) or Qatar (Lutfi, 2019). The schools in Kuwait are not producing similar academic results as these countries, resulting in calls for the policy reform and development in curriculum and teaching practices.

Furthermore, the Arts education is also a major concern in Kuwait as outlined in section 2.7. Thus, this study is significant because it provides information about the current practices of the Arts education in Kuwait and helps to reveal how future developments in the Arts education in elementary education in Kuwait can be supported.

1.4 Statement of Problem

The main problem in most developing countries is the quality of general education, and the Arts education, in particular, is ignored in many cases (Awadhi and Murad, 2018). Therefore, this study aims to find out and explore the challenges faced in the Arts education in Kuwait, where the education system has expanded in terms of number of students, and teachers, curriculum, and budget allocation. However, certain areas need significant development despite recent improvements in the annual educational budget (Al-Duwaila, 2012). The effective implementation of the Arts programmes is dependent on the will of teachers to use the best approaches in pedagogy,

one of which is imagination. There is a dearth in evidence on the attitudes of teachers in their use of imagination in teaching the Arts. There is even lesser information when it comes to understanding the role of students and supervisors.

1.5 Aim of the Study, and Research Objectives

The study aims to investigate and understand how Kuwaiti teachers, supervisors, and students in elementary schools value the potential of imagination in the study of the Arts. In the process of doing so, we will explore the challenges facing the Arts education in Kuwait from the perspective of pupils, teachers, and supervisors. The specific objectives of this study are:

1. To explore, and understand how Kuwaiti teachers, and students in elementary schools value the potential of use of imagination and creativity in the study of the Arts.
2. To investigate the merits of the Arts education design for elementary schools.
3. To recommend changes at policy, and local level that will support and improve the use of imagination and creativity in the teaching of the Arts to enhance educational outcomes in Kuwait.

1.6 Research Questions

This study attempts to answer the following questions:

1. Do Kuwaiti teachers, and students in elementary schools value the potential of imagination and creativity in the study of the Arts?
2. Does the Arts education merit being taught in elementary schools in Kuwait?

3. What changes in policy at the local level are needed to improve the use of imagination and creativity in the Arts education in Kuwaiti elementary education?

The following hypotheses have been made for these research questions:

H1: The Arts teachers of different genders differ in their attitudes toward the development of imagination and creativity in elementary the Arts students.

H2: The Arts teachers of different ages have different attitudes towards the development of imagination and creativity in elementary the Arts students.

H3: The Arts teachers, from different elementary schools, have different attitudes towards the development of imagination and creativity in elementary the Arts students.

H4: The Arts teachers with different teaching experiences have different attitudes towards the development of imagination and creativity in elementary the Arts students.

H5: School supervisors of different genders differ in attitudes towards the development of imagination and creativity in elementary level the Arts students.

H6: School supervisors of different ages have different attitudes towards the development of imagination and creativity in elementary level the Arts students.

H7: School supervisors from different elementary schools have different attitudes towards the development of imagination and creativity in elementary level the Arts students.

H8: School supervisors with different working experiences have different attitudes towards the development of imagination and creativity in elementary level the Arts students.

H9: Elementary students of different gender groups have varied attitudes towards the Arts classes.

H10: Elementary students of different ages have varied attitudes towards the Arts classes.

H11: Elementary students from different elementary schools have varied attitudes towards the Arts classes.

1.7 Definition of terms

1.7.1 The Arts

Reaching an agreed definition or what constitutes the Arts is profoundly challenging. There is no such thing as single perfect, final, all-purpose definition of the Arts (Richmond, 1993). Park (2016) recognises that defining the Arts can be very difficult, especially when there is discussion over the 'correct' sense of a word, and the philosophical use of the meaning, as definition of the word 'art' has been long contested. Most dictionaries take the broader definition of art to encompass 'the expression or application of creative skill, and imagination often through a visual medium like painting or a 3-D medium such as a sculpture. But when it comes to the plural form, the Arts refer to art (2D or 3D drawing, painting or sculptures), music, play, literature, and dance. In education, the arts refer to form as a subjects of study that are neither scientific nor technical but concerned with human culture. In this essay the term 'the Arts' will be

applied as a collective term that encompasses a broad range of subjects, such as literature, poetry, painting, sculpting, singing, acting, dance, and film-making unless otherwise specified (Lomas, 2016).

According to Collingwood (1938), the Arts are the expression of human feelings, and imaginative or realistic thoughts or beliefs in a format that is appreciated by people, and fills them with a strong sensual wave of emotions to which they can relate. The Arts can be an imitation of reality, such as paintings of natural scenery. Historically the Arts have been explained differently as artificial portrayal, and depiction by Plato, as an instinctive impression according to Benedetto Croce (1920), as noteworthy structure based on Clive Bell (1914), and as a tool for communicating feelings by Leo Tolstoy (1899) to note a few. All art pieces do not have a complete set of characteristics matching an agreed definition of what constitutes an artwork. general or by the artist. Since 1960, almost all the definitions identify 'relational properties' as a fundamental feature of the Arts.

Repetition in traditional definitions prompt us to question the perceptibility of the Arts. Weitz (1956) contends that art pieces are joined by similarities rather than corresponding to an agreed definition. The issue, in this case, is that all things have a lack of a clear distinction in the definition of the Art. Weitz (1956), likewise, maintains that definitions are mutable, and that artwork, with its varying forms, and contexts eschews final definition.

Moreover, one can also divide the definitions of art in two main categories: procedural and functional. Functional approaches to art suggested that something is

simply art if it achieves the purpose of having produced an object. Functionalists differ over what motivates the creation of art. One of the common ideologies of the functionalist approach is that art require an amusing aesthetical experience; however, this includes its capacity to deliver a delightful encounter. While functionalism makes the esthetical pleasure an integral part of art, procedural definitions are simply enlightening and non-evaluative. Another model of art is the 'institutional' definition provided by George Dickie. He initially defines art as that which is produced by a person who understands, and publicly presents his artistic pieces, and changes his practices and principles with time (Paixão and Borges, 2018).

For purposes of this research that examines the Arts at the elementary level, the focus will be on four core categories of the Arts including: visual art, music, drama, literature, poetry and dance. The working definition used here will be that the Arts are viewed as a beautiful object(s) or a stimulating experience considered by an audience to have artistic merit. In this, we accept the commonly held definition of what, generally, constitutes the Arts while remaining cognisant of how problematic that endeavour remains.

A lot of progress has been made in the Arts education across the world (the Arts encompassing music, dance, literature, poetry, and visual art), even though levels of engagement and progress vary. According to a report from the “World Conference on Art Education”, there are two main approaches to education: the Arts taught as individual subjects such as music, visual art, poetry, and drama among others or arts education can be understood as a method of teaching, and learning in which artistic expressions, and dimensions are included in all curriculum subjects (UNESCO, 2006)., Imagination,

creativity, and innovation are inherent attributes in every human, and can be nurtured and applied. There is a strong connection between these three core processes that can be used to enhance learning and future outcomes. Imagination is the characteristic feature of human intelligence, creativity is the application of imagination, and innovation completes the process by utilising critical judgement in the application of an idea (UNESCO, 2006). The differences in culture makes the application of these three concepts to differ from one unique place to another.

1.7.2 Imagination

Imagination is a philosophically complex concept of the mind that resists definition in strict behavioural terms. Sparshott (1991), for example, speaks of the concepts as ‘elusiveness and polymorphousness’. Imagination can be defined as the formation of new ideas, and images along with sensations. In the sphere of education imagination is broadly required to make the teaching process appealing to students, and therefore effective and efficient (Paixão and Borges, 2018). It is Albert Einstein who underscored the importance of imagination stating that it is more important than knowledge given the limitations of knowledge (Cohen, 2005). Underscoring the importance of innovations in the twenty first century, the physical embodiment of imagination is through creativity where ‘imagination transports children, and adults alike, to places they may never go’ (Bargo, 2006, p. 3).

People can use their imagination to organise information they learn into something meaningful. Imagination is used in explaining the phenomena we see around us. It is also a means through which we organise thoughts, and experiences, and invent ideas. Bargo (2006) proposes a combination of knowledge and imagination to inspire

children to build hopes, and dreams of their future. Children find the Arts as a means of expressing their imagination (the Arts encompassing music, dance, literature, poetry, and visual art). The Arts provide a space where they can experiment with possible actions, before they act them out. Much of the early steps in development of an idea can be undertaken in our imagination using the knowledge we already have. She concludes that if children do not develop their imaginations, future advances in medicine, technology, and the Arts might never happen (Vygotsky, 2004). In the classroom, the student interacts with both the teacher, and the process of imagination to produce the Arts (Richmond, 1993).

The process of imagination in the classroom context takes a number of forms. It may involve a student independently imagining how something they have not come across would look like and creating a representation of such an image using the Arts. A description of an image or an event is also another form of application of imagination to the Arts (Bargo, 2006). As for the role of the teacher, the process may involve simple aspects such as asking students to reproduce an image, create objects out of an imaginary story made by the teacher or, as is the case where the Arts are taught with other subjects, imagine a concept in another subject and use the Arts to demonstrate how the imagined things could look like (Griffiths, 2014). Imagination is not governed by any rules or laws, nor a skill or technique.

1.8 Style Type Employed in this Study

Presentation throughout the study adheres to that outlined in Harvard Manual for Research Papers (Groningen et al., 2009).

1.9 Summary

In this chapter, the subject matter of the use imagination and the creative processes in the Arts at elementary school level has been presented. This is followed by a detailed description of the study background that will help to contextualise the issue in Kuwait. The country offers unique challenges in the education sector with regards to the Arts compared to other similar as well as different settings. After the contextual issues are dealt with, a statement of the problem has been presented followed by the research question, objectives, rationale, and the significance of the study. The research explored a number of hypotheses. How the use of imagination varies with gender, age and other social demographic factors in the perspective of supervisors, teachers and students. The chapter concludes with a definition of key terms, and a summary of what is presented in the chapter.

Effective education in the Arts provide opportunities to use creative processes in a variety of the Arts forms, and media. Pupils learn from their art teachers from imagining, and doing which over time builds self-confidence to create their forms of art (Paixão and Borges, 2018). The Arts offer an opportunity to investigate global, and community issues focused on by artists. The thought process of artists leads to imaginings, and creations that help explain phenomena from around the world. Through the Arts it is possible to observe how societies express their histories, values, and beliefs (Dobbs and Efland, 1991).

The implementation of the Arts education varies significantly across the globe based on the level of development, culture, and priorities of the relevant governments

(UNESCO, 2006). Some GCC countries have treated the Arts as peripheral subjects, with the consequences being poor implementation in the school curriculum. Other countries such as Finland and Canada have managed to use the link between imagination in the Arts, and other subjects to enhance learning outcomes for children with recorded benefits in terms of education outcomes, and future career developments (Pulkkinen, Clouder and Heys, 2018).

The place of the Arts education in Kuwait presents a number of concerns, and warrants a significant study, particularly with regard to the correlation between, or use of, imagination in classrooms. The study will focus on the issues which are resulting in a decline in the number of students opting for the Arts education, in Kuwait and how the government, policymakers, and educators can work together to develop curriculum, policies, and classroom practices which will develop imagination in the teaching and learning of the Arts at elementary school level. Comparing the practices of Kuwaiti art teachers, and their curriculum with other Arabian countries, and the western world will broaden, and strengthen the study and provide the required lenses to explore the Arts education in Kuwait (Mougharbel, 2001; Lutfi, 2019).

One of the major concerns identified in the current research is the lack of available data, and previous research in the area regarding the use of imagination in the Arts education, thus identifying a significant knowledge gap in the research conducted on the topic in Kuwait (Kerr, 2006; Paixão and Borges, 2018). The results will, we hope, not only provide practical recommendations for the support, and resourcing of the Arts education in Kuwait but also outline specific methodologies for practicing teachers.

CHAPTER TWO

2. LITERATURE REVIEW

2.1 Overview

This chapter presents a critical literature review of research conducted on use of imagination in the study of the Arts and creativity. The history of the Arts education, the theoretical contributions and applications in several countries with focus given to Kuwait's neighbouring countries Egypt, and Qatar is presented. The relevance of the literature is linked to the situation in Kuwait, with particular analysis on educational government reports and research conducted in the field.

2.2 History of the Arts in Education

The history of the Arts education (such as literature, poetry, painting, sculpting, singing, acting, dance, etc) is dominated by western contributions (Dobbs and Efland, 1991; Hemami, 2000; Lutfi, 2019), with a paucity of resources in specific contexts, like Kuwait. To give a precise analysis, and chronological order of the development of the Arts and the Arts education, Efland and Dobbs (1991) trace the origin of the Arts education to the philosophical works of Plato, and Aristotle. The philosophers did not just write about education, but also explained the place of the Arts within it. During the classical period, philosophers viewed the Arts as a tool for cultural maintenance through didactic impact, and not for its aesthetic qualities (Ceil, 2012).

Early evidence of emergence of visual art is reported to have emerged during the Hellenistic period in the fourth century BC (Dobbs and Efland, 1991). Visual art became a regular component of subjects taught alongside literature, gymnastics, and music at that

period. After the fall of Rome, the Middle Ages ushered in a new era in the Arts education (Dobbs and Efland, 1991). The empire had facilitated the development of visual arts particularly in the areas of, domestic house, painting, architecture, and sculpture. The decline of the Roman Empire was followed by Christianity's suppressing remnants of pagan culture. The predominant art at this time involved pictures that were used by the Catholic Church to depict religious teachings of the faith (Lee, 1990). The Pope guided people not to focus on the pictures but the image of the scriptures. The Catholic use of pictures to tell biblical stories is a clear demonstration of imagination. However, it is the humanists who are credited for making the Arts education ('art' refers to visual forms of expression, such as aforementioned biblical images) available to a wider public beyond the monasteries (Ibid).

During the renaissance, 2 dimensional and 3 dimensional Art was taught and practiced as a systematic practice with spatial, and anthropometric proportions being adhered to. Art education at this period called for an educational approach more in keeping with the notion of genius. This led to the development of knowledge, and theories in Art in the search for universal knowledge on the subject. Artists started practising imagination with the view that painting is done by the mind not the hand (Lee, 1990). The relationship between master, and pupil was transformed into free research without ever-present authority. The first academies involved groups of artists who would gather together to draw or to watch others demonstrate new techniques, and principles or theories of Art. The curriculum consisted of theories being developed by contemporary artists themselves who dealt with the mathematical basis of the Arts, linking it to anatomy and humanist inquiry (Isa, 2020).

School Art did not evolve as presently understood until the nineteenth century. Changes in drawing in classes drew inspiration from geometric designs during the industrial revolution (Isa, 2020). This was the same period when several artists inspired romantic idealism (Stenseth, 2015). Early adopters set up academies, originating in France, to challenge the guild restrictions that governed painters, and sculptors in Paris (Crown, 2017). The first academy started in 1648. The academy introduced the first program for Art education that included teaching perspective, geometry, architecture, arithmetic, astronomy, and anatomy. The French Academy was used as a prototype for Art education in Europe in the eighteenth century. Education, and Art were carried beyond Europe by puritans escaping persecution in Europe (Crown, 2017).

In the late 1800s, Georges Seurat, a member of the impressionist movement, described Art (visual art) as harmony, and he advocated combining science, and the Arts to reach artistic harmony (Knight, 2016). His work during the period of scientific, industrial, and economic development, and his paintings reflected this shift in the times. However, the Bauhaus school of modern Art, influenced by the Art, and Crafts movement at the end of the nineteenth century, and early twentieth century, criticised, and depicted the soulless modern infrastructure designs, and showed reservations that modern Art is socially irrelevant (Campbell, 2017). The Bauhaus designs brought back together fine art, and functional design by crafting practical art pieces with fusing practical design, and artistic pedagogy. The Bauhaus's focus on experimentation, and analytical approach to Art has been particularly significant in current education for the Arts (the Arts encompassing music, dance, literature, poetry and visual art) which has linked visual, and

fine arts, and considered artistic development parallel to scientific research (Costantino, 2017).

Still in the eighteenth, and nineteenth centuries, several scholars, such as Dewey, Rousseau, Young, and Hall, had emerged to support a progressive approach to education including the Arts education (Goodchild et al., 2012). and highlighted the progressive approach as a natural way to teach. Similarly, Granville Hall a psychologist from the Clark University who worked on similar lines as Dewey emphasised a student-centered approach. She was a notable proponent of the progressive approach after analysing the varied nineteenth, and twentieth century American, and European schools of thought (Goodchild et al., 2012). These progressives stressed the intellectual, and social link between education, and childhood.

The works of Johann Pestalozzi, and Friedrich Froebel were adopted by progressives including Dewey who encouraged the idea of ‘whole’ education which stressed curiosity, and the requirements of the students as the most important basis of education (Ashwin, 2016). Froebel employed the metaphor of children as tender plants who needed continuous care (Stephen, 1994). Likewise, Pestalozzi presented the educational method of ‘object teaching’, where a teacher starts teaching the students with his/her object of interest by focusing on the student's world, and later introducing the outside world (Heilig and Cole, 2010). This appears like one of the basic approaches to the use of imagination in the study of the Arts (the Arts encompassing music, dance, literature, poetry and visual art). Furthermore, learning is a joint process of ‘doing’, and ‘thinking’ simultaneously to create the full circle in the process of learning (Wittber, 2019). By considering this link between doing, and thinking, Dewey stressed that every

child would be developing critical, problem solving, and analytical skills (Heilig and Cole, 2010). Students should be given the freedom to learn the topics of their own choice employing their preferred style of learning. Student-centred learning is consistent with the use of imagination in learning (Male and Palaiologou, 2012). These progressives, and their contemporary philosophers concluded that by linking thinking, and doing, children will be well prepared to be part of the society in the future. These were the reasons that made the progressive approach different from the traditionalist approach of drilling, exercises, strict routine, and discipline (Goodchild et al., 2012).

The progressive approach had clear impacts, and consequences. The first is that there were overlapping, and separate roles for professionals in the Arts, and general teachers (who teach most subjects), would include community artists (Chemi and Du, 2017). A community artist is an artist practising in a certain locality. In this case, the individual guides teachers and professionals concerning the latest community art trends. The community artist assists teachers educate elementary students by involving them in creating effective art education programs.

Secondly, according to the progressive approach, there is a time, and a place for learning the Arts, which means students learn how to paint in watercolours, or perhaps create a dramatic tableau. Again, an opportunity to learn about the Arts might involve learning about the cultural, and historical expression of feelings, and ideas through dance or music (Nutton et al., 2011). This was a key element of life at the famous Dartington Hall established in 1925, a progressive school in England, which offered a progressive education model (Neima, 2019). This co-educational boarding school used minimal formal practices, and also employed no fixed rules in classrooms. Lastly, the school

employed learning through imagination, which could involve the use of the Arts to explore other subjects, such as aspects of mathematical manifestations in the building of a statue.

In conclusion, the Arts education (literature, poetry, painting, sculpting, singing, acting and dance) has changed throughout history from the classical era, the middle ages, the renaissance, the enlightenment, industrial revolution, and modern era (Dobbs and Efland, 1991). Evidence from classical works reveals that the Arts were esteemed in the ancient world. Unfortunately, little has survived in terms of actual methods of instruction used to train prospective musicians, sculptors, architects, and craftsmen. This may be because the Arts were not considered a worthy profession for children of the rich (Dobbs and Efland, 1991). The Arts were pursued as a livelihood with children learning from their fathers in their workshops with occasional outsiders being taken on as apprentices. As it will be observed later in this study, this inferior outlook on the Arts had negative consequences that affected the way the Arts education was taught and appreciated from country to country.

2.3 The Theoretical Framework for the Study

Various philosophical and theoretical contributions underscore the value of using imagination and creativity in learning the Arts. For instance, Dewey (1934) contended that it was possible to reimage learning through aesthetic experience. Imagination is held in very high regard as a determinant for creativity, art, perception, consciousness, mind, and the representation of wholes that offer contexts for everything, from navigating our local environment to understanding the universe (Mollard, 2019). In addition, Dewey

considered imagination as a ‘self-sufficient faculty’, that occurs in a particular medium and context (Bleazby, 2012). In other words, imagination is not something inherent in people but it is, as Dewey asserts, a quality that manifests in various ways, emotions, and meaning that comes together to create something new in the world (Mollard, 2019). The new thing, in this case, refers to making an art form. The distinction is also made between imagination and fantasy. This is an important undertaking given that imagination causes what is absent to happen. Idealisation is the process of imagination that gave birth to the concept of the imaginary. The imaginary constitutes an advanced step along the channel between idealising imagination (Bleazby, 2012).

Dewey was able to give an instrumental account of knowledge, and link it to the Arts through aesthetics, and used his artwork to link it with research on education, democracy, and evolution (Grierson, 2017). About education, Dewey contributed to pedagogical advancements submitting that education is a process of mutually informing communication through which students come to participate in a renewing process. Learning is thus a two-step process where knowledge is first passed to learners, and then the learners apply the same in solving complex problems in a rapidly transforming world (Skilbeck, 2017). The ideas propagated here are a compromise between the traditional model of education where the student is not just a recipient of knowledge but is meant to make sense of the content delivered by the teacher.

Based on Dewey’s arguments, the Arts (literature, poetry, painting, sculpting, singing, acting and dance) are not as some definitions suggest, simply symbols but an experience (Grierson, 2017). The experience takes the audience beyond artwork as a discrete form or object. Dewey’s position is that imagination provides a platform for

continuity between the Arts, and real-life experience. According to Grierson's assessment (2017), Dewey's philosophy of education is consistent with the working definition of the Arts adopted in this study. Artwork, according to Dewey, is an experience in the process where the reader, viewer or artist contributes to their expression to the raw materials of painting, drawing, clay, words or concepts. This definition is all encompassing.

Recently, applications of theories suggested by Dewey to modern works of stories, and poetry showed similar results (Grierson, 2017). The approach of storytelling as art is particularly appealing to younger audiences just starting their education in school. There is however a dearth in evidence on how storytelling influences the development of children's imagination (Tavakoli, Hosseini and Karimi, 2018). Furthermore, unlike in Grierson's study the current study looks at other art forms beyond storytelling.

Richmond (1993) argued that the development of imagination is important for the intellect. Unfortunately, effective teaching has largely been ignored. Similarly, imagination has, as a quality of good teaching, been ignored. The author argues that good teaching may be philosophical, but must also be backed with empirical evidence. Progressive education systems encourage teachers to be creative and use imagination to overcome any contextual barriers in teaching students. Unfortunately, in several countries, the focus during teacher evaluation is on the product, and very little of the process does not promote the use of imagination. Bleazby (2012) supports the use of imagination to advance in teaching both the Arts and science, even when it is not backed by empirical evidence.

Recent research has found that the Arts are a key factor in education, and the use of imagination (Aitken, 2003; Grierson, 2017). Various forms of the Arts can be used as an effective memory stimulant, and to assist in the retention, and recollection of information much faster, and more accurately by establishing mental links that people (especially children) can remember easily. The Arts forms such as dance, music, and the visual arts can be used as teaching aids for many subjects including languages, literature, the sciences, mathematics, and the humanities (Aitken, 2003).

The existence of the Arts in education has been supported by evaluations of programs as well as empirical research that has been undertaken to demonstrate the usefulness of teaching the Arts including music, dance, literature, poetry and visual art (Richmond, 1993; Newton, 2007; Lloyd, 2017). Researchers have written widely about the concept of the use of imagination, and the creativity employed by teachers in the Arts education design. There are some differences in the level of appreciating the Arts compared to science overall (Braund and Reiss, 2019). There are also contextual differences in the implementation of the Arts education in different countries. Discoveries in unique art processes, and experiences such as imagination, and how they influence learning outcomes have renewed the drive to embrace the Arts especially in progressive countries (Bellavance, 2011; Ketovuori, 2014). In the next section, the researcher examines how the use of imagination has been applied in the Arts education.

2.4 Use of Imagination in the Arts Education

Several research interventions have been undertaken aimed at improvement in the way students learn. Tests on how learners respond to the use of imagination in learning

the Arts education is one such research intervention. Atkinson and Dash (2005) stated that more actions should be taken to stimulate the use of imagination among elementary students because children respond better to new stimuli.

Baker (2012) noted that the Arts education for children in the USA declined between 1982 and 2008, and this may be attributed to the assertion by Chalmers (2004) that the Arts teachers are inherently slow to adopt innovative developments in education.

The study examines whether approaches to the development of use of imagination relate to success in the teaching of the Arts in schools. The correlation between the ability to use imagination to study the Arts, and the availability of various intervention programs is also examined. Certain qualities, and training are required to teach the Arts. With the revolutionary progress in educational systems worldwide, for example, the inclusion of all art forms in the curriculum of the education system in England – the use of imagination is considered one of the most important factors that need to be applied to teaching style (Scott, 2014). Unfortunately, government bodies are more concerned with monitoring, and regulating education, whether public or private than with using imagination to foster appealing, and innovative teaching techniques that have become a part of the teaching process, and are an important element on which they base their overall teaching-quality rating (College Board, 2013).

Out of the box teaching is an approach that some teachers use to instil confidence in their students. Teaching ‘out of the box’ means that the teacher uses art forms such as drama to teach another subject. Out of the box teaching, therefore, effectively uses the teacher’s knowledge of the Arts combined with experiences gained from years of

teaching, mindful of the social background of the students (Griffiths, 2014).

Warnock (1976) notes that imagination should be the main building block of education, and that it is possible to achieve creative education by recruiting more teachers who are familiar with the technique of merging their teaching skills with imagination. She defined an imaginative teacher as one who has a significant command over his or her imagination, and envisions certain concept directions, hints, and questions, along with analogies, and explanations. Moreover, the imaginative nature, and creative skills of the teacher also help in constructing effective learning opportunities for students. Besides, being imaginative exercises many neurological pathways in the brain, which increases the ability to react smartly, and quickly in unpredictable situations (Agnati et al., 2013). For example, when a teacher is not prepared for challenging questions from students, or there is a sudden inspection by the Principal. The teacher will find a way to answer the question or deal with the unexpected visit from the head teacher, if empowered by imagination, creativity, and flexibility of mind.

Classroom teachers can choose the methods and materials, according to the needs of the learners. Imagination is usually associated with storytelling in creative teaching (Bozkurt and Vuran, 2014). Imagination remains an abstract concept until it is applied to classroom (Kerr and Keller-Mathers, 2012). There is a tendency to treat imagination as a practice used by teachers as an addition to the learning process. However, Cremin (2005) opines that imagination is part and parcel of learning.

Imaginative teaching is an art (Cremin, 2005). There is no school that teaches teachers deductively on how to be imaginative or creative. Similarly, there is no structure or outline to follow in teaching the use of imagination. Some strategies may help to create

imaginative thinking. Teachers develop skills which they can use to adapt to different situations. Previous studies have shown that imagination can be enhanced by teachers' personal characteristics, their pedagogy, and the class/school ethos (Cremin, 2005). Imagination, like reflective practice (repeating the learning process mentally), is one of the creative practices in the classroom. Teachers creative practices demands a change in the pedagogy, teachers' personal characteristics, and school ethos to realign with creative teaching.

Given the spontaneity of creative teaching, it is not possible to have an exhaustive list of personal qualities of an imaginative teacher. However, Cremin (2005) has outlined a number of personal qualities including curiosity, intuition, independence in judgement, and thinking, risk taking idealism, and a capacity to become preoccupied with tasks. Within the education sector Jones and Wyse (2004) state that confidence, enthusiasm, and commitment are common qualities among creative teachers. Furthermore, the key source of a teachers' confidence in using creative pedagogy emanates from secure subject knowledge. In the next section, the link between imagination and creativity will be explored.

2.4.1 The Link between the Use of Imagination and Creativity

Creativity has been described as the physical embodiment of imagination (Upitis, 2011). Children are arguably better placed to learn the use of imagination to enhance their creative capabilities because they tend to look at ideas with an innocent view point devoid of self-doubts (Bleazby, 2012). When children are encouraged in an environment to try different ideas, even when they fail, they learn to trust their capabilities more than their

reservations. Most people lose traits that promote creativity as they grow older because experience constrains them to proceed with caution.

There is evidence that supports this standpoint as observed from the works of Freud in the twentieth century. He contended that Da Vinci, the well-known artist, remained like a child for the whole of his life where he continued to play, appearing uncanny and incomprehensible to his contemporaries (Bleazby, 2012). The statement supports the argument that children have a high imaginative capacity and adults can tap the same by adopting a childlike mentality. There is hope in expanding the creative sphere by promoting imagination even among people who view themselves as uncreative (Kerr and Keller-Mathers, 2012). To understand the pathway to creativity it is important to examine the nature of the creative process and its link to imagination.

The creative process begins when an idea, about something to create, emerges in one's mind (Agnati et al., 2013). One gets overwhelmed by a sense of euphoria and motivation when they start thinking about their potential to create. Yet, for many the initial process in the creative process is also the last (Schoff, 2016). As the euphoria wares off, self-doubt and resistance set in, accompanied with rhetorical questioning on whether they are even capable of such an achievement. The poet Stanley Kunitz demonstrates how self-doubt affects imagination submitting that the poem in the head is always perfect. But resistance begins when you try to convert it into a language on page (Parker and Siegel, 2013).

Pressfield (2016) offers some solutions on what needs to be done to overcome resistance when pursuing the use of imagination. He asserts that we often experience a

negative repelling force from a work-in-potential. The resistance shoves the idea away, it distracts, and prevents from completing the imaginative process (Pressfield, 2016). Resistance is a normal part of the creative process and it is those who overcome the inertia that end up as noteworthy creative individuals, who are those with the courage to proceed in strength to overcome resistance, despite their own self-doubt. Creative individuals accept and embrace ambiguity and anxiety. This view is supported by Frank Barron on the need to prepare people psychologically to embrace uncertainty, chaos and anxiety (Montuori, 2003). When things are too steady and rigid, there is no room for imagination. Many creative individuals are considered psychologically unstable and that should be accepted (Agnati et al., 2013). The outcome of imagination is often a new idea or new way of doing things which is why some people consider it to be synonymous to creativity (Griffiths, 2014).

Imagination requires great involvement and obsession with one's work. It is not so much about talent but the ability to become absorbed in your work (which may be the Arts, Science, or a child at play) for an extended period of time. Rollo May says that imagination is characterised by intensity of awareness and a heightened consciousness (Silvia, 2002). In support of this proposition, Mozart asserted that entire symphonies would arise preformed in his mind when he is not even composing but when lying in bed, taking a walk or travelling (Bleazby, 2012), having had little control on when and how the ideas came. Recent research has indicated that the ground breaking ideas are formed in the unconscious dimensions of the mind (Ritter and Dijksterhuis, 2014).

The great mathematician Henri Poincare suggested that creative people can enhance their imaginative abilities by alternating between periods of intense work and

times of rest or relaxation in which attention is diverted away from the task at hand (Andreasen, 2011). The beauty of the process is that through the periods of intense work questions are fed into the unconscious mind, setting a motion on the problem. Times of rest and relaxation provide a period of release from conscious tension allowing unconscious insights to manifest themselves in the conscious mind. Bertrand Russel, in support of conscious-subconscious interface states that it starts with thinking about a problem or an idea intensely which sort of triggers the subconscious mind to act (Agnati et al., 2013). After a break, on returning to the topic or idea consciously, the subconscious mind would have resolved it (Williford, 2003).

For many, engaging in creativity is seen as luxury or a hobby one engages in during their spare time. But as Abraham Maslow opined, developing a deep creative capacity is necessary to achieve genuine psychological health (Theodora and Grady, 2014). Robert Green in his book *Mastery* states that engaging in creative work is one of the most pleasurable and satisfying work for human beings (Greene, 2016). In the absence of imagination, Green says, there is a gap in feeling the connection to reality. Imagination brings the abstract ideas into reality expressed in creative processes. Sometimes when people fail to effectively engage their imagination, this gap is often filled by indulging in drugs, alcohol, engaging in dangerous sports or risky behaviour just to wake up from the sleep of daily existence. The most powerful and satisfying way to feel the connection to reality is through creative activity. By engaging in the creative process, we feel more alive than ever because we are making something and not just consuming. This argument is consistent with the findings from studies that have been made on the Arts programs implemented in countries such as the US and Canada (Ketovuori, 2014).

Globally, creativity is on the decline because society has devalued the Arts (UNESCO, 2015). Society has failed to look at the use of imagination in the Arts as an essential learning tool besides it being something that brings people joy and enlightenment. Part of the problems emanates from how society talks about the Arts. Society degrades people's choices to study the Arts. Some have suggested a desire for creativity yet people are reluctant to talk about it or train it (Kerr and Keller-Mathers, 2012). Most governments focus on science, technology, engineering and maths (STEM). Taking interest in the Arts is perceived not necessarily a career option, but as a way to furnish young minds and keep their precious imaginations alive. In the next section, the author examines how imagination can be applied in a classroom context.

2.4.2 Directing Imagination in the Classroom

Traditionally, curricula tended to emphasise the ability to follow instruction, neatness, cleverness, and observation. In recent decades, they have tended to stress technology, feeling, intuition, emotion, and innovation (Pulkkinen, Clouder and Heys, 2018). While previously, emphasis was on delivery of subject content as an end in itself; newer curricula are more centered on the child (see sections 6.5.5). While the old method tended to accentuate, the memorisation of the sampler; the new method encouraged the child centered focus in implementing the curriculum content (Pulkkinen, Clouder and Heys, 2018). The curriculum encourages students to see nature through their own eyes, and express their own sensations, feelings, and emotions. In the old system we have observed that example of patterns or still life objects were used to introduce 2D and 3D art to students. The current practice is more open to imagination. In the place of an external object, a description is made to act as a basis of stimulating the internal subjective

expression based on the assumption that a child draws what they know, and not what they see (Vygotsky, 2004). A new teaching style emerged which recognised the imaginative abilities of the child. Imagination was believed to be essential in creativity, and innovation. However, the implementation of the new curriculum has varied given that it is not certain on the steps to take towards imagination.

Two distinct trends have emerged in the implementation of the current curriculum in the Arts in Kuwait. Some teachers implement a student-focused approach to the subject where students have the autonomy to imagine and decide the kind of object they wish to produce. The teacher reduces instruction to the student to the bare minimum. Teachers leave students to come up with objects or pieces of art that delight them.

Another group of teachers held a contrary view that, without instruction, students will be in a lot of chaos as they try to decipher what they need to do. In the opinion of some researchers (James et al., 2006; Nelson, Spence-Thomas and Taylor, 2015) without proper teacher guidance especially at primary school level, students are likely to repeat themselves, and lead to a failure in achieving progress in student learning. Although some students have come up with very great pieces of art, they opine that those are likely to be very few, and their creation are either haphazard or a creation by chance. For that reason, the latter group of teachers lay emphasis on following the curriculum and creating lesson plans detailing what the student needs to achieve in each lesson. The scheme should be designed to fulfil a specific objective. It is within this scheme that children were expected to develop their sensibility, appreciation, and creativity (Vygotsky, 2004).

In the era of a rights-based perspective, the ideas, and methods of expression of adults should not be imposed upon children (Konstantoni, 2013). Learners should be presented with a choice of approaches they would wish to use express, and create the Arts (music, dance, literature, poetry and 2D/3D art such as drawing (visual art)). Their expression in the chosen category should be allowed to mature according to their innate capabilities (Cunningham, 2015). The teacher should not use their thoughts to force them upon learners because eventually students stop focusing on their inner abilities and start waiting for external stimuli. The role of the teacher should be restricted to encouraging the participation of learners by ensuring that the classroom environment is open for students to express their ideas without ridicule. Unlike the traditional Art curriculum that emphasised on the skill of reproducing art, the teacher should encourage creativity.

The researcher will take a cautious approach given that there are merits, and demerits in the stands taken by both groups. It would not be right for the teacher to impose their own ideas, personalities, and knowledge on learners. Yet, as Vygotsky (2004) found, children need to be introduced to the systematic way of approaching the Arts (which including music, dance, literature, poetry and visual art). After all, every subject or discipline has its rules that must be adhered to. Rules that are too strict may hinder imagination and creativity. Of course, the use of these methods may vary with teachers. A lesson worth noting is that the impact of choice of pedagogy is dependent on the attitude of the teacher. The teacher should play a facilitating role giving stimulus, and instruction to those who need it, and allowing others to imagine freely, and see what they create. The determination of what approach to be adopted by the teacher will depend on

the level of competence of students with younger students generally requiring more instruction than older ones or those with a previous record of exposure to the Arts.

2.5 The Relationship between the Arts and Academic Performance

The evidence cited thus far in this literature review shows that the contribution of the Arts to success in other subjects is best understood when viewed together rather than considered separately (Costantino, 2017). For example, it would be a challenge to explain to a parent or a pre-service teacher how music can help a student to grasp mathematics more easily than they would if taught using the usual teaching methods. An example of how this can be translated into practice is the Learning through the Arts (LTTA) model.

The Pan-Canadian Study, 'Learning through the Arts', emphasised the importance of the Arts to learning other subjects. Learning through the Arts (LTTA) is an academic program in Canada developed by the Royal Conservatory of Music in the mid-1990s (Patteson, 2013). LTTA was well received by students, teachers, parents, and even investors (in the case of charity). Its approach improves, and deepens the relationship between teaching staff, artists, and parents, who form a large sector of the community. It was fully implemented in schools and produced remarkable test scores. For instance, one of the studies found that grade-6 LTTA students scored significantly higher on tests of computation than students in control schools (Upitis, 2005). The program's main aim was the professional development of artists and teachers. The program also ensured that the Arts are included as an entry point for the students' learning in the curriculum, which leads teachers to put the same effort into teaching the Arts to their students as they do into teaching other subjects. LTTA ensured the contribution of

the Arts in the achievement of other subjects by directly involving students with the artists, with the artist applying the Arts form that might help teach a concept in another subject. For example, an artist who is a dancer could contribute to improving a student's understanding of geometry through modern dance movements. This is achieved by the artists meeting with the classroom teacher to discuss, and develop the lessons for the subject before meeting the students (Bajouda, 2017). Esquith (2006) suggested that, whenever the objectives for receiving education include compassion, joy, and excitement, you will find that art has a connection to the teaching of these subjects in the curriculum, and its inclusion ensures the creative, and active participation of the students. Similarly, recent developments in the policy of the Arts Curriculum presented by the Ministry of Education (MOE) of Kuwaiti states that the Arts learning, as used in school education programs, is aimed at building 'the integrated personality', enabling the correlation between components to make up one harmonious whole, where intellectual, and sensual characteristics are well connected (Upitis, 2011).

An investigation into the responses of the LTTA program proved positive in terms of test scores, art skills, and a lifelong love of the Arts. This, in turn, has increased the confidence of the Arts teachers in continuing to participate in the program. Also, the administration of most schools did not relent in offering support (Nutton et al., 2011). The use creative imagination in the teaching of science is justified because it not only makes learning fun but also makes pedagogical and epistemological sense.

Nevertheless, LTTA, and its effects need to be investigated, and documented further. It needed to be compared with other schools that did not follow the program to identify whether the improved results were, in fact, due to the LTTA program, or whether

other factors may not have been considered. Research involving over 20,000 teachers, students, and principals spanned six years (Upitis, 2011). The primary aim of the research was to investigate the effects of the LTTA program on the performance of the students. The population targeted at the beginning of the study involved students in the fourth grade who, by the end of the study, had progressed to the sixth grade. The research used a quasi-experimental design, but the focus was on determining whether the program would increase test scores in mathematics and languages after a student was exposed to the LTTA program over a period of three years.

Other variables that were to be investigated included the perceptions of parents, teachers, artists, and administrators. The research was able to inquire into the perceptions, and attitudes of the children towards the Arts, and their schooling experience in general. The design also enabled the researchers to determine how the Arts were linked with the activities they were involved in outside of their schools, such as sports, video gaming, and even reading novels during their leisure time.

However, the sample of students used for the study was large, and included students from Grades 1 to 6 from LTTA schools along with two other schools used as a control. When the study began, there were no significant differences regarding students' scores in languages, attitudes towards the Arts, or socioeconomic status of their families, regardless of the type of school they were from (LTTA or control). However, after three years of research, there were no significant differences recorded between the students in the control schools, and those from the LTTA schools in so far as scores for mathematics, and languages were concerned. Therefore, the conclusion of the research revealed that involving the Arts in the curriculum would not affect achievement in either mathematics

or languages (McGee and Banks, 2010). This finding is very important as it affirms the involvement of the Arts does not result in superior achievement in other subjects such as mathematics, which are regarded as ‘core’ at least for the Canadian context.

It is worth noting, also, that the research did not exaggerate the positive contribution of the Arts to achievement, and/or learning in other subjects. There are challenges concerning the discussion of the research findings, as they do not cover all the achievements of the LTTA program. There were no performance differences among students, regardless of the socioeconomic backgrounds, or the type of school they attended. It meant that the LTTA program benefited children from all sorts of social backgrounds.

The discussion below will include the quantitative, and qualitative findings, derived from interviews, focus groups, and observations that showed how the Arts had made a significant contribution to engagement in learning. The participants, such as teachers, artists, students, and administrators, commented on how the Arts had helped in motivating children physically, emotionally, and socially. The research also illustrated the extent to which out-of-school activities contributed to the achievement of the sample students in mathematics, and language.

Considering the effects of socioeconomic status, and that of the LTTA program, it was realised that artistic pastimes such as music lessons and reading during leisure for pleasure contributed to high achievement in language, and mathematics (Brezovnik, 2015). Thus, the socioeconomic status of students could be considered outside the remit of the study. The results also suggested that different children liked to group different

artistic practices. For example, some children who liked reading for pleasure were more likely to take music lessons or to be involved in sports, rather than being interested in video gaming (Upitis, 2011). Despite the different preferences of children, these did not cause a decline in the preference for another activity in the Arts or similar non-artistic activity. For example, a child could prefer to be involved in sports, but still, take up music lessons (Upitis, 2011).

The parental perception was positive in assessing the program. Reports from the LTTA schools, the control schools, and other schools with specialised programs indicated that 90% of the parents involved in the research believed that the Arts motivated their children academically (Alhaddad, 2014). The remaining parents did not understand or appreciate the relevance of the Arts to the academic achievement of their children; however, they were interested to know about the positive effects of the Arts on their children. The research indicated that about 70% of the parents were able to understand how the Arts were taught and which activities their children discussed when they came back from school. As the research was done over three years, the researcher expected that the parents, and children would have forgotten, but they did not, as they were able to recall details of activities. The parents supported the LTTA program as they claimed that it gave their children a desire to participate in out-of-school activities and motivated them to attend school (Patteson, 2013).

Some of the factors that the LTTA program improved in the children as mentioned by their parents included enhanced self-confidence, self-esteem, improved social skills, and creativity. Engagement in the Arts improved the confidence of the children by ensuring that they were not shy in expressing their ideas and were more outgoing. Their

skills in the Arts improved, which also increased their willingness to attend school (Mougharbel, 2001). Artists also reported on the different benefits of the Arts to students, including the exploration of subject topics through the Arts, which gave them the foundation to love the Arts, and embed it in other aspects of their lives.

Teachers played a central role in the success of the program. The research showed that many of the LTTA teachers supported the Arts as an effective way of teaching language, mathematics, and science; this was compared to the teachers from other control schools who did not report the great influence of the Arts. The LTTA teachers indicated changes in their classroom practices, and student engagement, which added fun, and joy to the lesson, and motivated teachers to teach through the Arts. They also reported improvements in their teaching skills with ongoing programme coordination with other artists, training, and programme evaluation.

An important outcome of the LTTA program was, therefore, the change in the attitude of teachers. According to Upitis, Smithrim, and Soren (1999), the basic changes to practices, and beliefs of teachers occurred because of teachers working with artists; hence, they were able to adopt the artistic changes by merging the experiences of both artist, and teacher to provide an effective, and interesting combined result. These conclusions were made with confidence because North Carolina A+ Schools Programme, an earlier study using a different model for enhancing the Arts education in elementary schools, showed no difference in test scores between the schools adopted the initiative, and schools who have not adopted the programme (Jacob and Rockoff, 2011).

Principals provide overall leadership for the program at the school level. The intimated that the Arts was considered to be very important for the development of a child, compared with the principals of the control schools who did not support this view. According to Upitis, and Smithrin (2003), the Arts were viewed as critical to education by the LTTA superintendents because they saw the program as an answer to the problem of insufficient funding, and lack of expertise in the Arts education. This approach could potentially be useful to the implementation of the Arts programs in Kuwait if the link with resources can be relied upon too. In a study of professional development over two years, there were changes noticed for approximately 20% of teachers (Bresler, 2004). Teachers obtained several benefits from this program. For instance, they gained confidence in trying new things; they were able to value artwork, they were motivated to teach other subjects, and to commit more to offer more material, time, and instruction to support their students' artwork (Upitis, 2011).

Upitis, Smithrim, and Soren (1999) analysed the data using a matrix, which had three levels that they developed to assess the transformation of teachers, and their performance: The first level identified necessary conditions for the transformation of teachers, for example, exploring the media, and new forms of the Arts. The second level identified potential ways of retaining the information learned. The third level came up with ways in which significant changes in practices, and beliefs were established.

A study on elementary-aged students in Australia, and Switzerland, drew similar conclusions. The study investigated the effects of learning music on performance in other disciplines. These scholars set out to investigate the effects of music classes on students' academic achievement in languages, and mathematics. The results showed that students

who had one or two music classes per week did not perform as well in mathematics, and languages as students who had five music classes per week (Upitis, 2011). This study was conducted over a period of three years. Other scholars who researched the same subject indicated that students who are highly involved in the Arts score higher academically than those who are not (Nutton et al., 2011; Bamford and Wimmer, 2012). A different study, cited in Upitis (2011), found that students who did courses in the Arts for three to four years scored 44 points higher in mathematics, and 59 points higher in verbal skills in the United States' Student Achievement Tests (SAT).

Another study of over 60,000 students conducted in Georgia, in the United States of America, by Music in World Cultures (1996) proved that schools that taught the Arts registered higher test scores among their students. The possibility of students graduating with diplomas was also higher, and cases of school dropout were much lower. Studying the Arts is associated with more years of schools attended, and higher chances of completion. This study correlated with the study of Catterall, Chapleau, and Iwanaga (1999) in assuming that there was a relationship between higher test scores, and the Arts activities as the students become more engaged and interactive with school, and school activities because of the Arts.

Furthermore, in another study, Catterall, Chapleau, and Iwanaga (1999) studied approximately 25,000 middle school students, for over ten years, and found that, for all students, socioeconomic status, attitudes, academic performance, and behaviour were all linked to high involvement in the Arts. About 43% of students who had high involvement in the Arts registered top in reading compared to 28% of those with little involvement in the Arts. When the whole student sample was used, 70.9% of students who had high

participation in the Arts registered as the top performers in reading, compared to 46.3% of those with low involvement in the Arts (Catterall, Chapleau and Iwanaga, 1999). The research established that the probability of students being highly involved in the Arts is twice as high in students of medium socioeconomic status compared to those of high socioeconomic status.

McMahon, Rose, and Parks (2003), from DePaul University, and the 3D Group in Berkeley, California, also conducted experimental research, linking the Arts and academic achievement. They conducted an empirical study on a 20-session dance program called 'Reading Through'. This program was proposed to help improve the reading skills of students. The researchers concluded that the students who participated in the program scored higher in reading skills compared to those who were not involved in the program. This study was significant as it focused on an active form of the Arts, that is dance. Thus, it provided evidence that study of the Arts disciplines can help to learn other subjects, specifically reading in this case (McMahon, Rose and Parks, 2003). Dance greatly contributes to the child's development, helping the young person gain ideas that are internalised due to experience, and assisting in their quest for meaning, which also facilitates reading comprehension and memory.

However, the link between studying the Arts and academic achievement has not been without criticism. Winner, and Cooper (2000) question the merit of the use of the Arts in teaching other subjects as the direct teaching of that subject could be interfered with. They contend that arguments in favour of the Arts as a means of teaching other subjects should not be made. Any form of justification should instead arise from the

unique, and important contribution that the Arts education makes (Winner and Cooper, 2000).

In response to Winner and Cooper's assertions, the use of imagination in the Arts makes that unique contribution of the Arts to other subjects. As discussed earlier, the Arts have contributed to creating joy, turning the ordinary into the special, improving the quality of life, and coming up with quality ways of expressing thoughts, feelings, and knowledge, as well as contributing to human development (McGee and Banks, 2010; Bellavance, 2011).

2.6 The Arts Education in Asia and Arab Countries

The history of the Arts (the Arts encompassing music, dance, literature, poetry, and visual art) discipline in the Arab region has long been impacted by a deeply embedded colonial mind-set (Hemami, 2000). There are a lot of influences from the western world that have served to erode the authentic art inspiration of the Arab world (Dobbs and Efland, 1991). Across the region, the Arts have been threatened by contemporary moments of violence and bigotry (Hemami, 2000).

Studies presented at a conference on Teaching the Arts of the Middle East, and Islamic World (TAMEIW) held in 2000 provided new evidence on the Arts education. The conference brought together educators, artists, and curators. The team also comprised of educators in museums, universities, and K–12 schools that participated in pedagogy workshops. The conference identified several problems, and issues but also showcased tools for educators teaching the Arts (Hemami, 2000). Hemami (2000) argues that the

generalisation of Islamic art is a creation of the West, given that initially each nation in the region had its own distinct culture.

The Arts education is not a new phenomenon in Arabian countries; however, historically, many Saudi Arabian schools consider that the Arts education is unnecessary beyond primary school level (Aburas, 2019). Recently, with a shift in policy towards the Arts education in the region, the Arts education in Saudi Arabia aims to develop children's intellectual, and physical development, emotional growth, social behaviour, and perception, creativity, self-expression, and aesthetics, understanding of equipment, and familiarity with the terminology of the Arts (Alfaraj, 2017). Even though the Arts education is compulsory in all Saudi Arabian middle, and elementary schools, it remains underestimated for its importance and value (Hemami, 2000). Until recently, the Saudi Arabian MOE did not focus on curriculum development, and the Arts teachers were rarely provided with learning objectives (Bajouda, 2017).

Researchers have noted that in the Arab world, many school principals tend to consider the Arts education as unimportant, in turn, undermining performance. We suggest that this attitude is, regrettably, conveyed to, and assumed by classroom teachers (Mougharbel, 2001). Furthermore, a recent study by Alhaddad (2014) shows that unlike science subjects, the Arts education has not been given value or priority by school heads, and no encouragement provided to those students who wanted to learn visual arts, art history or practice various art forms. Further results indicated that school principals interviewed considered the Arts as a waste of time (AlHaddad, 2014). Mostly the Arts teachers in primary, middle, and elementary schools in Saudi Arabia teach drawing as the only available art form (Alhaddad, 2014). Moreover, the study by AlHaddad found that

many parents, principals, teachers, and students consider drawing as the sole valuable form of the Arts in schools.

Abduljoed (1998) has argued that the underestimation of the importance of the Arts education has detrimental effects on the way that the Arts are taught in schools. Another important factor is the shortage of facilities, instructional aids, books, libraries as well as the shortage of qualified teachers. Each teacher can easily replace teachers of the Arts in such casual settings without any formal training in the teaching the Arts. It is significant to note that over the last twenty years there has been a slight shift in the value of the Arts education in the Arabian region with increased courses, and programmes in the Arts being offered at university level (Ashour and Ghonim, 2017). However, these programmes are still in their infancy, and comparison between these, and international programmes is almost impossible. The programmes are not accredited at the international level.

It is evident from the lack of scholarly research on the Arts education in the Arabic countries, as demonstrated in this review of international literature, that the Arts education still needs attention from government, and educational bodies. The quality of the Arts education in these countries is a very challenging issue to research because of the lack of literature on this topic, particularly in the Arabian perspective. According to Shimizu (2013), the Arabian countries have a long history of art education, curriculum, and schools that have evolved over the years, yet no accreditation measures or body exists to check the quality of education provided. Another study conducted in Egypt by Toutikian (2010) has shown that the Arts curriculum needs to be updated to match similar programmes in international universities to improve educational quality.

Nevertheless, the blind adoption of the modern curriculum will not solve the issue (Zolfagharian, 2015). For instance, the revised curriculum for the Arts employed in Iran needed meticulous evaluation before its adoption in the schools. Teachers in Iran needed formal training to teach such curriculum, and subsequently, students, and teachers both have been unsuccessful in taking advantage of the revised curriculum for the Arts (Bajouda, 2017). Nouri, and Farsi (2018) identified obstacles such as the inadequate number of well-trained teachers with an educational background in the Arts education (Nouri and Farsi, 2018).

Egypt, and Palestine hold a special place in their relationship with Kuwait given that the two countries contributed to the introduction of formal education there (Alfaraj, 2017). Their early influence included support for teachers, curriculum, and the system of education overall. Given this history, the Arts education in Kuwait has some influences on the practices in the two countries as well as other countries in the region. Egypt is world-famous for the Arts, and crafts in the country that date back to ancient times. The whole landscape of Egypt from the pyramids to the river Nile as well as the Red sea is a perfect natural landscape of art.

According to El-Bassiouny (1964), the first methods of teaching Art (visual art) in Egypt after the formation of the Art School in Cairo in 1937 were simple and straight forward. The first method involved a teacher drawing a sample for the students to replicate and study. Another technique involved the teacher placing an object at the static position for the student to reproduce it (still life object) on paper in three or two dimensions in which the tutor would offer guidance on the type of shade, and light to be

used on each portion, and lastly there was the introduction the colour wheel to enable the students to master the different kinds of colours (EI-Bassiouny, 1964).

Things rapidly deteriorated in Egypt around the 1950s when artists' involvement in the criticism of the ruling regime led to their persecution, and eventual asylum in other countries, what followed was a downward trend in art. The expulsion of inspirational figures affected the position of Art even in the school curriculum as teachers would not teach freely (Loveluck, 2012). The positive development in the challenge was that several Egyptian artists set up art schools in some of the countries where they sought asylum leading to an increase in the influence of Egyptian art globally. Art teachers from Egypt can be found in many countries but especially Arab countries such as Saudi Arabia, Qatar and Kuwait (Alheezan, 2009).

The second issue affecting Art education sector in Egypt was the lack of enough materials or resources to work with. Many developing nations, including Egypt, lack the essential resources to provide or teach Art in educational centres; moreover, they are not keen on utilizing the locally available resources (Loveluck, 2012). Consequently, Art has been ignored, especially in the poor areas of Egypt that are profoundly affected by the prices of the materials. The third issue is that the teaching of Art, in itself, is considered as a waste of time by a majority of the populace. This is especially true among teachers who regarded Art as a waste of time which shows their negativity towards the whole issue, which can be traced to the lack of teaching resources, and the non-inclusion of Art as one of the core subjects (Hamama, 2012). As a result, most of the teachers prefer spending their time teaching examinable subjects at the expense of Art. This indicates

that Art is treated separately from other subjects, which explains the relocation of Egyptian artists to other nations that can appreciate their talent (Hamama, 2012).

Art education in Egypt is not given that much attention compared to other core subjects. According to Mahitab (2012), teaching is hampered by limited teaching methods. Again, the national curriculum does not offer professional development, and improvement for teachers, and there is also the lack of appropriate teaching curriculum, as well as a lack of diversity in Art education sector with only Art and Music being commonly taught.

However, the ‘Arab Spring’ appeared to have prompted the promotion of not just Art other expressions of the Arts (Both 2D/3D and other the Arts forms such as music and dance) in the area (Shilton, 2013). After many years of stifling expression in the public sphere, the Arts were very instrumental in communicating resistance to the regimes in the Arab countries of Tunisia, and Egypt. Before the revolution, it was hard to imagine that some of the leaders in the affected countries could be toppled. The Arts became a powerful tool for civil emancipation. The forms of the Arts that can be used are many, from gallery art, street murals, political cartoons, and songs the political resistance has inspired a new direction for the Arts.

Sidky (2005), a distinguished educator in the Arts, summarised the space for the Arts in education in Egypt, and the lessons other countries could draw from it. She asserts that the Arts education in Egypt has benefited from three immense contributions. Contemporary trends in the Arts education were influenced in 1932, with the participation of Egyptian art scholars in the Paris International Conference for teaching the Arts. This

was about the same time Kuwait imported teachers from Egypt and Palestine to help set up their formal education system (State of Kuwait, 2014).

The second major influence emanated from the setting up of a dedicated journal for issues of the Arts education, jointly with the Egyptian society of the Arts education, and UNESCO (Hamama, 2012). Domesticating research, and publication is an important step in prioritising local art issues in the region. These are some of the opportunities other countries in the region could participate in. The third drive is the participation of local Egyptian scholars in international conferences to increase the influence of the Arts in the Arab region, and parts of Asia. This movement is credited for post-modern theories in the Arts education gaining influence in the region.

In Qatar, the curriculum is designed to suit Qatari culture, and values, which enables the students to develop a deep understanding of Qatar's achievements, culture, and traditions. Following the idea of the self-governing principle, independent schools in Qatar have a choice of developing a curriculum that fits the national standards. As such, the autonomous institutions are free to select their teaching methods, as well as the number of hours each subject should take and supportive educational resources. A look at the previous school programs show that fine arts, and physical education have been in the past allocated the least amount of time in any given week; for instance, two sessions each lasting around forty-five minutes (Hamama, 2012). However, currently, private institutions have provided various forms of art (visual art) in their curriculum. For example, schools (mostly international schools) are offering visual art programs that develop a student's ability to perform, perceive, criticise, and appreciate art (Ibid) Moreover, opportunities are designed for students to engage with both two, and three-

dimensional resources in order to create products. They are also educated regarding the history of Art to enable them to gain an understanding of the origins of visual art. In these institutions, students work as individuals, as well as in groups to develop artwork, and at the end of the year, their work is displayed in exhibitions (Hussain, 2012).

2.7 The Arts Education in Kuwait

A typical day in the education of an elementary child in Kuwait begins with gathering in the courtyard to sing the national anthem, while a small group marches to the flagpole in military formation to raise the flag, and hail the Amir, Kuwait, and the Arab nation (Al-Nakib, 2015). This tradition is followed by the reading of text from the Holy Qur'an. Students learn in one classroom for most of the day until the following year when they advance to another room set aside for the next level. Seating is arranged traditionally in rows, and it is expected that questions asked by teachers are responded to either in unison or sometimes by pupils raising their hands.

Teaching is based on a prescribed curriculum handed down from the MOE. The textbooks are normally distributed at the beginning of each year. The curriculum offers targets for content to be covered at a particular time with milestones set for four sets of annual examinations. The first and third quarter exams are controlled by the local school district, and account for 25% of the learner's scores. The second, and last exams offered by the Ministry accounts for 75% and are loosely referred to as the 'major' exams. The high stakes exams push students, and teachers to fixate on ensuring that they achieve higher scores in exams leaving little room for innovative learning approaches. Studies

have shown that most teachers emphasise syllabus coverage and memorisation of content as important areas in order to pass the exams (Awadhi and Murad, 2018).

The Kuwaiti authorities have been accused of intolerance toward intellectuals, especially artists who are critical either directly or indirectly to the government (Campbell, 2017). A number of artists have sought asylum in other countries for fear of reprisal for critical works they have published. However, this is not unique to Kuwait because other studies have indicated that the situation is similar in a number of other Arab countries (Hamama, 2012). This may be a contributory factor to the lack of studies on the discipline of the Arts in the country (Alhaddad, 2014).

The inclusion of the Arts (visual art, music and dance) in the curriculum has led to heated debate in Kuwait, and globally. Opinion regarding this issue has differed from school to school: one school preferred the Arts education as a discrete subject to be studied separately from other subjects, while others insisted that the Arts be introduced into the curriculum within other subjects. Another issue that has led to the controversy around the world is whether the Arts should be taught by specialist or generalist teachers or by community artists. As with the question concerning the inclusion of the Arts within the curriculum, there have been different answers to this question, depending on the country's experience, and background. In Kuwait, the Arts teachers are trained just like other teachers, and their teaching is based on a developed curriculum (State of Kuwait, 2014).

Artistic practices such as music, visual arts, drama, and dance are important to the school curriculum, and help the development of the child. Gardner (1983; 1993) has

outlined how the Arts are currently implemented in education. Methods can be either direct or indirect, and they include naturalistic, spatial, linguistic, intrapersonal, musical, visual, and interpersonal methods. He argued that teaching, and learning through, in, and about the use of imagination as the best means of reaching, and engaging students, rather than teaching using traditional methods alone. According to the MOE, and the National Centre for Educational Development of Kuwait, 'the 'Art Education' curriculum was developed having in view the ongoing, evolving educational needs of students, and society in Kuwait, and the contemporary world. The curriculum for Art Education and the one for Music education are shaped with the interest to enable students to become contemplative, articulate, literate individuals who use the visual arts successfully for learning, and communicating in personal, and public contexts' (State of Kuwait, 2014).

The Kuwait National Curriculum (KNC) dictates that all subjects are core at all levels in the education system, and have been developed based on a common curriculum standard, and foundation as guided by the national curriculum framework (State of Kuwait, 2014). However, this statement of purpose or intent appears imprecise given that inequality of time allocated to subjects. The curriculum stipulates that at the end of intermediate education, a student should have full exposure to Arts education. Thus, be able to determine, examine, and discuss the fundamental procedures, and concepts utilised in the basics of computer architecture, textile, drawing, ceramics, woodwork, and display creativity, and self-confidence regarding their ability to developing original pieces of work while in, and outside school. Students should also be able to produce collective, and individual artworks for various genres, and make decisions regarding the visual design of their immediate or familiar environment. They should be able to identify

with the Islamic artistic traditions, the Arabic world or country of residence, and compare it with other forms from the gulf region. Finally, students should be able to enjoy when sharing their interest in the Arts by showcasing original work in international, and local exhibitions; as well as when holding discussions (State of Kuwait, 2014).

During the elementary years, students are taught the elements of lines, points, form, and shapes that form the major components of visual arts. Teachers use distinctive languages consisting of both non-verbal, and verbal conventions to convey determined technologies, and processes. Through the utilisation of sound, image, and movement, the students can transform their creative thoughts into artistic work that communicates a different meaning. By integrating various ways of expressions such as the use of aural, movement, tactile, and visual, among other sensory techniques and interpretations in teaching, the students can develop a broad picture of how the Arts should be learned in Kuwaiti culture. For instance, how they move, hear, and feel when performing acts such as dance enables them to have a greater understanding of the various experiences. As such, the integration of the Arts in the other subjects, as well as general life is highly encouraged in Kuwait (Alhaddad, 2014).

One of the core units in Art education focuses on the use of visual arts to provide the students with tactile, and visual sensory experiences, which results in an understanding that can stimulate their inner feelings, and most likely encourage a physical response (Fatema, 2012). The curriculum emphasises the use of form, texture, and colour infinitely to develop objects that have direct meaning. Therefore, it requires students to participate in painting, working, and drawing activities using materials such as cloth,

wood, paper, and stone in various ways including the use of computers to generate imagery, and the creative use of shadow, and light.

As noted above, this research has identified a significant gap in research pertaining to the Arts education (visual art, music and others) in Kuwait. The educational structure in Kuwait has had multiple problems (Burney and Mohammed, 2002). According to Burney, and Mohammed (2002), these have been systemic but, in particular, artistic and cultural activities have suffered from significant underfunding. Hertog (2013) suggested that the dearth of art-related job opportunities in the public sector discourages students from focusing on the Arts. This leaves the main focus in the educational sector on science and technology (Hertog, 2013). Faour and Muasher (2011) identified that the new national educational system is being improved with the intent being the holistic development of the students. These improvements and developments are not enough because they do not cater for the Arts (the Arts encompassing music, dance, literature, poetry, and 2D/3D art such as drawing (visual art)), rather the preference is given to STEM subjects.

The education system is continuously changing to deal with modern teaching strategies, theories, and research. A very important factor affecting policy is the budget allocation to different subjects. The Kuwaiti education ministry allocates the major portion of its budget to sciences, mathematics, and engineering (UNESCO, 2011). Although the amounts allocated per school could be the same for the Science and the Arts department, the Arts department has far too many needs in a school compared to science. Other than music which has been assigned a specific share of USD 325 equivalent to 274 Euros, a school that has for example visual art, drama and dance will most likely end up

with very little revenue given that the Arts, in general, receives USD 975 (Euro 823) per year per school (Al-Duwaila, 2012). Nevertheless, there has been a recent shift in education policy in Kuwait to place more value on the Arts education in primary, secondary and elementary schools to accommodate the increasing interest of students who go abroad for higher education (Al-Duwaila, 2012). This shift in regulations is helping the students to take a greater interest in the Arts.

Table 2-1: A typical school budget allocation per subject

Subject	The amount allocated in Kuwait dinars	Equivalent in USD
Art Dep.	300	975
Computer Dep.	200	650
PE Dep.	350	1,138
Islamic Dep.	200	650
Mathematics Dep.	150	488
Science Dep.	300	975
Arabic language Dep.	150	488
NSS Dep.	200	650
English Dep.	250	813
Practical Dep.	300	975
Music Dep.	100	325
Total	2500	8,126

Source: Ministry of Education Budget Estimates for 2018

Similarly, tourism has been considered a valuable source of alternate income to oil thus Kuwait has made an increased investment in tourism-related ventures such as culture and visual art, painting, music, and dance has been given attention (Alfaraj, 2017). The Arts education and local tourism can gain mutual benefit by maintain an active relationship. Based on the concept of community-based art education (CBAE) teachers take students outside their classrooms to examine a variety of contexts of the Arts. CBAE

makes a connection between the Arts and society that bolsters imagination (Alheezan, 2009).

What makes CBAE different from regular academic field trip is that students are required to have clear objectives for the trip and each participant will participate in data collection, documentation, drawing and comparison. The teachers also organise for follow up activities that allow students to reflect on and synthesise the data and information collected. The first-hand experience with the Arts broadens the scope of imagination and creativity of students. The relationship between CBAE and imagination is that it brings children in contact with society but allows the learners to make their own connection and interpretation of phenomena and not rely on what the teacher would have provided in class. By being exposed to different forms of the Arts, the students would be able to inherently assess and make a choice on the Arts that resonates with them. But the CBAE offers an experience that goes beyond the Arts.

CBAE supports interdisciplinary learning by observing different aspects of the phenomena under observation in the lenses of the different subjects. Alheezan gives an example of art in the form of billboard. The billboard can be observed in the form of aesthetics (visual art), construction details (math and science) design and wording (linguistics and psychology) and its physical position relative to its surrounding (social studies). This means that by leaving the classroom to be exposed to the billboard, the student was able to learn five different subjects. Alheezan (2009) asserts that imaginative learning is made more effective when a link is created between the content being learned and what is known in society by the students, their parents, teachers and other influencers. Another area of the Arts that has received a lot of attention is music education.

With regards to music, classes in Kuwait started formally in 1952 when music teachers from Egypt were invited to Kuwait by the government (Al-Awadi, 2007). However, it started without any particular curriculum or music educational plan. The music teachers relied upon their knowledge, preferences, and experience, which concentrated on different types of Western and Eastern musical instruments and rhythm (McGee and Banks, 2010). This was approved by the MOE's music department.

After two decades, in 1972, the music division of the MOE started to explore how to build up a music curriculum for the schools to empower them to be increasingly dynamic and to relate the culture of Kuwait. Instructors started to incorporate some customary Kuwaiti tunes with Arabic serenades to show the national Kuwaiti hymn and some conventional Kuwaiti tunes. Ever since, the advancement of music in schools has incorporated the expansion of increasingly Arabic serenades, the historical backdrop of Kuwaiti musicians alongside progressively renowned Eastern and Western music composers, utilising the latest musical equipment, thus providing more structured music curriculum for Kuwaiti schools (State of Kuwait, 2014).

The MOE in 2006 formalised the addition of music as a compulsory subject at the secondary school level, and it was additionally offered as a formal subject for secondary school understudies for one year to become familiar with any musical instrument of the choice of the student (Alfaraj, 2017). The Education Ministry expanded the number of music instructors to four in every secondary school and distributed materials such as the prospectus, demonstrating scales and reading materials.

In private and public schools, one 40-minute music class is mandatory; however, no formal assessment takes place in many schools. The curriculum only includes exercises to become familiar with some essential music notation, a concise history of Eastern and Western authors, a few serenades and occasionally learning an instrument (piano, violin, oud or qanoon). Although Kuwait University was built in 1963 and is the main state-funded college in Kuwait, it has no music department. There are two main music educational institutions in Kuwait namely, the College of Basic Education (CBE) and the Higher Institution for Musical Arts (HIMA), which have separate music departments to teach music (Alshammari, 2013).

Kuwaiti and several Arab countries limit Art education to one lesson or class per week, such as painting, while other disciplines, such as drama, music, and dance are often ignored. Additionally, many Arabian countries limit studying Art to elementary school, while in high school Art is often considered as an extra-curricular activity only, or as an unimportant subject compared to other 'academic' subjects (Alfaraj, 2017). Moreover, there are limited assessment schemes for students' performance in Art in elementary schools in Kuwait and how well or how badly a student performs in Art is never considered a decisive factor by schools in determining whether that student should be promoted to the next grade, or in assessing his/her academic standard, while how well students perform in the traditionally accepted 'academic' subjects is crucial. These subjects are formally graded at the university level. However, this is not to ignore the fact that performance in Arts encourage skills such as mental flexibility, computational skills, problem-solving skills, creativity, memorising ability, and self-confidence.

In 2012, a report published by the Department of Education in Kuwait shows that the percentage of schools teaching the Arts, such as theatre and dance, have significantly decreased from 30% to 20% over roughly two decades (Alshammari, 2013). Disciplines such as music and visual arts have not decreased and are still popular according to a recent study (Alfaraj, 2017) which is more likely because they are on the curriculum. The report also mentions that the decrease was limited to certain geographical areas. Once the issue of the reduced attention to the Arts education in certain geographical regions was recognised, governmental bodies along with interested private sector entities began trying to prove that the Arts can provide a diverse set of skills (see below) that helps boost performance in academic subjects.

One study highlighted the intrinsic advantages of the Arts experienced by elementary students, which include advanced creativity and enhanced imagination along with the joy and pleasure the subject provides the students (Duncan, Miller and Jiang, 2012). The researchers presented some of the extrinsic advantages that were gained by elementary students because of studying the Arts. The significance of the results shows that the Arts have a notable role in increasing student engagement due to the nature of the subject, which requires a student to perform, contribute, or actively do something rather than just passively receive information from his or her teacher or rote learn.

The study by Duncan, Miller, and Jiang (2012) analysed the experiences of a group of the Arts teachers in their classroom, a community-based online group, where education is enhanced when students collaborate. The development of technology, collaboration has emerged to be an effective means of education. Given that the

curriculum for elementary schools in Kuwait emphasises the use of modern technology, a number of lessons can be drawn from the study.

The adoption of Internet-based educational support by teachers is presented in the study by Duncan, Miller, and Jiang (2012). Teachers reported that teaching the Arts has helped them to develop flexibility and to practice their imaginative and creative skills. There are no limits to creativity and each year, with each new cohort of students, teachers get exposed to new and interesting ideas that increase their experience and stimulate their imagination. Imagination can be infectious, and seeing others' ideas helped teachers and, in turn, students make teaching and learning much more efficient, as well as assisting them to build confidence in themselves. In the study, students were exposed to both real and virtual classrooms in an attempt learn new skills. Research is then conducted to evaluate the implementation of digital programs.

This progressive approach of learning was concurrent with the approach presented by the MOE and the National Center for Educational Development of Kuwait as the policy considered that success in the Arts education' is significant in the assurance of success across the curriculum. All school subjects require students to see visual images clearly, with a clear, factual meaning as well as an inner, emotional meaning. Through The Arts education, students receive, process and present ideas or information using visual arts as a medium (State of Kuwait, 2014).

The Curriculum for Primary Education in Kuwait has five grades. The primary education curriculum is part of the overall system of the subject curricula and standards for the Kuwait National Curriculum. The other aspects of the curriculum cover the

elementary and secondary school curriculum (State of Kuwait, 2014). The Arts are among the ancillary school subjects meant to enable students to enrich consciousness and develop expressive creativity through creative thinking methods (Wittber, 2019). The subject is taught differently at each grade based on the ability of students to comprehend information, gather knowledge, and use of visual images. The Arts at lower levels, such as primary, are meant to prepare students as they advance to intermediate level where capability will expand towards viewing, creating, analysing and evaluating various art works.

The drafters of the Kuwait curriculum have outlined a number of competencies that are considered essential in the study of Art (2D/3D subject of study) at primary level. General competences in Art Education at the primary level seek to identify and analyse the basic elements of the subjects in different contexts. Secondly, producing art works by using basic elements and techniques creatively to express perceptions, feelings and ideas and thirdly, to recognize and compare art works from Kuwaiti, Islamic and other World cultures to develop cultural awareness (State of Kuwait, 2014). The national curriculum also guides the teachers on the implementation of the new curriculum. Art activities in the classroom, the school as well as teacher development or assessment are all supposed to be based on the curriculum. Such reflection can offer tangible support to help to improve teacher's everyday classroom practices and assure better learning for students.

By the end of primary school, students who have fully developed their competence in Art education in the State of Kuwait are expected to enjoy experiencing visual arts through seeing and producing art forms that are appropriate for their age. The elements of visual art at elementary level include line, colour, form, and texture. After which students are required to create art in a variety of media including sketching,

drawing with coloured pencils, cutting coloured papers, and making art with any form of available materials to bring out the student's imagination and creativity in and outside the school. The national curriculum is also meant to achieve some social and political goals. Art serve to instil Islamic principles and develop a feeling of national unity that respects Kuwaiti culture and context.

The curriculum intends that students can acquire art experiences in a wider, more specialised field. The curriculum is designed to gradually introduce topics that build on each other from one level to the other. However, the curriculum has placed too much emphasis on the use of digital technologies at the expense of hand skills that suit learners at primary level (State of Kuwait, 2014). This has led, arguably, to the curricular content of other countries becoming over emphasised at the expense of the Kuwaiti crafts.

On a positive note though, the use of digital technology has encouraged the adoption of environmental awareness and conservation programs through recycling efforts, aesthetic considerations and suitable methods in the craft fields. Students are now able to learn modelling in a process that is relatively cheaper compared to the use of modelling clay for instance.

In other countries, information regarding the environment is shared with students through digital mechanisms such as a virtual tours to a zoo, science museum or library to help in learning different subjects (Robin, 2008). The process of exposure to different environment facilitates imagination that allows learning that transcends the different subjects. The study, by Robin (2008), highlighted that the emphasis for use of technology may sometimes lead to too much focus on technology, instead of the use of instructional technology to attain the very best on how lessons are conducted and learning from students. The use of technology has been encouraged on the premise that young people

continue to use emerging technologies in their personal life, despite most schools still struggling to figure out how to integrate the growing technologies in the classroom. Furthermore, the emergency of many-to-many technologies such as social media make real time collaboration among students and teachers in different locations possible.

Kuwaiti students have limited exposure to local art, interaction with local art styles, recognised cultural aesthetic values and exposure to artistic ideas. But international students interact more with the local environment through field trips (Al-Duwaila, 2012). The private schools are directly facilitated by parents in terms of travel for academic trips compared to limited government funding in public schools. There is need for equity in exploring Kuwaiti artistic traditions and exposure to aesthetic ways that characterize originality, fluency, and modernity in creative ways.

Within the curriculum, music is considered separately from Art. The competence required from primary school leavers in Kuwait include the ability to enjoy a musical experiencing appropriate to the students' age, through listening and performing. The student should also recognise the elements of rhythm, melody, form and harmony in basic music, appropriate to their level of learning. The ability to perform vocally and play a variety of basic music instruments to a level of proficiency matching their level of learning is also required. Students are also required to be aware of and enjoy the most common music traditions of Kuwait, such as the Bedouin music and music from other parts of the Arab World as they serve to communicate traditions of interest to them at their age level. Other dominant Bedouin music is primarily vocal, and percussion instruments are used in other Kuwaiti musical styles. The stringed instrument called *rababa* also features greatly in Kuwaiti folk songs especially during poetry recitals. The

students are also expected to display technological prowess on devices such as computers and tablets as part of their engagement with the discipline of music (State of Kuwait, 2014).

The first practice of visual art at the primary level in Kuwait involved drawing (Alhaddad, 2014). Drawing was aimed at developing skill and coordination between hand and eye. Its purpose was to train the learner to draw neat lines, in an attempt at imitating the original pieces shown one of the goals being to keep the paper clean. The drawing exercises were drawn on the blackboard or contained in printed books called 'samplers'. Squares in the drawing book were used as an aid in maintaining patterns. After freehand copying became the practice in schools, the system of using squares was dropped. The best student, as required by the curriculum then, was the one who could get his drawing precisely like the sampler. The exposure to the samplers was gradually intensified starting with easy drawings that were gradually complicated with each progressive class.

Motifs were made from acanthus leaf, decorative patterns derived from Islamic, Assyrian or ancient Arabic inspired art. At lower grades, the drawing started with two-dimensional patterns. As they approach the end of the higher grades, students were introduced to use light and shade to render the forms in the three dimensions. This approach of introducing Art was very similar to early practice in America and Europe (Alhaddad, 2014).

The next step in the advancement of visual art was the study of Still-Life that was borrowed from professional art school practices. The students were presented with various objects of still-life which they were expected to reproduce. The demand for third

dimensional representation prompted the teaching of perspective, academic principles of light and shade, and the method of estimating proportions using a pencil. The interaction was teacher-centred with the teacher pointing out all the mistakes and demonstrating the errors on the blackboard (Ceil, 2012). The next level involved the use of colour. The students were asked to draw a rectangle and fill it with one colour, making sure that the colour would not flow over the edge of the pencil line. This was supposed to serve as a discipline for the child so that he would acquire skill and precision in using a brush. Other times the student was asked to draw a square, load his brush with colour and put a drop in one corner, and then pass over this drop and drag it parallel to the horizontal and vertical edges of the square. This was to achieve a wash with as little variation as possible. Later, students were introduced to more colours and advanced phases of decoration. Sometimes the scheme started with simple geometric shapes, progressing to overlapping shapes, and later Arabic script was dealt with (Knight, 2016). In the next section, a reflection of how the Arts teachers are trained is provided.

2.7.1 Training the Arts Teacher

The two main education institutions that train the Arts education teachers are the College of Basic Education (CBE) and Kuwait University (KU). CBE also provides short programs for teacher training on specific skills especially pre-service teachers seeking specialist skills (Alhaddad, 2014). In line with the policy on segregation, the CBE has two separate campuses for males and females. The Arts education program was introduced in CBE in 1978. The course was accredited in 1986 into a four-year bachelor's program in education. That means that currently, both the CBE and KU provide bachelors

programs in the Arts education. The course qualifies teachers to teach in public, private and special schools in Kuwait.

The four-year course builds on the Arts subjects taught in secondary school such as fine art and music, with a focus on the professional habits which are needed to teach modern art in either primary or secondary schools. At university level, the student ought to study various forms of the Arts, as well as have a general understanding of the Kuwaiti cultural background as well as the practice of the Arts in other countries. After an initial two years, the student majors on one or two forms of art, besides having his educational training, theory, and practice in public schools. New changes have been underway to ensure that the training curriculum reflects the changes in the Arts education curriculum. The training period has been criticised for not being sufficient for teaching the Arts teacher (Alfaraj, 2017). This is because teachers are expected to learn a broad range of courses on different forms of the Arts.

Training programs for the Arts teachers combine the Arts history and the principles of education. A teacher specialised in the Arts is not very different from other teachers. Therefore, a strong foundation in education is a crucial requirement. In introduction classes, they are taught about the history, curriculum, current issues, theories, and principles of education. In the initial stages to prepare the Arts teachers, they are taught learning theories, curriculum planning and a variety of artistic mediums. Passing subject matter competency exams and going through teaching practice is a mandatory requirement besides continued training education credits.

A major in Art education demands that a student completes 130 credits in training that include: 30 credits in general education courses as well as elective units, 69 credits in the area of specialization (Art Production, Studio Art, Aesthetics and Art Criticism), another 11 credits for field training courses comprised of two seminal courses and nine credits focused on field training and finally 30 credits focused on aspects of interior design (Alhaddad, 2014). Common concepts like drawing, painting, design, sculpture, Art history and Art education are taught during training. The teacher learns the best ways to present Art to different audiences. Whether they are children or adults, an art teacher is trained to present art in an interesting a manner as possible.

The majority of graduates are employed by the MOE as teachers. However, according to Darweesh (2010) fresh graduates from University or College lack knowledge and skills to teach certain content in Art curriculum. This causes the majority of the teachers to struggle in their initial years in teaching while others opt out of the career to pursue another profession. Alhaddad opines that pre-service training programs for art teachers can help solve such challenges. He also suggests that the pre-service programs need to be examined, evaluated and made part of the score contributing to final assessment when deciding whom to hire. However, the teacher training programs will also need to be evaluated for their effectiveness in instilling competencies demanded by the market.

Continuous professional development courses offer an opportunity for practicing teachers to update themselves on changes in teaching profession. The main challenge in developing the teaching of the Arts in Kuwait lies in the ability of teachers to implement new programmes or significant curricular changes. In the past anyone who had studied

the arts in school or had taken it as a hobby at teacher-training school was permitted to teach Arts. The alternative was people with an artistic background or artists to teach students often on voluntary basis. Some of these volunteers included students who had received previous training in colleges of fine and applied art. Often this training did not provide the skills or understandings required to teach Art to students from the age of three up to the age of eighteen.

However, with increasing demand for regulation and accreditation, schools are required to have dedicated Art teachers with the appropriate qualifications. What is often required is a degree in the Arts course that includes teaching methodology. Currently, this is often a four-year course emphasising both various subject-matter areas relative to the training of the Arts teacher and educational subjects. The program ends with a Bachelor of Arts in the Arts and education.

The researcher is cognisant of the fact that teacher training is a continuous process. In order to implement special teaching methodology such as the use of imagination in both the teaching of the Arts and their creation, a process of continuous development, as well as evaluation, should be instituted (Smilan, Eça and Kakourou-Chroni, 2012). Russel (2013), in his study of the role of reflective teaching, notes that teacher education and development should be constructed in ways that make explicit reflection more feasible and more thorough. However, care must be taken to avoid a narrow restructuring of education focusing too much on one aspect at the expense of centuries old professional practices (Russell, 2013). Weber and Mitchell argue that a teacher builds practical knowledge from training, their previous experience as students or from current standards of teaching. This is the position in Kuwait given that there is

no evidence to show that continuous professional training for the Arts teachers either transforms or encourages them to make use of the imagination in their teaching.

Brinkmann (2016) found that teachers were more likely to adhere to their traditional beliefs on teaching, rather than embracing a more progressive educational paradigm such as reflection which, this thesis argues, also applies to the use of imagination. Looking at the use of imagination in the Arts critically, one may argue that, the use of imagination teaching the Arts is a better approach than teaching without imagination, it is critical to assess and determine whether the teachers in Kuwait have the knowledge and skill required to use in teaching using imagination. In other words, to assess whether the foundations are sufficient to allow, or assist teachers to develop significantly more sophisticated ways of teaching the Arts. Changes in teaching to factor in imagination should be based on suitable knowledge and theory base. Imagination is an art that has to be learnt and taught industriously both to teachers and students.

Based on the contribution by Hargreaves (1994), imagination has to be learnt by teachers as part of their extended professionalism which is a concept that means a mediation between theory and experience. The researcher argues that teachers' activities especially in the classroom are assumed to be rational rather than intuitive given that all teachers are guided by curriculum and other regulations. Extended professionalism calls for collaboration, teamwork, professional development, peer coaching, mentoring, partnership, contractual relationships, and a focus on outcomes. While extended professionalism is reported to increase teachers' collaboration and skills, the critical engagement with goals and purposes has largely been excluded (Banaji, Cranmer and Perrotta, 2014). A review of the models of teacher professionalism by Hargreaves (1994)

indicate that political and governmental forces play a vital part in directing types of professionalism in a country.

2.7.2 Development Programs for the Arts Teachers

Post training development programs often complement the courses taken by Art and Music students in universities and colleges. Well-designed programs can be an appropriate way for new graduates, as well as teachers who have been in service, to update themselves on the most recent trends in the sector. Unfortunately, there is a lack of professional development programs in Kuwait. The semblance to teacher professional development programs across subjects has been conducted through occasional workshops, and observing other teachers (Mcchesney, 2017). The workshops are often mandatory all day or half day workshops organised and paid for by their schools or upper administrative organisations. The workshops have however been criticised for being decontextualised, random and unpredictable (Vaz et al., 2015). Overall, the programs for teacher development can be described as patchwork of formal and informal opportunities with some being mandatory while others voluntary without using any particular curriculum.

A recent study from an organisation called World Voices Nexus compared teacher development program between Kuwait and Singapore established glaring gaps that need immediate attention. The report acknowledged the lack of data and information on professional teacher development in Kuwait. The MOE in Kuwait allocated a total of 800,000 GBP annually for PD activities for all MOE staff translating to 6.5GBP per person per annum for each of the 123,124 teachers in the service (Alhouti, 2018). The researchers compare Kuwait to Singapore where for instance the MOE assigned more

than 60 million GBP for teachers' professional development. Teachers in Singapore can claim between GBP 300 and 500 per year for professional development such as attending a course, subscribing to journals, paying membership of professional associations and purchase of computer accessories.

For professional development to be effectively undertaken, support needs to take the form of offering time to help teachers undertake these activities and tailoring this practice to be part of teachers' working time, as well as offering appropriate amounts to cover the total cost of these activities. Furthermore, a report by an international organisation called Palladium suggested a raise in teachers' performance can be attained by improving working conditions and compensation to attract more engaged personnel (Hanushek and Rivkin, 2007). The intervention should start at the point of determination of who trains to be a teacher in terms of their qualification. An effective compensation will ensure that there is limited attrition for trained teachers seeking other opportunities, while continuous professional development programs will enhance teacher knowledge and skills by updating on trends in the education sector.

Kuwait launched its National Development Plan in 2017 as a guide on how the country should develop the economy by 2035 (Mahdi, 2018). This report had human capital as one of the areas of focus. The plan underscores the urgent need to ensure that the education sector is effective to ensure that the quality of education is not compromised. According to Palladium, Kuwait is ranked the lowest in quality of education and skillsets of graduates in the Gulf Region (Al-Nakib, 2015). The situation is so bad that it is difficult to find and recruit candidates with the right qualifications in most sectors.

Unfortunately, the Palladium report only emphasises the investments in STEM and language subjects in curriculum. At the same time the report makes three suggestions that are important for the use of imagination and the Arts education (Hanushek and Rivkin, 2007). The first one is that schools should not be overspecialised. Secondly, the report suggests that the school environment should allow for students to make connections between different concepts and issues. And finally, test students on skills that are acquired from experiential learning and reduce emphasis on high stake examinations. While the report does not address the Arts and imagination directly, it makes a connection by relating learning to the environment and allows for experiential learning.

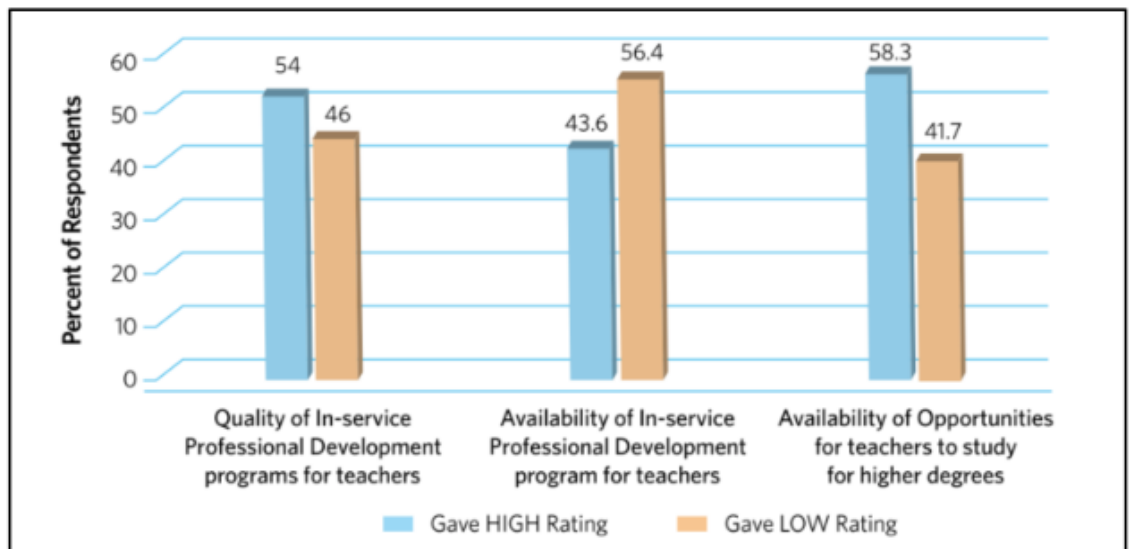


Figure 2-1: Professional development programs for teachers in Kuwait and Singapore Alhouti (2018).

Professional development for the Arts teachers (the Arts encompassing music, dance, literature, poetry and visual art) can therefore be used in future to ensure that any gaps in teacher training are addressed during continuous professional development

programs. The researcher suggests that the Arts teachers can gain more skills and knowledge in the use of imagination in teaching if there are deliberate attempts to include imagination in teacher continuous training course. However, as it has been indicated on the figure above, it is important for the MOE to enhance the quality of in-service professional development programs for teachers. Most importantly, there is need to ensure there is a formal and systematic way of implementing continuous professional development. As observed during the implementation of the digital program in Kuwait, research suggested that teachers who were poorly prepared and had little knowledge, students were unlikely to learn due to challenges in delivery (Al-Awidi and Aldhafeeri, 2017).

Another weakness in the education system in Kuwait is the country's emphasis on the use of information and communication's technology, but implementing it in a manner that compromises the content delivery (Al-Awidi and Aldhafeeri, 2017). The curriculum lays too much emphasis on ICT, rather than on the content of each subject that is to be taught. The elementary Art curriculum focused more on how ICT was used in teaching instead of addressing the pertinent issues on the content of teaching Art at that level. Care should thus be taken to avoid an issue where majority of continuous professional development are taken up by digital learning content at the expense of subject specific content such as imagination.

2.8 Summary of Literature

In this chapter, we have discussed the concept of imagination, and the Arts education design along with its significance. A definition of the Arts was given, and the

history of the Arts, along with conservative, and progressive approaches, have also been explored. The link between the use of imagination and creativity was also explained in detail. In terms of the Arts education, a number of studies from other regional countries provided a useful lens to compare with the Kuwaiti context. While most of the studies were conducted in the West, a few studies were highlighted relating to the Arab countries bearing similar characteristics to Kuwait with regards to culture and religion. A number of salient findings can be suggested from the review of literature. From these findings, it will be possible to draw gaps in literature which may be addressed in the Kuwaiti context.

To link the findings to the research questions it is important to restate the research purpose. The purpose of the study remains to assess the status of the use of imagination in the Arts education, and how the attitudes of teachers, supervisors, and elementary school pupils affect its implementation. The lessons will be important for policy changes in education in Kuwait to improve the performance, and future outcomes of learners.

Traditionally, the Arts and the Science subjects were taught separately. However, in the recent past, studies have emerged that support the need to find an integrated way of teaching the Sciences and the Arts. According to Costantino (2017), the Arts would not affect achievement in either mathematics or languages. But at the same time, there is growing evidence that support the position of the Arts in enhancing overall performance of learners regardless of age or social or economic status (Perignat and Katz-buonincontro, 2017). Elaine and Jennifer observed that out-of-school activities contribute to the achievement of the students in mathematics, and language. The Arts are considered subjects that transcends school, and out of school environments making it an excellent way of making education part of everyday life. The Arts make an important contribution

to engagement in learning. Among elementary learners, the Arts are useful in motivating children physically, emotionally, and socially.

Engagement in the Arts is important as studies show that some children who liked reading for pleasure were more likely to take music lessons or to be involved in sports, rather than being interested in video gaming. Such a finding is important especially to teachers, and parents alike who wish to involve some of their children in non-sedentary activities. The literature review established a finding that may have not been considered but is very important. That is parental involvement in choice of the Arts as a career or its study as a talent as is the case with a number of children.

The Arts education programs are more likely to succeed when they involve parents as well. This is because whereas education in a number of countries including Kuwait is free, parents need to provide extra support to their children with both material, and personal support to embark on studying the Arts programs. Considerable investments in terms of equipment for music, material for drawing, and painting are not adequately provided for by the government. The implementation of the Arts programs gets challenging when parents do not understand or appreciate the relevance of the Arts as being part of the academic achievement of their children.

Learners are impacted differently by exposure to artistic activity. These differences appear not to cause a decline in the preference for other art activities or similar non-artistic activity. However, it will be interesting to observe if there are differences in response among children in Kuwait when exposed to different forms of the Arts. Given the unique setting of Kuwait, the study will be instrumental in influencing the curriculum

changes. Recent curriculum revisions on the curriculum for teaching the Arts in elementary school had very little emphasis on the Arts education but more on ICT. This is understandable given the general absence in scientific evidence on the Arts education in the country. It is hoped that, if the preliminary findings on the positive effects of the Arts education on children's future learning outcomes are confirmed in this main study, it will motivate policy makers to embrace the Arts education more.

The engagement in the Arts improve the confidence of the children by ensuring that they are not shy, and express themselves more confidently (Perignat and Katz-buonincontro, 2017). Besides such qualitative attributes, studies have demonstrated a measurable impact of the Arts on education outcomes of a child. For example, students who had five music classes per week performed better in mathematics, and languages compared to those who had two classes in the Arts per week. Similarly, Fowler (1996) conducted a longitudinal study that found similar results in terms of mathematics, and literacy (Fowler, 1996). Even overall, students who are highly involved in the Arts score higher academically than those who are not (Bajouda, 2017). A related study was conducted among elementary-aged students in Australia, and Switzerland, and drew similar conclusions (Paixão and Borges, 2018).

Teachers play a vital role in the implementation of selected education curriculum. Depending on the approach, some curricula allow teachers to teach the Arts as a standalone subject while in others, the Arts are integrated. Given the conceptual understanding of imagination in the Arts education, preference would be for curriculum that integrates the Arts with other subjects. This calls for the need to assess the readiness of Kuwait in terms of teacher training, and deployment to make an integrated system of

teaching the Arts with other subjects possible. Teaching through the Arts has been found to be motivating for teachers, and fun for learners. However, there is a bit of strain in terms of making changes to classroom practices, and student engagement.

So far, little is known about the practices, and beliefs of teachers with regards to use of imagination in the Arts lessons at elementary level. But there is evidence of a bias in allocation of time between subjects that may disadvantage the Arts. The Arts lessons are given considerably less time compared to language and science (Alfaraj, 2017). Based on the experience of implementing the Arts programmes in other contexts, teachers are more likely to offer positive views when they determine that changes in the education sector are accompanied by interventions that make teaching simpler, and more effective. It has been observed by Bargo (2006) that pupils respect their teachers as mentors on imagination. It is common to find a combination of artists, and teachers working together to guide learners. According to a study carried out in Bahrain and Kuwait, teachers were more likely to support policy changes that promised to tackle challenges of insufficient funding, and opportunities for continuous professional development in the Arts education (Vaz et al., 2015).

So far, the organisation of education in Kuwait has been outlined. This included the details of the curriculum on the Arts, the training for the Arts teachers, continuous professional development for teachers and engagement of the Arts activities in the school with professional artists. The recently updated curriculum also outlines the guidelines for the Arts education. Given that changes in the curriculum have only been recently introduced, it is expected that some of the suggested changes have not been implemented

during the writing of this thesis. In the next section, the methodology for this study will be outlined.

CHAPTER THREE

3 METHODOLOGY

3.1 Overview

This chapter discusses the methodology employed in this study and provides the rationale for their use. The researcher employed both qualitative, and quantitative research methods to collect the data. The first stage involved collecting primary data using online questionnaires. The second stage involved conducting interviews with the Arts teachers, elementary school students, and supervisors. This chapter starts with the research question and rationale and discusses the methods employed. The qualitative and quantitative sampling, survey, and interview design are also described, together with the ethical considerations. The chapter concludes by outlining some of the research limitations.

3.2 Research Philosophy

The research philosophy, also called research paradigm, is the choice of the way phenomena is to be viewed or understood (Holden and Lynch, 2003). It is an explanation of researcher's perception of how best to examine an issue. A research paradigm provides an interpretive framework that can either be ontological (the realities encountered in research), epistemological (human knowledge) or axiological (assumptions about human value).

The ontological consideration in research is based on the view of the world either as objective or subjective. An objective view examines reality as it exists while a subjective reality is assumed to be created in the mind. The subjective nature of the study

was met by the researcher's choice of purposive sampling of participants in the study. In doing so epistemological considerations also become relevant (Wood, 2006). Epistemology is concerned with on how knowledge is generated in a particular area of study. Axiology relates to the role personal values play in all stages of the research process. Without the ability to determine the level of personal bias, it is not possible to say if research is objective.

The development of knowledge, and the nature of that knowledge is based on philosophy (Jaramillo, Bande and Varela, 2015). It is a well-thought-out, and consistent set of assumptions regarding the research at hand including the method to be used, research strategy, data collection techniques, and analysis procedures. This allows for a coherent research project where all elements are connected together. In order to develop research philosophies, the researcher started by examining major research philosophies described in literature, and how they compare with the researcher's personal beliefs, and assumptions. The process of thinking about research philosophy, beliefs, and assumptions is often related to determining the research design.

The study employs an epistemology constructed on the opinions, and narratives of teachers, supervisors, and students. Employing these, the researcher reflects on the teaching practice and thus provides an assessment of the contribution of the study to the field of teaching and learning the Arts education. An inductive approach was utilised where data, views, and opinions of respondents were aggregated to form a new reality or contribution to knowledge (Larkin, de Casterlé and Schotsmans, 2007).

3.3 Research Design

The initial research consists of two parts. The first part is the collection of data with the help of questionnaires designed by the researcher and comparing the results of the research to existing national, and international studies. The comparison of national, and international studies assists in evaluating the difference between how imagination is employed by elementary pupils in the study, and the teaching of the Arts in different schools (Lutfi, 2019). The second part of the research involves interviewing the participants with the aim of obtaining more detailed information related to the research question.

The research topic will be considered from three perspectives: those of teachers, elementary students, and supervisors. The perspectives of elementary students provide an insight in order to evaluate the levels of capability in their use of imagination and creativity; teachers' perspectives will help reveal the issues related to the development of programme for teaching the use of imagination, such as the number of the Arts classes or the absence of necessary materials to assist the development of imagination; and the perspective of the schools' supervisors will assist in evaluating the management of the Arts classes, and exploring the extent to which management are cognisant of them.

The results of the survey will also be expanded with information collected from the interviews. Several respondents from each category of participants were selected to participate in an in-depth interview to strengthen the validity and relevance of the findings. The answers to the survey questions required an explanation because the surveys offered multiple choice questions as shown in the description of data collection

tools. The interviews allowed for interviewees to provide clarity on the responses that were gleaned from the surveys. allowed results of the surveys.

3.4 Justification for a Mixed Method Approach

The strength of quantitative data is in its malleability, and ability for generalization (James et al., 2006). Policy makers are more inclined to work with quantitative data because it shows how many people are affected, who are most affected or which areas need more attention compared to others. Governments are less concerned about the issues of individuals that are emphasised in qualitative data. The way to collect such data from the population may require a survey. For practical purposes, a sample survey will be used in this study.

The use of surveys in research is not without limitations. William Trochim (2006) criticised survey method for being too simplistic to examine the complexity of social issues (Trochim, 2006). Quantitative methods alone may not capture the nuances of a research problem. For this reason, such data can be enriched by collecting qualitative data that can deepen both presentation, and understandings of the issues under consideration (Antwi and Hamza, 2015). The added advantage of a mixed method approach is that it deepens the researcher's commitment to the research question by expanding the methodological framework. Other than the methods limiting the scope of the study, the study questions determine the best methods that can provide an appropriate response.

According to Fielding, and Schreier (2001) there is a tendency among some researchers to present the rigour of the quantitative data as an end in itself and then presenting it as a finding. To avoid such pitfalls, the researcher was cautious in the

development of tools, and the testing of their validity. The process of the development of the hypothesis, tools, and analysis procedure was open to the advice, and scrutiny of colleagues and tutors. At the same time, this research cannot be said to be without bias. Researchers have argued that all research has some level of bias (Mercer, 2007). What is important is to ensure that open, and obvious bias is controlled, and the unintentional reduced through pre-empting risks, and dealing with them. Besides the process of internal review and validation of tools and data collection procedures, a pilot exercise can be a good avenue of assessing and controlling any biases by reviewing results with peers or mentors.

The process of developing questionnaires correctly is very important in determining the validity of research. Some quantitative questionnaires have been criticised for being overly structured to the extent of restricting responses to a predetermined menu. The process of structuring, and pre-coding the questionnaire can thus be a source of bias. However, this can be avoided by ensuring that the process of selecting questions, and coding is based on previous studies, and how they employed measurement scales. If not careful, quantitative research, like qualitative research, can be interpreted, and manipulated by the researcher by incorporating bias. At analysis stage it is often through citation bias or ignoring confounding factors (Pannucci and Wilkins, 2011). But it is often more likely in qualitative studies where researchers employ a whole set of selective devices such as biased transcribing, editing, highlighting, cutting, and inflecting. Research has shown that human beings find it more logical to accept their own subjectivity, emotions, and socially constructed positions than to assume that they can challenge long held points of view (Andrews, 2012) Cooper (2007) suggested that the

notion of complete objectivity should be replaced by that of situated knowledge, where the researcher recognises that knowledge can never be regarded as universal.

In this study, the researcher commenced data collection via use of survey. The survey provided the quantitative and qualitative data through a combination of open and closed questions. A number of those who participated in the survey were also invited to interview. The mixed method approach gives a voice to study participants and ensures that study findings are grounded in their experiences.

More synergy can be found through a process of triangulation that emphasises a process of accepting interrelating data sources in a process that recognises a relativist epistemology. Using a mixed method approach demands adoption of cross-method triangulation. The process of triangulation has been shown to lead to a larger more complete picture of phenomena under study where both quantitative, and qualitative data complement each other (Bahramian et al., 2010). The approach in this study entails qualitative data being collected to complement quantitative data.

3.5 The Research Site Selection

The selected schools are located in neighbouring cities of the capital Kuwait. The study was conducted in nine schools – three schools in each of the three cities (Hawalli, Rumaihiya, and Salmiya). The schools are located in three different cities in Kuwait to ensure sample variability. The differences in the cities that were chosen are shown in table 3-1.

Table 3-1: Characteristics of the Cities

City	Population	Governance	Size	Schools' unique characteristics
Hawalli	764,299	Governorate	80m ²	44 Private schools
Salmya	223,646	Municipality	14.2m ²	13 Multinational schools
Rumaithiya	60,211	Municipality	4.8m ²	The largest number of schools in Kuwait as above

Source: Kuwait National Report on Housing, and Sustainable Urban Development (UN Habitat, 2016)

The cities are different in terms of population, and size: Hawalli is the largest city, Salmya is medium-sized when compared to the other two cities, and Rumaithiya is the smallest city in the sample. Hence, the researcher tracked the differences between the cities in terms of stimulating the use of imagination in schools – how teachers manage this task in small, medium, and large cities. Also, the cities are different in terms of the number of schools, and the availability of private, state, national, and international schools (table 3-2). Therefore, the researcher tracked whether the type of school makes a difference when it comes to the Arts education.

Table 3-2: Characteristics of the schools

Name of School	Year of Foundation	Nature of school	No. of Staff	No. of Students	No. of Students Studying the Arts	No. of the Arts Classes per Week
Mohammad Alshayje School	1967	Secondary school for boys	42	632	67	1
Abd Alrhman Algafeqi School	1968	Secondary school for boys	148	1749	181	1
Jamelah bint Abad School	1978	Secondary school for girls	86	1193	121	1
Arwah bin Alhareth School	1972	Secondary school for girls	58	934	83	1
The Academic Arabic Modern School	1991	Secondary school for boys, and girls	62	789	68	2
Alwatanyah School	1938	Secondary school for boys, and girls	38	540	138	1
Alekhlas School	1960	Secondary school for boys	136	1564	174	1
Bayan School	1977	Primary school for girls	195	2253	232	1
Juwyreyah bint Alhareth School	1963	Primary school for girls	83	987	98	1

This section presents the data related to the research site. The research site comprises nine schools in Kuwait. A brief description of the schools included in the research sample is shown in table 3-2. The data in the description provides the names,

year of foundation, nature of the school, number of staff, number of students, number of students studying the Arts, and the number of the Arts classes per week (table 3-2).

3.6 Target Population

Table 3-3: Description of Teachers' Cohort for qualitative interviews

No	Name	Working Experience/Years	Type of School	Location
1.	Teacher 1	16	International	Hawalli
2.	Teacher 2	10	International	Hawalli
3.	Teacher 3	3	International	Hawalli
4.	Teacher 4	24	Muslim, state school for boys	Rumaithiya
5.	Teacher 5	6	Muslim, state school for boys	Rumaithiya
6.	Teacher 6	12	Muslim, state school for boys	Rumaithiya
7.	Teacher 7	13	Muslim, state school for girls	Rumaithiya
8.	Teacher 8	11	Muslim, state school for girls	Rumaithiya
9.	Teacher 9	7	Muslim, state school for girls	Rumaithiya
10.	Teacher 10	15	Muslim, state school for boys, and girls	Salmya
11.	Teacher 11	20	Muslim, state school for boys, and girls	Salmya
12.	Teacher 12	17	Muslim, state school for boys, and girls	Salmya
13.	Teacher 13	23	Muslim, state school for boys, and girls	Salmya
14.	Teacher 14	9	Muslim, state school for boys, and girls	Salmya
15.	Teacher 15	15	Muslim, state school for boys, and girls	Salmya

In line with the research question, data was sought from teachers, supervisors, and students. The teachers being targeted were the Arts teachers in the selected schools. The Arts teachers selected must have taught in the school for at least one year so that they had gained a working knowledge of the school, and learners. Information pertaining to the teachers who agreed to be interviewed is listed in table 3-3 above.

Table 3-4: Description of Pupils' Cohort for qualitative interviews

Name	Type of School	Location
Student 1	International	Hawalli
Student 2	Muslim, state school for boys, and girls	Salmya
Student 3	International	Hawalli
Student 4	Muslim, state school for girls	Rumaithiya
Student 5	International school	Rumaithiya
Student 6	Muslim, state school for boys	Rumaithiya
Student 7	Muslim, state school for girls	Rumaithiya
Student 8	Muslim, state school for girls	Rumaithiya
Student 9	Muslim, state school for girls	Rumaithiya
Student 10	Muslim, state school for boys, and girls	Salmya
Student 11	Muslim, state school for boys, and girls	Salmya
Student 12	Muslim, state school for boys	Rumaithiya
Student 13	Muslim, state school for boys, and girls	Rumaithiya
Student 14	Muslim, state school for boys, and girls	Salmya
Student 15	Muslim, state school for boys, and girls	Salmya

The researcher sought teachers of different backgrounds, gender (male, and female), working experience (it ranges from 3 to 24 years), and regions. This approach provided the required variability in the data gathered in relation to the present research (Muenjohn and Armstrong, 2008).

The interview cohort of elementary students is described in table 3-5 The description of elementary pupils is similar to primary school in other countries. Elementary school in Kuwait normally lasts for five years. Most pupils join at age 6, and finish at about 11 years old as described in chapter 1. All pupils in their first grade (6 years – 8 years old), and those in their last grade (9-11 years old) in elementary school were eligible for interview. The age of students is important for the purposes of the current research. The interview cohort of supervisors is shown in table 3-5 below.

Table 3-5: The Profile of Supervisors

Name	Working Experience/ Years	Type of School	Location
Supervisor 1	12	Muslim, state school for boys	Hawalli
Supervisor 2	15	Muslim, state school for boys	Salmya
Supervisor 3	18	Muslim, state school for boys	Hawalli
Supervisor 4	22	Secondary school for boys, and girls	Rumaithiya
Supervisor 5	16	Secondary school for boys, and girls	Salmya
Supervisor 6	26	Muslim, state school for girls	Salmya
Supervisor 7	23	Muslim, state school for girls	Rumaithiya
Supervisor 8	13	Muslim, state school for girls	Rumaithiya
Supervisor 9	17	Muslim, state school for girls	Rumaithiya
Supervisor 10	15	Muslim, state school for girls	Salmya

All the supervisors representing all selected schools were involved in the research. However, interviews were only scheduled for supervisors who had served in their locality for at least one year.

3.7 Inclusion, and Exclusion Criteria

The inclusion, and exclusion criteria provide a means of documenting how the researcher prioritised who to, and not, include in the sample of the target population.

Table 3-6: Inclusion / Exclusion Criteria

Target population	Inclusion	Exclusion
Teachers	The Arts teachers at duty station in the school	Less than one year in school Non Art teachers Not assigned a class
Supervisors	Assigned in the cluster schools	On leave
Pupils	Elementary class Learning the Arts	Absent in school

3.8 Sampling, and Sample Size Determination

A multi-stage sampling process was used to determine the people to be interviewed on the study (Hedges and Rhoads, 2000). The first step involved the selection of schools from a sampling frame that consisted of all schools in the selected regions. The selection of the schools was randomised at regional level with each region providing an equal number of schools given that the total number of schools in each region did not vary significantly. The next stage involved the selection of pupils, and teachers from the schools.

The selection of teachers at school level was purposive. Given that the researcher wished to study the use of imagination in the Arts, it was assumed that teachers who work with the selected grades and have the longest period of stay in the school are more likely to know more about the implementation of the Arts education in school. The selection of pupils for the study was randomized at class level.

The survey consisted of three samples comprising 100 students, 50 teachers, and 10 supervisors. The researcher sought, and received permission *via* email from the principals of the participating schools. All teachers met the research requirements, and taught the Arts in elementary schools or classes. Seventy-five teachers from schools of different types were invited to participate in the online survey. However, only 50 teachers completed the questionnaires, and returned them to the researcher. The collected 50 questionnaires were representative, and met the sampling criteria required for this, and similar studies (Richmond, 1992). The questionnaires were also sent to 10 supervisors, who all responded because the researcher had previously booked appointments with them so that the nature of the research could be explained, and any queries addressed.

The sample of school principals was also representative in terms of age, and experience. Securing a representative sample of the students presented a significant challenge, and we went to considerable lengths in securing consent and participation from schools, parents and students.

3.9 Description of Study Tools

According to Cohen, Manion, and Morrison (2011), there are three types of questionnaires that can be used in educational research, namely, structured, semi-

structured, and unstructured. The choice of the type of questionnaire depends on the nature of the research question, the cohort, time constraints and the wider research context of the study. Structured questionnaires offer predefined answers for respondents. This type of questionnaire allows for answering the questions during a short period and offers little latitude for the respondents to expound on them. It is mostly used for conducting large surveys.

Semi-structured questionnaires contain both the questions with predefined answers, and the answers which the respondents can choose by themselves. Semi-structured questionnaires are more flexible in comparison with structured questionnaires. The researcher can also use unstructured questionnaires that are similar to interviews (Trochim, 2006).

In this study, the researcher used structured questionnaires that were supplemented by interviews. This method was chosen because the sample of the survey was larger than the sample of the interviews. Therefore, the use of the structured questionnaires to make a survey of elementary students was justified by the number of respondents participating in the survey. Interviews with teachers, and school supervisors were used with the aim of obtaining more in-depth results. The use of structured questionnaires reflects a positivist philosophy of research being used by the researcher (Ponterotto, 2017).

Questionnaires are an easy, and effective tool for gathering information (Kothari, 2004). The questionnaire as a tool for collecting information is the most commonly used research method. Questionnaires can be sent by post or email or completed during a

personal meeting. However, using questionnaires has its own advantages, as well as difficulties. Using questionnaires is associated with lack of validity because using pre-coded questionnaires may limit the range of responses expected from the field (Dillman and McBride, 2009). Hence, questionnaires may not help the researcher to tease out the unexpected responses from the field. Using open-ended questions enables the gathering of more detailed data related to the research issue. On the converse, data collected with the help of open-ended questions leads to differences in length and scope of responses, takes more effort for respondents to give answers as well as researchers to code the response (Dillman and McBride, 2009). Also, answering questions may be considered tedious by the participants because people are not interested in answering questions without any personal incentives for themselves. This could be a reason for the low response rate or incomplete answers received by the researcher presented in the findings chapter. Usually, the response rate is higher in schools in comparison with other institutions. Teachers are more likely to respond to surveys as long as there is a clear demonstration that proper contextual values, such as place, time, and format of questions.

According to Artino, La Rochelle, Dezee, and Gehlbach (2014), questionnaires are widely used for education research purposes. However, the approaches used when developing questionnaires are not consistent, and sometimes vary in quality. Therefore, Artino, La Rochelle, Dezee, and Gehlbach (2014) suggest a seven-step approach to conducting surveys in the education field. These seven steps include conducting a literature review, carrying out surveys, and interviews, developing items, collecting feedback through expert validation, employing cognitive interviews to ensure respondents' understanding of items, and conducting pilot interviews. This process of

questionnaire design combines the approaches adopted, and helps establish validity by being focused on item development (Schaufeli, Bakker and Salanova, 2006).

Siniscalco, and Auriat (2005) state that standardised questionnaires are often used in educational research to collect information about different aspects of educational processes. The research related to collecting information from children is complex for a number of reasons, including low levels of literacy, the necessity to explain complicated issues in plain language, and the inability of children to understand the requirements. Therefore, significant attention should be paid to the design of the questionnaires proposed for children.

The study consisted of three sets of questionnaires, and three interview guides. Each questionnaire, and interview guides were specially designed for the three target respondents: students, teachers, and supervisors in the selected elementary schools. The interviews aimed to obtain additional information regarding the research topic. All of the three questionnaires, designed for the teachers, the students, and the supervisors, contain two parts. The first part of each questionnaire contains demographic information, and the second part contains the questions related to aspects fostering or hampering the development of elementary students' use of imagination.

The research questions were designed to examine several factors influencing the development of the ability to use imagination. The first group of questions examined approaches used for the development of imagination, and its effectiveness. The second group of questions aimed at examining the impact of the Arts development programs on the students' use of imagination, and success in the Arts (Paixão and Borges, 2018).

Success in the Arts in this study meant high score by elementary students on the Arts disciplines in the previous term. The grades of the students were examined aiming to assess their performance in the Arts disciplines. The third group of questions was designed to examine whether the environment (that is the nature of support from home and school) had an impact on the students' ability to use imagination. The results of this study were compared to nationwide surveys, and related studies in the GCC geographical region. The researcher used closed-ended, and dichotomous questions to reveal attitudes to the issues examined. Further, the answers were elaborated on with the help of open-ended questions. The answers were coded as follows: the positive responses received 1 point for each answer; the negative responses received 0 points.

The questionnaire for the teachers contained questions related to their experience, and success in providing the Arts education to their students, with particular emphasis on the use of imagination. The questionnaire for children consists of simple questions to make the survey process easier for them.

Each questionnaire was divided into two parts: demographic information, and general information. Demographic factors included sex, age, city, and the location of school. The section on general information contains questions related to working experience, opinions regarding the development of imagination, and the tools used by school management to effectively develop students' imagination. The researcher used open-ended, and closed-ended questions to design the questionnaire. According to Nelson & Bloom (1997), it is necessary to use various questions in questionnaires to get in-depth results. The use of the closed-ended questions was conditioned by the need to secure a response. The closed-ended questions helped elaborate on the answers.

The first questionnaires are included in Appendices D, E, and F. The first questionnaires were developed for elementary students were very complicated, and the researcher had to simplify them after the pilot surveys were conducted. Also, the researcher corrected the imperfections in formulating of the questions for teachers, and schools' supervisors (see Appendices D, E, F).

Table 3-7: Examples of First Questions, and Refined Questions in the Questionnaires

Questionnaires	First Questions	Refined Questions
Teachers (Question 10)	10. How do you contribute to the development of the pupils' imagination?'	10. What kind of advancement in the Arts had been recently evident in your class?
Elementary students (Question 2)	2. In your opinion, do the Arts lessons contribute to the development of your imagination?	2. Do you enjoy lessons on the Arts?
Supervisors (Question 2)	2. Do you support the development of the Arts imagination at your school?	2. Does your school support partnerships with creative people, and organisations in the field of the Arts?

The researcher made the amendments to all questionnaires after the pilot surveys were conducted. Several questions for teachers, and supervisors were refined. The changes in the questions developed for teachers, elementary students, and supervisors are outlined in table 3-7.

For example, the tenth question in the questionnaire for teachers was very broad (what outside non-education factors may have an impact on the student's ability to use imagination? Can you provide a friendly environment for your students in the class?).

The researcher added details to it, with the intention of making it more specific. By contrast, the second question in the questionnaire for elementary students was excessively complicated for children (When your teacher asks you to depict an image, is it an easy task for you? What difficulties do you usually face, if any?). Therefore, the researcher changed the question to a simpler one, aiming to target a young audience. As with the questionnaire for teachers, the second question in the questionnaire for supervisors embraced a broader perspective. The researcher reformulated this question as follows (why is participation in partnerships related to the Arts important for the development of the students' imagination?).

The questionnaires were tested for consistency with the help of a pilot interview before the actual survey, and interviews were conducted. Further feedback related to the questionnaire design was collected, and necessary corrections were made, namely, the questions for the elementary students were simplified, and the questions for the teachers, and the supervisors were reformulated. The pilot interview helped the researcher locate the imperfections in the questionnaire, and interview design, such as vague questions, and unclear wording. Consequently, the researcher corrected the mistakes in wording, and reformulated the questions (table 3-7). The researcher created a database for the purposes of research analysis. The respondents were free to remain anonymous if they so wished.

3.10 Permissions, and Access

Conducting studies in a in culturally conservative societies can sometimes be a challenge. A number of approvals were required besides those covered in the ethical

requirements. The overall permission was given by the MOE under the directorate of research. The research was careful not to use the letter from the MOE as authority other than when it was required. Research has shown that forced compliance such as one emanating from the ministry to officers at lower levels is associated with reluctant participation or even false responses. Other than official clearances, there was a need to engage people who were willing to endorse the study. The researcher received support from supervisors, office secretaries, and teachers to access research participants. The respondents reported that the study was a rare opportunity to provide feedback on critical aspects affecting the Arts education, and education in general, and they felt it was good to participate in the study. Though not related to the study, the teachers, and supervisors used the opportunity to exchange ideas on immediate changes that they could improve to improve education Kuwait. The school principals also provided full support during the data collection phase.

3.11 Data Collection

The three questionnaires were developed into an online version with the help of Survey Monkey - an open-source tool for collecting data from respondents either via email or another means of online communication. While the researcher found it easy to share the questionnaires with teachers, and supervisors, reaching pupils required more effort given that they did not have their own email or social media accounts. According to Clarkson (2011) research involving children can find higher response rates when the existing channels of communication such as class emails or WhatsApp groups are used. To increase the response rates, the researcher liaised with the schools' supervisors, and teachers to encourage participation using parents, personal acquaintances, and friends.

Further, the researcher obtained a permit from the schools' supervisors to access information related to the research, such as the students' marks, and progress journals.

Using survey monkey is beneficial for several reasons, including simplicity, low cost, and usefulness. This research method is relatively cheap to administer, allows respondents to stay anonymous, can be easily self-administered, and uses a simple approach to data collection. However, this method also has limitations, namely, low response rate, question complexity, inability to check responses directly with respondents, wrong interpretation of responses, uselessness in interpreting complex issues, responses subject to bias, and inability to check whether an intended person answered the questions (Michaelidou and Dibb, 2006).

Telephone surveys are an alternative to questionnaires. This method combines the benefits of written surveys, and personal interviews. However, this method is ineffective in interviewing children (Hunter and Pierscionek, 2007). The researcher rejected this method because the research design requires the inclusion of elementary school students in the survey who may be difficult to trace by phone. However, the low response rate limitation in the case of email interviews was overcome using personal networking and connection with research participants. Conducting surveys by phone was not used due to difficulties reaching potential respondents (lack of cooperation; unwillingness to respond to calls), and difficulty with being able to talk privately (Engelhardt, 2016).

The questionnaires were developed on 'Survey Monkey', a survey development software. They were then sent to 136 elementary students using their parents' emails. The opportunity to participate in a survey was discussed with the students' parents, with an

appeal to parents to help their children complete the questionnaires. The parents were asked to help if an elementary student could not understand the questions after teachers' explanations. The researcher explained to the parents, through the informed consent form, that their participation went no further than, if necessary, helping the child understand the questions. The researcher supplied instructions regarding the process of the surveys, and interviews. For example, parents were permitted to help explain the term 'special-skills training' if their children did not understand its meaning. We also provided parents with the definitions of the terms which could be unfamiliar to their children. The parents were asked to explain these definitions according to the instructions. The parents were not permitted to help the elementary students in answering questions pertaining to their attitude to the Arts lessons in the schools in order to exclude any influence or bias. For example, the parents were not allowed to help answer the following question: 'Do you enjoy the Arts lessons?' The researcher received 100 completed questionnaires from the elementary students.

Clearance for the study was provided by authorities in the Ministry of Education (MOE) as well as the school principals. However, this arrangement was likely to have had an unintended negative influence on study respondents who may have felt obliged to respond. To navigate this perceived negativity, the researcher reassured the respondents that their participation was voluntary and confidential, and that they could opt out at any time without suffering any consequences, and most importantly the school principals were not disclosed the responses whether complete or incomplete. In summary, surveys can help gather large amounts of necessary data for analysis relatively quickly, and inexpensively. In order to understand more about the research topic, and scrutinise the

issue in detail, the researcher should also use interviews or observations (Kawulich, 2015).

The questionnaire was sent to 100 students, 50 teachers, and 10 supervisors. The samples were chosen taking into account the time available, personal financial capacity, accessibility of the respondents, and the distance to travel to collect necessary data. The questionnaires were sent to the students, teachers, and supervisors of the following schools: Mohammad Alshayje School, Abd Alrhman Algafeqi School, Jamelah bint Abad School, Arwah bin Alhareth School, The Academic Arabic Modern School, Alwatanyah School, Alekhlaz School, Bayan School, and Juwyreyah bint Alhareth School.

3.12 Conducting Interviews

According to Chu (1993), the interview method can be a powerful tool for collecting research data when applied appropriately. A researcher should be flexible in responding to different situations that may arise during interviews. The effectiveness of interviews depends on situational factors that involve various combinations of places, people, and settings that create an interview situation. Direct questions are more effective in comparison with other questions and allow for deriving necessary information. However, Chu (1993) argues that direct questions may result in less cooperation because of differences in value systems of people, biases, language, and cultural codes between the researcher, and the interviewees. In order to reach a higher level of cooperation with respondents, the researcher decided to focus less on the interviews, and more on the participants and the importance of their voice in the research.

The researcher used non-structured interviews to elicit necessary information. Structured interviews are more measurable in comparison with non-structured interviews (Mercer, 2013). Nevertheless, non-structured interviews help derive significant amounts of data in comparison with structured interviews. At the same time, non-structured interviews are more informal in comparison with structured interviews, however, there remains a risk of distracting from the initial topic of the research. The researcher succeeded in conducting interviews with fifteen teachers, and fifteen elementary students using interview guides that could be modified with additional prompts and follow up questions as the interview progressed (Dillman and McBride, 2009).

Interview is a complex tool of data collection. Structured interviews are more formal, and help collect measurable data, while non-structured interviews allow for conducting an in-depth analysis of the research issue. Researcher may interpret the reality a subjective way, by ignoring the voices of interviewees. Furthermore, people may not attach importance to values, intent, questions, and answers due to cultural, and linguistic differences. The interview method is beneficial for this research because it helps reveal attitudes, and behaviours regarding the complex notion of imagination.

Open-ended questions do not provide structure for answers. Therefore, these questions need to be focused on the specific information needed by the researcher to elicit necessary data, such as experience, knowledge, opinion, and demographic data for conducting the research. The answers to these questions were interpreted accurately, and this was a time-consuming process. The complexity of using interview as a research method is that appropriate questions need to be developed in terms of relevance, selection of respondents, and ensuring comprehensive answers.

The format of negotiations is described as one requiring the establishment of proper contextual values, such as place, time, format of questions, and stage for actions according to the contributions of Teh-Chun Chu (1993). The researcher used an interview guide with open-ended questions that started from less sensitive question to act as ice breakers before posing more complex questions. The use of open-ended questions during the interviews is justified by the opportunity to understand the interpretations of the topic by interviewees. Open ended questions can bring out responses beyond what the researcher could have thought about to pre-code.

The non-structured format of the interviews requires a lot of attention and skill to ensure that the respondent is sympathetic, yet honest, and objective, in terms the interview. Given that the topic of the research is potentially broad, open-ended questions give an opportunity for vast interpretations of the questions which may illicit different responses (Alyami, 2014). During the interviews, notes were taken, and follow-up questions with asked to ensure accurate understanding.

However, interpretation of the answers was challenging because the interviews involved the participation of children, and high-status school supervisors. For the children, permission for their involvement in research had to be sought from the school as well as consent from their parents. The process involved providing information and waiting for several days for feedback. This was not so for the teacher interviews where consent was given almost immediately. For supervisors, as explained in section 3.10 a few of them insisted on following administrative procedures by demanding for a letter for authorisation from the ministry.

Teachers, and school supervisors in Kuwait are often older males who would traditionally believe that if there are any issues to be discussed, the same be presented to them through the male guardian of the female researcher (Arar and Abramovitz, 2013). While this has gradually changed, some males were still uncomfortable being 'questioned' by a woman. However, this was not the first data collection in such a situation, and a study by Mercer (2013) gives some insight on who to prepare for such an interaction. There is need to dress, and behave as expected by a community in order to earn the trust (Ross, 2008). Beyond dress, and manner, the interviewer explained to the supervisors the value of their insights and experience for the purposes of the research and encouraged them to express their ideas openly and add what they deemed important for the study.

The interviews were arranged with the respondents beforehand to ensure that sufficient privacy could be maintained. Arrangements were made to ensure that the venue was a public place that would be safe both for the interviewee, and the interviewer. All respondents had the consent form read to them, and their parents in the case of minors to ensure that they were aware of the interview process including the need for tape recording the interviews so that no aspect is left out (Zweig et al., 2015). The respondents were also informed of the voluntary nature of the interviews, and that they could opt out at any time. The interviews were conducted with 15 students, 15 teachers, and 10 supervisors.

The data collected from respondents such as the background information, and consent forms were placed under lock with access to the researcher alone. The researcher ensured that the audio records were secured with a password on the computer. The data

was to be stored in line with the requirements of the University of Dublin for handling and disposal of data.

Interview as a research method has unquestionable benefits, including the following:

- i) Interviews allowed for gathering relevant data related to the events examined in the research;
- ii) Interviews helped the researcher to conduct in-depth research, and explore collected data with the help of questionnaires;
- iii) Interviews helped collect large volumes of data during a relatively short period of time;
- iv) Interviews enabled personal contact, thus providing more accurate, and detailed data;
- v) Interviews allowed for treating the respondents personally, which enhances the scope of the research (Burton, Horowitz, & Abeles, 2000).

The interview questions were intended to assist in conducting in-depth exploration of the research problem, and were designed to provide data in relation to students' success in the use of imagination. The following areas were investigated during research: background, social status, school environment, way of life, teaching approach, and the creativity of the teachers, students, and supervisors as the major factors of effective development in the field of the Arts (Bowman, 2002). The researcher made notes during the interviews in order to analyse the answers, and draw appropriate conclusions for further analysis (Ulbricht, 1998). The interviews were conducted with the

children of junior school grades (6–8 years old), and senior elementary grades (9–10 years old) to track their progress in the Arts education.

Personal interviews allow for the observation of respondents' behaviour. For example, the researcher can detect stress or discomfort during personal interviews that may indicate problems in the areas discussed. This helps in the collection of additional information regarding the subject of the research, and permits the asking of complex questions (Bay and Hartman, 2015). Also, this data collection method is useful for gathering opinions on a specific teaching technique. In this case, the research specifically concerns the effectiveness of the methods of the Arts education in elementary schools. However, respondents may not be willing to answer personal questions during face-to-face interviews.

The researcher acknowledged the tradition of guardianship that is practised in a number of Arab countries that require women not to be alone especially in the company of other males who they are not related to them either by blood or marriage (Hamdan, 2005; Human Rights Watch, 2016). This was of particular concern when interviewing school supervisors who were mostly older men, and more likely to be strict adherents of traditional Arab, and religious practices. During the period of data collection, the researcher ensured that she dressed according to the societal norms especially in public places by wearing a hijab. During visits to the schools, and public offices, the interviewer went with a male relative who was introduced during interviews to show respect to local customs. However, the male relative was never part of interviews, and the interviewer explained why privacy, and confidentiality was required to ensure that respondents were comfortable and candid in their responses.

An interview used in qualitative research is supposed to cover two levels of data: factual, and interpretive. Interviews are used to understand the backgrounds, and experiences of participants. In addition, the interviews were used to understand how much attention is given by the Arts teachers, and school supervisors towards the development of the imagination of elementary students in the Arts. In this research interviews are also used as follow-up to the questionnaires to gain further insights into the responses given by the research participants (Larkin, de Casterlé and Schotsmans, 2007).

Observation is another method of collecting primary information. This involves observing the research objects or events, and taking notes related to the activity observed. However, this method is time-consuming, and allows for the observation of only a small number of behaviours. For this reason, this method was not suitable for the purposes of this research despite the fact that it offers rich sources of information. The observation method is mostly used in social science, and marketing, as it allows for observation of phenomena in their natural setting. Also, observation as a research method is mostly descriptive rather than analytical. Hence, this method is of limited use in this research (Upitis, 2011).

As already noted, the researcher had initially, considered collecting data using focus groups, but this method was jettisoned because the results would have to be compared to a scale survey to provide a satisfactory level of reliability (Sudmeier, Jaboyedoff and Jaquet, 2013). The researcher chose not to adopt this method because the main participants of the research were children, and requiring them to conduct a focus group discussion could have been overwhelming due to their short concentration spans

(Cotton, 2010). Some children may also be reserved causing the focus group to be dominated by one or two children that could skew the group information towards their opinions which may not be representative. The researcher considered that the best way to derive necessary data was to ask children about their feelings, and attitudes towards the development of imagination. In addition, the researcher did not have the necessary skills to make this method effective (Khantreejitranon, 2018). For example, the researcher would not have managed to separate children so that they could not influence the opinions of each other. Despite the benefits of focus groups, including in-depth discussion, high efficiency, and low cost in comparison with personal interviews, they have certain limitations. These include small sample size, low representation of a group, the way interviewees may influence the opinions of one another, and inappropriateness with regard to sensitive issues.

3.13 The Challenges of Data Collection

Children were a key target population in this study. To collect data from children, it is recommended that the questionnaires have a strong component that is child focused including a deliberate effort to plan for the involvement of older close relations such as parents or teachers (Johnston, 2008; Zweig et al., 2015). According to research by Young Lives Team, research with children can include group work, observations, in-depth interviews, and case studies (Johnston, 2008). Elementary school children may be more interested in drawing, and playing games than responding to a questionnaire (Ruijs, van der Veen and Peetsma, 2010). That is the reason why methods of data collection using Art that were dropped before the pre-examination version of the dissertation have been reintroduced. The very idea of being presented with a set of questions may trigger fear in

children. The result might be that children fail to provide their responses in a free, and transparent manner. The vital issue to be considered when conducting research with children is that there exists an even greater power gap between adult researchers, and child participants than between two adults, due to the lesser power, and freedoms of children relative to adults in all contexts (Hyvönen et al., 2014).

According to research by Punch (2002) children are more likely to exaggerate or lie to researchers if researchers impose their own views, and expectations. Children are quick to determine the position assumed to be favoured by those in authority, and attempt not to contradict those in power. However, this varies with context, and researchers can overcome such a challenge by reassuring children as well as the adults involved in the research of their fears, and expectations. The ideal way to involve children in research would be to have the children themselves conduct the data collection exercise. This was not feasible in the Kuwaiti context given that it would have required training the children in data collection methods. Furthermore, the school calendar could not allow such time for the participation of children on tasks that were not part of the implementation of the education curriculum. The researcher found a middle ground between allowing children to collect the data themselves, and the researcher collecting the data by having intermediaries in the name of teachers, and parents that allowed the children to respond to questions in familiar settings, and environment. The children were also able to express themselves more freely in the company of their parents, and were reassured to feel relaxed based on research description of the type of research engagement (Johnston, 2008).

Another difficulty with interviewing the elementary students. was explaining complex statements in simple words. Also, it was very challenging to formulate, and

articulate the interview questions. Sometimes the elementary students, and parents were not able to understand the questions which were asked during the interviews. Therefore, the researcher had to repeat the meaning of the words several times. The researcher had to repeat the interview questions more than three times, and sometimes this was still not enough. For this reason, conducting interviews with the elementary students, and their parents took a lot of time. In addition, the parents of the elementary students were not always as helpful as the researcher expected. They attempted to answer the questions themselves, instead of their children, if they not understand the questions. This was an unexpected issue because the researcher explained the goals of the study several times. Sometimes the answers of the interviewees were not clear, and the researcher had to interpret the answers as objectively as the conditions of some interviews allowed. These are not unusual challenges in the collection of qualitative data, especially with children, however, we submit, that the data presented here, and its interpretation, is sustainable, and rigorous.

Another complexity with personal interviews is the unwillingness of potential participants to participate in the research. The researcher faced a medium level of resistance among some research participants. This was especially common with older men due to traditional beliefs required in the guardianship system. Good communication skills, and the ability to persuade people helped the researcher to partially overcome this resistance. In addition, questions in interviews can be excessively complicated or incomprehensible for research participants. Therefore, the researcher faced difficulties when composing the questions because she needed to deal with the complex notion of imagination, and explain complex terms using plain language simultaneously. Sometimes

questions developed in the course of this research embarrassed interviewees (Ponterotto, 2017). For example, a question posed to supervisors about their role in conducting evaluations on teachers to assess their effectiveness may result in supervisors feeling inadequate if they have not carried them out. In general, reaching many survey participants was not easy because of differences in schedules. It was also challenging to access the parents of the elementary students to agree about the timing, and scheduling of the interviews. The sample was large, and some parents were not reachable and did not respond back to messages. Therefore, adjusting the schedules was at times difficult. The researcher made several phone calls, and sent a great number of messages in order to reach all interview participants.

Not all of the teachers and supervisors were cooperative. This is because the data collection period coincided with the school break so while the officers were required to be on duty, many teachers, and principals were not always in. Therefore, one of the most challenging aspects of the data collection was arranging, and rearranging personal meetings, and organising surveys outside of school time. This delayed data collection, - demanded a considerable rescheduling of meetings, placing pressure on the time allocated for analysis at a later date. The researcher had to exchange personal contact information with teachers, and supervisors for ease of communication. In addition, it was difficult to get timely authorisation from the ministry due to the high level of bureaucracy in the public service (Awadhi and Murad, 2018). For the same reason, it was difficult to obtain the permits to access the schools, students, teachers, and supervisors. Supervisors, principals, and teachers expected to get authorisation from the headquarters of the MOE in order to allow research to be undertaken on site.

Accessing the supervisors was the most challenging task. The researcher met unexpected resistance from supervisors for several reasons. While the researcher had received ethical clearance to conduct the study, a number of supervisors in particular demanded for an authorisation letter from the MOE headquarters. Despite communicating with the Ministry, responses were not forthcoming. The researcher realised that although most supervisors were reluctant to commit to an interview over the phone, persistent visits to their offices resulted in interviews being held. The researcher used the ethical approval communication from the University to show that the research had received approval to which most supervisors accepted. Secondly, some of the supervisors preferred that the study be conducted during school days only and therefore the schedule of interviews kept changing to accommodate new appointments.

3.14 Pilot Study

A pilot project was developed to test how the information collection process would function. Five teachers and 15 students in different schools agreed to participate. Three supervisors were also approached to participate in the pilot. The respondents were asked to give their feedback regarding the research design (Zweig et al., 2015). Adjustments to the questionnaires, and interview design were made based on their feedback. The respondents suggested that questions be made clearer, and easier to understand. The amendments to the questions are described in section 3.9 on description of the study tools. The final questionnaires and interview guides are included in the appendices.

3.14.1 Students' Pilot

The tables below show the reliability measurement by Cronbach Alpha on students' questionnaire.

Table 3-8: Case Processing Summary

		N	%
Cases	Valid	15	71.4
	Excluded	6	28.6
	Total	21	100.0

Table 3-9: Reliability Statistics

Cronbach's Alpha	N of Items
.767	9

Table 3-10: Item-Total Statistics

Questions	Corrected Item- Total Correlation	Cronbach's Alpha if Item Deleted
Do you enjoy lessons in the Arts?	.545	.790
Can you create images easily?	.549	.734
Do you usually understand the tasks your teacher sets for you?	.734	.718
When creating an image, how long does it take for you to think out what to paint?	.453	.796
What do you need to create images?	.600	.721
What inspires you to be more imaginative?	.508	.743
Do you face any difficulties when thinking what image to depict?	.767	.694
What kind of difficulties do you face when thinking what image to depict?	.906	.652
Do you think you need a special-skills training in the Arts?	5.44	.790

3.14.2 Teachers' Pilot

The tables below show the reliability measurement by Cronbach Alpha on teachers' questionnaire.

Table 3-11: Case Processing Summary

		N	%
Cases	Valid	10	100.0
	Excluded^a	0	.0
	Total	10	100.0

Table 3-12: Reliability Statistics

Cronbach's Alpha	N of Items
.702	9

Table 3-13: Teachers' Item-Total Statistics

Questions	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Do you think that the development of imagination is important for the students studying the Arts?	.675	.691
Does your school participate in any programs, developing the imagination capabilities for the Arts?	.068	.712
What kind of programs does your school participate in	.477	.700
Do you organize excursions to art galleries for your students or participate in other art events?	.255	.708
If you organise art excursions for your students or other art events, how often do you do it?	.288	.696
What approaches to the development of imagination do you usually use	.583	.687
What approaches to the development of imagination are particularly effective	.966	.695
What qualities of classroom life are conducive to successful teaching and learning the Arts	.983	.539
What kind of advancement in the Arts had been recently evident in your class?	.765	.616

3.14.3 Supervisors' Pilot

The tables below show the reliability measurement by Cronbach Alpha on supervisors' questionnaires.

Table 3-14: Case Processing Summary

		N	%
Cases	Valid	3	100.0
	Excluded^a	0	.0
	Total	3	100.0

Table 3-15: Reliability Statistics

Cronbach's Alpha	No. of Items
.781	10

The table 3-13 shows the reliability of the three groups' questionnaires. The value of Cronbach's Alpha for a student's questionnaire is 0.767, the value of Cronbach's Alpha for a teachers' questionnaire is 0.702, and the value of Cronbach's Alpha for supervisors' questionnaire is 0.781. Since the value of alpha is higher than 0.7, it can be concluded that the three groups questionnaire were completely appropriate for research goals (Ritter, 2010).

Table 3-16: Supervisors' Item-Total Statistics

Questions	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
What kind of development programs in the Arts are supported by your school?	.756	.723
Does your school support partnerships with creative people, and organizations in the field of the Arts?	.866	.708
Do you conduct research regarding the Arts programs available in your city?	.540	.791
Do you think the Arts development programs are accessible to all children?	.540	.791
What are the reasons for inaccessibility of the Arts programs for children at your school?	.866	.708
Do you offer any professional development opportunities for the Arts teachers at your school?	.540	.791
What kind of professional development opportunities for the Arts teachers does your school offer?	.540	.791
Do you have a plan for the Arts development in your school?	.866	.708
Do you think that imagination effectiveness influences the Arts capabilities of the students?	.540	.791
What approaches to imagination development are used in your school?	.891	.779

3.15 Reliability and Validity of Instruments

An analysis of pilot questionnaires for the reliability was determined by using the statistical software SPSS version 24.0 through the reliability coefficient test. A reliability coefficient of 0.70 or higher is reflected as accepted in most research studies for social science situations (Evie McCrum-Gardner, 2010). A pilot study was conducted to measure the reliability level of the questionnaire. To calculate the reliability 15 students, 5 teachers, and 3 supervisors were randomly selected from the three target groups, and these participants were not included in the main study. The measurements scales were calculated for the Cronbach Alpha for the three groups as presented in sections 3.14.

Any challenges in data collection were revealed, and addressed during the pilot interviews. The pilot was also necessary to help avoid uncomfortable questions. For example, the question relating to the presence of the Arts education programs in schools could make school supervisors uncomfortable if they did not apply for these programs or were not aware of their existence. However, the researcher needed this information for further analysis of the research issue. Therefore, this question was paraphrased, asking: ‘What programs in the Arts contribute to the development of the students’ imagination? This wording excludes personal participation but allows for the supervisor’s opinion on this issue to be known. Sometimes it was difficult to receive a specific answer to the question.

3.16 Ethical Considerations

Bearing in mind the necessity to conduct safe research from an ethical perspective, the survey, and the interviews were carried out according to the ethical

requirements, and expectations of the Dublin City University Research Ethics Committee. The researcher obtained all necessary approvals from the Board of Management of the schools that participated in the research. The rules of completing questionnaires were explained to the participants, and the appropriate notes were sent to them by email. The researcher provided the required level of anonymity, and confidentiality in the survey, and the interviews.

The respondents, and interviewees collaborated with the researcher based on voluntary participation (Mercer, 2007). The researcher paid particular attention to the interview design, and process, because personal meetings could potentially make a greater contribution to the research. The location, date, and time of the interviews were previously agreed with the potential respondents. In addition, the researcher made great efforts to ensure the participants' safety during the interviews, because personal information, and opinions provided could be disclosed. As naming the interviewees is not important for the research results, they could not be named without their permission.

The interviewees were asked to provide written consent for the use of material obtained during interview including audio records (Hunter and Pierscionek, 2007). Recorded interviews and transcripts were stored on a password protected computer that was only accessed by the researcher. The audio records would eventually be deleted once the research project is completed, based on university ethics guidelines.

3.17 Data Analysis

Quantitative data (3- and 5-point Likert scales) were entered into an excel sheets then transferred to statistical software called SPSS version 24 (Statistical Package for the

Social Scientists). Data was converted on excel sheets from string data to numerical data from the questionnaire then transferred, and saved on SPSS software version 24 for Windows, figure 3-1 displays the data for students, figure 3-2 displays the data for teachers. Quantitative procedures involved statistical analysis run on the items by SPSS software computing frequency distributions, means, standard deviation, percentages, and other statistical analysis of responses of the participants.

The screenshot shows the IBM SPSS Statistics Data Editor interface. The main window displays a dataset named "108 : Q2_DAge" with the following columns: Q1_DG_ndr, Q2_DAge, Q7MO_Less, Q8EV_Crea, Q9CO_Task, Q10EV_Long, Q11AC_Need, Q12MO_Inspire, Q13CO_FDiffic, Q14CO_KDiffic, and Q15CO_Skills. The left sidebar lists various statistical analysis options, including Reports, Descriptive Statistics, Bayesian Statistics, Tables, Compare Means, General Linear Model, Generalized Linear Models, Mixed Models, Correlate, Regression, Logistic, Neural Networks, Classify, Dimension Reduction, Scale, Nonparametric Tests, Forecasting, Survival, Multiple Response, Missing Value Analysis..., Multiple Imputation, Complex Samples, Simulation..., Quality Control, ROC Curve..., Spatial and Temporal Modeling..., and Direct Marketing.

Q1_DG_ndr	Q2_DAge	Q7MO_Less	Q8EV_Crea	Q9CO_Task	Q10EV_Long	Q11AC_Need	Q12MO_Inspire	Q13CO_FDiffic	Q14CO_KDiffic	Q15CO_Skills
73	2	2	2	2	4	1	7	1	3	2
74	2	2	2	2	3	1	1	1	2	1
75	1	2	2	2	3	1	1	1	2	1
76	2	1	2	1	3	5	2	1	1	1
77	2	1	2	2	4	1	7	1	3	2
78	2	1	2	2	3	1	1	1	2	1
79	1	1	1	1	2	1	1	1	1	2
80	1	1	1	2	2	7	7	2	6	1
81	1	1	1	1	2	1	1	1	1	2
82	1	1	1	3	4	1	2	5	4	5
83	1	1	1	2	2	7	7	2	6	1
84	1	1	1	1	2	1	1	1	1	2
85	1	1	1	1	2	1	1	1	1	2
86	1	2	2	2	2	7	7	2	6	1
87	1	2	2	1	2	1	1	1	1	2
88	1	2	2	1	2	7	7	2	6	1
89	1	2	2	3	3	4	4	2	3	1
90	1	2	2	3	3	4	4	2	3	1
91	2	2	2	3	4	1	2	5	4	5
92	2	2	2	3	4	1	2	5	4	5
93	2	2	2	1	1	2	1	1	1	2
94	2	1	2	2	2	7	7	2	6	1
95	2	1	2	1	2	1	1	1	1	2

Figure 3-1: SPSS Software user interface for students' data

The screenshot shows the IBM SPSS Statistics Data Editor window titled 'Teachers Data 02.sav [DataSet2]'. The menu bar includes File, Edit, View, Data, Transform, Analyze, Graphs, Utilities, Extensions, Window, and Help. The toolbar contains icons for file operations, data manipulation, and analysis. The data grid below has 15 columns and 26 rows. The columns are labeled as follows: Q1_DG_ndr, Q2_DA_g_e, Q3_D_City, Q4_DST_type, Q5_DSGn_d_r, Q6ED_DW_r, Q7CO_D_evt, Q8CO_ScProg, Q9PR_PkKin_d, Q10AC_ArtGall, Q11AC_CulEve, Q12ED_Ap_proUse, Q13EV_Ap_proDev, Q14MO_CntrDev, and Q15EV_S_uccArt. The data values are integers ranging from 1 to 15.

	Q1_DG_ndr	Q2_DA_g_e	Q3_D_City	Q4_DST_type	Q5_DSGn_d_r	Q6ED_DW_r	Q7CO_D_evt	Q8CO_ScProg	Q9PR_PkKin_d	Q10AC_ArtGall	Q11AC_CulEve	Q12ED_Ap_proUse	Q13EV_Ap_proDev	Q14MO_CntrDev	Q15EV_S_uccArt
4	1	5	3	2	1	3	1	1	2	1	2	1	1	1	1
5	2	8	3	2	1	5	1	1	1	2	6	1	4	1	1
6	1	1	4	2	1	1	1	1	1	2	6	1	4	1	4
7	1	2	4	2	1	2	1	1	1	2	6	1	4	1	5
8	1	3	4	2	1	2	1	2	5	1	4	2	4	3	1
9	1	3	4	1	1	4	1	1	1	1	5	1	15	6	7
10	1	3	1	1	1	2	1	1	1	1	3	1	3	1	4
11	1	3	4	1	1	2	1	1	1	1	5	1	15	6	7
12	2	3	1	1	1	2	1	1	1	1	6	1	15	6	7
13	1	4	4	2	1	3	1	1	1	2	6	1	4	1	5
14	1	4	4	2	1	4	1	1	1	1	3	1	3	1	4
15	2	4	4	2	1	3	1	1	2	1	2	1	1	1	1
16	2	4	4	2	1	3	1	1	1	1	6	1	15	6	7
17	1	5	4	1	1	3	1	1	1	1	5	1	15	6	7
18	2	5	1	1	1	4	1	2	1	1	4	2	4	3	1
19	2	5	1	1	1	3	1	1	1	2	6	1	4	1	5
20	1	6	4	1	1	5	1	1	1	1	5	1	15	6	7
21	1	7	1	1	1	5	1	1	1	2	6	1	1	1	1
22	1	7	1	1	1	5	1	1	1	2	6	1	4	1	4
23	1	8	1	2	1	5	1	1	2	1	2	1	1	1	1
24	1	1	2	1	2	1	1	2	5	1	4	2	4	3	7
25	1	2	2	1	2	2	1	1	2	1	2	1	1	1	1
26	1	3	2	1	2	2	1	1	1	2	6	1	4	1	5

Figure 3-2: SPSS Software user interface for teachers’ data

3.18 Perceived Usefulness of the Arts Lessons to Develop Creative Imagination (PU)

Table 3-17 summarises the data that passed the exploratory factor analysis, and the analysis of reliability for perceived usefulness of the Arts lessons to develop imagination in elementary students. The table shows the variance for PU equal to 88.439%, factor loading is equal to 0.882, 0.910, and 0.863 for the statements 1–3 respectively. The coefficient α (Cronbach’s reliability) is 92% for the construct of PU. As can be seen from table 3-17, the reliability level is 92%, which is greater than 70%, which is within the accepted level from the statistical perspective. This demonstrates that the results on usefulness of the Arts are statistically rigorous. The variances of all statements for PU also acquired the acceptable values.

Table 3-17: Variance, Factor Loading, and Cronbach's Reliability for Perceived Usefulness (PU)

Questionnaire Items	Variance	Factor Loading	Cronbach's Reliability (coefficient α)
Perceived Usefulness (PU)	88.439%		92%
Statement 1: The conventional methods used by the Arts teachers do not help develop imagination in elementary students.		0.882	
Statement 2: Students cannot depict images easily.		0.910	
Statement 3: The Arts development programmes encouraging the development of imagination in elementary students with the help of the Arts are not appreciated in the schools.		0.863	

3.19 The Level of Participation in Creative Partnerships to Develop Imagination in Elementary Students (PP)

Table 3-18 shows the exploratory factor analysis, and the reliability for PP. The table also displays the explained variance, and factor loading for three statements analysed in the questionnaires for supervisors, and the Arts teachers. The variance equals 81.741%, the factor loading for the first statement equals 0.852, for the second statement it is 0.838, and for the third statement it is 0.811. The coefficient α equals 87.3% for the whole construct. As can be seen from table 3-18, the reliability of the construct equals 87.3%, which is greater than 70.0%. Hence, the variance and reliability are within accepted levels from the statistical perspective.

Table 3-18: Variance, Factor Loading, and Cronbach’s Reliability for the Level of Participation in Creative Partnerships (PP)

Questionnaire Items	Variance	Factor Loading	Cronbach’s Reliability (coefficient α)
Participation in Partnerships (PP)	81.741%		87.3%
Statement 1: The schools do not support partnerships with creative people, and organizations in the field of the Arts.		0.852	
Statement 2: The schools do not participate in any programs, developing the imagination capabilities for the Arts.		0.838	
Statement 3: The schools’ management rarely organizes excursions to the Arts galleries for elementary students.		0.811	

3.20 Accessibility of the Arts Lessons for Elementary Students (LA)

Table 3-19 shows the exploratory factor analysis, and reliability for LA. The table also displays the explained variance, and factor loading for three statements analysed in the questionnaires for supervisors, the Arts teachers, and students. The variance equals 87.953%, the factor loading for the first statement equals 0.833, for the second statement it is 0.842, and for the third statement it is 0.867. The Cronbach’s reliability is 91.3% for the whole construct. As can be seen from table 3-19 the reliability of the construct equals 91.3%, which is greater than 70.0%. The variance and Cronbach’s reliability are within accepted levels from the statistical standpoint.

Table 3-19: Variance, Factor Loading, and Cronbach's Reliability for the Accessibility of the Arts Lessons for Elementary Students

Questionnaire Items	Variance	Factor Loading	Cronbach's Reliability (coefficient α)
Lessons' Accessibility (LA)	87.953%		91.3%
Statement 1: The Arts development programs are accessible for all elementary students.		0.833	
Statement 2: The lack of the Arts development programs is one of the main reasons for inaccessibility of these programs for elementary students.		0.842	
Statement 3: The lack of qualified teachers for the Arts is one of the main reasons for inaccessibility of the arts programs for elementary students.		0.867	

3.21 The Extent to which the Initial Teacher Education of the Arts Teachers Prepares them to Facilitate the Development of the Imagination in Elementary Students (ES)

Table 3-20 shows the exploratory factor analysis, and the reliability for ES. The table also displays the explained variance, and factor loading for three statements analysed in the questionnaires for supervisors, the Arts teachers, and students. The variance equals 87.953%, the factor loading for the first statement equals 0.881, for the second statement it is 0.822, and for the third statement it is 0.786. The Cronbach's reliability is 91.3% for the whole construct. As can be seen from table 3-20 below, the

reliability of the construct equals 78.9%, which is greater than 70.0%. The variance and Cronbach's reliability are within accepted levels from the statistical standpoint.

Table 3-20: Variance, Factor Loading, and Cronbach's Reliability for the Appropriateness of Education of the Arts Teachers to Develop Imagination in Elementary Students with the Help of the Arts Lessons (ES)

Questionnaire Items	Variance	Factor Loading	Cronbach's Reliability (coefficient α)
Extent of Education (EE)	87.953%		78.9%
Statement 1: The schools do not offer professional development opportunities for the Arts teachers.		0.881	
Statement 2: The schools do not organise appropriate courses for teachers		0.822	
Statement 3: The teachers do not use innovative approaches to the study of the Arts.		0.786	

3.22 The Effectiveness of the Approaches Used to Develop Imagination in Elementary Students (EA)

Table 3-21 shows the exploratory factor analysis, and the reliability for EA. The table also displays the explained variance, and factor loading for three statements analysed in the questionnaires for supervisors, the Arts teachers, and students. The variance is 77.056% for the construct, and the factor loading for the statements justifying the construct are 0.782, 0.834, and 0.747 for the statements 1, 2, 3 respectively. The Cronbach's reliability equals 84.572% for the whole construct which is greater than

70.0%. The variance and Cronbach’s reliability are within accepted levels from the statistical standpoint.

Table 3-21: Variance, Factor Loading, and Cronbach’s Reliability for the Effectiveness of the Approaches Used to Develop Imagination in Elementary Students (EA)

Questionnaire Items	Variance	Factor Loading	Cronbach’s Reliability (coefficient α)
Effectiveness of the Approaches (EA)	77.056%		84.572%
Statement 1: Teachers do not regularly organise excursions to the Arts galleries for elementary students.		0.782	
Statement 2: Using play, and telling stories are the major methods to develop the use of imagination.		0.834	
Statement 3: Using association as the major method to develop the use of imagination.		0.747	

3.23 The Level of Contribution to Develop Imagination (LC)

Table 3-22 shows the exploratory factor analysis, and the reliability for LC. The table also displays the explained variance, and factor loading for three statements analysed in the questionnaires for supervisors, the Arts teachers, and students. The variance is 77.056% for the construct, the factor loading for the statements justifying the construct are 0.782, 0.834, and 0.747 for the statements 1, 2, 3 respectively. The Cronbach’s reliability equals 84.572% for the whole construct, which is greater than 70.0%. The variance, and the Cronbach’s reliability are within accepted levels from the statistical standpoint.

Table 3-22: Variance, Factor Loading, and Cronbach's Reliability for the Level of Contribution to Develop Imagination (LC)

Questionnaire Items	Variance	Factor Loading	Cronbach's Reliability (coefficient α)
Level of Contribution (LC)	77.056%		84.572%
Statement 1: The insufficient advancements in the Arts had been recently evident among older elementary students.		0.782	
Statement 2: A great number of students find it difficult to imagine pictures before drawing.		0.834	
Statement 3: Elementary students often do not understand tasks in the Arts lessons.		0.747	

3.24 The Impact of Obstacles on the Development of Imagination during the Arts Lessons (IO)

Table 3-23 shows the exploratory factor analysis, and the reliability for IO. The table also displays the explained variance, and factor loading for three statements analysed in the questionnaires for supervisors, the Arts teachers, and students. The variance is 93.161% for the construct, and the factor loading for the statements justifying the construct are 0.968, 0.897, and 0.923 for the three statements (table 3-23). The Cronbach's reliability is 94.663%, for the whole construct, which is greater than 70.0%. Statistically, the variance, and the Cronbach's reliability are within accepted levels.

Table 3-23: Variance, Factor Loading, and Cronbach’s Reliability for Obstacles to the Development of Imagination during the Arts Lessons (IO)

Questionnaire Items	Variance	Factor Loading	Cronbach’s Reliability (coefficient α)
Impact of Obstacles (IO)	93.161%		94.663%
Statement 1: Unfavourable atmosphere in classes has a negative impact on the imagination ability of elementary students.		0.968	
Statement 2: When asked to imagine a picture in their minds, the majority of elementary students failed to do so.		0.897	
Statement 3: It is difficult to arrange a favourable atmosphere in the classes to encourage the elementary students to create images easily.		0.923	

The questionnaire items chosen for analysis reflect the extent to which all respondents who participated in the surveys were interested in the development of imagination during the Arts lessons. Therefore, it was necessary to conduct the analysis of demographic characteristics presented above.

3.25 Qualitative Analysis: Coding

Lofland (1984) defines coding as using labels to classify, and assign meaning to pieces of information. This helps researchers to make sense of qualitative data, such as responses to interview questions, and open-ended survey questions.

Coding is an interpretive procedure that allows qualitative data to be analysed in a quantitative manner. Coding organises data in such a way that we can deduce quantitative result (Trochim, 2006). Qualitative data analysis procedures (coding) involved arranging content to the interview responses which was used as follows:

Firstly, the answers were translated in English. Each emerging characteristic was given a distinct code which was manually written on the questionnaires with themes, and categories. Any additional codes were made, if the collected data appeared diverse, and did not fall within the themes selected. Secondly, with the help of the codes, common characteristics were grouped together. Finally, they were scanned, and reorganised to the relevance to the research questions.

3.26 Data Presentation

Throughout, bar charts, pie charts, diagrams, and histograms are employed to present the results of the survey. These tools are typically used to better present the data collected. In an attempt to elaborate on the research results, the responses of the participants were entered into an Excel spreadsheet. The Excel spreadsheet showed the answers of each respondent to each question. The same approach was used for recording the codes for the interviews (Kothari, 2004).

The general approach of this study was to compare the results obtained by the researcher from the questionnaires, and the interviews with the results of other studies examined during the research. The studies of European, and American researchers were used to compare the results of this study with the results of the previous studies. These were employed for comparison because the cohorts of elementary students are similar.

However, the educational settings in the countries examined in the course of this research are different from those in Kuwait. Also, these studies did not shed light on the perspectives of teachers, and school supervisors.

The questions were designed to collect maximum information regarding the research problem related to the importance of the Arts education for the use of imagination in teaching the Arts, and to consider different aspects of the research problem (Trochim, 2006).

3.27 Summary of Methods

The study adopted a mixed method approach collecting both quantitative, and qualitative data in response to the research question. The methods reinforced each other providing vital statistics on the situation of use of imagination in teaching the Arts and at the same time providing quality information on the reasons why Kuwait is a unique context, and requires focus (Alfaraj, 2017). The targeted respondents for the study included pupils, teachers, and education supervisors. While questionnaires were fielded to some teachers, supervisors, and learners, some of these people still participated in collecting interview information.

Each respondent was prepared to effectively participate in the study by providing them with a consent form that explained the nature of the study, and their extent of participation. The consent form also outlines the voluntary nature of the study. For elementary students who were minors, parental assent was sought as well as the consent of the learners' (Peersman, 2014). Special care was taken to ensure that the children's autonomy, and rights were safeguarded.

A pilot study was done with a small section of volunteers. The pilot was useful in understanding the structure of some questions which were eventually edited and modified. As for the interviews, the guides were made in a flexible way that consisted of some open-ended questions. The researcher was able to accommodate new ideas, and themes.

CHAPTER FOUR

4 RESULTS

4.1 Overview

This chapter presents the statistical analysis, and results obtained with the descriptive statistics, and Variance, Factor Loading, and Cronbach's Reliability of the Statistical Package for the Social Sciences, SPSS 24. The quantitative data was complemented by quotes from the teachers, students, and supervisors interviewed.

4.2 Demographic Characteristics of the Research Participants

Several questions were included in the questionnaires, and interviews to outline the demographic profiles of the research participants. The survey sample of students consists of 56% boys, and 44% girls (figure 4-1).

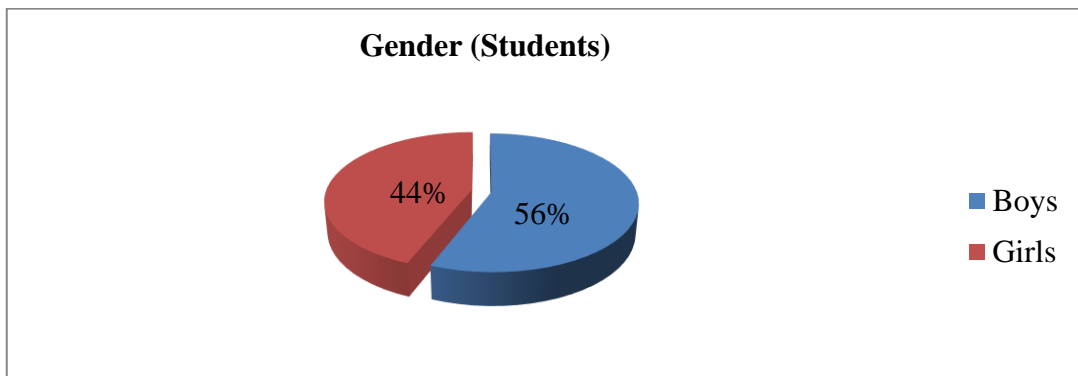


Figure 4-1: Gender Distribution of Students in the Survey Sample

The survey sample of teachers in terms of gender is shown in figure 4.2

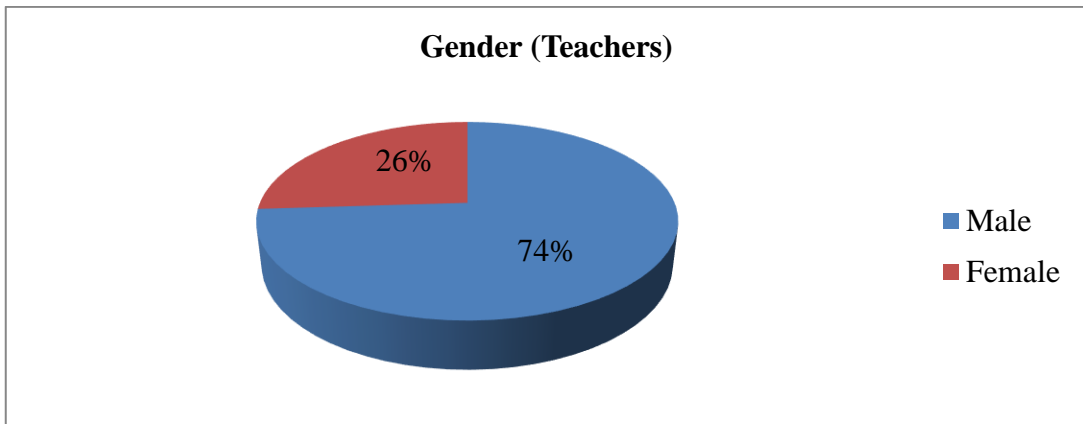


Figure 4-2: Gender Distribution of Teachers in the Survey Sample

The survey sample of supervisors consists of 20% females, and 80% males. This is an important finding because it was likely to influence the engagement between supervisors, and teachers in a country where the religious practice of guardianship is still adhered to.

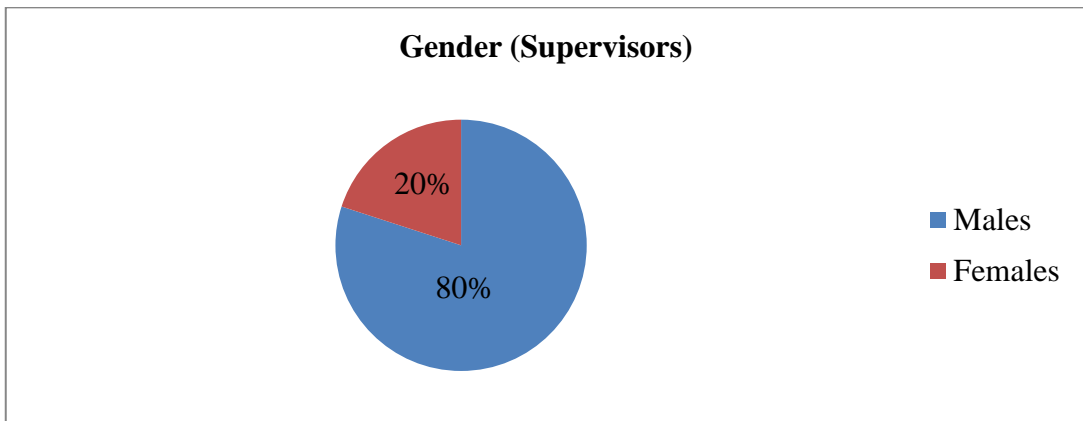


Figure 4-3: Gender Distribution of Supervisors in the Survey Sample

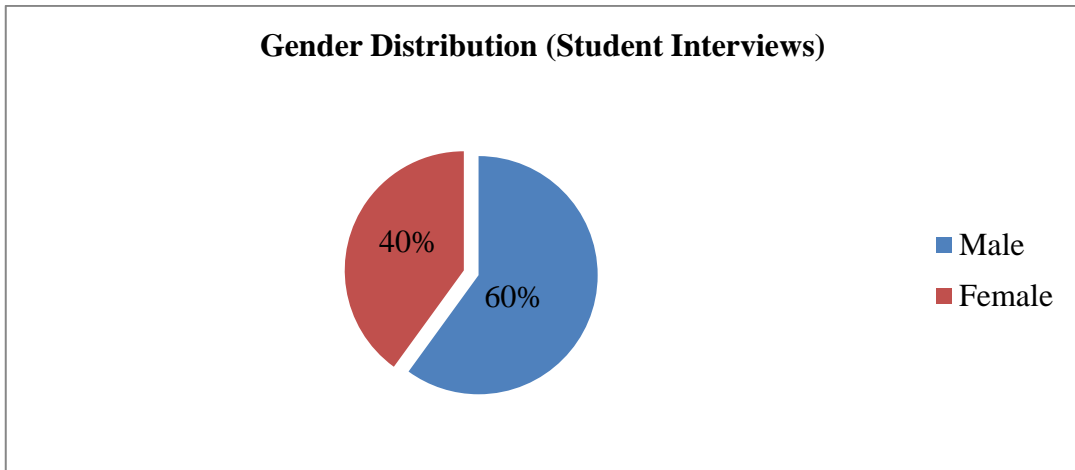


Figure 4-4: Gender Distribution in the Student Interviews

Gender distribution in the interview samples is shown below.

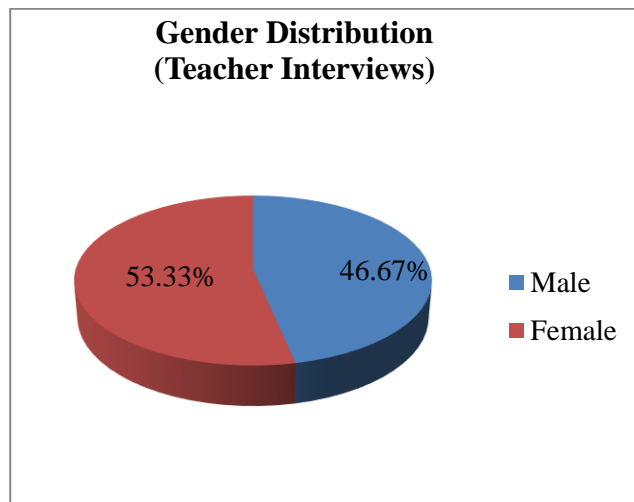


Figure 4-5: Gender Distribution for Teachers Interviews

The gender distribution of the supervisors is the same as that in both samples because the same supervisors participated both in the surveys, and the interviews. The supervisor cohort of the surveys, and interviews is the same 80% men, and 20% women.

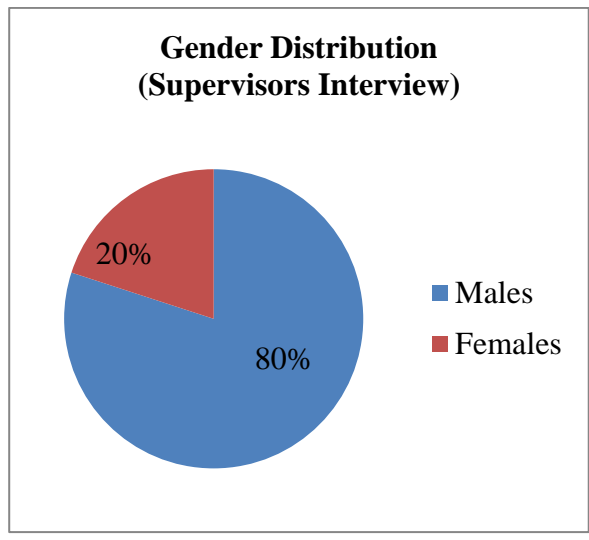


Figure 4-6: Gender Distribution for Supervisors Interviews

The age groups in the student cohort were distributed as follows: 51% of students aged 9–10 years, and 49% of the students aged 6–8 years (figure 4-7).

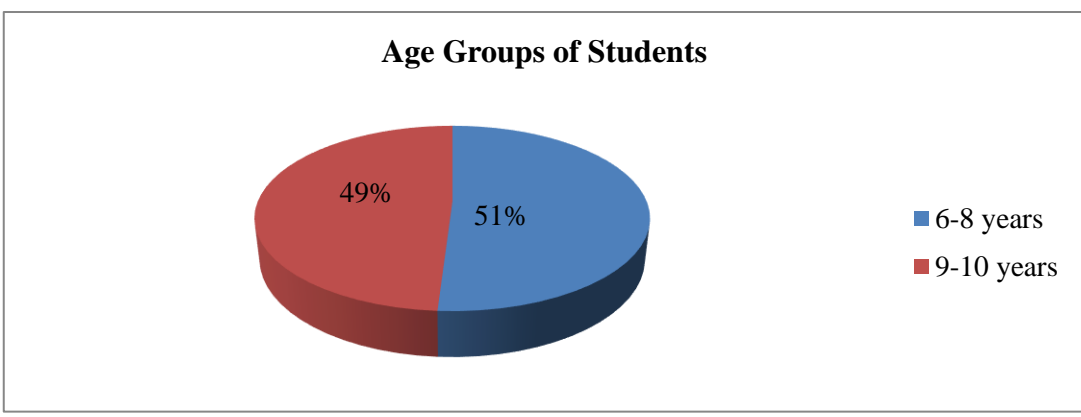


Figure 4-7: Age Distribution in the Student Surveys

Regarding the age in the teacher survey cohort, the age groups were distributed as shown in table 4-1.

Table 4-1: Age Distribution in the Teachers Surveyed

Age Groups of Teachers	Percentage
25-30	6%
31-35	10%
36-40	20%
41-45	36%
46-50	12%
51-55	6%
56-60	6%
61-65	4%

As can be seen from the table below, the ages among the teachers who participated in the surveys were distributed as follows: 18 teachers were aged 41–45 years, 10 teachers were aged 36–40, 5 of them were aged 31–35, an equal number of teachers (3 individuals) belonged to the 3 age groups of 25–30, 56–60, and 51–55; 2 teachers in the cohort were aged 61–65, and 6 individuals were aged 46–60.

Table 4-2: Age Distribution in the Supervisors Surveys

Age of Supervisors	Percentage
40-45	20%
46-50	20%
51-55	20%
56-60	20%
61-65	20%

Age distribution analysis among supervisors showed that there was an equal number of supervisors in all age groups.

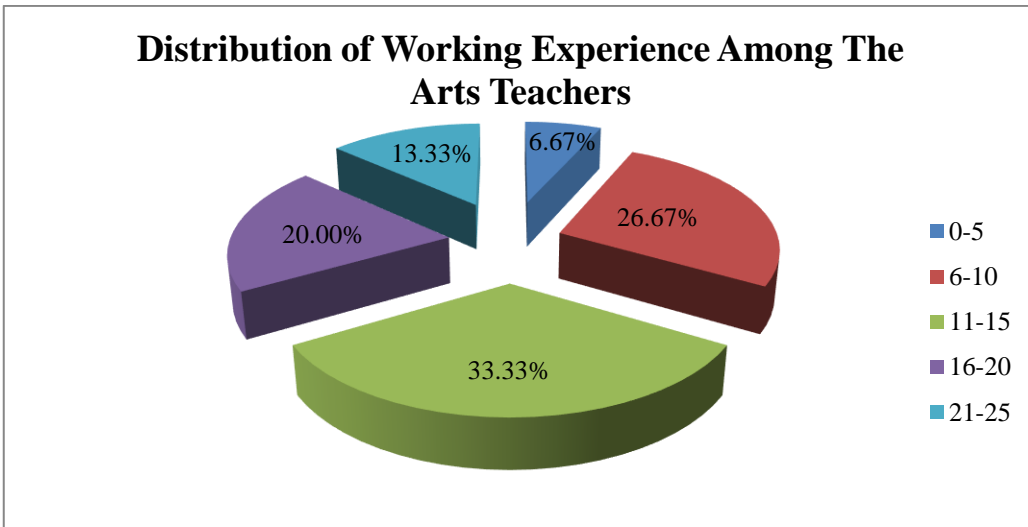


Figure 4-8: Distribution of Working Experience in the Teacher Interviews

Among the respondents in the teacher interviews, one teacher had less than 5 year’s work experience 4 teachers had 6 to 10 years’ experience. The majority of the teachers had 11 to 15 years of work experience, 3 individuals were working in the schools for 16 to 20 years, and 2 of the teachers had experience of more than 20 years.

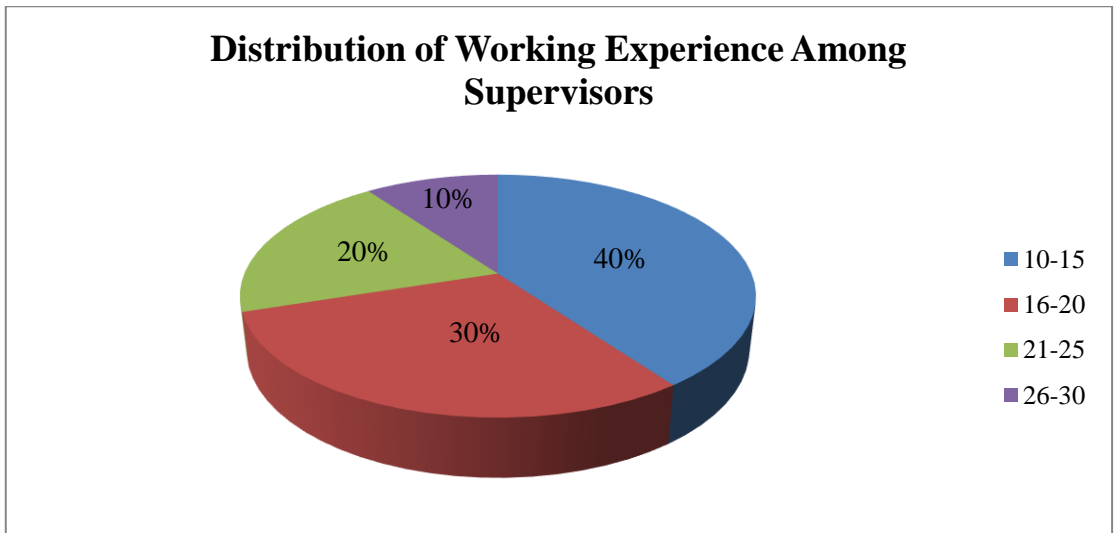


Figure 4-9: Distribution of Working Experience in the Supervisors Interviews

As can be seen above, 4 out of 10 supervisors more than 10 to 15 years work experience, 3 of them from 16 to 20, 2 individuals had 21 to 25 years' experience in the schools. Only 1 supervisor had over 26 years work experience. The next figure shows the distribution of the type of schools where the participants in the student interviews are currently studying.

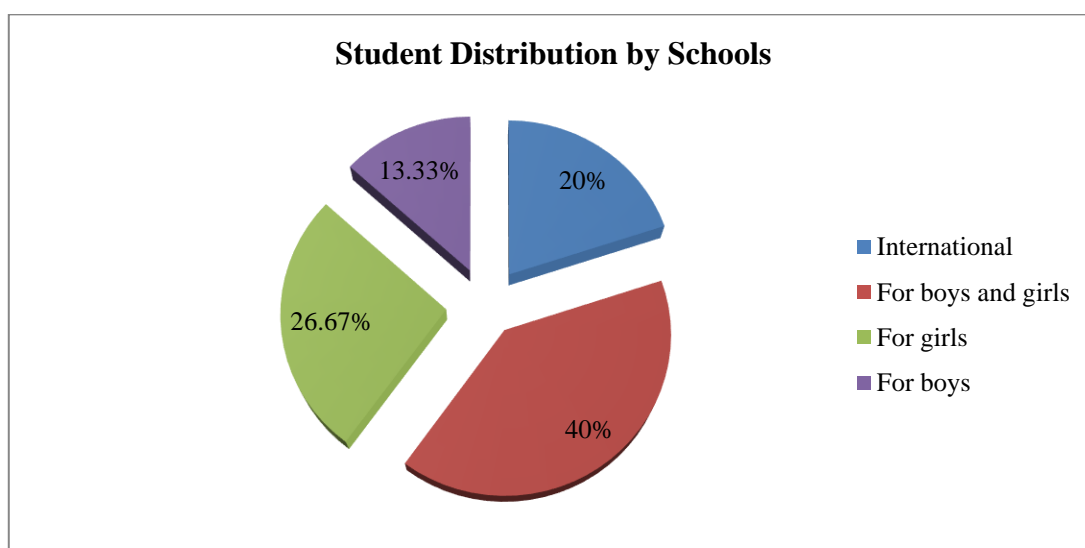


Figure 4-10: Distribution of the Students by Type of School (Interviews)

The figure shows that 20% of the students interviewed in this research study were from international schools. The majority of them were represented by 40% from mixed schools, followed by 26.7% drawn from girls' schools, and the least being boys schools represented by 13.3%. In the next section, perceptions towards the Arts education programmes among supervisors, teachers and students are explored.

4.3 Perception of the Arts Education Among Participants

This section presents the perception of the Arts education programmes among supervisors, teachers and students.

4.3.1 Supervisors' Perceptions

The results of the quantitative data analysis of the surveys of the school supervisors are shown in table 4-3 below. This analysis revealed that local programmes targeting the development of imagination in the Arts are weakly supported in schools in Kuwait. Supervisors preferred the use of online resources for the Arts development programs that were available internationally or nationally compared to local development programs.

Out of the supervisors polled, 20% reported to use local development programs while 40% rely on national, and 40% international programs for the Arts improvement. In addition, 60% of the school supervisors stated that schools did not support partnerships with creative people and artists. In addition, 80% of the school supervisors surveyed admitted that their schools did not conduct any research related to new methods of the Arts education for elementary students. Despite a high level of accessibility to the programmes targeting the use of imagination in elementary students with the help of the Arts, interest in the development of the Arts ability is low. The major reason for this is weak support from government structures in the development of imagination in elementary students in relation to the Arts.

It was reported by 70% of the supervisors that part of what negatively affects the study of the Arts in general is lack of professional development opportunities that would have acted as a demand pull to interest more young people. The few professional development opportunities in the field are offered online (10%), school assembled course (10%) and in nationally organised courses 10%. There were very few opportunities available for professional development among supervisors. Only 30% of the supervisors

reported the availability of any forms of the Arts teacher development programs in their places of operation. These development programs were limited to what could be offered within the confines of the school infrastructure, and budget. The development programs were thus either: open-source online courses were available for free with internet connection; developed within schools, and used as a means of evaluation, and possible promotion or part of the system of the MOE that were meant for continuous professional development.

All supervisors agreed that the imaginative ability of students influenced their Art capabilities yet very few were doing anything to promote the use of imagination in students. In fact, only 40% had a plan on the Arts development for their schools. Among those with a plan on how to develop the use of imagination in the Arts, 30% thought that the use of imagination could be promoted by creating a conducive environment in the classroom. Furthermore 20% asserted the use of imagination could be achieved by visiting the Arts galleries, and an equal percentage thought it was necessary to organise courses on teacher training on the use of imagination. In addition, another 20% suggested participation in partnership programs to encourage the Arts education, and finally 10% believed that there was need for a fresh approach to study of the Arts.

Table 4-3: Quantitative Data Analysis of Surveys of School Supervisors

No.	Question	Response categories
1	What kind of the Arts development programs are supported by your school?	Local – 20% National – 40% International – 40%
2	Does your school support partnerships with creative people, and organizations in the fields of the Arts?	Yes – 40% No – 60%.
3	Do you conduct research regarding the Arts programs available in your city?	Yes – 20% No – 80%.
4	What are the reasons for inaccessibility to the Arts programmes for children at your school?	Students' personal reasons – 20% Teachers' personal reasons – 20% Lack of the Arts development programmes – 30% Lack of qualified teachers for the Arts – 30%.
5	Do you offer any professional development opportunities for the Arts teachers at your school?	Yes – 30% No – 70%.
6	What kind of professional development opportunities for the Arts teachers does your school offer?	Online courses – 10%, In-school courses – 10%, Local courses – 10% None – 70%.
7	Do you have a plan for development of the Arts in your school?	Yes – 40% No – 60%
8	Do you think that imaginative ability influences the Arts capabilities of the students?	Yes – 100%. No – 0%
9	What approaches to the development of the imagination are employed in your school?	Organizing excursions to art galleries – 20% Organizing teachers' courses – 20% Creating an appropriate atmosphere in classrooms – 30% Using fresh approaches to the Arts studying process – 10% Participation in partnership programs to encourage the Arts education – 20%.

4.3.1.1 Supervisor Age and Willingness to Support Development of Imagination

A majority of the supervisors were not committed to support the use of imagination in the education sector. Overall, only forty percent of the supervisors were supportive of the use of imagination in teaching the Arts. The fact that fewer supervisors support the use of imagination was an indicator of the MOE's lack of commitment towards creative processes not explicitly prescribed by the curriculum. Younger supervisors were more interested in the development of imagination in conjunction with the Arts lessons compared with older ones. The sample of supervisors comprised more of older participants due to the country's professional experience requirements to officially qualify as a supervisor.

Table 4-4: Supervisor Age and Willingness to Support the Use of Imagination

Age	Frequency (N=10)	Percentage
25–35	0	0%
36–45	2	20%
46–55	2	20%
56–65	0	0%
Not supportive or unsure	6	60%
Total	10	100%

4.3.1.2 Supervisor Gender and Willingness to Support the Use of Imagination

There was an equal number of male and female supervisors who support the use of imagination. However, given that the sample had more males than females, it meant more men did not support the use of imagination. For women in the GCC's raising to the position of supervisor is uncommon. For that reason, women may be more open to experiment with new or innovative programs. According to recent research on women in

leadership, women who have broken the glass ceiling normally advocate for more reforms including challenging restrictive norms (Lowe, 2011).

Table 4-5: Supervisor Gender and Willingness to Support the Use of Imagination

Gender	Frequency (N=10)	Percentage
Male	2	20%
Female	2	20%
Not supportive or unsure	6	60%
Total	10	100%

4.3.2 Teachers Perceptions

The results of the survey of the Arts teachers are presented in table 4-6. The majority of the teachers polled (66%) had more than 10 years' experience in teaching. Despite an understanding of the importance of the Arts education for elementary students, and the working experience of the Arts teachers, elementary students did not display any interest in the Arts. Also, the schools rarely participated in programmes targeting the development of imagination in elementary students with use of the Arts at national, international or local level. Only 12% were sure that their school encouraged and promoted pupils' imaginative capacity as a means to facilitate the teaching of the Arts, while 56% were not and another 32% were unsure. To develop students' imaginations, schools organise visits to local development programs for the Arts (30%), national development programs for the Arts (30%), and international development programs including ones organised by UNESCO (40%). About 40% of the teachers reported taking their students to exhibitions. However, this seemed to be on very few occasions with most

teachers (60%) having never taken their students on an excursion. Those who did, it was usually annually (10%) or biannually (16%).

In addition, 60% of the Arts teachers taught only within the current curricula, and did not organise excursions to the Arts galleries that could be useful for the development of imagination in elementary students. The top-down nature of the education system presented in section 1.2.1 of the introduction chapter, contributed to the limited initiative taken by teachers. The model used for the curriculum renewal process to include the use of imagination in teaching the Arts in elementary schools in Kuwait presented in section 6.6. The model outlines the building blocks to a curriculum renewal plan that include policy and research interventions, the support of stakeholders, ensuring there is a budget for a needs assessment and adequate teacher training. The actual creative process involves a number of steps. The first one involves ideas and thoughts which act as inputs. The breadth and depth of ideas will depend on the level of exposure.

Teachers can apply for several interventions to expose students to environments that might stimulate imagination. According to the teachers, to develop imagination in students, they mostly use theoretical thinking tools (44%) such as such as teaching them how to create abstract realities, understanding general ideas, search for authority and truth, and a meta narrative understanding. Oral tools were reported to be used by 30% of the teachers surveyed. To develop the use of imagination orally, this involves the use of metaphors, rhyme, rhythm, humour, mental imagery, gossip, play, mystery, and stories. Lastly, literacy tools were used in 26% of the teachers. At the literacy stage the teachers focused on creating a sense of reality, showing associations between phenomena, focus

on hobbies, idealism, theoretic thinking, sense of wonder, knowledge, literate eye, and narrative understanding.

In this model, it is the role of teachers to plan and prepare the approach that best suits students. Once a decision is made as to what tool to be used, brainstorming or generating ideas and thoughts is carried out. Practical steps taken by teachers to encourage imagination which included the use of plays (28%) which is a very practical way of involving students in learning by taking positions as characters in the process. Telling stories was another practical step used by 22% of teachers. Some teachers preferred using association (18%) to describe phenomena that were not familiar with similar objects in the environment. The proportion of teachers that used mystery an advanced oral tool was 14 percent while 10 percent of the teachers preferred to use visual impact. Finally, a smaller percentage of teachers used a sense of wonder (8%), which is a literally tool that employs suspense. The approaches represented what could be adopted as literal, theoretical or oral tools.

To improve effectiveness, teachers also work on improving the classroom environment with the Arts materials being the most useful in enhancing usefulness of the Arts classes as reported by 32% of teachers. This is followed by improvement in class activities (24%) such as the level of engagement with students. Engagement could involve many ways. In the imagination model, feedback loops enhance teacher and student engagement by providing information what to change to enhance an artistic product, a process that is enhanced through reflection. Teachers reported seeing some improvement in the Arts classes through several interventions such as facilitating a friendly environment, or favourable atmosphere by exposing students to their favourite

music. The study found that when teachers focused on the use of imagination in teaching, there was a 28% increase in student appreciation of the Arts. The results further indicated an improvement of 22% in the Arts skills, as well as a 12% increase in advanced creative abilities. Overall, there was a notable increase in student attitude towards school in general.

Table 4-6: Quantitative Data Analysis of Surveys of the Arts Teachers

No.	Question	Responses
1	How long have you worked in the field of the Arts?	1–3 years – 3% 3–5 years – 7% 5–10 years – 24% More than 10 years – 66%
2	Do you think that the development of imagination is important for students studying the Arts?	Yes – 100% No – 0 %
3	Does your school participate in any programmes designed to develop pupils’ imaginative ability?	Yes – 12% No – 56% Not sure – 32%.
4	What kind of programmes does your school participate in?	Local development programs in the Arts – 30%, National development programs in the Arts – 30%, International development programs in the Arts – 20% UNESCO development programs in the Arts – 20%
5	Do you organise excursions to Art galleries for your students or participate in other Art events?	Yes – 40% No – 60%
6	If you organise the Arts excursions for your students or other events in the Arts, how often do you do it?	Once a week – 4% Once a month – 6% Quarterly – 4% Semi-annually – 16% Annually – 10% Never – 60%.
7	What approaches to the development of imagination do you usually use?	Oral tools – 30% Literacy tools – 26% Theoretical thinking tools – 44%.
8	What approaches to the development of imagination are particularly effective?	Telling stories – 22% Play – 28%, Mystery – 14% Association – 18% Sense of wonder – 8% Visual impact – 10%.
9	What qualities of classroom life are conducive to successful teaching, the Arts learning and the development of imagination?	Favourable atmosphere – 18% Friendly environment – 14% Availability of visual materials – 32% Mood music – 12% In-class activities – 24%.
10	What kind of advancement in the Arts had been recently evident in your class?	Better Art skills – 22% Better attitude – 20% Better understanding of Art – 18% Advanced creative ability – 12% Appreciation of Art – 28%.

It was hypothesised that the Arts teachers of different ages differ in their attitudes toward the development of imagination and creativity in elementary students studying the Arts. According to the literature in education leadership, teachers of different ages tend to exhibit different leadership styles in the classrooms (Mercer, Barker and Bird, 2010). For instance instructional leadership tends to be insisted upon by older teachers keen to ensure full adherence to the curriculum (Smith et al., 2017). Conversely, younger teachers tend to be more experimenting and may introduce some aspects out of the curriculum. Teachers in Kuwait have a good opportunity to adapt different teaching methods given that its curriculum is aligned to digital content. The prevalence of digital content may also encourage younger teachers to participate more strongly compared to older ones. Table 4-7 presents the age and frequencies that represent the number of teachers willing to support the use of imagination at different age groups.

Table 4-7: Teacher Age and Willingness to Support Development of Imagination

Age	Frequency (N=50)	Percentage
25–35	11	22%
36–45	9	18%
46–55	4	8%
56–65	0	0%
Not supportive or unsure	26	52%
Total	50	100%

Table 4-8: Teacher’s Gender and Willingness to Teach the Use of Imagination

Gender	Frequency (N=50)	Percentage
Male	14	28%
Female	10	20%
Not supportive or unsure	26	52%
Total	50	100%

The ratio of female to male teachers was 1:4. Given that there were 10 female teachers compared to 14 male teachers shows that there were more women supporting the use of imagination compared to those who did not. The particular motivation for female teachers to support the use of information may be due to the intent to challenge restrictive regulations that have limited the capacity of women to fully participate in public affairs. Thus, by changing aspects of the curriculum the set the stage for more changes in the education sector in favour of women.

4.3.3 Students’ Perspectives

The results of the surveys of the elementary students are shown in table 4-9. The attitude students have of a subject affects their performance. The survey showed that the Arts were the least favourite subjects among elementary students in Kuwait coming last after mathematics, language, and sports. Such a scenario leads to less priority given to the Arts in comparison to other subjects. While 41% of the students reported that they enjoyed classes in the Arts, a many said they did not (48%) or were unsure (11%). In terms of understanding the tasks 32% of students expressed some difficulty comprehending the instructions and expectations of the teacher. While there is an opportunity for teachers to change the attitude of students by making the Arts lessons easier to understand, changing

the attitude of students towards the subject seems to be a greater challenge. Concerted efforts similar to the Arts program intervention in the USA may need to be adopted to enhance the general perception of the Arts and how they relate with other subjects. The results revealed that 27% of the students understood the Arts lessons, 19% sometimes, 13% always, and 9% rarely while 32% did not understand. This was also reflected in the length of time taken by students to create an image. It took more than 5 minutes for 59% of the students to complete the task, whereas 23% needed a couple of minutes. A further 18% managed to create an image instantly. The process of imagination includes forming mental pictures. The ease of creation of images was reported to be low considering that only 26% reported that they always created them. In terms of imagination, 36% of students contended that it was a useful tool to design and create images however 38% rarely or never used it.

Table 4-9: Data Analysis of Surveys of Elementary Students

No.	Question	Responses
1	Q: What is your favourite activity at school?	Art – 11% Mathematics – 23% Language – 35% Sports – 31%.
2	Q: Do you enjoy lessons on the Arts?	Yes – 41% No – 48% Not sure – 11%.
3	Can you create images easily?	Always – 26% Sometimes – 36% Rarely – 14% Never – 24%,
4	Do you usually understand the tasks your teacher sets for you?	Always – 13% Often – 27% Sometimes – 19% Rarely – 9% Studying the Arts is difficult for me – 32%.
5	When creating an image, how long does it take for you to think out what to paint?	At once – 18% A couple of minutes – 23% More than 5 minutes – 59%.

Table 4-10: Elementary Student's Willingness to Support the Use of Imagination by Age

Age	Frequency (N=100)	Percentage
6 – 8	26	26%
9 – 10	15	15%
Not supportive or unsure	59	59%
Total	100	100%

As can be observed from the tables above, less than 41% of elementary students are willing to support the use of imagination. Younger elementary students support the use of imagination in the study of the Arts. As observed from chapter one, imagination which is one of the early steps in the creative process is more pronounced among younger people who are less likely to focus on self-doubt. Among the elementary students, children 6 to 8 years old are 11 % points more likely to use imagination in class compared to those aged 9 to 10 years old.

4.3.3.1 Elementary Student’s Willingness to Support the Use of Imagination by Gender

Among elementary students, females (24%) are more willing to use imagination compared to males (17%). This means that girls are more willing to experiment with the use of imagination compared to boys as seen from table 4-11.

Table 4-11: Elementary Student’s Willingness to Support the Use of Imagination by Gender

Gender	Frequency (N=100)	Percentage
Male	17	17%
Female	24	24%
Not supportive or unsure	59	59%
Total	100	100%

4.4 The Importance of Encouragement of the Development of Imagination in Elementary Students with the Help of the Arts

The majority of school supervisors, and teachers stated that ‘the development of imagination in the Arts is important for elementary students.’ However, there was a slight

difference in the reasons given to explain the supportive evidence for their affirmation. The supervisors cited the need for creativity among the learners as a prerequisite for innovation. As stated by one of the supervisors, imagination allows students to go beyond the knowledge given in class to master new things. What is provided by the teachers, and the curriculum at large is meant to only prepare the learners to test their ability to entertain new ways of thinking as noted in the quotes below. Imagination was observed as influencing the ability to be creative, and innovative not just in the current class setup but also had the potential to influence students' long term career outcomes. Passing test scores is part of the education system and expectations of pupils in Kuwait. One supervisor reported that there is a trade-off between teaching the use of imagination in the Arts which is not a requirement based on the curriculum, and potentially undermining the completion of work required to pass exams. Imagination in the Arts is, according to the supervisors, only an additional requirement that may be useful for students but what is essential is to follow the curriculum stipulations.

Hardly any attention is given in the schools of Kuwait to developing the Arts imagination given that it is not a requirement in the curriculum. Yet the Arts imagination model presented in 6.5 is very elaborate regarding what teachers, supervisors, and students should do. School supervisors, and teachers were aware that using imagination in teaching the Arts was beneficial in increasing creativity among students. Supervisors had no basis to enforce the promotion of imagination as a means of fostering skills in classrooms. According to the perspective of 47-year-old male supervisor imagination is practised in the classroom:

... the Arts are all about creativity. It will be very difficult for a student to practice the Arts if they are not creative. It is the duty of teachers, and other stakeholders to develop student's abilities more broadly to get creative learner. Creative learners have a potential to teach themselves new things.”

It develops students' thoughts beyond what the teacher has taught them or what they know from other sources. By so doing it will open for them another horizon more than what they already have. This capability is important for students to acquire because it allows them to learn beyond the content teachers give them. We would like our girls, and boys explore new ideas in a manner that will enhance creativity, and innovation.

Similar views were held by a number of other supervisors. For instance, a 42-year-old female supervisor interviewed by the researcher pointed out that in terms of importance, imagination ranks more highly than the knowledge the teacher would have provided on the subject:

Yes, of course, because imagination more important than knowledge, and it's the source of any creative artwork. I would encourage teachers to motivate students to be imaginative, and creative even though we still need them to meet basic requirements stipulated by the Ministry. In the world out their creativity, and innovation is more important than passing exams. Although our education system lays emphasis on passing exams, allowing students to imagine things, and learn in their own pace has a potential to raise a better generation for the future.

4.5 The Importance of Participation in Creative Partnerships for Developing Imagination

The Arts development programmes are based on the ideas of the Arts teachers working in these schools. Most programs are conducted within the school environment or via invitation to private functions such as corporate events hosted by the leading companies in Kuwait. There are no development programmes in the Arts that offer an opportunity to develop imagination in elementary students especially in public schools due to budget limitations. Within the turnaround the Arts programmes that help develop imaginative ability, students are exposed to a variety of the Arts disciplines for a significant amount of time see section 2.5. Also, the schools that participated in these programmes employed a large number of the Arts educators. The Arts education is integrated into the school curricula, overall school philosophies, and improvement strategies according to information gathered from a 39-year-old male supervisor through an interview:

The participation in the Arts workshops in schools to exchange learning experiences between them to follow up what is new to the Arts field. Exchange visits between schools introduced an element of competition as well as fun activities for students. Learners are able to break the monotony of the daily learning routine by learning in a new environment, and being exposed to new stimulus. As a supervisor, I tend to think it is also useful for teachers to conduct exchange visits even though this is possible more often in private schools compared to public schools due to limitations on government funding.

According to another 47-year-old male supervisor, participation in the Arts events helps to develop, and activate group's social networks, and exchange of experiences. The Arts are a useful tool for young people to express their feelings as well as document their milestones in life. The Arts exchange programs become an opportunity for students to just be themselves with other peers, and not worry about the pressure that comes with the school environment. However, this should happen in some controlled environment where the teachers closely monitor young people activities to ensure they do not exceed limits.

4.6 The Arts Programs that Contribute to the Development of the Students' Imagination

The data indicates there is a shortage in local programs in the Arts that teachers, and supervisors could associate with. Majority of the respondents pointed out the use of internet in accessing innovative programs in the Arts. However, a number of them mentioned the existence of meetings or exhibitions centred on art pieces or art literature. Both the teachers, and supervisors thought that students could get more exposure through the Arts tours to explore the history, and urban landscape, art books, the internet, and art exhibitions or meetings. Others stated that there was an opportunity in free drawing, acting, storytelling, and problem solving which is translation of brain storming to a piece of art. Teachers also thought that more needs to be done in terms of hosting competitions, exhibitions, workshops, and courses that would develop the capacity of teachers. The teachers took their own initiative to learn using computers, and internet as can be learned from the quote below:

Thanks to technology, and internet teachers may gain access to a world with no limitation from the information, and knowledge. The world can be explored through the internet. Communication with people in other countries, can help explore different curriculum, and teaching methods. I believe there are countries that have far more developed system of teaching the Arts with imagination. If a teacher is able to look for such content, it will help that there is some form of benchmark to guide them. [39-year-old male supervisor].

Even where internet and technology are missing, a 42-year-old female supervisor stated that teachers have an opportunity to develop imagination in students by developing methods like problem solving, and stimulate students' minds to produce a creative solution. Stories that motivate student imagination. The stories must be structured in a way that they allow the students to gain deeper understanding of their environment, and the objects of discussion, so much so, that they will be able to apply similar tactics to understand, and solve challenges.

4.7 The Importance of Accessibility of the Arts Development Programmes to Elementary Students

In general, school supervisors, and teachers concluded that the Arts development programmes were accessible for students. However, enrolment, and attendance rates were very low because of low motivation. This happened because these programmes were developed within the standard education curricula for the Arts accepted in Kuwait. Obviously, the standard education programmes in the Arts did not fill the gap in the development of imagination in the Arts education. Therefore, when additional questions

were asked, the majority of those interviewed (95%) agreed that the capabilities of the standard curricula were not enough to develop the use of imagination in elementary students. Therefore, teachers, school supervisors, parents, and elementary students should work together to develop the use of imagination, as this is one of the most important factors in increasing the intellectual level of elementary students. According to a 47-year-old male supervisor who stated that:

The teacher handles the whole teaching program and is required to transfer it in a creative image and the teacher should be in touch with the students in a distinctive way to discover how the students imagine. There is no specific guidance availed to teachers on how to teach the use of imagination in class.

A 39-year-old male supervisor agrees on the use of technology in teaching the Arts. He says that nowadays, ‘with development, its good but in comparison with the other foreign countries it is slower than us, we should follow them by electronic communication. And follow up all that is modern, and new.’

4.8 Interventions to Improve the Use of Imagination by Elementary Students

The teachers as well as supervisors reported that there were no budgeted programs for training on imagination. Similarly, there was no structured way of supervisors to evaluate teachers on fostering the use of imagination in the teaching the Arts. The structure of the engagement between the supervisors, and teachers was moderated by school leadership. Professional development programs help teachers to know the aim of the subject in an extensive way / more depth. Unfortunately, the ministry has not organised teacher development programmes, says a 47-year-old Male teacher. Frequent

programs would have been useful to exchange with peers on the latest methods to use that enhance the ability of different stages of learners to imagine, and express themselves in the Arts.

Just like imagination, the Arts lesson plan relies heavily on a teacher's initiative to be developed, and implemented. In practice, teachers end up without a development plan as we can see in their comments below. A number of teachers said they had updated their teaching aids in compliance with the need to teach using information, and technology. In the making of the teaching aids, one teacher reported to have worked with her students.

Teachers are required to use innovative ways to teach, and imagination can be part of that. However, teachers are not evaluated on imagination per se even though they may gain points by demonstrating innovative pedagogy. Teachers often organise for the Arts competitions within the school where students can present their imaginative art forms. There are a number of competitions in the school, such as the reading challenge, because through reading, they inspire new personalities, and topics that help to create, visualize, and create new ideas for the Arts.

[42-year-old supervisor]

Most teachers interviewed (60%) stated that they educated themselves independently with regards to the use of imagination. The course content in college and university does not cover how to teach the use of imagination. Many of the teachers use

basic methods to develop their own imagination, aiming to transfer their experiences in the Arts education to the elementary students they taught.

The majority of the students interviewed (80%) stated that their imagination ability was not developed during two to three years of studying in their schools. Some students showed progress in the Arts, but this progress was mainly linked to the contribution of their parents. This is because when the elementary students were asked whom they would seek assistance from if they needed to create a picture, 67% of them answered that they would seek assistance from their parents rather than teachers. The remaining 33% answered that they would seek assistance from their Art teachers. Hence, the role of parents is very important in the use of imagination in teaching the Arts.

The research revealed that the curriculum provides leeway for teachers to use innovative approaches such as imagination in the development of the Arts education. The majority of the Arts education programmes used in the schools were invented by the Arts teachers working in these schools, and these programmes were based on the general curricula for the Arts education. Eight schools out of nine involved in the study offer one hour of education in the Arts curricula, and one school offered two hours of the Arts education per week.

All school supervisors, and the Arts teachers expressed willingness to participate in these programmes once they were available in the country. Kuwait's government is striving to improve the quality of education. However, its efforts mostly target school equipment, distribution of books, and use of information technologies. Kuwait's government allocates KD 5.6 million equivalent to 15.7 million Euros annually to reach

these goals. Introducing higher quality education for the Arts requires fewer costs but can significantly improve the overall quality of elementary education. The quality of education for practicing teachers for the Arts plays a significant role as well.

Interview responses from teachers, and supervisors affirmed there was a form of imagination that the students picked up in all the schools even though none won competitions beyond the ones organised within the confines of the school as outlined in the previous section. The teachers indicate that students are able to express their imagination through painting, and other forms of artistic expression. Imagination was reported by one of the teachers to start as early as in the first grade with first graders being more open to explore new ideas in the Arts. Some of the teachers said that even though students express some form of imagination, they would have liked to see an improvement in the 'extent of the imagination'. Two out of ten teachers bemoaned the lack of competitions, and awards that would have encouraged the competitive spirit in students. While some schools had reported school level competitions in the Arts, it was apparent from talking to the teachers that a higher level activity either at the national or regional level would have been ideal.

During class sessions for the Arts, teachers were able to give topics that encourage artistic imagination, which helped create artistic objects among some students in the classroom. Teachers reported that students had a great ability to imagine, analyse, and modify forms, and the ability to renew their ideas, and develop their abilities, and participate in the Arts exhibitions outside, and within the school. The progress made by students could be retained if there was continuity in learning beyond the school calendar as the quote below shows:

There is loss of consistency, and creativity especially when children take a long break from school. At the end of the year, students take a break for holidays, and when they come back at the beginning of the year, they have forgotten most of the concepts they have been taught. To overcome this challenge, I have given students some homework that would continue lessons learnt in school during their holidays. Unfortunately, other subjects normally give a lot of homework, and sometimes homework for the Arts is not approved. [38-year-old male teacher from a government school]

When teachers were asked about their perception of the importance of imagination most teachers agreed that imagination helps student to learn. Teachers may not manage to impart imagination in learners until they have prepared the students to practise imagination. Imagination is a capability that can be developed through learning, and practice. The role of the teacher is mostly through providing knowledge, and exposing students to skills. Teachers reported that the imagination capability of students may be expanded by widening their scope of knowledge. As witnessed by stories of great artists such as Mozart, exposure to new content repeatedly increase the attention the sub conscious mind dedicated to the content, which increased the quality of the imaginative processes.

The importance of imagination was reported to go beyond the academic achievement of learners to their future work environment as one teacher observed. The development of imagination is important for the Arts, because of the technological advancement, and the development of science, it must keep abreast of everything new, and benefit in its use in the field of the Arts. For learners to develop problem solving

skills, they must develop capabilities to use the knowledge they have acquired from teachers, and other sources of knowledge to be creative, and innovative on how to solve problems. Students need imagination so that their ideas are not limited, and to broaden their technical horizons, and their perceptions in various topics on an environmental, and global level gradually. In a world that is increasingly computerised, repetitive tasks are likely to be replaced by machines which require creative minds to sustain their relevance.

Imagination can also help students to master content that would ordinarily be beyond their level as suggested by the teacher comments below. One of the teachers, a 30-year-old male from a private school was very philosophical with his perception of imagination in teaching the Arts, 'because imagination is the main driver of the Arts, and the Arts without imagination like food without salt, imagination is the blood that nourishes the creator's mind.

The development of imagination is important to enhance the student's artistic memory and makes him/her to invent distinctive artworks of a unique nature, and greater than his age, and strengthens the sense of the materials used, and the elements existing, and how to deal with them.

Another teacher stated that, 'development of imagination helped enhance thinking, and increase their ideas, and their ability to be creative, and to invent new, diverse artistic ideas. Furthermore, it expanded the child's perceptions,' according to one female teacher from a private school.

The development of learners' imagination is in the narration of fairy tales outside the familiar, whereby the learner can think in the long run, and imagine the unknown, and

how creativity comes about [40-year-old female teacher from a private school]. The promotion of use of imagination in the education of elementary students is a decision that has to be made at a school level between the school management, and the subject teacher. This is because as seen in the literature review, the curriculum in Kuwait does not make imagination a requirement in teaching the Arts. The subject teacher has a lot of influence on the teaching of imagination because most of the decisions can be done in the lesson planning process as observed in a number of quotes below.

The process of assisting students to improve their imagination takes time. Further research is required in terms of the objects in nature, and imagination that are most aligned with a chosen description of the case. Some teachers resorted to presentation of more than one idea, and telling students stories to increase the knowledge of students to foster imagination. The idea is not for students to reproduce the knowledge of teachers but only use that as an activator of the subconscious mind for a deeper understanding.

Given the religious tradition of most Kuwaiti citizens, a number of these stories are inspired by Prophet Mohammed, peace be upon him as well as from the Qur'an where there are several stories of the Prophets mentioned. The universe is consequently another source of inspiration of many stories as pointed out by a female teacher in a girl's government school:

Telling stories, chattering mental images, playing games, activities, puzzles, group projects, competitions, thinking, telling the story of the Messenger Muhammad, peace be upon him, and how he used to mingle, and contemplate the kingdom of the universe, and the creation of God.

The teacher enhances effectiveness through a multiplicity of activities, the diversity of materials, the creation of a spirit of cooperation, and a positive dialogue between the student, and the teacher. Similarly, the teacher may opt to use a number of media sources such as videos, and television to capture the attention of students. A majority of teachers thought that use of videos was a cheaper alternative of accessing a wealth of information online. The teacher helped students analyse the video after they watched it. The content of the videos was not disclosed by all teachers but one indicated that they show the Arts documentaries from famous artists, and draft lessons from the same.

An alternative to videos materials generated by teachers in the form of teaching aids, playing games, and making plays that were used to inspire imagination as observed by a 30-year-old male teacher from a private school:

The students' imagination is developed through some fairy tales, including good elements to form good artwork, and by seeing the nature around them, and choosing the artwork that they do through nature. I simplify the explanation of topics, enriching what is required, and summarising it in a more similar field of stories that impact the student's ability to imagine.

Asked whether teachers would be comfortable sharing new art programs with education supervisors, a majority stated that they would share with the supervisor. However, a number raised an issue with the limited role that the supervisor had as stipulated in the curriculum. The determining factor for any program would be the support of the school administration which determines the allocation of staff, money, and time. With regards to policy intervention, this finding implies that there ought to be more focus

on school level interventions that are more likely to impact positively. Otherwise; As one of the teachers explained:

There is no specific guideline for supervisors to intervene in class programs. It is up to the teacher to determine the level of imagination to be used in the production of their art work.

The majority of the teachers decried the schools lack of preparedness to provide an environment where imagination, and creativity would thrive. A 29-year-old female teacher from a private school complained that ‘the school gives the core subjects more importance than the Arts, and sometimes some schools do not have the capabilities to provide resources required in the Arts.’

4.9 Importance of Organising, and Participating in the Arts Events

Participating in the Arts events was reported to provide an opportunity to explore all that is new in the field of the Arts and education. Exposure gives both teachers, and students new dimensions of understanding the Arts that can improve imagination. Events are more often based on a number of thematic areas that help them to appreciate their country, and the world better. For young learners, it is also an opportunity to learn in a different, and possibly fun environment. The exposure to new stimuli was reported by teachers to give an incentive to be more creative. Organising, and participating in artistic events was reported by a 30-year-old male teacher in a private boys’ school to be important in developing the students’ imagination, because it makes the students’ artistic sense grow, and innovate new works within the Arts. A similar view was presented by a 29-year-old female teacher from a private girl’s school.

Their participation in these occasions helps them develop the capacity for imagination, and creativity, and create multiple areas of imagination because it helps them to diversify, modernise, and develop their ideas, increase creativity, and develop the special abilities of each student.

4.10 Engagement into Research on New Methods of Developing Imagination

Very few teachers were involved in any systematic way of improving their methods of engaging students on imagination. One of them pointed out that they do not research. What they do is ‘only activate the available curriculum, and educational values, and occasions, and it is sufficient for the beginning, and continuity of imagination, and creativity’. Even for those who said they research, they seemed to be involved in the very typical activities related to implementing the curriculum as observed from this quote from a 30-year-old male teacher from a private school.

Currently, not for the proximity of the exams for students, I am constantly following the student to know their progress in the imaginative, and sensory development in the field of the Arts in its various forms. I did not do research but try as much as possible to develop imagination at class time.

There was an exception of two teachers from private schools who are required to develop a mechanism of continuous improvement on their lesson plans to factor in imagination. When imagination is not explicitly required of a teacher, it eventually becomes implemented in the classroom based on what the teacher is able to put together which is what happens more often than not.

4.11 Methods for Developing Imagination in Teaching the Arts

To foster imagination in children, teachers reported that they needed to motivate students to open up by going down to their level, and understanding what works for them. Teachers have a number of procedures they can adopt. They reported the use of videos, visiting art museums, art galleries or visiting artists' websites for ideas. Once the teacher establishes the number of interventions what works for them, they will use that to influence student engagement in the Arts. A 44-year-old female teacher in a government school stated that visiting the Arts galleries, and distinguished ceremonies, visiting art museums, and artists' websites on the internet, and working on various artistic materials, and shaping them was very important. The exposure of students in private school is broader compared to those in public school. A 30-year-old male teacher from a private boy's school put it this way:

The development of my imagination is through travel, trips, discovering all that is new, using the internet, seeing nature, and cultures in other countries, knowing heritage, and studying it internally, and externally.

It was not possible for the teachers to indicate which methods were more effective given that different children respond differently to different means of teaching the Arts. The use of different media in combination was preferred because it served to reinforce information in different sources. One teacher reported combining educational aids, visual, and audio content, an exhibition, a display of paintings, and stories. Another combined students' reading stories to each other, doing competitions, displaying educational aids,

and showing films. This therefore means that the effectiveness of methods was determined by their use with other combinations.

4.12 Non-education Factors that Impact on Student's Ability to Imagine

The participation of children in the Arts, and their imagination potential is affected by communal perceptions of the Arts especially the influence of their parents. Some parents may prefer that their children participate in sports, and creative activities other than the Arts according to some teachers. Teachers indicated parents' preference for activities that are outdoors, and more vigorous. One view shared by a 44-year-old female teacher in a public girls' school stated that:

Preventing him from expressing, and drawing if given the opportunity, and a suitable climate can be provided, and that begins first with the number of students participating in the Arts education, and providing the materials, and the right atmosphere for them

On a positive influence, parents may improve students' imagination by exposing them to places outside the school such as museums, gardens, and other places that may inspire imagination in the Arts. The guardian's contribution to developing skills through providing artistic resources that help the child to be creative, assisting in them gaining exposure through travel, permanent encouragement, and creating an appropriate environment for the Arts. In the next section, the findings will be discussed in further detail.

CHAPTER FIVE

5. DISCUSSION

This chapter provides a synthesis of the findings, and explains their significance in the context of use of imagination and how it has influenced the teaching and learning, and supervision of the Arts education in Kuwait. The discussion also outlines a process of implementing imagination in the Arts education.

Reflecting on some of the main findings that have emerged from the data this chapter explores the evidence further to support the hypothesis that the use of imagination is the solution for enhancement of the Arts education in Kuwait. While in pursuit of this goal, the researcher will present suggestions on the specific interventions that supervisors, teachers, students and other stakeholders ought to consider. Finally, practical recommendations will be put forward that are culturally sensitive.

The overall leadership in the education sector in Kuwait is provided by the Ministry of Education which is administered through a hierarchical system of supervisors, principals and teachers. Each of these officers in the education sector play a vital role in supporting the system and quality of education. Besides the education officials, students and parents also play a critical role. Students, as end consumers, and parents provide the financial as well as psychosocial support required for students to thrive. In the discussion of the findings, the researcher will explore how these different stakeholders in the education sector affect the quality of the Arts education in Kuwait among elementary students.

Education plays a key role in the development of a country. According to a recent World Bank Report, preparing young people for the job market is one of the biggest priorities that countries are urged to undertake to benefit the society. In Kuwait, education serves to prepare children for the workforce in pursuit of the country's vision 2030. The overall vision of a country influences in a big way other sectors such as education. The oil and gas industries are the main revenue streams for the country and are popular areas where most citizens strive to be connected to, as well as positions in the civil service sector. At the time of writing this thesis, there are more engineering and technology jobs in Kuwait compared to the Arts. However, going by the development experience of many other countries as well as arguments by Maslow, the oil industry will eventually develop to appreciate and embrace the Arts with time.

The economy of Kuwait could be construed to be at the lower level in Maslow's hierarchy of needs, where the focus is still on meeting basic needs of the population. Based on the development trajectory suggested by Maslow, the appreciation of the Arts by the general population is meant to increase automatically as the economy advances. While not directly linked to this study, the overall development trajectory may either enhance or derail efforts to promote the Arts in any country. The general value given to the Arts tend to increase with a rise of a countries per capita income as seen among cases highlighted in the USA, Canada and the USA. Even among the GCC countries, there have been attempts to diversify away from dependence on oil (Hertog, 2013).

In terms of Educational leadership and influence on the quality of education, Kuwait offers an educational context that combines strong (religious) traditions, old fashioned ways of teaching, rich potentiality of resources, and a modern vision to reform education

for a highly competitive and prosperous Kuwait society (Al-Nakib, 2015). The educational reform suggested by Kuwait states that it prefers growing competitiveness of human resources. The end affects the decision concerning the philosophy, structure, and finally the proper content of the subject curricula. The reforms are a challenging endeavour facing the country saddled with many dilemmas and even contradictions (Singer et al., 2014).

One of the dilemmas with a major impact in curriculum development is the debate around the integration versus separation between subjects (Singer *et al.*, 2014). The choice between an integrated and subject- based curriculum determines the way teachers will be trained, how classes are to be conducted and the approach in content delivery. For instance, as observed in section 2.5 a number of countries have a system where general mainstream teachers have a longer contact with students teaching them content that vary from mathematics, science and the Arts among others, at lower school levels. This may be too costly to implement in Kuwait where teachers teach particular subjects because they are only trained in them. By taking the subject specific approach, Kuwait misses out on the synergy that is often created through learning with the use of imagination when subjects are taught across the Arts, sciences and mathematics.

There is a push towards STEM education. This drive in demand has even affected the perception of students towards the Arts. The survey conducted for this report showed that the Arts were the least favourite subjects among elementary students in Kuwait coming last after Mathematics, language, and sports. The emphasis on STEM has shown mixed results in a number of studies (Costantino, 2017). Recognising the importance of curriculum changes to entrench education reforms, there has been debate about change of

the education curriculum towards a competence based approach (Singer et al., 2014). A new national curriculum can provide an opportunity for the recommendations to implement changes that will suit the use of imagination in learning. However, there is contention with regards to the choice of approach in terms of implementing the reforms. Despite the general bias in favour of Mathematics and Sciences in Kuwait, the participation of Kuwait in global education assessments showed revealed very poor results (Awadhi and Murad, 2018).

A recent study by Alshammari (2013) conducted among the Arts teachers in Kuwait found that the reason for poor performance due to the Arts curriculum being out of touch with local realities and customs. The content does not relate to the culture and social lives of students in Kuwait making it difficult for them to follow (Alshammari, 2013). This is a significant finding that supports the need for a link between content taught in class and the natural context in which the students exist. As presented in section 2.4 on imagination in the Arts education, the natural environment inspires imagination. It has been presented that the use of imagination involves voluntarily introducing of an idea to the subconscious mind and allowing it to reflect on it. From the data, the general public, supervisors, teachers and students have very interest in pursuing the Arts. They are less likely to be engaged in the Arts besides meeting the minimum requirements. It therefore follows that students have less exposure to stimuli linked to the subject. It will be much easier for students to get the right exposure to the Arts if the general public approves of the Arts as a worthwhile vocation.

Many of the changes that are required to make the use of imagination in the Arts more effective is making changes to the school curriculum that incorporate changes that

favour the use of imagination. Curricula changes on the other hand must be informed by evidence-based research. So far, this research provides evidence that the use of imagination in the education sector is beneficial not just in a better understanding of the Arts but also for a better understanding of the sciences.

The visible representatives of the Ministry of Health are required to ensure that policy is implemented to promote best practice in children's education. However, the role supervisors were limited, with more of a focus on school administration issues rather than the implementation of the curriculum. This is need for a more instructional leadership style that emphasises on adherence to the curriculum at all stages (Male and Palaiologou, 2012). However, looking at how the supervisors described their roles and the information collaborated by the teachers, the leadership style chosen by supervisors was more managerial (Uwizeyimana and Mathevula, 2014). Managerial leadership is intended at maintaining the status quo rather than making any major progressive changes.

Elementary students provided the focus for this are more willing to experiment with new methods of learning. Teachers and parents will play a role in encouraging the students to take the necessary step to cultivate their use of imagination. Teachers of the different subjects should also strive to promote the use of imagination given that imagination has shown evidence of effectiveness in learning.

Kuwait may choose to either continue the subject specialisation in training and teaching or modify the system to have all teachers teach whatever subject they can be assigned to from time to time. Among countries where the generalist approach has been adopted, there would be no need to change the training course content for teachers in

colleges. An additional module in teacher education programmes on the use of imagination across all subjects may serve this purpose. What the researcher envisions for Kuwait is for teachers to continue teaching each subject separately but build the capacity of teachers to identify overlapping areas that can be used to link the subject contents.

According to the findings from this research, elementary school teachers are best placed to influence the way students learn. This is if the status quo is to be maintained in terms of the curriculum and policy direction. Currently, the curriculum provides teachers the freedom to implement the course content in ways they consider creative and innovative. The curriculum content for the Arts as learning subjects is heavily dependent on ICT which may be the reason the results showed younger teachers' inclination to use imagination as a learning tool, more than the older teachers.

Based on the profile of teachers, the data shows that women are better prepared to teach the use of imagination compared to men. This may be due to the observation that the female teachers in the Arts tend to be more engaged in their work, given that teaching and the Arts are considered 'appropriate jobs for women' (The Euro-gulf Information Centre, 2017). Female teachers also tend to be personal with students given that the system only allows female teachers to teach in the preschool, thus allowing female teachers more time with students compared to males.

Whatever the practice of teachers and supervisors, the students remain a promising hope for ensuring that the use of imagination is widely adopted. The process of mastering the use of imagination takes deliberate efforts that children have shown to have less doubts about trying out new ideas. However, adults play a salient role in ensuring that

children are encouraged to keep up the process of imagination. Teachers and parents play a very important role in encouraging the use of imagination in children.

According to data from this study, 67% of students indicated that they would seek assistance from their parents rather than teachers, when required to answer questions on the use of imagination. Studies have shown that parental support plays a very important role especially when implementing changes in the way teaching is done (Desforges and Abouchaar, 2003). According to the study by Charles Deforges and Alberto Abouchaar (2003), parental influence is most significant at primary school level and also increases with improved child performance. This is consistent with findings supporting higher parental involvement in the use of imagination to create the Arts. Secondly, the involvement of parents will also be a determining factor to facilitate students to gain exposure to the industry given the limitations associated with government funding.

The funding of education by government favours core subjects. Funding the Arts may increase if government policy drafters and implementers are convinced on the importance of teaching the Arts using imagination. Given the bias towards the sciences, changes that suggest how the use of imagination can be enhanced by linking the Arts to the sciences and showing evidence that the overall adoption of the use of imagination is more likely to lead the country towards Vision 2030.

Part of the justification for change in policy from favouring engineering and sciences that are readily marketable to the Arts is to show the link between the Arts and sciences. Kuwait being among oil producing companies has an increased current demand for engineering and technical courses. However, according to development theory, this is

likely to change in the near future as most of the jobs are automated only leaving creativity and innovation as the most sought after skills (Moon, 2014). It is essential that the Arts, and specifically the use of imagination in the Arts be taught at a young age in preparation for future careers. What they should rather promote is STEAM – Science, Technology, Engineering, the Arts, and Maths. The Arts puts these subjects in a context that people can use (Perignat and Katz-buonincontro, 2017).

The design of the education curriculum in Kuwait has placed more emphasis on other subjects at the expense of the Arts. This can clearly be observed in the time allocated for the Arts compared to other subjects. There is even more emphasis to religious studies compared to the Arts that has a wider scope and is more time demanding. The challenges facing the Arts education are not just due to lack of time but adequate resources too. According to both the teachers, and supervisors, there was a very small allocation from the government except a few essentials such as drawing books, pencils, and paint.

The limitation in funding has affected continuous professional development programs for teachers which has demoralised teachers. The public schools are the most affected while parents in private schools meet the full cost of the curriculum. This is likely to widen the gap between competencies of students in private schools versus public schools. Despite the government making public education free, the failure to maintain adequate standards negatively affects education. The demand for innovations, imagination and creativity is hindered when basic resources are lacking to make the process of teaching possible. There is an opportunity presented by online courses for Continuing Professional Development CPD of teachers given that Kuwait has rolled out an ICT programme in schools.

A study on music in Kuwait found that there was no structured framework for harmonising teacher CPD sessions that would ensure uniformity and consistency in teaching the Arts. Like this study, Alfaraj (2017) found that there were limited occasions for teachers to learn new developments in the field of music through professional development sessions and workshops for music teachers. The two studies provide two valuable findings that are useful for development of imagination. The studies underscore the importance of teacher professional development programs for learning new skills, as well as improving the style of teaching. In the second study, the frequency of exposure to music was found to enhance students' proficiency in music. Similar findings can be applied to the Arts.

The researcher hypothesised that gender had a significant influence on the use of imagination in the Arts education in Kuwait. From the data, there are slightly more boys than girls (56%:44%) who participated in the study. There is also unequal representation of teachers, and supervisors by gender, age, and years of experience. The percentage of male teachers interviewed was 74%, while the remaining were females. Most supervisors (80%) were male. The proportion of female teachers may be fewer than the expected number given that lower primary schools are mostly taught by female teachers according to the sex segregation guidelines in the country. The data on gender indicates that there is a need for proactive involvement of women and girls in a male dominated society. Otherwise, gender motivated stereotypes may reduce the effective involvement of women and girls in education and development. The stereotypes include the teaching profession being considered more of a female occupation.

In Kuwait, public schools, besides kindergarten, are sex segregated in line with Islamic traditional practices (Meleis, El-sanabary and Beeson, 2015). Recent statistics show parity between male and female school enrolment for students (Alfaraj, 2017). However, when it comes to careers, women in Arab countries display a preference for the humanities with more females than males becoming teachers in the Arts (Hamdan, 2005; Omair, 2011). The overrepresentation of men in this study may thus be an outcome of traditional expectations that men are the leaders so that even where they are underrepresented, they are still *de facto* leaders. Such gender stereotypes may affect students' choice of careers. Career choices and representation of women in leadership in education in Kuwait and the region is shaped by social constructs that prescribe some roles to be suitable for women (Hamdan, 2005). Similarly, limiting social stereotypes exist that lead to a negative perception of the Arts in Kuwaiti schools.

Majority of the supervisors are male. This again is a factor of the male dominated Arabian society where there are very few women represented in leadership (Hamdan, 2005). However, women constitute 20 percent of supervisors meaning that the situation could change with time. The guardianship rules impose some requirement of engagement between people of opposite gender that may affect the official relations between teachers and supervisors. The bias against courses that are 'meant for women' leads to a poor public appeal for the courses.

The process of learning and teaching the use of imagination requires exposure to the Arts at the local as well as international levels. Given that women have a limited role they play in public, they often have reduced exposure to external stimuli which disadvantages female teachers, supervisors and elementary school girls. But so far, due to the

interactions with foreign culture most communities are less restrictive of women as long as they adhere to standards of decent dressing.

Besides gender, another key attribute under consideration in this study is age. The researcher hypothesised that younger teachers, supervisors and elementary students are more likely to support the use of imagination compared to older ones. The age of teachers followed a normal distribution curve with the majority of teachers being between their late 30s and late 40s. However, the sample of supervisors constituted the older majority. Age combines energy and resilience because they have gained some years of experience and still have some time of service to their communities.

The influence of religion is eminent from the number of hours dedicated to teaching Islamic education. The general public is very religious with Islamic salutations being the order of the day both in formal occasions and informal ones. Given that people are taught to religion in a dogmatic way, religion may thus serve to hinder rather than promote imagination.

While in the study by Alfaraj (2017) found a closer influence of religion on the music expression of learners in class, this did not occur in testing imagination in general classes for the Arts examined in this study. As shown in table 1-5, presented in the first chapter, Islamic education is allotted more time in the classroom compared to the Arts. The curriculum as presented in section 2.7 is also influenced by Islamic teachings with politicians using education as a tool to instil faith and loyalty to the Emir. Although Islamic education is taught separately in Kuwaiti curriculum, other subjects are also supposed to deepen the faith of Islam, encourage feelings of citizenship and encourage

cultural identity (Alfaraj, 2017). One of the teachers reported telling the story of Prophet Muhammad to inspire imagination in students. The proliferation of Islamic and patriotic teachings may act as a hindrance for students to be exposed to other stimuli for imagination. This is because the subconscious mind will be preoccupied with religious content. Imagination and creativity demand freedom to explore new knowledge.

If the use of imagination is to be widely adopted in Kuwait, efforts must be put in place to introduce the concept and practice in the daily practices of children. In the marketplace, influencers have been used to promote products or services that could also be adopted to make the use of imagination popular among young people. Influencers would be a fast and cost-effective way of reaching many children at once. However, follow up efforts must be made by teachers, parents and volunteers to implement the ideas at local level. In addition, peer-to-peer learning may offer a cost-effective way of managing affairs.

One of the most valuable ways of finding links is to allow students to visit teams of professionals within an industry and to examine the success stories or challenges. Notwithstanding the Arts and science divide, visiting professionals in a particular industry helps to bring to school the ‘intellectual heart’ or ‘experiential soul’ of a discipline. Learners are able to understand the practical aspects of the profession more vividly than when they are able to witness the practical application of the knowledge they have learned. Some countries have elaborate programs for career coaching and mentorship that is missing in Kuwait. While professional and business organisations may be interested in forming links with students that are about to join the industry, students at primary level end up being disadvantaged for lack of support either from government or industry.

Where the government and industry fail to offer solutions and private organisations fail to respond, it is up to parents to ensure the gap is filled to maintain quality standards.

The public perception that the government in Kuwait funds the full education program and this has reduced parental involvement in education thus affecting the Arts. This explains why teachers in private schools reported more support for the Arts subjects compared to those in public schools that received very little support. Similar findings were arrived at in a study on visual arts in Australia (Wittber, 2019) and a study on music in Kuwait (Alfaraj, 2017). As stipulated earlier, the funding challenge for the Arts can be resolved by demonstrating their contribution towards the country's overall vision.

The process of teaching the use of imagination need practical lessons on how to improve practice. In this study, the researcher examined one of the teachers conducting a class that demonstrated the use of imagination in teaching the Arts. When the students were asked to imagine and come up with art forms, most of them came up with drawings that depicted homes, family, religion, and the flag representing patriotism to the Nation of Kuwait.

Knowledge on what to imagine emanates from the value system that guides the choice of imagination when the process of imagination is intentional. In other words, what children are routinely exposed to are acts as a form of mental stimulus for the subconscious mind that helps advance the imagination and creative process. It is an interrelated process where values are related to the way we think, and the way we think influences our values. Thoughts becomes things, so too do our values become a reality. Value is defined as one judgement of what is important in life (Lock and Strong, 2010).

Values are principles or standards by which one imagines. It therefore restates the point that dogmatic approaches to studying religion will limit and stifle the imaginative and creative ability of learners. The current curriculum in Kuwait lays too much emphasis on inclusion of religion within the school system. Due to time limitations, the time and effort expended on religious teaching that are already taught by religious institutions can be reorganised to support the use of imagination in teaching.

The limited scope of imagination in children is understood to be the major cause behind decline in creativity in children (Vygotsky, 2004). Based on a study conducted in the US, the level of creativity among elementary schools children has been on the decline over the years. This is a very worrying trend given that there is an increase in demand for use of imagination and creative services at work. The importance of creativity was underscored by a poll on what company CEOs value the most among from their workers (PWC, 2017). The companies polled showed that the main skills sought after among employees were creativity and innovation.

There is a dire need for creative solutions for problems around the world. Although creativity is appreciated as a requirement there has been very few countries that have made deliberate efforts to train people to be creative. The process of creating new ideas follows a similar path regardless of whether it is in the Arts or Sciences. In the career world, transdisciplinary teams have been credited for more comprehensive and creative solutions compared to a narrow team of specialists (Banaji, Cranmer and Perrotta, 2014).

According to a supervisor interviewed, imagination is more important than knowledge because it is responsible for creativity. The view is supported by Griffiths (2014), who submits that teachers should motivate students to be imaginative, and creative despite the demand to meet basic requirements stipulated by the curriculum. The career world demands creativity, and innovation more than passing exams. Although the education system in Kuwait lays emphasis on passing exams as presented in section 2.7, allowing students to imagine things, and learn in their own pace, this has the potential to raise a better generation for the future. In other words, a competence based education system that places less emphasis on merits and more on acquired skills would be fruitful.

The education curriculum has entrusted the responsibility of organising classes to teachers. Each teacher has the autonomy to adopt teaching methods that satisfy the minimum requirements stipulated in the curriculum. Among those with a plan on how to develop imagination using the Arts, 30% asserted that the use of imagination can be achieved by creating a conducive environment in the classroom. Although the percentage is small, it provides a good indication that it is possible to implement imagination even before curriculum changes. A number of researchers have put forth explanations on what teachers can do to enhance classroom participation (Leithwood *et al.*, 2004; DeBourgh, 2008). Student-centred teaching is more likely to result into a resurgence in the imaginative capabilities of learners. In Kuwait, the Arts renewal plan tries to make the classroom environment more student centric. However, the success of the implementation of the Arts renewal plans is still dependent on the good will of teachers that ultimately control how classes are conducted.

Teachers can choose from a wide range of interventions that can cover different art forms. Some may opt to use music, play, painting, reading, and sculptures, among others. Studies conducted on the LTTA program presented in the literature review in section 2.5 demonstrated that artistic pastimes such as music lessons, and reading during leisure for pleasure contributed to high achievement in language and mathematics (Ruppert, 2006). The results in the LTTA program suggested that different children liked to group different artistic practices together. For example, some children who liked reading for pleasure were more likely to take music lessons or to be involved in sports, rather than being interested in video gaming. Despite the different preferences of children, these differences did not cause a decline in the preference for other activities related to the Arts or non-artistic activities. For example, a child could prefer to be involved in sports, but still take up music lessons. Similar arrangements could be made for the Arts classes in Kuwait where children could combine a number of the Arts classes that they are best suited for.

Furthermore, the LTTA program presented evidence that the Arts program was responsible for an increase in retention of students in schools. School attendance is not a challenge in the Kuwaiti context. However, it may lead to better attitudes towards school which can motivate students to put in more effort in school performance. From the data, it is clear that due to the general preference for sciences, students learn to be less interested in the Arts. Without deliberate efforts to change the tide, future generations may fail to benefit from the advantages of exposure to the Arts at the school level at an early age.

The teaching of the Arts (the Arts encompassing music, dance, literature, poetry and visual art) is separated from the other subjects. This, therefore means that the benefits

of use of imagination in the Arts and diffusing this into other subjects is not being achieved. Some countries have designed the education curriculum in a way that core concepts of literacy, and numeracy are emphasised through teaching of other subjects such as the Arts, and vice versa. In Kuwait, the focus is more on mainstreaming Islamic education in other subjects in a process referred to the Islamisation of the curriculum.

This study has demonstrated one of the requirements for effective teaching, according to Richmond (1993), which is that there is an improvement in student learning if students' imaginative capacities are encouraged. It is, however, not possible to conclude, based on this study, that the use of imagination has resulted in improvement of student performance either in the Arts or other subjects. But data from the case study on the LTTA program shows many opportunities for synergy between the Arts and sciences. Given the insistence on science, this study demonstrates that the use of imagination in the Arts supports achievement in science.

This research study revealed that the current curriculum offered to elementary school students in Kuwait was not effective in developing the students' artistic skills (imagination, and creativity). At the same time, teachers were not well prepared to meet the needs and expectations of students. Most teachers were never trained in the use of imagination in teaching while pursuing their training in college or university. Similarly, on completion of their training, a majority had never encountered teaching using imagination in their continuous professional training programs.

However, a study conducted on visual art taught to class 7 students in Kuwait achieved significant changes in knowledge, and attitude of students (Wittber, 2019). The

study on visual art provides valuable lessons. In terms of a comparison of using a specialised Art teacher, and a generalist teacher, this can be useful for recommendations made in this study towards combining teaching of the Arts with other subjects using imagination. Similar results were observed in a study that focused on music education (Alfaraj, 2017). Consequently, such a suggestion would need more evidence for the MOE such as the one presented in the LTTA program. One of the important lessons from implementing the LTTA program is the decision to use generalist teachers as well as particular subject teachers in the same class to allow for this comparison.

Research on the use of specialised and generalist teachers is useful in implementing programs in Kuwait that target the use of imagination not just in the Arts but across other subjects. According to a study that examined the perception of (science) teachers in Kuwait, the curriculum for science that is constituted fails to factor into consideration the environmental and cultural differences between Kuwait and the Western world. This makes a majority of the illustrations in the curriculum difficult to be followed by the students (Alshammari, 2013).

The broader changes in the education curriculum are required to institute changes such as teaching the use of imagination across all subjects. The positive perceptions, and opinions of all people who affect or are affected by changes in the education program need to be consulted. Of primary importance are the views of students', and teachers' needs, expectations, and suggestions to be considered in future changes in educational initiatives, focusing on bringing about changes in the Arts education in Kuwait. This can be achieved through questionnaires, interviews, and course evaluation surveys which give a clearer picture of the teaching or learning process of the Arts education at schools. This

process identifies problems, and mismatches, and seeks to provide practical solutions as much as possible. While the qualitative data provided valuable information that can inform such initial efforts for reform as outlined in the recommendation section of this study, a larger sample size will be required for the quantitative data to inform nation-wide changes.

The literature on curriculum development has demonstrated the importance of research in improving the methods of teaching the Arts. Unfortunately, the results of the study showed that teachers and supervisors were rarely involved in research. Without research, teachers will not know what works, and what does not work when they guide their students on imagination. The teachers may also miss opportunities in the local, and global arena, that are useful in applying lessons in the Arts.

Students were not ready to use imagination in the Arts, and this was largely due to their lack of exposure to it during the primary years. The students were able to practice imagination when given a task however, their scope of application imagination to daily lives and other subjects were perceived to be weak. Having the capability to use imagination is likely to be an important skill in preparation for the twenty-first century workforce. Imagination provides a practical solution for understanding a wide range of concepts, innovative thoughts, and problem solving. When applied to the Arts, it facilitates the communication by describing vividly phenomena that is imagined as if it is which helps in translating abstracts into reality. The researcher concludes that it will be beneficial to the students if teachers provide a strong link between learning and the industry.

Changes in policy are required to improve the use of the Arts in elementary education in Kuwait. For imagination to work effectively, this will demand a plan of action that will entail reforms in the curriculum to incorporate aims, and objectives that support imagination. To gain a wider support among stakeholders such as teachers, parents, and government, policy changes must also address aspects such as teacher training, budget, and resource allocation for the Arts subjects. Furthermore, for effective supervision learning content, and assessment processes must all factor in imagination.

Schools are not able to support partnerships because of limited capitation received from government. Both the use of imagination, and research, are aspects that are not required of teachers in the curriculum, and hence the supervisors could not require teachers to implement them. Teachers who wanted to implement imagination in their curriculum are limited by resources in terms of time and budget. As has been reported in among a few private school teachers, parental support is required for an effective execution of use of imagination in the Arts programs. The reason this study places emphasis on parental support is the gap in funding for the Arts can be bridged by parents. While to some extent parents in private schools fund the Arts, a greater public awareness of the usefulness of the Arts, and especially the use of imagination in the Arts may lead to greater participation in the Arts by parents. While government fund the Arts classes in schools, parents can meet the cost of field trips that can expose students to artists and different forms of the Arts. In the long term however, research and advocacy should be used to demonstrate to the government of Kuwait the need to invest more in the area.

There is growing evidence indicating that imagination, creativity, and innovation is demanded more as the world increasingly automates (Costantino, 2017). The Arts

provide a unique opportunity in support of sciences as well retaining the human aspects that may be absent in an automated society. Imagination, and the Arts will play an important role in such an automated future. While repetitive jobs will be lost to machines, creative skills will be more demanded to create new products and knowledge. Exposure to the reality of the connected world can enhance understanding of the need for students to use imagination in the study of all subjects.

CHAPTER SIX

6. CONCLUSION AND RECOMMENDATIONS

6.1 Overview

This section presents a summary of key lessons in this study and applies the results and discussion in responding to the research question and hypothesis. The research question in this study was, ‘Do Kuwaiti teachers and students in elementary schools value the use of imagination in teaching the Arts?’ The researcher hypothesised that the teachers, students, and supervisors value the use of imagination in the Arts with variation in intensity based on their age, gender, years of service, and type of school. The study also sought to examine the merits of the Arts education design for elementary schools, considering multiple relevant educational aspects. The overall goal was to help in recommending policy changes that would improve the use of the Arts to enhance educational outcomes in Kuwait. This chapter presents the main conclusions in the study.

6.2 Summary of the research

In conclusion, the lesson drawn from this study is that elementary students are not using or applying imagination to its full potential. Rather, teachers were engaging them in things they believe would enhance their imagination. This included touring the Arts galleries, online content and getting mentorship from professional artists. By not getting exposed to new stimuli, the use of imagination can be said to be entirely missing. Imagination entails doing new things a practice that unfortunately cannot be trained. Imagination is not a special talent or skill. There was no training program to complete to master using or applying your imagination, for teachers and students.

Lessons drawn from the study showed that elementary age was the best opportunity to nurture the use of imagination. This is because elementary students were more open to new ideas and less restricted by self-restraint in developing their ideas. Unfortunately, data from students, teachers and supervisors show that there was a push to actively drive down the imagination of others. To begin with, the system of education provides a window of opportunity to learn the use of imagination. The curriculum requires the teacher to be creative. At the same time, the system pegs performance to a set of national exams which becomes the teacher and student focus at the expense of exploits in imagination.

More can be done to use and apply imagination, not just among elementary students but in adults as well, individually, and collectively. The process starts by acknowledging the inherent capability to use imagination. The next step involves the decision to take deliberate action to promote the use of imagination by, for instance, linking it to improved performance or the overall development ambitions of the country. More importantly the aim ought to be not to suppress imagination or let others impact the ability to explore and dream.

The perception of teachers, supervisors and students reflected the public view of what the Arts education meant to the majority of Kuwaiti citizens. The dominant view was that the Arts were peripheral subjects. The government demonstrated the relegation of the Arts in Kuwait through policies had limited time and resource allocations. Given the prevailing public opinion of the Arts, alternative sources of funding such as parents, and corporations were not forthcoming. This created a cycle of inaction where teachers felt constrained to effectively teach the Arts. Due to the limited range of the Arts

activities, and exposure available, students in Kuwait unlike other students in better funded countries reported the Arts to be boring and did not like to attend the lessons. Such an attitude may have a contributory factor on the lack of interest in the Arts. The situation was complicated by the fact that it was women and girls who were the majority in the Arts and social science courses.

The teaching of the Arts in Kuwait is mostly devoid of research on how to improve pedagogical methods. It entails very limited exposure to the local, and international art industry, but very effective in meeting the requirements of the national curriculum. The elementary teacher of the Arts has a lot of control on what can be done to teach the Arts. For this reason, it is prudent to ensure that there are programs for continuous professional development to improve capacity of teachers. So far, the teachers reported that any professional advancement is based on a teacher's own initiative.

The Arts are thus taught by qualified teachers based on a curriculum that does not expressly require imagination but encourages innovative teaching methods. The supervisors who are an important component of the oversight, and quality control mechanism oversee the implementation of the curriculum. From the interviews conducted with supervisors, imagination was not a requirement in the curriculum. Although, a majority of teachers as well as supervisors support the use of imagination in teaching, the results of the study indicated that a less than one in three teachers actually implemented programs meant to improve their teaching methods.

This research revealed that the Arts curriculum offered to elementary school students was not effective in developing the students' artistic skills (imagination, and

creativity) or meeting teachers', and students' needs, and expectations. Consequently, we suggest here, a set of recommendations for the ME to consider. For example, asking for teachers', and students' perceptions, and opinions through questionnaires, interviews, and course evaluation surveys to give a clearer picture of the teaching–learning process of the Arts education in schools. Identifying problems, and mismatches, will assist in providing practical solutions as much as possible. The participation of teachers and students in curriculum reform should be emphasised.

The MOE might follow a bottom-up approach where teachers, and students, have direct contact with policymakers, more specifically in relation to curriculum development issues, evaluation, purposes, or training opportunities. For example, the Ministry could launch an online platform that collects data and provides a means to consider all views concerning the Arts education in the school system in the country. This platform would create an organic model to the decision-making process where all, no matter what their positions are – students, teachers, artists, school principals, educators, ministry officers, among others. – could share their views and suggestions regarding the development of the Arts education at schools. The process can be initiated by a 12-month pilot exercise that would generate evidence on the changes in curriculum required.

6.3 Recommendations

Policy recommendations include:

- a) The use of imagination should be part of the teacher training program in universities and colleges. This would be the most cost-effective approach so that all teachers who come out of college and university will be competent in the use of imagination.

Looking at the course content for training the Arts teachers presented in the section on training teachers (2.7.1) the use of imagination in the Arts education can be taught as a pre-service skill. The choice of teaching the use of imagination at the tail end of the course is to ensure that the acquired knowledge and skills is fresh in the minds of trainee teachers as they enter their careers.

- b) Continuous professional development programs are required urgently to improve the capacity of teachers who are already in the profession. From the discussion with teachers, and supervisors as well as examining what the students are able to do, there is a lack of CPD programs. Although there are teacher development programs available online for free or at a small fee, the certification of such programs makes it difficult for them to be universally applied. Teachers form a critical component given that they are required to lead the imagination process. Continuous professional development courses of any nature would enhance their skills. Research has shown that continuous professional development courses for teachers when recognised in the education sector, and implemented, has potential to improve pedagogy by encouraging teachers to try new innovative methods (Pearson, 2007). The MOE can oblige teachers to seek professional development and seize any training opportunities in the Arts. An example of these standards would be requiring teachers to attend at least three to five training sessions, and two community service actions (for example, seminars, gallery visits and so on.) per year. The training will cater for changes in curriculum such as how students understand imagination among other aspects that may arise. Programs are availed to ensure that teachers are up to date with good practices in the field as well as the challenges. Teachers who have attended CPD classes are more likely to institute changes in their class compared to those who have

not. To ensure that teachers attend CPD courses, promotion from one scale to the other for teachers should be dependent on completing a CPD course. The use of learned skills at the classroom level can be enhanced by use of supervisory checklists. By pegging CPD to likely future improvements in earnings, teachers will be incentivized to attend and pay for CPD programs.

- c) There is urgent need for the deliberate inclusion of teaching with imagination in the curriculum. Both the teachers and supervisors contended that it was not possible to consistently implement imagination as well as supervise the effectiveness of teaching methods meant to achieve imagination unless, and until, imagination is explicitly documented in the national curriculum. Within the curriculum for teaching the Arts at elementary level presented in section 2.8.5, the use of imagination was recommended to be adopted as one of the innovative approaches. To operationalise the use of imagination in the whole country, a directive from the Ministry would indicate the importance of the use of imagination in teaching. In order to persuade the MOE, the evidence presented in this thesis demonstrates the usefulness of imagination in the Arts in achieving both immediate, and long-term outcomes for elementary school children. Imagination will prepare students to better understand and apply knowledge in the sciences, mathematics and business. Future careers that will be based on creativity, and innovation need a strong foundation of imagination. Creativity is the new transferable skill. It is an asset that is in critical demand across countless industries and sectors that the education sector cannot ignore. However, creativity is the Arts of disciplined imagination. Disciplined imagination appears to be lacking in elementary education in Kuwait.

- d) Increased exposure to students of the Arts and other stimuli that can create mental pictures. While all these interventions require budget support, some of them can be implemented with a very minimal budget. For instance, a school may partner with an exhibition house allowing students to visit their gallery at a reduced fee. Most art galleries have a subsidised rate for students. The subsidy is not limited to art galleries. The government of Kuwait has a number of incentives meant to promote local tourism. One of the means of promoting more visits by the local population has been to ensure that school going children are given a subsidised rate on entering parks, museums, and other tourists' destinations. So far, it has been observed from the study that students from public schools who form the majority do not get opportunities to travel out of school often. The major impediment has been a limitation on government funding that does not leave an allocation for such expenses. The researcher recommends that parents of students in public schools be encouraged to meet the cost of visits, just like parents in private schools. Furthermore, the government has provided a subsidised fee for entry into public spaces as well as reduced fees on private galleries.
- e) Kuwait has already adopted the use of ICT for students in the classroom, including those at elementary level. This can be an opportunity to use online resources to learn the Arts from other countries. The curriculum for teaching the Arts education in elementary school already suggests the use of ICT. Teachers can therefore take the opportunity to ensure that in the absence of exposure to the Arts activities through travel, the Arts content from Kuwait and other countries can be introduced to students virtually. Virtual learning is going to play a significant role in the post COVID 19 era where remote learning will be encouraged as a public health and safety measure.

However, more needs to be done to enhance the capacity of elementary schools to fully adopt to online learning. The advantage with online learning is that it will be more affordable and sustainable, unlike field visits that are occasional and costly.

6.4 Recommendations for Future Research

This study could have benefited immensely from the use of more child friendly research approaches such as the use of the Arts-based methods of data collection. The Arts-based techniques are useful in getting children to open or explore topics that are difficult to express in words. Furthermore, the Arts-based methods have been known to bring out spontaneous connections between ideas. There are five main data collection techniques including literary (poetry), performative (interpretive dance or theatre), visual (picture and collage), audio visual (film, and video) and multimedia (graphic novel and art installation). The researcher made an attempt with using visual data collection by requiring students to draw some mental pictures and a number of them drew family picture while others drew the flag of Kuwait.

Future research can also explore how children, adolescent and young people of different age cohorts are affected by the use of imagination. Although this study was focused on elementary students. the same investigative approaches could be replicated with an older cohort of children across different levels.

Future studies should gather evidence to support the wider adoption of use of imagination in the Arts. This will entail research on the relationship between the Arts and other subjects. The public perception of the Arts in Kuwait and how it affects parental financing of the Arts. Also, the effect of the top-down curriculum implementation on the

efficacy of education in Kuwait and a systematic review of evidence in support of using imagination across all subjects would be a fruitful area for exploration.

Studies should also be conducted on the best workable models that teachers can use in teaching imagination as a creative strategy for learning purposes. The process will also require the identification of necessary conditions for the transformation of teachers to intuitively use imagination in teaching. For change in attitude, and practices of teachers to be permanent there is need for significant changes in the value system of teachers in favour of imagination.

Imagination creates a perfect moment to gain deeper understanding in phenomena especially one that is not well understood in current parameters. A recent research indicated that creativity is among the most sought after skill by employers (Yoon *et al.*, 2015). And given that imagination is a state of becoming, and therefore it never really is. What position is imagination likely to take in the future of advanced technologies? Can imagination or impulse be relied upon, is it possible to build on it? Is it possible to share the experience imagination not just as a practice but as a philosophy? A philosophy that will underpin future creativity and innovation. In the next section, a proposed implementation model is offered.

6.5 The Arts Imagination Model

This proposed model is intended to familiarise teachers and supervisors with imagination strategies in the Arts for fostering students' imagination skills. Imaginative children are generally more creative, better problem-solvers, and more confident than

their peers, so child psychologists emphasise the need for imaginative play (I see me!, blog, 2016).

The Arts education lessons in Kuwaiti schools take place twice a week for 45 minutes per lesson. This model provides a guide for teachers in involving the use of imagination in the Arts more in their classes, and improving higher order thinking skills by increasing students' imagination. The activities included here take 10 to 15 minutes per lesson.

6.5.1 The Budget

Kuwait provides a high budget for education, training, and the development of the learning and teaching process. This model will involve three days' training for teachers, and supervisors and requires a specialized budget. The total budget will be 450-950 Euros (approximately). This includes workshop materials (flipcharts, markers, stationery, art materials, if needed), food, and drinks.

6.5.2 The Target Population

This model is designed for in-service teacher training at elementary school stage to both refresh teachers' knowledge of teaching the Arts and provide new ideas and methods for teaching the use of imagination. Each training course will consist of no more than 12 trainees. It is highly recommended that each school in the directorate participate with at least one teacher from each school to fulfil the course requirements, and to share the knowledge with all students in the directorate.

6.5.3 The Model's Objectives

The trainees are expected to:

1. Establish the importance of teaching the use of imagination in teaching the Arts, and creating new ways to teach, and learn the Arts.
2. Provide teachers with techniques for showing creative ways of teaching the Arts using imagination.
3. Apply what they learned in real classroom situations.
4. Share what they learn with their colleagues in the same school by using the strategy think-peer-share.

6.5.4 The Model's Activities

The researcher would like to suggest some imagination activities linked to the Arts for school students to help them grow then develop their creativity in the Arts education by engaging in these activities with their teachers.

Activity 1: 'Aladdin's magic lamp' (in Arabic 'misbah eala' aldiyn')

Time: 10-15 minutes

Method:

1. The teacher introduces the tale to students. Aladdin is a folk tale of Middle Eastern origin. In the Arab world, people used this tale to think creatively about what they wished to have our own in real life. They think about how to live an imaginary life by asking the genie for three wishes.

2. The teacher encourages students to think about this old magic lamp and imagine that s/he is rubbing it. What would you think happens? The genie will certainly come out as the tale claims, and say ‘Master, I shall grant you three wishes.’

3. The teacher guides students to think creatively by drawing imaginary images in their minds.

4. The teacher gives students time to apply this by drawing it or creating a group work activity to act or sketch it out (short play, soundless scene ...), it depends on the materials that the teacher prepares in his/her class.

Activity 2: (Dive in the Ocean)

Time: 10-15 minutes

Method:

1. Kuwait is well known for its beautiful beaches and seas. The sailors work hard to find valuable treasure such as unique pearls with different colours in oysters. The teacher introduces the students to some information about marine life in Kuwait.

2. The teacher brainstorms students’ artistic thought by asking them the following questions:

- a. What is the most attractive thing about the sea?
- b. When you go on a trip to the sea, what is the first thing you do?
- c. Have you ever tried to look for an oyster (pearl)? If yes, describe your feelings.
- d. When you dive in the sea, what takes your breath?

3. The students could down their ideas or draw the scene or act it out.
4. The teacher turns students' imagination to finding an oyster. The students can draw, write a short paragraph, act out what they might find and Think Pair Share their ideas during class with their peers.

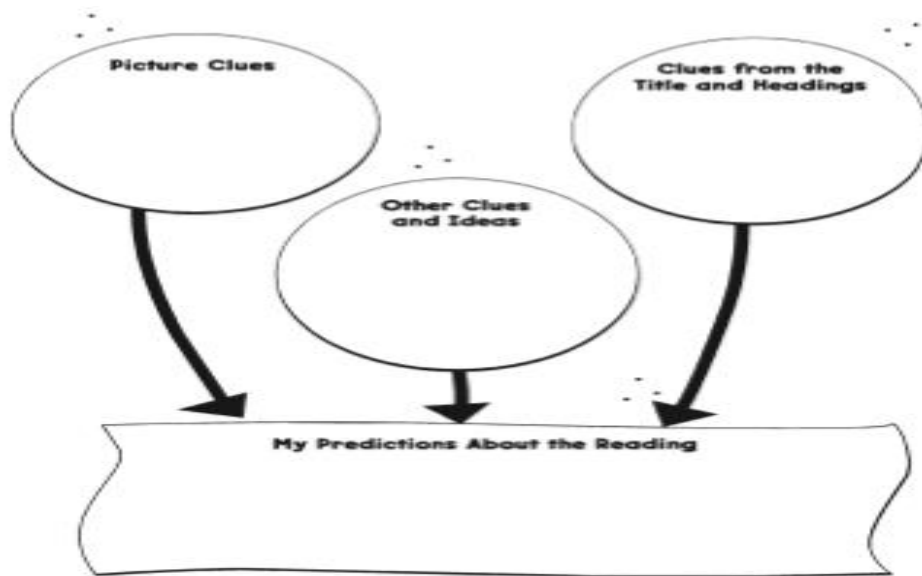
Activity 3: 'One Thousand and One Nights' (in Arabic 'Elf laylat walayla')

Time: 10–12 minutes

Method:

This technique helps teachers and students to start thinking critically and creatively about the topic of the lesson. It aims to deepen their thinking to create new ways of shaping their ideas and thoughts in an artistic way, using imaginative stories from ancient Kuwaiti history.

1. The teacher asks students to consider a title for the topic that they will discuss.
The teacher guides students to examine the key words in the lesson.
2. The teacher asks students to write questions they think this lesson will answer.
3. The teacher draws this diagram on the board to guide students in deciphering the main clues from the picture, headings, and lesson so they can translate their ideas and thoughts into an artistic outcome.
4. Students draw the diagram in their notebooks and fill out the information.



Students might work in small groups to create their own story, so they share these scenes through school broadcasting or in local and international festivals.

Activity 4: Brainstorming Questions (Islamic and Historic Art)

Time: 10-15 minutes

Method:

1. The teacher prepares questions for students to brainstorm on their ideas about the topic of the lesson.

Examples:

- a. What does cave painting mean?
- b. What kinds of communication do I prefer to use?
- c. How shall I send a letter?
- d. How could I communicate with other people 3000 years ago?
- e. What is 'written communication'?
- f. How do Muslims decorate their holy places?

2. The teacher shows students some Islamic and historic art for students to identify.

3. Students choose their favourite type of the Arts so they can imitate it.

Activity 5: Self-Questioning Demonstration by the Teacher (Types of Art)

Time: 10–12 minutes

Method:

The teacher asks students to watch carefully what she is going to do and imitate her later. They take notes.

The teacher looks at the title of the passage and verbally express some questions about it (e.g., How did people in the past communicate with each other?)

1. The teacher goes through the lesson and brainstorms more questions orally. (What types of written communication did people use in the past?)
2. The teacher reads the title aloud and asks some questions. (How has written communication improved human civilisation?)
3. At this point, many of these are predictions and the teacher can confirm or adjust a prediction as s/he wants.
4. After the teacher closes the book, s/he thinks aloud (e.g. How did people communicate by drawing on the walls of caves? What is the difference between hieroglyphics and alphabets?)
5. Anytime the teacher wonders aloud, s/he jots a note down on paper.
6. The teacher tells the class that s/he does this because s/he wants to remember his/her questions so s/he can answer them later.

This strategy builds the students' confidence in expressing their ideas and thoughts freely, without hesitancy.

Activity 6: Group Discussion

Time: 40 minutes

Procedures:

1. The teacher divides students into groups, and then asks them to answer the following questions:
 - a. The speaker states, 'If you are good at drawing, you will cover the walls of your cave with paintings of your hands.' Think of this statement. What would you draw on the cave's walls?
 - b. Have you ever painted a cave wall?
 - c. Why do you think people used pictures to deliver messages in the past?
2. After the students finish answering the above questions, the teacher asks the groups to share their thoughts with the class.
3. To reinforce the ideas, students draw any picture on one of the topics discussed.

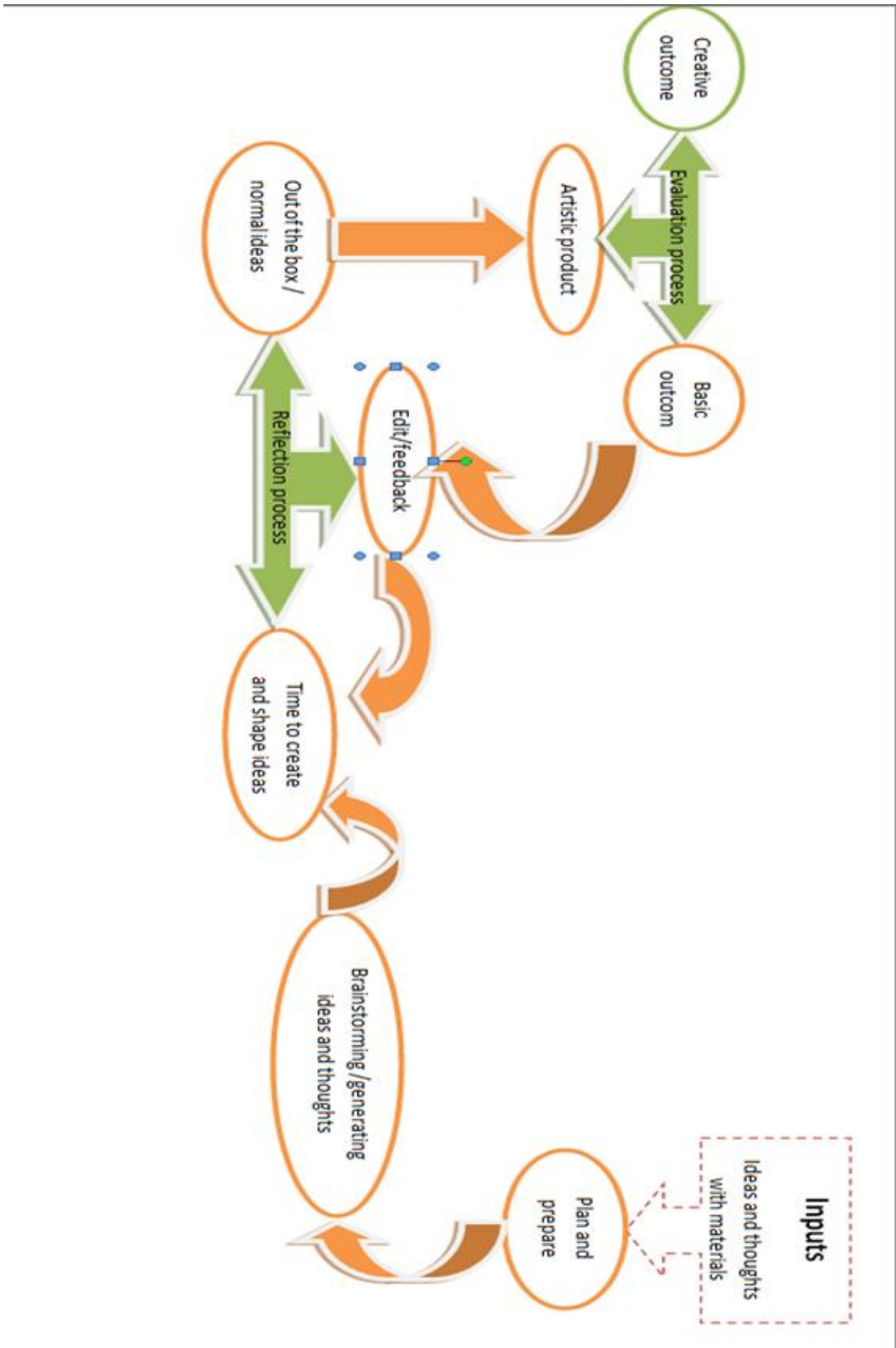


Figure 6-1: Design of Imagination Model

This model reflects the importance of preparing for activities that lead students to creativity, and imagination. This requires giving students more roles and engaging them in the learning process. It is also vital to provide them with feedback so that they are on the right track. Teachers should focus on creative ideas to lead to creative outcomes. In this model, the reflection step is essential to guiding students in creating a high standard of work.

Activity 7: Summarising Practice

Time: 15 minutes

Method:

1. The teacher concludes the lesson by asking students the following questions:
 - a. Do you think people will invent a new communication system in the future? How? Think in an imaginary way. Prompts are given to help pupils to complete the task.
 - b. Nowadays, people depend more on technological ways of communication. Do you agree with this statement? Why/why not?
 - c. Using your tablets, try to draw something related to communication and share it with your friends and parents.

Table 6-1: Lesson Plan

Lesson Plan		
Objectives & Outcomes	Materials Needed	Procedure
<p>Activity One: (‘Aladdin’s magic lamp’ (in Arabic ‘mishah esla’ alduyn’))</p>	<p>Paper, flip, chart, crayons/markers, tape, Computer or laptop 2D</p>	<p>Activity time 10-15 Minutes</p>
		<p>Opening to Lesson Teacher’s activities</p>
		<ul style="list-style-type: none"> • Begin by asking students if they have ever heard of ‘Aladdin’s magic lamp’ (in Arabic ‘mishah esla’ alduyn’). • Offer students a simple explanation with a picture of ‘Aladdin’s magic lamp’. • Teacher’s Elicitation: Aladdin is a folk tale of Middle Eastern origin. In the Arab world, people used this tale to think creatively about what they wished to have <u>or</u> own in real life. They thought about how to live an imaginary life by asking the genie for three wishes. • Share learning objectives clearly to set expectations in the class. Explain that today they will try to create something beautiful while thinking of what they wish from the genie.
<p>Long Term Objective: Create a wide vision of artistic art by using imagination and art.</p> <p>Short Term Objective: Students should be able to create a unique drawing from a different perspective, depending on what they ask the genie (three wishes).</p>	<p>Body of Lesson Students’ activities</p>	
		<ul style="list-style-type: none"> • Have students tape a piece of paper or use the flip chart on their desks or tables. • Have all art supplies at arm’s reach • Allow students to create a unique piece of art, but explain that the whole paper should be covered.

		<ul style="list-style-type: none"> Some students prefer to use the computer or their laptops to make 2D drawing of what they think about. Students depend on guidance and instruction of the teacher.
		Closing
		Have students display art pieces and explain what they wish to have in real life.
Activity Two: (Dive in the Ocean)		Activity time 10-15 Minutes
		Opening to Lesson Teacher's activities
<p>Long Term Objective: View different perspectives of people (students).</p> <p>Short Term Objective: Students should be able to think creatively about what they find in the deep sea by using their imagination and artistic sense.</p>	Paper, watercolours	<p>The teacher brainstorms students' artistic thought by asking them the following questions:</p> <ol style="list-style-type: none"> What is the most attractive thing about the sea? When you go on a trip to the sea, what is the first thing you do? Have you ever tried to look for an oyster (pearl)? If yes, describe your feelings. When you dive in the sea, what takes your breath away?
		Body of Lesson Students' activities
		<p>Students respond to the teacher question by sharing their ideas with their classmates. Students write down some of their ideas on the paper to use later when they want to draw.</p> <p>Students depend on guidance and instruction of the teacher.</p>

		<p>The students write down their ideas if they want; they could draw the scene or act it out.</p> <p>Students use their imagination to think what they could find in an oyster. The students can draw, write a short paragraph, act out what they might find, and talk with their partners about their ideas.</p> <p>Students use the watercolours to draw what they could find in an oyster.</p>
		<p style="text-align: center;">Closing</p> <ul style="list-style-type: none"> • Students complete and exhibit their artwork in the form of gallery walk. • Students share their drawings with their classmates and each one write a nice comment on others work in feedback.

6.6 A Proposed Curriculum Renewal Plan for the Arts

Considering the results of the current study, it is important to provide some recommendations whose main focus is to encourage making improvements to the existing Art (visual art) curriculum offered in elementary schools in Kuwait. Increasingly, based on the results, suggestions about what, and how many of these changes can be implemented can also be stated. This will then feed into compiling a report-based plan of what should be taught and learned in the school course. This report will be discussed in the form of a model that represents the building blocks of the Art curriculum renewal project, under which possible recommendations are stated. These blocks are policy, research, budget, needs, teacher training, technology, resources and involvement. All of these would help build up the curriculum, in terms of the four criteria that mentioned in the research, namely, aims, and objectives, contents, materials, teaching/learning process and assessment.

Before discussing these building blocks in detail, it is important to have a visual representation of the curriculum renewal model. This visual representation will give a general overview of the function of the model.



Figure 6-2: Visual Representations of the Curriculum Renewal Process

6.6.1 Policy and Research

At first, the policymakers who are represented by the MOE should address the inadequate teaching and learning process of the Arts curriculum course offered to elementary school students in Kuwait. They should attempt to bring about change to the curriculum or support curriculum renewal according to research-based results, situational

analysis, needs and expectations of all stakeholders, including teachers and students. For such a purpose, committees could be formed in which researchers, curriculum reviewers, syllabus designers, and the Arts teachers might be invited to review the existing curriculum. This may involve investigation into what needs be done to improve the standards and offer improvement-based suggestions to develop the curriculum in terms of the syllabus used, teacher training, professional development, resources, learning time, teaching and learning strategies.

An example of these suggestions includes increasing the time allocated to the Arts classes at school from one and a half hours to five hours per week. During these hours, students could be exposed to different art-related input that seeks to develop the students' imaginative, creative, cognitive, critical, technical, and visual abilities and skills. This researcher has suggested The Arts Imagination Model (see section 6.5) which intends to familiarise teachers, and supervisors with the Arts imagination strategies for fostering students' imagination skills by providing seven sample activities which can be used to boost imagination in Kuwaiti children. Imaginative children are generally more creative, better problem-solvers, and more confident than their peers. Similar activities can be added, as suggested in the model, to help reshape the Arts teaching approaches and pedagogical methods, and assessment procedures for the Arts curriculum, to inculcate imagination in the Kuwaiti children.

Literature on curriculum development has demonstrated the importance of research in improving or reviving curricula. Such research is undertaken to explore problems, and investigate people's needs, and perceptions of effectiveness, and thus help build a framework for planning on how to improve the existing curriculum (for example

modify, add, renew or eliminate). It is for these reasons that researchers in Kuwait and worldwide should address the Arts education at the stage of elementary school in Kuwait, bearing in mind that research is the only way to seek development which might result in quality teaching and learning. Policy makers and curriculum planners in Kuwait must engage and study the related literature available. A detailed study was carried out by See and Kokotsaki in 2015 which included a total of 199 relevant studies to analyse the ‘Impact of the Arts education on the cognitive, and non-cognitive outcomes of school-aged children’. The study found some improvements in both cognitive and non-cognitive functions. The study and others can provide a foundational framework and knowledge on curriculum in Kuwait which can be modified to develop imagination in children.

6.6.2 Budget

The second building block of the Arts curriculum as suggested in the model is having an appropriate and sufficient budget. This would help both in doing research, and in making improvements based on the findings of this research. Results of suitable contextual research on the Arts education can inform change in the teaching and learning processes, textbooks and teacher training programs. The MOE and other educational bodies in the public or private sectors can play the role of patrons for such initiatives. By setting up a government budget for the Arts education, funds would be available for buying necessary equipment such as raw materials, necessities, integrating modern technology like computers or audio/video projectors into the Arts classes, and adopting new teaching methodologies (as suggested in The Arts Model) or initiatives established by either schools or the Arts teachers. More opportunities for in-service training for teachers, and encouraging their continuous professional development is required. This

could be encouraged by providing scholarships for pursuing graduate studies and attending educational conferences or seminars).

A reasonable contribution of a 10-15% increase in the budget allocated to teaching the Arts would make a significant difference. It would give schools the ability to establish an Art lab or a small school gallery. The students can practise their skills of imagination, and creativity in the lab, and present their work at the gallery; they can also be rewarded for their best work (for example paintings, drawings and photography). Students can also have the opportunity to develop their artistic talents as they practise the Arts enthusiastically at school. They will learn, create, and enjoy learning by doing. The Arts competitions between schools might be initiated, and galleries, and famous national or international artists could be invited to judge these competitions. This way, it is expected that the teaching and learning process of the Arts will be an enjoyable experience for both teachers and students, and therefore adding to the quality of the Arts education in schools throughout the country. This will boost the level of motivation for the teachers and students which was found to be low, according to the data collected in this research (See section 4.2).

6.6.3 Needs

Any educational activity, based on the curriculum, syllabus, or programme, needs to be based on the perceptions and needs of all people who affect or are affected by this activity in order for it to be successful (Melvin, 2020). This indicates the importance of understanding students', and teachers' needs, expectations, and their suggestions into account in any future research or educational initiatives with the purpose

of bringing about positive changes to the Arts education in Kuwait. In fact, students' voices seem to be neglected in academic research in the field of the Arts education. They hardly ever participate in the decision-making process. However, this could be implemented by providing a platform for these stakeholders to play a salient role in negotiating curricula, adapting materials, adopting initiatives, sharing views and addressing concerns.

Like previous research on the Arts education curricula in Kuwait, this study revealed that the Arts school curriculum offered to elementary school students was not effective in developing the students' artistic skills (imagination, and creativity) or meeting teachers', and students' needs and expectations. Consequently, the model suggested in this study entails a set of recommendations for the MOE to consider needs in every improvement-based endeavour undertaken. For example, asking for teachers', and students' perceptions, and opinions through questionnaires, interviews, and course evaluation surveys gives a clearer picture of the teaching–learning process of the Arts education in schools. The MOE might follow a bottom-up approach where teachers, and students have direct contact with policymakers at the Ministry, more specifically in relation to curriculum development issues, evaluation, purposes, or training opportunities. For example, the Ministry could launch an online platform that provides a means to consider all views concerning the Arts education in the school system in the country. This platform would create an organic and holistic model to the decision-making process where all, no matter what their positions are – students, teachers, artists, school principals, educators, ministry officers, could share their views, and suggestions regarding the development of the Arts education at schools. This programme can also be

initiated as a pilot study to gauge its feasibility before implementing it in all Kuwaiti schools.

6.6.4 Teacher Training

The results of this study showed that the teacher training offered to the Arts teachers (compared with teachers of other subjects) was neither sufficient nor adequate to account for raising teachers' awareness of the importance of the Arts education in developing students' creativity and imaginative abilities in the perspective of teachers (see section 4.3.2). They also revealed little awareness of the teaching of imagination, creativity skills in the Arts classes, and even the curriculum did not appear to address imagination, neither in the teaching approaches nor in the materials used to teach the Arts (see sections 4.3.1, and 4.3.2)

According to these results, we suggest that adequate budget, and policies should be determined to raise the standard of teacher training. Perhaps national, and international standards in the Arts education should be followed, and shared with all the Arts teachers. In other words, setting standards for the MOE to follow will allow teachers (or oblige those less interested teachers) to always seek professional development and seize any training opportunities in the Arts.

An example of these standards would be obliging teachers to attend at least three to five training sessions, and two wider community engagements (for example, seminars and gallery visits) per semester. The content of seminars can be devised by professional trainers or can be need based as well. Teachers can be asked to fill in questionnaires to identify their needs which can inform the professional development course. Such training

would enable teachers to get promoted, rewarded, or obtain salary increments. Another standard-raising exercise could be implemented by insisting that teachers undertake research; they are advised to do action research on any aspect that relates to the Arts classes, and how to develop their own teaching, and their students' learning strategies. Published research in academic conferences or educational seminars could be further incentivised.

The MOE should provide training, especially newly qualified teachers in the Arts. There can be training programmes which can be designed as a standard requirement and made compulsory to complete as part of an induction programme. Such training should focus on the curriculum designed (such as- calligraphy, drawing, pottery, 3D construction, life drawing, and print), and most appropriate models for teaching and assessing the Arts skills (e.g., imagination) in teaching of that the Arts courses. This training could place during weekends or school breaks, with advance notice to enable all the Arts teachers to attend. Focus groups could be formed, mentoring and peer-coaching might be practised, curricula and materials could be discussed and negotiated, and decisions as to how to improve the Arts education might be reached. This can either be made into a voluntary basis or as an in-service training initiative which could be either free of cost or subsidised for teachers with a budget allocated for a teachers' development programme to be connected with every school in Kuwait.

Research could be made an integral part of teacher training. For example, the MOE could formulate guidelines to encourage teacher participation in the form of research output, where findings could be disseminated at teacher training sessions. Such

research might provide knowledge about different education in the Arts issues in Kuwait and offer recommendations or solutions to a particular problem experienced in context.

Another approach might be having a national research competition or award launched by the MOE that might gradually turn teachers into action researchers or educators, and increase their interest in the Arts training, and the development of the Arts education in the country. This can be initiated in the form of best practice, short research papers or case study publications to recognise progress in the field, and appreciate the positive work being made by teachers. Other competitions such as Best Teacher in the Arts in Kuwait, where the winner can be nominated yearly, might also motivate teachers to think more consciously about improving their pedagogical practice and therefore enhance the quality of the Arts education in the long term.

6.6.5 Resources and Technology

There is no doubt that quality teaching mainly depends on the availability of resources, and the integration of technology into education. In pursuit of the Arts education in schools, it is important to have adequate technical, and technological means that facilitate the teaching, and learning process. For example, using the internet in class to get pictures or search for a piece of information about an artist or an art object might keep students alert to what is being discussed, and ensure students' participation, and involvement in the lesson. They can use the computer lab for this purpose and make a simple presentation on what they obtained from the internet. Other technical tools such as data shows, and smart boards might make the teaching–learning process more visual and fruitful for both teachers and students.

Each school could be provided with an art lab, and a small art gallery that might provide a new teaching and learning environment, other than the classroom. Students could use the lab to make their drawings, paintings, or photography, and present their best work at the gallery, with the teacher's support and guidance. At the gallery or the lab, the students and the teacher could discuss a particular art object or bring their own objects. The school could also make an art exhibit for their students, and invite parents, and the community to attend. Some national artists might be invited to this exhibition. Events like this could be sold and money might be saved to do other things in future such as buying necessary equipment, helping poor students, supporting talented students, or paying for the school's outdoor visits to art galleries, museums and competitions.

In the future, the aim should be for each school to have at least a small technology-oriented library where the Arts and teaching resources could be made available to the Arts teachers so that they can prepare for their classes, decide on supplementary materials or tasks to be used in class, including a space to record their reflections on their teaching, or engage in research. A more fruitful example is that each school could have school produced magazine where all its related educational issues, art or non-art, might be promoted to the wider school community. Concerning the Arts, for instance, the magazine could address the best teacher, the best student, the best artwork, or any pieces of information that would of interest to the whole school community in general, with a focus on art teachers and students.

6.6.6 Involvement

Improvement in the Arts (the Arts encompassing music, dance, literature, poetry and visual art) education is not limited to school-based activities alone. Rather, it can involve the community including parents, organisations, and businesses. First, parental involvement is necessary not only in the learning process of children but also in developing the Arts education as a whole. Parents should participate in the school's performances involving the Arts or meetings whereby several teaching and learning issues might be discussed to elicit improvement-based suggestions. Parents' views must be considered, as they are in the best position to speak about their children's talents, the Arts interests, or preferred learning strategies. Parents should also be made aware of the progress of their children in the Arts classes so that problems or low achievement could be dealt with appropriately. Moreover, parents should always have direct contact with the school, and they can themselves arrange some visits to Art galleries, if they can, and inform the school, or even make the necessary arrangements to facilitate a visit to a particular place. Finally, parents should be regarded as an important part in the decision-making process for their ideas.

Involvement should also involve the wider community like organisations, and businesses from both the public and private sectors. Such organisations may share their expertise and participate in the development of the Arts education in the country. The Arts training institutes or academies could be consulted, curricula might then be reviewed, and syllabi designed based on needs assessment, and quality teaching might be linked to a set of standards for the Arts education in the country. Moreover, the Arts institutes are advised to support the Arts education at school professionally, academically

or even financially. They can patronise school competitions, reward talented teachers, and students, or adopt teachers' initiatives, and projects on media platforms. Media institutes, governmental or non-governmental, could also support the Arts initiatives on national and international media platforms. In sum, it is with a holistic approach, and cooperation of all – schools, teachers, students, parents, organisations, the public, and private sectors – that can assist in enhancing the quality of education.

6.6.7 The Curriculum

Based on the results of this study, the model adopted suggests a curriculum renewal process that starts with policy and research, and ends with how the Arts curriculum should be renewed in terms of its philosophy, aims, and objectives, contents, and materials, teaching, and learning process, and assessment, and student performance. Such curriculum-related issues are discussed in this section.

6.6.7.1 Philosophy, and plan for a suggested course syllabus

The curriculum should adopt a philosophy that necessitates using the best practices for the Arts (music, drama, drawing, and sculpting) integration in schools. At first, the curriculum should address the fact that the standards for the Arts should be taught and assessed fairly. The current curriculum in the Arts for Kuwait has the following the objectives (State of Kuwait, 2014):

- 'Appreciate, and value the visual images in an around Kuwait, and also be aware of, and value the diversity of Arabic visual communication.
- Enhance the quality of life, and bring joy, enrichment, and fulfilment.

- Acquire the tools, and knowledge necessary to create individual responses to a variety of issues.
- Access a broad range of visual experiences, and skills in creating such experiences.
- Use a background of visual experience with increasing confidence in a range of personal and public situations.
- Successfully transfer the figurative experiences in the Arts to more abstract visual experiences in the ‘Art Education’ class as well as in other school subjects.
- Gain knowledge, skills, and attitudes towards the visual values, beliefs, and traditions of Arabic as well as other cultures of the world.
- Develop understandings of themselves, and others existing in the world in which they live.

In terms of content the current curriculum is divided into various fields including ‘drawing, crafts, design, digital design, printmaking, and textile, ceramic, wood, and metal’ with age-appropriate tasks allocation by focusing on intellectual, mental, and physical capacity of children.

It is suggested that curriculum should allow students to have access to explicit the Arts instruction on a regular weekly basis, taught by the Arts educators. Moreover, the curriculum should allow ample opportunity for partnership with the community (e.g., parents can be invited to classroom) with schools in support of this philosophy. It can be clearly seen that curriculum does provide the opportunity for the teachers to experiment and provide varying experience. However, the lack of teacher training (see section 4.3.1., 4.3.2 and 4.3.3), lack of exposure to children to explore the world (see section 4.3.1), and

chance of expression (see section 4.3.2, and 4.3.3) might be the major reasons and obstacles for the lack of development of imagination in the Arts Education in Kuwait.

6.6.7.2 Aims and Objectives

The curriculum should address the students' and teachers' needs and expectations to bridge the gap between what is taught, and what the student needs to learn. It should also match the students' levels, and abilities in the Arts, and reflect the needs of the Arts skills, with a focus on imagination and creativity. The curriculum should cater to both teachers and students so that the teaching and learning process can be improved, through a variety of teaching strategies to develop imagination and creativity among school students.

The renewed curriculum should address the most important skills, and functions needed to teach and learn the Arts at school with respect to students' capabilities, content, materials taught, activities used, and teaching and assessment approaches utilised. Finally, the aims and objectives of the curriculum should be in congruence with the curriculum outcomes at the end of the school year. In this way the curriculum can be described as realistic, as its objectives have followed the SMART Grid, that is objectives are specific, measurable, attainable, realistic, and timely-managed.

6.6.7.3 Contents and Materials

Contents and materials ought to reflect the reality of the Arts teaching in elementary schools in Kuwait and address the students' abilities, needs, and expectations. It should bridge the gap between what is taught, and what students need to learn and do with the Arts. Moreover, the content, and materials should be a source of enjoyment to

both students, and teachers in terms of having a variety of tasks, extra-curricular activities, diverse pedagogical approaches and topics, indoor and outdoor practice for the Arts (for example human, and nature sculptors), and link with a variety of skill-sets (physical, mental and psychological strengths of the students).

For example, students of grade 6 might not be able to use metal as raw material as it needs more physical strength. Teaching methods which are used such as experimentation and a more student-centred approaches to give autonomy to students to choose their tasks, and their involvement in the assessment process (for example, formative assessment, where student work can be displayed and feedback obtained from peers) utilised to assess students' performance.

Additionally, the content and materials are expected to be sequenced depending on the familiarity and difficulty of topics, and should allow ample opportunity to practise imagination and creativity skills. In other words, it is advisable that the content pays greater attention to developing students' artistic talents, and skills such as imagination, creativity, discussion, debating, and critical thinking. The content should address some local art topics (for example, Kuwaiti heritage and history, local artists, Calligraphy and artwork), and give students the opportunity to represent their culture and country through education. Put simply, the content should facilitate learning whereby students can represent their culture in their artwork in the form of presentations or school competitions in the Arts to gain greater awareness and support beyond the school community.

The Arts topics can be taken from a wide range of areas. These include the following:

- Islamic calligraphy and its various styles and uses
- Islamic Architectural designs- from the past to contemporary times
- Case studies of Kuwaiti artists, and their styles- class discussions and presentations
- Sculpting-specifically nature sculptures (as there are some Islamic scholarly opinions on the impermissibility of making of human sculptures)
- Role plays and drama performances.

It is suggested that content should focus on the activities and functions that build creativity in students, such as describing pictures, providing oral summaries on readings or art-related video sketches, giving presentations, or creating their own artwork (for example, drawings, paintings and photography). The content should also address developing critical thinking skills by facilitating discussions on art objects, pair or group work, collaborative learning, and students taking ownership of their artwork. The content should allow the students to negotiate the curriculum in terms of its activities, and tasks; they might add to the content by bringing their own work, pictures, or anything else they think would be interesting to learn. Such new work could be compiled and applied in the Arts classes so that successful selections might be later displayed and promoted with other students the following year. This way the students would have the opportunity to participate in the decision-making process as it most relates to their learning and personal needs.

Finally, the content and materials employed must allow sufficient time for learning so that students can better absorb content. This is important, as the current study revealed that the time allocated to the Arts education at elementary schools' level in

Kuwaitis limited. A one-hour the Arts class per week makes it difficult for the teachers to use a variety of appropriate teaching techniques to teach the Arts and develop their imaginative and critical abilities. Therefore, the model offered here recommends that elementary school students in Kuwait should be exposed to at least five hours of the Arts education per week, one hour a day. These five hours will be based on a renewed curriculum that addresses their needs, develops their imagination skills, and exposes students to a different set of activities (such as cognitive, critical, technical, creative) on a daily basis. To explain this further, the model suggests that each hour given daily is provided a name that reflects the nature of the learning/teaching process for that day. For example, names might be Visual Sunday, Technical Monday, Real-world Tuesday, Theatrical Wednesday, and Flashback Thursday. These are described in table 6-2.

Table 6-2: Distribution of the Arts Education Hours per Week

<p>Visual and Cognitive Sunday</p>	<p>As connected to the curriculum, a famous piece of visual art could be presented to students (a masterpiece, an art object, writing, a video clip, music, or a dance). Students explore this artwork, and search the internet for background information about it, discuss its importance to the world, identify character traits of the artist. Students explore the ideas which encourage them to use these art pieces as inspiration in their own works. This will ensure their imagination is triggered. This day is described as an information-gathering day which employs a knowledge-based approach supported by visual, and technological aids. Students during this day will practise cognitive, and visual skills through discussions,</p>
<p>Technical and Critical Monday</p>	<p>On this day, a particular technical skill is highlighted in the previously presented art object. Students give their opinions on the artwork, discuss reasons for their likes or dislikes, and analyse the artwork in terms, for example, of the artist's skill, beauty, colours. If they dislike a feature, they should be able to give a reason and a way to change the art piece. This will give them chance to explore ideas imaginatively. Students practise debating, and critical thinking skills as they give opinions, and illustrate their viewpoints. Teachers could consult some beneficial online resources to practise these skills such as MetKids or Composers for Kids.</p>
<p>Real-world Tuesday</p>	<p>This day is assigned to outdoor activities outside the classroom. It will offer the opportunity to connect with the world of art such as visiting galleries, museums, or art exhibits. Students might see the art object they discussed before in the class or might meet the artist who created it. Some hours can be left for visiting the school gallery, if any, so that students could practise their talents (drawings, photographs), and show them to their classmates or the school community. Students can pick any art piece they have seen during this day, and can remake it with change of medium, and theme. This will help them to create Art pieces independently.</p>
<p>Theatrical Wednesday</p>	<p>This day allows students to express themselves in turn and interact more deeply with the Arts object previously shown. Students will have the opportunity to act out the scene in the painting or video clip, for example, and interact using their own creative strategies. They could also role-play, create a critical review of the Arts object, create their own work, or participate in debates, discussions, or interpretations to enhance their imagination while interacting with the masterpiece or art object. An opinion-giving day where students have the opportunity to review, state opinions, discuss, and role-plays in an interactional and interpretive way.</p>
<p>Flashback Thursday</p>	<p>This day represents a cumulative review where students stop, reflect, and retain knowledge about what has been discussed during the whole week. Students may be asked to provide oral or written summaries to describe the Arts object. They could record a video of everything they remember, mentioning the difficulties they encountered during the week. Students could also draw or make a visual diary of what they have learned during the whole week. This diary would be every weekend and should also be part of student assessment.</p>

A brief overview of the suggested model, especially concerning the content and materials can be seen in table 6-3. The model even suggests making textbooks. For example, the name for the textbook used could be: *The Arts for Little Creators*. Details which can be used about the learning time, resources, skills and functions needed are illustrated in the table below.

Table 6-3: Overview of the Suggested Content, and Materials

Textbook	The Arts for Little Creators
Time	Five hours per week/one hour a day as previously specified.
Extra-curricular activities	Outdoor activities (e.g., gallery visits, nature trips), guest artists, school art competitions, homework assignments, or creating own art
Resource	School Art gallery, Art lab, library, theatre, music or drawing room, technology-oriented classrooms.
Skills	Imagination, creativity, critical thinking, independent learning, collaboration, debating, negotiation, discussion, talent presentation, ownership taking, interpretation, reflection, in addition to the technical, technological, and visual skills
Functions	Describing the Arts objects, providing summaries (oral, written, or video-clip), reflecting on experiences with artwork, and on their own culture, taking ownership, critically reviewing art objects, information sharing, opinion giving, participating in class, school, and community art-related chores

6.6.8 Teaching and Learning Process

Teachers ought to be given time to develop themselves and grow through professional training courses in order to be in touch with the latest developments and progress in the field of the Arts education. With continuous gaining of knowledge and experience, teachers will be greater equipped with a variety of tools and skills to teach effectively. Exposure to diverse techniques used in the classroom can assist in developing their students' artistic skills and expression, that sync with the aims and objectives, content, materials, and the assessment tools suggested in the renewed curriculum. Teachers should also facilitate students' practice by adapting or adopting new approaches and methods for teaching the Arts to school children, and implementing in-class, and outdoor curricular and extra-curricular activities that help build creativity and strengthen imaginative abilities. Examples of these activities, and tasks might be pictures, visual stories about the Arts objects, students' visual diaries, individual or pair work projects, gallery visits, or describing art objects orally, in writing, or in a recorded video clip that could be shared with their peers. To ensure effective teaching, and enable better learning, teachers should integrate technology into the Arts classes. Technology could address greater audio-visual opportunities for teaching, and learning the Arts, and provide new ways to approach content using various digital skills and assessment techniques, like Kahoot, that might be of interest to teachers and students.

Teachers should implement a variety of teaching practices that account for the students' learning styles, and preferences. The teaching and learning process of the Arts should build on literacy skills by addressing some of the most important outcomes such as describing the Arts objects, providing summaries, creating artworks, making critical

reviews of a masterpiece, sharing opinions, and information about the artwork. Moreover, teaching should focus on developing students' cognitive, critical, imaginative, creative, and technical skills in the Arts classes.

6.6.9 Assessment and Student Performance

Assessment should be aligned with the other building blocks of the curriculum, namely, aims, and objectives, content, and materials, and the teaching–learning process. In other words, the assessment tools used should be realistic, and checks the students' learning based on what has been discussed in the content. Varied forms of assessment, combining summative and formative ways, will ensure better delivery of content from the teachers' side. The assessment should also check the students' performance using a variety of techniques, and tools that assess not only knowledge but also abilities and skills on a regular basis. Student portfolios, self-reflection exercises, assessing peers, visual diaries, projects, presentations, unit tests, and skills-based tests, in addition to the traditional assessment techniques such as exams, quizzes and group projects.

6.6.10 The Importance of the Model

The importance of the model suggested for a curriculum renewal project in the Arts education in schools in Kuwait lies in its dependence on seven major principles that can be summed up as follows:

1. Clear vision: the goals, objectives and learning outcomes are clearly stated.

2. Clarity of the questions with regards to the Arts education: *Why, What, and How*, which can be asked by all stakeholders, including teachers, students, parents, school principals, policymakers, educators, and the community.
3. Authenticity and purposefulness of the data captured: the model is suggested based on the results of the current study and its recommendations.
4. Alignment: the curriculum's aims, and objectives are aligned with the content, teaching methods, and the assessment approaches to achieve the desired outcomes (i.e., developing students' imagination, and creativity skills).
5. Scheduled time for collaborative planning and the Arts instruction: all stakeholders appear to be responsible in the model, and they collaborate for the sake of planning the curriculum renewal in terms of policy, and research, budget, needs, resources, and community involvement.
6. Consistent professional development: greater opportunity is given to teachers to develop professionally through pursuing graduate studies, attending seminars or workshops.
7. Established partnerships: different stakeholders are actively engaged in the curriculum renewal project suggested.

To conclude, we submit this as a workable model for the improvement of the Arts teaching in Kuwaiti schools. The model looks beyond the traditional approaches used in teaching and learning the Arts in the school systems of neighbouring countries. The model is suggested to help students and teachers to:

- Be active participants in the learning and teaching process,
- Build their own imaginative, creative, and critical thinking skills,

- Empower creative learning and professional growth,
- Have an equitable learning, and teaching environment, and
- Gain access to connective, skills-based, and research-oriented teaching, and learning.

It is significant to note that with a curriculum in place for the Arts in Kuwait, student are struggling in terms of independently creating simple images, coming up with ideas which are not repetitive and different from their fellow students. This points towards the rationale for the curriculum, and its implementation in the classroom to be a revised. It is hoped that Kuwaiti students will be able to enhance their imaginative skills, which will not only benefit them personally as life-long learners, but also the future of their communities and the wider society at large.

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APPENDICES

7.1 Appendix A: Child Consent from Parents for Participation in Survey



Dublin City University
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Child Consent from Parents for Participation in Survey

I confirm that my participation in this survey conducted by Amenah Al-Qattan from Dublin City University is voluntary. I understand that this project is designed to collect information about the development of students' imagination in elementary schools. I will be one of approximately 100 elementary students being surveyed for the purpose of this research.

1. I understand that I will not be paid for my participation. I may withdraw, and discontinue my participation at any time without penalty. If I decline to participate or withdraw from this survey, no one in my school will be informed.

2. I understand that the survey will be conducted from the 5th of March, 2017 till the 9th of March, 2017. The questionnaires will be given to each student in person on Sunday, the 5th of March from 8:00 to 9:00 PM by Kuwait time, and collected next Thursday, the 9th of March, 2017, during the lunch time from 12 PM to 1:00 PM. The questionnaires will be given to the elementary students in the school where the elementary students study, in the Arts education class, after the classes are finished. The elementary students will not skip the classes. The participants will interact with the researcher with regard to the survey. The researcher will explain how to fill the questionnaires.

3. I understand that most participants will find the questions in the questionnaire interesting, and thought-provoking. If, however, I feel uncomfortable in any way during the survey, I have the right to decline to answer any question or to end the survey.

4. I understand that participation in the survey involves filling the questionnaire delivered by the researcher from Dublin City University. Each questionnaire contains 10 simple questions to be answered. Filling the questionnaire will take maximum 45 minutes.

5. I understand that the researcher will not identify me by name in any reports using information obtained from this survey. My confidentiality as a participant in this research will remain secure. Subsequent uses of records, and data will be subject to standard data use policies which protect the confidentiality of individuals outlined in the legislation of Ireland, and Kuwait.

6. I am aware that the supervisor of the school, where I study, will be neither present during the survey nor have access to raw notes or transcripts. This precaution will prevent my individual comments from having any negative repercussions.

7. I understand that this research study has been reviewed, and approved by the DCU Research Ethics Committee. For research problems or questions regarding subjects, the DCU Research Ethics Committee may be contacted through [DCU Research Ethics Committee at rec@dcu.ie].

8. I have read, and understand the explanation provided to me. I have had all my questions answered to my satisfaction, and I voluntarily agree to participate in this study.

9. I have been given a copy of this Consent Form.

Student's Name, Parent's Signature

Date: / /

Amenah Al-Qattan

Researcher's Printed Name

Signature of the Researcher

For further information, please contact: Researcher: Amenah Al-Qattan
[amenah.alqattan2@mail.dcu.ie]

DCU Research Ethics Committee at rec@dcu.ie

7.2 Appendix B: Child Consent from Parents for Participation in Interview



Dublin City University
RESEARCH ETHICS COMMITTEE
Address: Glasnevin, Dublin 9, Ireland
Telephone: +353 1 700 5000
Email: rec@dcu.ie
Website: www.dcu.ie

Child Consent from Parents for Participation in Interview

I confirm that my participation in this research project conducted by Amenah Al-Qattan from Dublin City University is voluntary. I understand that this project is designed to collect information about the development of students' imagination in elementary schools. I will be one of approximately 15 elementary students being interviewed for the purpose of this research.

1. I understand that I will not be paid for my participation. I may withdraw, and discontinue my participation at any time without penalty. If I decline to participate or withdraw from this interview, no one in my school will be informed.

2. I understand that the interviews will be conducted from the 19th of March, 2017 till the 23th of March, 2017. The interviews will be conducted with each student in person from Sunday, the 19th of March between 8:00 PM, and 9:00 PM or between 12:00 PM, and 1:00 PM by Kuwait time till Thursday, the 23th of March, 2017, between 8:00 PM, and 9:00 PM or between 12:00 PM, and 1:00 PM by Kuwait time. The exact time of the interviews will be additionally agreed with the interviewees. The interviews will be conducted in the school where the elementary students study, in the Arts education class, after the classes are finished. The elementary students will not skip the classes. The participants will interact with the researcher with regard to the interview. The researcher will give the explanations regarding the interviews.

3. I understand that most participants will find the interview questions interesting, and thought-provoking. If, however, I feel uncomfortable in any way during the interview, I have the right to decline to answer any question or to end the interview.

4. I understand that participation in the interview involves filling the interview form delivered by the researcher from Dublin City University. Each interview form contains 10 simple questions to be answered. Filling the interview form will take maximum 45 minutes.

5. I understand that the researcher will not identify me by name in any reports using information obtained from this survey. My confidentiality as a participant in this research will remain secure. Subsequent uses of records, and data will be subject to standard data use policies which protect the confidentiality of individuals outlined in the legislation of Ireland, and Kuwait.

6. I am aware that the supervisor of the school, where I study, will be neither present during the interview nor have access to raw notes or transcripts. This precaution will prevent my individual comments from having any negative repercussions.

7. I understand that this research study has been reviewed, and approved by the DCU Research Ethics Committee. For research problems or questions regarding subjects, the DCU Research Ethics Committee may be contacted through [DCU Research Ethics Committee at rec@dcu.ie].

8. I have read, and understand the explanation provided to me. I have had all my questions answered to my satisfaction, and I voluntarily agree to participate in this study.

9. I have been given a copy of this Consent Form.

Student's Name, Parent's Signature

Date

Amenah Al-Qattan

Researcher's Name

Signature of the Researcher

For further information, please contact: Researcher: Amenah Al-Qattan
[amenah.alqattan2@mail.dcu.ie]

DCU Research Ethics Committee at rec@dcu.ie

7.3 Appendix C: Request for Permission to Conduct Research in The School



Dublin City University
RESEARCH ETHICS COMMITTEE
Address: Glasnevin, Dublin 9, Ireland
Telephone: +353 1 700 5000
Email: rec@dcu.ie
Website: www.dcu.ie

School Name:

School address:

REQUEST FOR PERMISSION TO CONDUCT RESEARCH IN THE SCHOOL

Dear Supervisor of Juwyreyah bint Alhareth School of Kuwait,

My name is Amenah Al-Qattan, and I am a student studying the approaches to the Arts education in elementary schools at the Dublin City University in Ireland. The research I wish to conduct for my Doctoral thesis concerns the following problem: 'Effectiveness of Imagination in the Arts Education Period from the Perspectives of Teachers, and Students'. This project will be conducted under the supervision of Dr Brendan Walsh.

I am hereby seeking your consent to approach your elementary students, and their teachers in Salmiya district to provide participants for this project. I have provided you with a copy of my dissertation thesis proposal which includes copies of the measure, and consent, and assent forms to be used in the research process, as well as a copy of the approval letter which I received from the DCU Research Ethics Committee (Human).

Upon completion of the study, I undertake to provide the Department of Education with a bound copy of the full research report. If you require any further information, please do not hesitate to contact me on amenah.alqattan2@mail.dcu.ie. Thank you for your time, and consideration in this matter.

Yours sincerely,

Amenah Al-Qattan,

Dublin City University.

7.4 Appendix D: Teacher Questionnaire Form



Dublin City University
RESEARCH ETHICS COMMITTEE
Address: Glasnevin, Dublin 9, Ireland
Telephone: +353 1 700 5000
Email: rec@dcu.ie
Website: www.dcu.ie

Teacher Questionnaire

About

Effectiveness of Imagination in the Arts Education Period from the Perspectives of Teachers, and Students

Dear teachers of the Arts! I kindly ask you to answer these questions to help to better organize studying process. Please, choose the answer which matches your experience from the answers available or add your own. If you have any questions regarding this questionnaire or face difficulties when filling it, you may send me a request to my email.

Good luck!

Demographic Information:

Sex _____

Age _____

City _____

School _____

Date _____

General Information:

1. What is your working experience in the field of the Arts?

- 1–3 years
- 3–5 years
- 5–10 years
- More than 10 years

2. Do you think that the development of imagination is important for the students studying the Arts?

- Yes
- No
- Not sure
- Other
(specify)_____

3. Does your school participate in any programs, developing the imagination capabilities for the Arts?

- Yes
- No
- Other
(specify)_____

4. What kind of programs does your school participate in?

- Local development programs in the Arts
- National development programs in the Arts
- International development programs in the Arts
- UNESCO development programs in the Arts
- Other
(specify)_____

5. Do you organize excursions to the Arts galleries for your students or participate in other events for the Arts?

- Yes
- No

6. How often do you organize cultural events in your class?

- Once a week
- Once a month
- Quarterly
- Semi-annually
- Annually
- Never

7. What approaches to the development of imagination do you usually use?

- Tools connected with the oral language stage (such as story, metaphors, rhyme, rhythm, humour, mental imagery, gossip, play, mystery, and other)
- Tools connected with literacy age (such as sense of reality, association, hobbies, idealism, theoretic thinking, sense of wonder, knowledge, literate eye, narrative understanding, etc.)
- Tools connected with theoretical thinking age (sense of abstract reality, grasp of general ideas, search for authority, and truth, sense of agency, meta-narrative understanding, etc.)

8. What approaches to the development of imagination in the Arts do you use?

- Telling stories
- Play
- Mystery
- Association
- Hobbies
- Idealism
- Sense of wonder
- Narrative understanding
- Visual impact
- Sense of abstract reality
- Meta-narrative understanding
- Grasp of general ideas
- Sense of agency
- Sense of abstract reality
- Other
(specify)_____

9. What contributes to the use of imagination in the teaching of the Arts?

- Favorable atmosphere
- Friendly environment

- Availability of visual materials
- Mood music
- In-class activities
- Other
(specify)_____

10. What success in the Arts have elementary students studying in your class recently had?

- Better skills in the Arts
- Better attitude
- Artifacts
- Better understanding of the Arts
- Advanced creative ability
- Appreciation of the Arts
- Other
(specify)_____

THANK YOU!

7.5 Appendix E: Students Questionnaire



Dublin City University
RESEARCH ETHICS COMMITTEE
Address: Glasnevin, Dublin 9, Ireland
Telephone: +353 1 700 5000
Email: rec@dcu.ie
Website: www.dcu.ie

Student Questionnaire

About

Effectiveness of the use of Imagination in learning the Arts Education Period from the Perspectives of Teachers, and Students

Dear students! I kindly ask you to answer these questions to help better organize studying process. Please, choose the answer which matches your experience from the answers available or add your own. If you have any questions regarding this questionnaire or face difficulties when filling it, you may send me a request to my email. Good luck!

Demographic Information:

Sex _____

Age _____

City _____

School _____

Date _____

General Information:

1. What is your favorite activity at school?

- The Arts

- Mathematics
 - Language
 - Sports
 - Other
- (specify)_____

2. Do you enjoy lessons on the Arts?

- Yes
- No
- Not sure

3. Can you create images easily?

- Yes
- No
- Sometimes I can do
- Often I can do

4. Do you usually understand the tasks your teacher sets for you?

- Always
- Often
- Sometimes
- Rarely
- Studying the Arts is difficult for me

5. When creating an image, how long does it take for you to think out what to paint?

- At once
 - A couple of minutes
 - More than 5 minutes
 - Other
- (specify)_____

6. What do you need to create images?

- Silence
- Mood music
- Find a recess
- Discussion with other students
- Discussion with the teacher
- Watching famous paintings
- Other

(specify)_____

7. What inspires you to be more imaginative?

- Going to galleries
- Watching masterpieces
- Participation in events
- Reading books on the Arts
- Talking to artists
- Talking to your classmates
- Talking to your parents
- Talking to your teacher on the Arts
- Other

(specify)_____

8. Do you face any difficulties when thinking what image to depict?

- Yes
- No
- Often
- Sometimes
- Not sure
- Other

(specify)_____

9. What kind of difficulties do you face when thinking what image to depict?

- I cannot choose from many images in my mind
- I do not have any images in my mind
- It takes a lot of time to imagine what to paint
- I do not feel comfortable in a class
- I prefer to imagine outside, not in a class
- I expect my teacher to help me
- Other

(specify) _____

10. Do you think you need a special-skills training in the Arts?

- Yes
- No
- Not sure

THANK YOU!

7.6 Appendix F: Supervisors Questionnaire Form

 The logo for Dublin City University (DCU) features the letters 'DCU' in a bold, blue, sans-serif font. Above the letters are three curved, overlapping lines in shades of yellow and orange, suggesting motion or a stylized 'D'.	Dublin City University RESEARCH ETHICS COMMITTEE Address: Glasnevin, Dublin 9, Ireland Telephone: +353 1 700 5000 Email: rec@dcu.ie Website: www.dcu.ie
---	--

Supervisor Questionnaire

About

Effectiveness of the use of Imagination in the Arts Education Period from the Perspectives of Teachers, and Students

Dear school supervisors! I kindly ask you to answer these questions to help better organize studying process. Please, choose the answer which matches your experience from the answers available or add your own. If you have any questions regarding this questionnaire or face difficulties when filling it, you may send me a request to my email. Good luck!

Demographic Information:

Sex _____

Age _____

City _____

School _____

Date _____

General Information:

1. What kind of the Arts development programs are supported by your school?

- Local programs
- National programs
- International programs
- Other

(specify)_____

2. Does your school support partnerships with creative people, and organizations in the field of the Arts?

- Yes
- No
- Other

(specify)_____

3. Do you conduct research regarding the Arts programs available in your city?

- Yes
- No
- Other

(specify)_____

4. Do you think the Arts development programs are accessible to all children?

- Yes
- No
- Other

(specify)_____

5. What are the reasons for inaccessibility of the Arts programs for children at your school?

- Personal reasons of the students
- Personal reasons of the teachers
- Lack of appropriate development programs for the Arts
- Lack of infrastructure available in the city
- Lack of materials available in the school
- Lack of qualified teachers for the Arts
- Other

(specify)_____

6. Do you offer any professional development opportunities for the Arts teachers at your school?

- Yes
- No
- Other

(specify)_____

7. What kind of professional development opportunities for the Arts teachers does your school offer?

- Online development courses
- In-school courses
- Local courses (within the city)
- National courses (within the country)
- International courses (outside the country)
- None

- Other
(specify)_____

8. Do you have a plan for the Arts development in your school?

- Yes
- No
- Other
(specify)_____

9. Do you think that imagination effectiveness influences the Arts capabilities of the students?

- Yes
- No
- Not sure
- Other
(specify)_____

10. What approaches to imagination development are used in your school?

- Organizing excursions to the Arts galleries/art museums/art exhibitions
- Organizing appropriate courses for teachers
- Creating an appropriate atmosphere in the classes
- Using fresh approaches to studying process for the Arts
- Encourage exchanging experience with other schools (partnership programs)
- Other
(specify)_____

THANK YOU!

7.7 Appendix G: Teacher Interview Form



Dublin City University
RESEARCH ETHICS COMMITTEE
Address: Glasnevin, Dublin 9, Ireland
Telephone: +353 1 700 5000
Email: rec@dcu.ie
Website: www.dcu.ie

Teacher Interview

An Interview at Elementary Schools of Kuwait

About

Effectiveness the use of Imagination in the Arts Education Period from the Perspectives of Teachers, and Students

Sex _____

Age _____

City _____

School _____

Date _____

Question #1:

Have your students shown any progress in their ability to imagine? Have they recently won any awards in the field of the Arts? Please, explain in detail.

Answer:

Question #2:

Why is the development of imagination important for students studying the Arts?

Answer:

Question #3:

How do you contribute to the development of the imagination of your students studying the Arts?

Answer:

Question #4:

Could you, please, list the Arts development programs in which your school currently participates? How does this program contribute to the development of imagination of the students studying the Arts?

Answer:

Question #5:

If you find new programs that could potentially contribute to the development of imagination of the Arts students, do you feel comfortable in telling your supervisor about these programs?

Answer:

Question #6:

What difficulties can you possibly face when requesting the introduction of new imagination development programs in your school?

Answer:

Question #7:

Why are organizing, and participating in the Arts events important for the development of the imagination?

Answer:

Question #8:

Do you regularly undertake research regarding new methods of developing imagination of the Arts students?

Answer:

Question #9:

What methods of developing imagination do you use in your teaching practices for the Arts? Are these methods effective?

Answer:

Question #10:

What outside non-education factors may have an impact on the student's ability to imagine? Can you provide a friendly environment for your students in the class?

Answer:

THANK YOU!

7.8 Appendix H: Students Interview Form



Dublin City University
RESEARCH ETHICS COMMITTEE
Address: Glasnevin, Dublin 9, Ireland
Telephone: +353 1 700 5000
Email: rec@dcu.ie
Website: www.dcu.ie

Student Interview

An Interview at Elementary Schools of Kuwait

About

Effectiveness of use of Imagination in the Arts Education Period from the Perspectives of Teachers, and Students

Sex _____

Age _____

City _____

School _____

Date _____

Question #1:

How would you evaluate your ability to use your imagination when creating images?

Please, explain in detail.

Answer:

Question #2:

When your teacher asks you to depict an image, is it an easy task for you? What difficulties do you usually face, if any?

Answer:

Question #3:

What factors help you create images more effectively?

Answer:

Question #4:

If you were offered special-skills training related to the development of imagination, would it be interesting for you to undertake it? In what way could it help you perform better in the Arts? Answer:

Question #5:

If you had a chance to improve your ability to imagine, how exactly would you do it?

Answer:

Question #6:

Does the current learning process for the Arts contribute to the development of your imagination? If yes, in what way?

Answer:

Question #7:

Does your teacher help develop your imagination, and use it more effectively? If yes, in what way?

Answer:

Question #8:

Does your school environment contribute to the development of your imagination? If yes, in what way? If no, what could be improved?

Answer:

Question #9:

Do you participate in any the Arts programs connected with imagination development in your school or city? If yes, which programs exactly? In what way have they contributed to your imagination development?

Answer:

Question #10:

Did your imagination help you create images that were highly appraised by your teacher?

Answer:

THANK YOU!

7.9 Appendix I: Supervisors Interview Form



Dublin City University
RESEARCH ETHICS COMMITTEE
Address: Glasnevin, Dublin 9, Ireland
Telephone: +353 1 700 5000
Email: rec@dcu.ie
Website: www.dcu.ie

Supervisor Interview

An Interview at Elementary Schools of Kuwait

About

Effectiveness of the use of Imagination in the Arts Education Period from the Perspectives of Teachers, and Students

Sex _____

Age _____

City _____

School _____

Date _____

Question #1:

Is it important to stimulate imagination of students studying the Arts? Why?

Answer:

Question #2:

Why is participation in partnerships related to the Arts important for the development of the students' imagination?

Answer:

Question #3:

What actions contribute to the development of the students' imagination? Why? Please, justify.

Answer:

Question #4:

What programs in the Arts contribute to the development of the students' imagination?
Why? Please, justify.

Answer:

Question #5:

How would you evaluate the accessibility of the existing the Arts programs for the students at your school? Do you think that the accessible programs contribute to the development of students' imagination? Please, justify.

Answer:

Question #6:

Do you think that professional development programs for teachers contribute to the development of students' imagination? Why? Please, justify.

Answer:

Question #7:

Does your development plan in the Arts include approaches to the development, and evaluation of imagination of the students? Please, describe in detail. What items could be added to the Arts development plan for the development of students' imagination?

Answer:

Question #8:

Does your school pay particular attention to the development of the students' imagination? In what way? Please, justify.

Answer:

Question #9:

Do you carry out the tests for the Arts teachers working at your school regularly to evaluate their ability to develop students' imagination? What kind of tests do you offer to your teachers to pass? Are they effective?

Answer:

Question #10:

How would you evaluate the environment in your school from the imagination development perspective? Please, justify.

Answer:

THANK YOU!

7.10 Appendix J: DCU Research Permission Letter

Ollscoil Chathair Bhaile Átha Cliath
Dublin City University



Amenah Al-Qattan
School of Education Studies

8th July 2016

REC Reference: DCUREC/2016/102
Proposal Title: Effectiveness Of Imagination In Art Education Period From The Perspectives Of Teachers And Students
Applicant(s): Amenah Al-Qattan, Dr Brendan Walsh

Dear Amenah,

Further to expedited review, the DCU Research Ethics Committee approves this research proposal. Copies of approvals from organisations participating in the research should be forwarded when available.

Materials used to recruit participants should note that ethical approval for this project has been obtained from the Dublin City University Research Ethics Committee.

Should substantial modifications to the research protocol be required at a later stage, a further amendment submission should be made to the REC.

Yours sincerely,

A handwritten signature in black ink that reads 'Dónal O'Mathúna'.

Dr Dónal O'Mathúna
Chairperson
DCU Research Ethics Committee



Taighde & Nuálaíocht Tacaíocht
Ollscoil Chathair Bhaile Átha Cliath,
Baile Átha Cliath, Éire

Research & Innovation Support
Dublin City University,
Dublin 9, Ireland

T +353 1 700 8000
F +353 1 700 8002
E research@dcu.ie
www.dcu.ie

7.11 Appendix K: Other Approval Letters

Ministry of Education
General Administration for Hawley Educational Zone
Academic Affairs
Director office

Number :.....
Date :.....

Ladies and Gentlemen / Top Mentors of Hawley Educational Area

After greetings

Subject: Facilitate The Task

With reference to the above subject. Based on the book given to us from the
Department of Educational Research no <202 > On 04/10/2016. About Facilitating

The Task of the researcher/ Amenah Al-Qattan

registered at faculty of Dublin / Ireland, by applying a questionnaire on the subject
**"Effectiveness of The Imagination in The Class of the Arts Education from The
Teachers and Students View "**.

Please Facilitate the Task of the above-mentioned, Apply the questionnaire, and a
personal interview with mentors to conduct research under the regulations during
the current academic year 2016/2017.

Thank you very much and appreciations

Director of Academic Affairs:

Copies of each of the: art education file <Sulaiman>

_ fax: 25657621 _ p.o.b: 133 Hawley _ postal code 32001 Kuwait [Tel : 25657421](tel:25657421)

الرقم :

التاريخ :



وزارة التربية
الإدارة العامة لمنطقة حولي التعليمية
إدارة الشؤون التعليمية
مكتب المدير

**السيدات و السادة / الموجهين الأوائل لمنطقة حولي التعليمية
المحترمين ..**

تحية طيبة وبعد

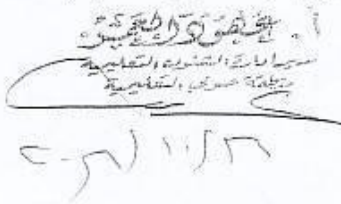
الموضوع : تسهيل مهمة

بالإشارة إلى الموضوع أعلاه و بناءً على الكتاب الوارد إلينا من ادارة البحوث التربوية رقم (٢٠٢) بتاريخ ٢٠١٦/١٠/٤م بشأن تسهيل مهمة الباحثة / أمية محمد علي القطان - المسجل في كلية دبلن / أيرلندا ، و ذلك بتطبيق استبانه حول موضوع " فاعلية الخيال في حصص التربية الفنية من وجهة نظر المعلمين و الطلاب " .

يرجى تسهيل مهمة المذكورة أعلاه لتطبيق الاستبانه و مقابلة شخصية مع (موجهين) لإجراء البحث وفق النظم وذلك خلال العام الدراسي الحالي ٢٠١٦/٢٠١٧م.

و لكم جزيل الشكر و التقدير ..

مدير إدارة الشؤون التعليمية





نسخة للاطلاع
- ترواجيه الفنية
- الملف (Sulaiman)

تليفون : ٢٥٦٥٧٤٢١ - فاكس : ٢٥٦٥٧٢٢١ - ص.ب : ١٣٣ حولي - الرمز البريدي ٣٢٠٠١ الكويت

Headmaster of the School Abdul Rahman El Ghafiky for girls
Headmaster of the School Mosharraf for girls
Headmaster of the School Arwa bent El hareth for girls
Headmaster of the School Mohamed El Shaygi for girls

After greetings,

Subject: Facilitate The Task

With reference to the above subject. Based on the book given to us from the Department of Educational Research no <202 > On 04/10/2016. About Facilitating The Task of the researcher/ Amenah Al-Qattan,

registered at faculty of Dublin / Ireland, by applying a questionnaire on the subject "**Effectiveness of The Use of Imagination In the Arts Education From The Teachers And Students View**".

Please Facilitate the Task of the above-mentioned, Apply the questionnaire, and a personal interview with mentors to conduct research under the regulations during the current academic year 2016/2017.

Thank you very much and appreciations

Director of Academic Affairs:

Copies of each of the: monitor of primary education file <Sulaiman>

الرقم :

التاريخ :



وزارة التربية
الإدارة العامة لمنطقة حولي التعليمية
إدارة الشؤون التعليمية
مكتب المدير

السيدة المحترمة / مديرة مدرسة عبد الرحمن الغافقي أ. بنات
السيدة المحترمة / مديرة مدرسة مشرف أ. بنات
السيدة المحترمة / مديرة مدرسة أروى بنت الحارث أ. بنات
السيدة المحترمة / مديرة مدرسة محمد الشايجي أ. بنات
تحية طيبة وبعد ،،،

الموضوع : تسهيل مهمة

بالإشارة إلى الموضوع أعلاه و بناءً على الكتاب الوارد إلينا من ادارة البحوث التربوية رقم (٢٠٢) بتاريخ ٢٠١٦/١٠/٤م بشأن تسهيل مهمة الباحثة / أمينة محمد علي القطان - المسجل في كلية دبلن / أيرلندا ، و ذلك بتطبيق استنتاجه حول موضوع "فاعلية الخيال في حصة التربية الفنية من وجهة نظر المعلمين و الطلاب " .

يرجى تسهيل مهمة المذكورة أعلاه لتطبيق الاستبانة و مقابلة شخصية مع (معلمي - طلاب) لإجراء البحث وفق النظم وذلك خلال العام الدراسي الحالي ٢٠١٦/٢٠١٧م.

و لكم جزيل الشكر و التقدير ،،،

مدير إدارة الشؤون التعليمية

أ. س. م. / ١٠ / ١٦
مديرة إدارة الشؤون التعليمية
منطقة حولي التعليمية



نسخ لكل من :

- مراقب التعليم الإقليمي -
- النطاق (Sulaiman)

تليفون : ٢٥٦٥٧٤٢١ - فاكس : ٢٥٦٥٧٦٢١ - ص.ب : ١٣٣ حولي - الرمز البريدي ٣٢٠٠١ الكويت

Ministry of Education
Educational Research and Curricula Sector
EDUCATIONAL RESEARCH ADMINISTRATION

Number:

Date:

Attachments:.....

Mr. Mansour El Zefery

General Director of Hawley Educational Zone

After greetings

Subject : Facilitate The Task

The researcher/ Amenah Al-Qattan,

who is registered at faculty of Dublin / Ireland is doing a questionnaire and a

personal interview about "**Effectiveness Of The Use of Imagination In the Arts Education From The Teachers And Students View**".

Please Facilitate the Task of the above-mentioned to Apply the questionnaire and a personal interview with (Mentors _ Teacher _ Students) of The Primary Stage in your Educational Zone during the current academic year 2016/2017.

Notice: The interview will be under the supervision of the school Principal.

Thank you very much and appreciations

Director of Educational Research

Copy for file:

Al -Qurain –Block (1) _ Street No(1)

_ Fax: 25417694 _ 25417943 [Tel:25417942](tel:25417942)

Email: behooth@hotmail.com



التاريخ / / 14 هـ
الموافق / / ١٤٠٠ م 201

الرقم ، وت /
مرهقات /

السيد المحترم / منصور الظفيري

مدير عام منطقة حوли التعليمية

تحية طيبة وبعد ...

الموضوع : تسهيل مهمة

تقوم الباحثة / أمينة محمد علي القطان المسجلة في كلية دبلن / أيرلندا بتطبيق استبانة ومقابلة حول موضوع: فاعلية الخيال في حصص التربية الفنية من وجهة نظر المعلمين والطلاب .

فيرجى تسهيل مهمة المذكورة أعلاه لتطبيق الاستبانة ومقابلة شخصية مع (موجهي - معلمي - طلاب) المرحلة الابتدائي في منطقتكم التعليمية للعام الدراسي ٢٠١٧/٢٠١٦ م.

❖ ملاحظة / المقابلات تحت اشراف مدير المدرسة.

مع خالص الشكر والتقدير ...

مدير إدارة البحوث التربوية

د. تهناني صالح العنزي
مدير إدارة البحوث التربوية بالإنابة



نسخة للملف

Ministry of Education
Educational Research and Curricula Sector
EDUCATIONAL RESEARCH ADMINISTRATION

Number:

Date:

Attachments:.....

Mr. Sanad Mouhamad Elmatery
Director of the Department of Special Education

After greetings

Subject: Facilitate The Task

The researcher/ Amenah Al-Qattan,

who is registered at faculty of Dublin / Ireland is doing a questionnaire and a personal interview about "**Effectiveness Of The Imagination In The Class of Art Education From The Teachers And Students View**".

Please Facilitate the Task of the above-mentioned, Apply the questionnaire and a personal interview with (Mentors _ Teachers _Students) of The Primary Stage in your Educational Zone during the current academic year 2016/2017.

Notice: The interview will be under the supervision of the school Principal.

Thank you very much and appreciations

Director of Educational Research

Copy for file:

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_ Fax: 25417694 _ 25417943 [Tel:25417942](tel:25417942)

Email: behooth@hotmail.com



التاريخ / / 14 هـ
الموافق ٣ / ١٠ / 201٦ م

الرقم : وت / ٧٠٣
مرفقات /

السيد المحترم / مدير الشؤون التعليمية
للعلم وعمل الأزم
التفكير

السيد المحترم / سند محمد المطيري

مدير إدارة التعليم الخاص

تحية طيبة وبعد ،،،

الموضوع : تسهيل مهمة

تقوم الباحثة / أمينة محمد علي القطان المسجلة في كلية دبلن / أيرلندا بتطبيق استبانة ومقابلة حول موضوع: فاعلية الخيال في حصص التربية الفنية من وجهة نظر المعلمين والطلاب.

فيرجى تسهيل مهمة المذكورة أعلاه لتطبيق الاستبانة ومقابلة شخصية مع (موجهي - معلمي - طلاب) المرحلة الابتدائي في منطقتكم التعليمية للعام الدراسي 2016/2017 م.

ملاحظة: المقابلات تحت اشراف مدير المدرسة.

مع خالص الشكر والتقدير ،،،

مدير إدارة البحوث التربوية

د. بهاني صالح العنزي

مدير إدارة البحوث التربوية بالإدارة



- نسخة للملف

Ministry of Education
The Public Administration for Public Education

Date:

Ref:

Ladies and Gentlemen / El-Ekhlal School Owners

After greetings

Subject: Facilitate The Task

With reference to the above subject. Please kindly Facilitate the Task of The
researcher/ Amenah Al-Qattan,

PhD student, faculty of Dublin / Ireland, by Conducting field research on the subject

"Effectiveness of The Imagination In The Class of the Arts Education "

Distribute a Questionnaire and Personal interview for Elementary School Students
and Teachers of the Arts class of The School.

Please provide all of the necessary Facilities during the visit to your school. The

General Administration of Special Education is willing to cooperate with you in this
area.

Thank you very much and appreciations

General Manager of the General Administration for special education::.....

Copies of each for:

*Assistant Undersecretary for Private Education

*Director of Educational Affairs

* foreign schools Monitor

*Onoud file

p.o.b:7safat-code no.13001 Kuwait_ [Tel:25659210](tel:25659210) – Telegraph: Education- Kuwait –
Fax :25659181



Date :

Ref. :

التاريخ : ١١ / ١٨ / ٢٠١٦
الرقم : ٥٤٢٦ / ٤٤٤

السادة المحترمين / أصحاب مدرسة الاخلاص
بعد التحية،،،

الموضوع : تسهيل مهمة

بالإشارة إلى الموضوع أعلاه ، يرجى التكرم بتسهيل مهمة الباحثة / أمنه علي القطان طالبة دكتوراة دبلن ايرلندا بإجراء بحث ميداني بعنوان : « فاعلية الخيال في حصة التربية الفنية » لتوزيع استبيان وإجراء مقابلة شخصية لطالبة المرحلة الابتدائية بالمدرسة ومعلمي التربية الفنية في المدرسة .

برجاء تقديم كافة التسهيلات اللازمة له أثناء زيارتها لمدرستكم مع الإحاطة بأنه لا مانع لدى الإدارة العامة للتعليم الخاص من التعاون معها في هذا المجال .

مع خالص التحية،،،

مدير عام الإدارة العامة للتعليم الخاص

Handwritten signature and stamp:
مديرة الشؤون التعليمية بالإدارة العامة للتعليم الخاص

نسخة لكل من السادة /

- ♦ الوكيل المساعد للتعليم الخاص
- ♦ مدير الشؤون التعليمية .
- ♦ مراقب المدارس الأجنبية .
- ♦ ملف / عنود

Ministry of Education
The Public Administration for Public Education

Date:

Ref:

Ladies and Gentlemen / El-kabas School Owners

After greetings

Subject: Facilitate The Task

With reference to the above subject. Please kindly Facilitate the Task of The
researcher/Amenah Al-Qattan,

PhD student, faculty of Dublin / Ireland, by Conducting field research on the subject

"Effectiveness of The Imagination in The Class of the Arts Education "

Distribute a Questionnaire and Personal interview for Elementary School Students
and Teachers of the Arts class of The School.

Please provide all of the necessary Facilities during the visit to your school. The

General Administration of Special Education is willing to cooperate with you in this
area.

Thank you very much and appreciations

General Manager of the General Administration for special education::.....

Copies of each for: *Assistant Undersecretary
for Private Education.
*Director of Educational Affairs. *
foreign schools Monitor.
*Onoud file.

p.o.b:7safat-code no.13001 Kuwait_ [Tel:25659210](tel:25659210) – Telegraph: Education- Kuwait –
Fax :25659181



Date :
Ref. :

التاريخ : ٢٠١٦ / ١٠ / ١٨
الرقم : ٥٤٥٥ / ١٠ / ١٨

السادة المحترمين / أصحاب مدرسة القبس
بعد التحية،،،

الموضوع : تسهيل مهمة

بالإشارة إلى الموضوع أعلاه ، يرجى التكرم بتسهيل مهمة الباحثة / أمنه علي القطان طالبة دكتوراة دبلن ايرلندا بإجراء بحث ميداني بعنوان : ((**فاعلية الخيال في حصة التربية الفنية**)) لتوزيع استبيان و اجراء مقابلة شخصية لطلبة المرحلة الابتدائية بالمدرسة ومعلمي التربية الفنية في المدرسة .

برجاء تقديم كافة التسهيلات اللازمة له أثناء زيارتها لمدرستكم مع الإحاطة بأنه لا مانع لدى الإدارة العامة للتعليم الخاص من التعاون معها في هذا المجال .

مع خالص التحية،،،

مدير عام الإدارة العامة للتعليم الخاص

نسخة لكل من السادة /

- الوكيل المساعد للتعليم الخاص
- مدير الشؤون التعليمية .
- مراقب المدارس الأجنبية .
- ملف / عنود

Ref:

Ladies and Gentlemen / El-Watanyia School Owners
After greetings

SUBJECT: FACILITATE THE TASK

With reference to the above subject. Please kindly Facilitate the Task of The
researcher/ Amenah Al-Qattan,

PhD student, faculty of Dublin / Ireland, by Conducting field research on the subject

"Effectiveness of The Imagination in The Class of the Arts Education "

Distribute a Questionnaire and Personal interview for Elementary School Students
and Teachers of the Arts class of The School.

Please provide all of the necessary Facilities during the visit to your school. The
General Administration of Special Education is willing to cooperate with you in this
area.

Thank you very much and appreciations

General Manager of the General Administration for special education:.....

Copies of each for: *Assistant Undersecretary for Private Education.

*Director of Educational Affairs.
* foreign schools Monitor.
*Onoud file.

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Date :
Ref. :

التاريخ : ١٨ / ١٠ / ٢٠١٦
الرقم : ٥٤٢٧ / ١٤٨

**السادة المحترمين / أصحاب مدرسة الوطنية
بعد التحية،،،**

الموضوع : تسهيل مهمة

بالإشارة إلى الموضوع أعلاه ، يرجى التكرم بتسهيل مهمة الباحثة / أمنه علي القطان طالبة دكتوراة دبلن ايرلندا بإجراء بحث ميداني بعنوان : « **فاعلية الخيال في حصة التربية الفنية** » لتوزيع استبيان وإجراء مقابلة شخصية لطلبة المرحلة الابتدائية بالمدرسة ومعلمي التربية الفنية في المدرسة .

برجاء تقديم كافة التسهيلات اللازمة له أثناء زيارتها لمدرستكم مع الإحاطة بأنه لا مانع لدى الإدارة العامة للتعليم الخاص من التعاون معها في هذا المجال .

مع خالص التحية،،،

مدير عام الإدارة العامة للتعليم الخاص

٢٠١٦ / ١٠ / ١٨
عبدالله بن محمد العبدالله
مدير الشؤون التعليمية بالإدارة

نسخة لكل من السادة/

- ✦ وكيل المساعد للتعليم الخاص
- ✦ مدير الشؤون التعليمية .
- ✦ مرآب المدارس الأجنبية .
- ✦ ملف / عنود

Ref:

Ladies and Gentlemen / The owners of the American School in Kuwait School

After greetings

Subject: Facilitate The Task

With reference to the above subject. Please kindly Facilitate the Task of The researcher/ Amenah Al-Qattan,

PhD student, faculty of Dublin / Ireland, by Conducting field research on the subject "Effectiveness of The Imagination in The Class of the Arts Education "

Distribute a Questionnaire and Personal interview for Elementary School Students and Teachers of the Arts class of The School.

Please provide all of the necessary Facilities during the visit to your school. The General Administration of Special Education is willing to cooperate with you in this area.

Thank you very much and appreciations

General Manager of the General Administration for special education :.....

Copies of each for: *Assistant Undersecretary for Private Education.

*Director of Educational Affairs.

* foreign schools Monitor.

*Onoud file.

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Ministry Of Education
The Public Administration For Private Education



وزارة التربية
الإدارة العامة للتعليم الخاص

Date :

Ref. :

التاريخ : ١٨ / ١٠ / ٢٠١٦
الرقم : ٥٤٢٨ / ٣٠ / ١٨

السادة المحترمين / أصحاب مدرسة الامريكية في الكويت
بعد التحية،،،

الموضوع : تسهيل مهمة

بالإشارة إلى الموضوع أعلاه ، يرجى التكرم بتسهيل مهمة الباحثة / آمنه علي القطان طالبة دكتوراة دبلن ايرلندا بإجراء بحث ميداني بعنوان : ((فاعلية الخيال في حصة التربية الفنية)) لتوزيع استبيان و اجراء مقابلة شخصية لطلبة المرحلة الابتدائية بالمدرسة ومعلمي التربية الفنية في المدرسة.

برجاء تقديم كافة التسهيلات اللازمة له أثناء زيارتها لمدرستكم مع الإحاطة بأنه لا مانع لدى الإدارة العامة للتعليم الخاص من التعاون معها في هذا المجال.

مع خالص التحية،،،

مدير عام الإدارة العامة للتعليم الخاص

٢٠١٦ / ١٠ / ١٨
جيتي كمال محمد اليتيموني
مدير الشؤون التعليمية بالإدارة

نسخة لكل من السادة /

- الوكيل المساعد للتعليم الخاص
- مدير الشؤون التعليمية .
- موالف المدارس الأجنبية .
- ملف / عنود

ص.ب : ٧ الصفاة - الرمز البريدي 13001 الكويت - تلفون : ٢٥٦٥٩٢١٠ - برقية: تربية - كويت - فاكس : ٢٥٦٥٩١٨١
P.O.Box: 7 Safat - Code No.: 13001 Kuwait - Tel.: 25659210 - Telegraph : Education - Kuwait - Fax: 25659181

Ref:

Ladies and Gentlemen / Owners of modern Arab Academy School

After greetings

Subject: Facilitate The Task

With reference to the above subject. Please kindly Facilitate the Task of The researcher/ Amenah Al-Qattan, PhD student, faculty of Dublin / Ireland, by Conducting field research on the subject "Effectiveness of The Imagination In The Class of the Arts Education "

Distribute a Questionnaire and Personal interview for Elementary School Students and Teachers of the Arts class of The School.

Please provide all of the necessary Facilities during the visit to your school. The General Administration of Special Education is willing to cooperate with you in this area.

Thank you very much and appreciations

General Manager of the General Administration for special education::.....

Copies of each for: *Assistant Undersecretary
for Private Education.
*Director of Educational Affairs.
* foreign schools Monitor.
*Onoud file.

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Fax :25659181



Date :

Ref. :

التاريخ : ١٨ / ١٠ / ٢٠١٦
الرقم : ٥٤٢٩ / ٢٤

**السادة المحترمين / أصحاب مدرسة الأكاديمية العربية الحديثة
بعد التحية،،،**

الموضوع : تسهيل مهمة

بالإشارة إلى الموضوع أعلاه ، يرجى التكرم بتسهيل مهمة الباحثة / آمنه علي القطان طالبة دكتوراة دبلن إيرلندا بإجراء بحث ميداني بعنوان : ((**فاعلية الخيال في حصة التربية الفنية**)) لتوزيع استبيان و إجراء مقابلة شخصية لطلبة المرحلة الابتدائية بالمدرسة ومعلمي التربية الفنية في المدرسة .

يرجاء تقديم كافة التسهيلات اللازمة له أثناء زيارتها لمدرستكم مع الإحاطة بأنه لا مانع لدى الإدارة العامة للتعليم الخاص من التعاون معها في هذا المجال .

مع خالص التحية،،،

مدير عام الإدارة العامة للتعليم الخاص

٢٠١٦ / ١٠ / ١٨
يحيى العبدالله العبدالله
مدير الشؤون التعليمية بالإدارة

نسخة لكل من السادة /

- الوكيل المساعد للتعليم الخاص
- مدير الشؤون التعليمية .
- مراقب المدارس الأجنبية .
- ملف / عنود