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سعادة أ. د. رئيس تحرير المجلة المصرية للدراسات المتخصصة المحترم
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تحية طيبة وبعد،،،

يسر معامل التأثير والاستشهادات المرجعية للمجلات العلمية العربية (ارسيف - ARCIF)، أحد مبادرات قاعدة بيانات "معرفة" للإنتاج والمحتوى العلمي، إعلامكم بأنه قد أطلق التقرير السنوي التاسع للمجلات للعام 2024.

ويسرنا تهنئكم وإعلامكم بأن المجلة المصرية للدراسات المتخصصة الصادرة عن جامعة عين شمس، كلية التربية النوعية، القاهرة، مصر، قد نجحت في تحقيق معايير اعتماد معامل "Arcif" المتوافقة مع المعايير العالمية، والتي يبلغ عددها (32) معياراً، وللاطلاع على هذه المعايير يمكنكم الدخول إلى الرابط التالي: <http://e-marefa.net/arcif/criteria>

وكان معامل "ارسيف Arcif" العام لمجلتكم لسنة 2024 (0.4167).

كما صنفت مجلتكم في تخصص العلوم التربوية من إجمالي عدد المجلات (127) على المستوى العربي ضمن الفئة (Q3) وهي الفئة الوسطى، مع العلم أن متوسط معامل "ارسيف" لهذا التخصص كان (0.649).

وبإمكانكم الإعلان عن هذه النتيجة سواء على موقعكم الإلكتروني، أو على مواقع التواصل الاجتماعي، وكذلك الإشارة في النسخة الورقية لمجلتكم إلى معامل "ارسيف Arcif" الخاص بمجلتكم.

ختاماً، نرجو في حال رغبتكم الحصول على شهادة رسمية إلكترونية خاصة بنجاحكم في معامل "ارسيف"، التواصل معنا مشكورين.

وتفضلوا بقبول فائق الاحترام والتقدير

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The foundations of preparing programs in art therapy for people with special needs

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The foundations of preparing programs in art therapy for people with special needs

Prof. Mustafa Mohamed Abdel Aziz

Abstract

The problem of the current research is that it is an attempt to lay the foundations for art therapy programs in the field of ZOE special needs. Taking into account the type and level of disability and individual differences in one disability, then he cares about the art educator in this field in terms of his personal and professional characteristics, and his role before, during and after working with people with special needs, and then lays the foundations for the spatial requirements necessary for the work of art educators in the field of people with special needs.

Objective: To reveal the foundations of preparing programs in art therapy for people with special needs.

Research hypothesis: There is a positive relationship between working with people with special needs and laying the foundations for preparing programs in art therapy for them.

Research Methodology: The current research follows the descriptive approach in its correlational form.

Keywords: art therapy, special needs

ملخص:

العنوان : أسس إعداد برامج العلاج بالفن لذوي الاحتياجات الخاصة

المؤلفون : مصطفى محمد عبد العزيز

مشكلة البحث الحالي أنه محاولة لوضع أسس برامج العلاج بالفن في مجال ذوي الاحتياجات الخاصة. مع الأخذ بعين الاعتبار نوع ومستوى الإعاقة والفروق الفردية في الإعاقة الواحدة، ثم يهتم المربي الفني في هذا المجال من حيث خصائصه الشخصية والمهنية، ودوره قبل وأثناء وبعد العمل مع ذوي الاحتياجات الخاصة، ومن ثم وضع أسس المتطلبات المكانية اللازمة لعمل المربي الفني في مجال ذوي الاحتياجات الخاصة.

الهدف: الكشف عن أسس إعداد برامج في العلاج بالفن لذوي الاحتياجات الخاصة.

فرضيات البحث: توجد علاقة إيجابية بين العمل مع ذوي الاحتياجات الخاصة ووضع أسس إعداد برامج في العلاج بالفن لهم.

منهج البحث: يتبع البحث الحالي المنهج الوصفي بصيغته الارتباطية.

الكلمات الدالة : برامج العلاج بالفن ، ذوي الاحتياجات الخاصة

Search problem

Art therapy is a system that mixes the elements of psychotherapy, and creative work, through the use of various artistic media in the active plastic art, through which the patient can express, non-verbal communication, venting and revealing the unconscious by projecting feelings, emotions and conflicts in the artistic product, and then talking about them, which helps him to gain insight into the reality of his problems underlying his disease,

And work to solve them. What art gives as self-creativity to the patient is a growing sense of success, and a sense of achievement, which acts as a compensatory means for what the patient may feel of helplessness and frustration, which leads to supporting the patient's ego, and contributing to the growth of his psychological organization, which can work under pressure without collapse.

The problem of the current research is that: Trying to lay the foundations for art therapy programs in the field of ZOE special needs. Taking into account the type and level of disability and individual differences in one disability, then he cares about the art educator in this field in terms of his personal and professional characteristics, and his role before, during and after working with people with special needs, and then lays the foundations for the spatial requirements necessary for the work of art educators in the field of people with special needs.

Objective:

To reveal the foundations of preparing programs in art therapy for people with special needs.

Research hypothesis:

There is a positive relationship between working with people with special needs and laying the foundations for preparing programs in art therapy for them.

Research Methodology:

The current research follows the descriptive approach in its correlational form.

The following is a presentation of the foundations of preparing programs in art therapy for people with special needs:

1- Type of disability:

It should be taken into account that not all artistic activities are valid and suitable for each category of the disabled, art programs for the blind – For example – It should focus on using the sense of touch to perceive shapes and deal with objects, in a way that enriches their perceptions and tactile experiences, develops their knowledge of the structural and structural properties of things, and helps them produce artistic forms with dimensions predominantly of a geometric nature such as cylinders or conical shapes cubes, or organic such as snails and fruits... Consequently, their programs do not contain color-related practices.

As for the deaf, some scientific studies have proven that deafness does not affect the deaf's preparations towards art, but takes into account the excessive interest in plastic art activities as a source of satisfaction and emotional balance.

2- Level of disability:

The level of disability varies in terms of severity, from one individual to another, children whose intelligence scores are less than 40, and their mental age is less than three years, do not have the opportunity to benefit from any artistic activity, while children with an intelligence level ranging between 40-50, and their mental age of 3: 4 years, they can use materials manually, and progress slowly, towards the production of simple symbols, but they remain in the stage of manual processing (Geetsskel and Hons 1970) (Mostafa Mohamed Abd El , Aziz 2002). A child whose intelligence is higher can participate to a reasonable extent in

artistic practices, moving from hand handling of materials and objects, to a stage even further, to symbolism and placing symbols in their environments, and linking them.

3- Individual differences:

There are no two individuals who are identical in all aspects, if some children with disabilities are equal in the degree of disability or deficiency, the consequent impact of this degree of disability on other aspects of their development, varies from one child to another. Therefore, the diversity of artistic methods commensurate with the individual differences within the category, and according to the growth rate of each child and his requirements and special needs, is very important in order to achieve the maximum benefit for the disabled child from the activity he practices, and encourage him to gain skills and information whatever his potential.

The previous fact corresponds to the goal of art education to pay attention to the individual self-worth of each child, regardless of the level of his abilities, or the obstacles that make him have possibilities that differ from the capabilities of another disability, and by working individually with each child, the teacher can understand the style of each child at work, and builds on this his plan and goals for the growth of this child, and each child seeks in his search for himself through art, not the goal - here - Transforming the child, from the extraordinary level, to the normal level, but we can invest his limited intelligence (for example) in the best possible way. Thus, visual, auditory, motor and muscular abilities, speech and proper speech abilities can be developed.

As for gifted children, they must be provoked to their highest ability to grow in the way that suits them, and to achieve this, they must be helped to know themselves, the level of their abilities, the sources of knowledge that they can refer to, and their responsibilities towards themselves and towards others and

gradually discover the problems that need to be solved, accept their challenges, and prepare themselves to help solve them.

4- Group participation:

The importance of group activities from time to time must be taken into account, through which the relationship between a disabled child is strengthened, with the group with which he works, where he exercises during his expressive activity in art, the ability to give and take, exchange views, cooperate and comply for the benefit of the group, and create opportunities for the emergence of situations and problems that may not appear in individual experiences.

5- Art educators in the field of caring for people with special needs:

Introduction:

It is necessary to pay attention to the preparation of teachers who teach in classes for people with special needs, and countries have taken to provide places in universities and studies for those who want to specialize in this field, such as the training school in Vinland in America Vinland Training School Such as the training studies provided by many countries to some university graduates for a specific period of three years, as in Denmark, or more to specialize in a branch of mental disability.

Research institutes and departments of psychology and education undertake degree studies to research aspects of the psychology of unusual children and means of increasing their abilities and care (Abdel Majeed Abdel Rahim - Lotfi Berkane Ahmed 1979).

In Egypt:

- (1) The student at the bachelor's level from the Faculty of Education, Ain Shams University, in his study of mental health, obtains some information that affects the subject of the disabled.

- (2) In the General Diploma and the Special Diploma of Postgraduate Studies at the Faculty of Education, Ain Shams University, the student studies a complete curriculum within the mental health curricula, which is the psychology of the extraordinary.
- (3) This faculty intends to establish a special department for the preparation of specialists in mental disability.
- (4) In the Faculty of Specific Education at Ain Shams University, each department is divided into a branch in which the student receives the department's specialization materials, and the other branch in which the student receives the department's specialization materials along with subjects in special education, and batches of art education have graduated special education, music education, special education, and so on from that other branch and the first batch graduated in 1998.
- (5) In the Faculty of Art Education, Helwan University, and in the Department of Art Education Sciences, the regulation included a postgraduate diploma in art therapy.
- (6) Teachers of primary schools to which classes for the disabled are enrolled through an internal mission for a period of one year, and graduates from the homes of teachers who have obtained a diploma in those roles are enrolled. This year, these envoys receive a specialized study focused on a disability branch.

The Ministry of Social Affairs must bear their social care after the completion of the Ministry of Education's mission to raise them, and that the Ministry of Health takes care of them medically.

One of the types of services provided in the field of mental retardation is the "visiting teacher" visits the student at his home Visiting Teacher Who can help mentally handicapped children who are not accepted in schools or special classes due to the inability to move and the severity of the injury, the visiting

teacher can help parents and family in training, accepting, dealing with their child and solving his problems.

Since the unusual children who represent people with special needs vary their types according to the type of disability that afflicted them, it becomes obvious that the quality of the teacher who will deal with each quality varies, and we will try in the following to clarify a set of characteristics that must be available in general in the teacher of art education for people with special needs and this does not prevent us from referring from time to time to some situations that the teacher rubs with the types of these special groups and get rid of This set of characteristics is in two respects, the first is the personality of the teacher and the second is related to the profession of the teacher.

The most important personal characteristics of art education educators who are interested in art therapy:

(a) Proper appearance, public health, and proficiency in speech and speech.

B- High intelligence, and the availability of the ability to renew and innovate in his artistic field, and in the educational process in general.

C - objectivity and neutrality, and in the work takes an objective position not defensive, in the case of psychotic children, for example, when the child utters obscene words, the teacher who adheres to the objective position does not revolt for his dignity, it is not limited to what seems from the child of behavior, but walks to the depths and motives and stands on what is mixed in himself from the feelings.

D - kindness to others and help them, for the psychotic child, for example, needs the teacher to treat him gently and affectionately because this is a necessary issue to ensure his reassurance, and in the case of socially retarded children must be aware of the teacher that kindness and love alone does not lead to children rely on themselves and be their personalities, and that punishment also does not generate only anger and does not reach

the reform and therefore he should not cooperate, but the duty to impose on children the principle of reality imposed without showing any color of The colors of hostility, that is, be firm without bringing on themselves their hatred.

E - competence and sufficient experience in the field of work with people with special needs before joining their teaching, for example, if the teacher will go to teach socially retarded children be taking into account that psychopathic children of this category weak memory does not get angry from the phenomenon of forgetting the child what he learns yesterday, but if the teacher will go to teach psychotic children be taking into account to be familiar with and understand the dynamic psychology as in the case of psychotherapist and not He asks his children for a mature response when they are already unwilling to do so, which causes them severe psychological pain, but if he goes to classes for the hearing impaired, he will take into account his study of all the methods that lead to lip reading and speech.

F- Psychological stability, emotional balance and the ability to control emotionally.

Patience, dedication, perseverance, tact and confidence in achieving success.

The most important professional characteristics of an art education educator who is interested in art therapy:

The most important professional characteristics that are available in the art education teacher for people with special needs can be evident in three areas: the field of the educational process, the field of psychological guidance and counseling, and the social field.

A- Art education educators for special groups and the field of the educational process:

To have the ability to discover individual differences

(*) Edward Nitzy, one of the leading teachers in the field of lip reading, defines it as "the art of knowing the thoughts of the speaker by observing the movements of his mouth."

between students, and to prepare flexible technical experiences and diverse learning methods that suit different levels in one classroom (F.J. Cruickshank 1971) This requires the teacher to know what appeals to children and what they tend to and tries or responds to their motives and motivations and not to the symptoms of behavior and whims only, and tries to comfort the child, especially psychotic, as complete comfort as possible and make him benefit from anything he can use successfully, and it is also advisable to allocate an individual record for each student, and to conduct an evaluation every period so that the teacher can know the progress of each student.

- To be able to train and develop sensory perception in children, for example, many mentally retarded children are unable to perceive the meanings of sensory stimuli or distinguish between them (Jaames 1977). Rather, psychotic children do not show any kind of apparent response to the lessons given to them over a long time, especially the child completely schizophrenic hardly benefits from education at all, even if allocated to him a special teacher, and the task of the teacher in this case becomes more therapeutic than educational. The general duty of The teacher may formulate his lessons in stereoscopic realistic material as direct experience whenever possible.
- To be able to arrange the order of the order of the study material in different situations from easy to difficult, from tangible to abstract, and from the known to the unknown, and not to move from one part to another only after making sure of the success of education in the last part, and the teacher will see, for example, in the case of a psychotic child who shows the desire to want to refer to old symbols the need for security in the face of fear of failure. The teacher may see the regression may completely contradict the continuation of the program for another child who needs to be forced in due time. In general, the teacher must be guided in such cases (psychotic child) by what is

decided by the psychotherapist, both the teacher and the therapist are two synergistic forces working to facilitate and achieve compatibility, and the difficulty of raising this category is due to the fact that the burden may fall on the teacher alone and it is advisable that the teacher be a member of the committee for the treatment of the child be one of its members psychotherapist.

- The teacher encourages children to express themselves and to comment on things and situations and must try to be working in the art room as entertaining as he can in a lesson on colors can attend colorful elements beloved to children such as flowers, plants and papers cut and paste or interested in hanging colored curtains.
- The teacher should emphasize repetition and repetition in order to stabilize information and form proper habits and trends.
- The teacher should be able to attract the attention of the unusual child by providing various artistic stimuli and various teaching aids.
- To have the skill to benefit from the sources of the environment of materials, tools and shapes and to benefit from them in the education of extraordinary children.
- The teacher believes that the method of work and play is one of the best ways to teach unusual children, so that the style of speech speech does not benefit with these children without providing practical opportunities for expression, training and practicing various artistic activities (Ministry of Education - Egypt - General Administration of Special Education and Intellectual Education 2012).

B- In the field of psychological guidance and counseling:

- The teacher must be able to satisfy the psychological needs of the unusual child, such as the need for love and the need to feel successful, and the need to be useful to the group to which he belongs, by providing the appropriate psychological climate to satisfy these needs and the use of methods of encouragement and fun and the development of a sense of self (Samuel Magharios 1969).
- The teacher should not make comparisons between the production of a child and the production of another child of the children of the same class for the unequal abilities of children, and the right thing to be a comparison between the work of the child himself in one day with his previous work, and therefore must set specific goals for each child based on his needs for self-expression .
- The teacher should help the unusual child to achieve self-sufficiency in his daily life despite the type of disability, by training him continuously on self-reliance in spending most of his needs and through mutual trust that reaches the point of love .
- The teacher should be able to use the observation method and case study to identify the problems of unusual children and refer those who need care and care to the psychologist and social worker in a timely manner (White, W.d., 1960).
- The teacher should be aware of modern learning theories in the field of the extraordinary and benefit from them in the practical field, for example, the theories of "discrimination learning theory" and the theory of focused learning (Osman Labib Farraj 1974).
- The teacher should be familiar with the various treatment methods, especially the behavior modification method and

aims to change the child's unusual behavior in a desirable direction, if the desired behavior is later issued by internal self-controls, external support by the teacher is no longer required

- The teacher should have the skill in understanding psychological scales, so that he can read the reports of the psychologist at school, interpret them and put them into practice.
- The teacher should have the skill in guiding and guiding parents and guardians on the way to raise their unusual children, as there is importance in the cooperation of parents in the task of raising their ordinary children.

C- In the social field:

- The art education teacher should help children deal with members of their school community and remove obstacles that prevent this from being achieved.
- The teacher should be able to create situations of normal life in which unusual pupils meet with ordinary pupils so that ordinary children's perception of their extraordinary classmates improves (Samuel Magharios 1969).
- The teacher should be keen to strengthen the link between extraordinary students and the surrounding environment through visits and trips.
- The teacher should have the skill in creating recreational situations for unusual children, as it is a source of pleasure and entertainment for them and helps them achieve social normalization (Fathi El-Sayed Abdel Rahim 1987).
- The teacher should be able to prepare the child to be a good member of the family and society, through cultural programs that develop in himself feelings of family love and pride in the homeland (Ministry of Education - Egypt -

General Administration of Special Education and Intellectual Education 2012).

- The teacher should expect, especially from children who are emotionally disturbed, the occurrence of some corrupt or destructive behavior, as some students may sabotage what they or others have done. We may also find children have been throwing some tools on the ground after they have finished using them, but the skilled teacher can make his eyes guardians of the situation and reduce the chaos that may be caused by the students, and can also make them feel the importance of what they have accomplished from the work and in general we find that the successful teacher with these children is that teacher flexible to the maximum extent to not ask them to be polite in their words and behavior, but it is the teacher who takes every child on His faults and the glimmer of hope to fix it, even after a long time.

Aida Abdel Hamid (2001), the pioneer of art therapy in Egypt, dealt with the role of art educators from **three axes, a summary of which can be presented as follows:**

The first theme: The role of art educators before starting to work with people with special needs:

Children with special needs have the same biological, psychological and social needs as ordinary children, in addition to their attached desire to be treated like their normal peers, provided that the educator understands the different types of disabilities and their needs and the differences between them.

B- Studying the available information about the children he deals with through the classroom teacher, social worker and psychologist, where the information is of great importance in guiding these children in ways aimed at benefiting from their full energies and potential.

Taking into account the individual differences arising from the different type or degrees of disability, the different age stage, or the different personal characteristics.

D- Awareness that the child's unusual practice of art is a mirror that reflects the thoughts and perceptions inside the child that show the extent of his acceptance of his disability and his adaptation to it and what is going on around him.

E - awareness that art has important roles in the care of the unusual child as it helps him to grow his self-experiences and rehabilitation and increase the level of perception and earn the child a sense of pride and works to compensate for his shortcomings and help him to expand his experiences and address some emotional disorders and work to unite self and confirm his identity.

Recognize that Alvin is a therapeutic means that enables the child to adapt to his disability.

G- Using projective and non-projective tools to detect the problems of the unusual child.

Familiarity with reading the child's artistic expressions in terms of form and content.

I- Familiarity with the different disabilities, including materials, tools and techniques, so that the child does not feel frustrated when the experiences are above the level of his abilities.

J- Training to deal with some behavioral problems that arise in the unusual child as a result of his disability, such as a sense of inferiority, a sense of failure or feelings of anger.

Develop a list summarizing the information needed by the educator to identify the artistic abilities of children with special needs before determining the types of artistic activities suitable for them.

The second theme: The role of art educators while working with people with special needs

- I- Be flexible and fully understand the situations he is dealing with.
- II- Selection of materials and activities appropriate to the type of disability.
- III- Provide some projective topics to express in case of wanting to obtain information about the child, such as his relationship with his family, peers, self-concept, and others.
- IV- Not to evaluate the child's general condition and various aspects of his personality by reading his artwork, as it is affected by multiple factors, including his personal mood, so the child's work must be collected at intervals and sequentially with notes on the child's time condition, especially while doing the work.
- V- Ensure that new experiences and skills are provided to the unusual child, provided that they are fragmented and simplified to suit his own abilities.
- VI- It should be borne in mind that the use of art in the field of caring for children with special needs is a means and not an end in itself, so you should not focus on the quality of techniques or results, but rather on the psychological and moral support that the child gains through practicing these activities.
- VII- Provide ample space and time available and sufficient for the child so that he can express spontaneously and absolutely freely that allows dropping everything that worries him and limits his adaptation in general.
- VIII- Keen to teach some concepts and repeat them during work and help him express his ideas and enable him to solve daily problems, and overcome negative emotions such as fear of failure through the use of some other

expressive areas in addition to artistic activities such as acting and illusionistic play.

- IX- Presenting interesting and exciting topics, and taking advantage of sudden opportunities to add excitement and attract attention.

Third Theme: The Role of Art Educators in Evaluating Artistic Production for People with Special Needs

- I- Compare the artwork done by the child in relation to his current abilities, which are related to the type and degree of disability.
- II- Evaluate the work carried out by the child at different periods of time and read the changes and additions that require the educator to search for their causes and implications.
- III- Study the stages of artistic development of the average child so that the educator can compare him with the unusual child, not for the purpose of minimizing it, but to identify the extent of the difference between them and stand on the stages of artistic development that the unusual child is going through.

6- Spatial requirements necessary for the work of art educators

Boot:

The work and practice in the field of plastic art in general needs to organize the preparation of the environment that contributes to finding adaptation between the individual and the surrounding environment and interacts with it in a way that facilitates the process of plastic creativity, and this is confirmed by the concepts of psychology also that human behavior is the result of the interaction of the components of the person with the potential of the environment and its conditions, and you see this in the views of John Dewey (Munir Al-Mursi Sarhan 1973), which believes that the organism is a unit that seeks to adapt to

the environment and that this happens only by mutual influence between them and that this means that there is a continuous interaction between the individual and his environment. And that this interaction is the basis of growth if the balance between the response and the environment is disturbed, and the individual has a need to achieve this, and Rousseau's philosophy was represented in his appreciation of the individual and it appeared that his goal of education is to create conditions that ensure the growth and advancement of personality, humanity.

From the above, it is clear the importance of the environment surrounding students in activating their preparations towards work and production, whether artistic or non-artistic, as the environment is not only spatial requirements, but means more than that, as evidenced by the following:

What is meant by the environment:

The environment is the set of conditions that surround, affect and affect the organism, and that the environment in which the organism lives includes the physical, intellectual, psychological and social conditions that affect it (note the principle of influence and continuity....) , and the educational environment is one of the areas in which communication and understanding takes place between both the advertiser and the learner and includes basic components (Abdel Rahim Shawky 1986) are the teacher, learner and educational activities.

The educational environment that we mean in the field of our conversation here is the place of study, whether it is the classroom, the art education room or any other place prepared by the teacher within the walls of the school, in which the educational activity takes place and is equipped with materials, tools and means and the extraordinary student can work easily and easily without obstacles to the performance of work and the well-organized educational environment achieves the following:

1- Automaticity: Spontaneity suits the nature of the artistic experience practiced by students with the intention of

confirming the subjectivity and individuality of the person within the group, and providing him with the opportunity to show his own style and style of expression, which is one of the basic features of creative plastic production, which is characterized by multiplicity, diversity, plot composition, good use of material and the emergence of methods in formation.

2- Purpose: The purpose is intended to «the importance of the educational environment in achieving the specific and intended goals of art for each educational level separately, and below we will address three of the components of the educational environment are spatial supplies, tools, materials, and the teacher.

First: Spatial requirements for the implementation of art education programs for special groups:

In light of the above, the spatial requirements are one of the components of the educational environment, and there is no doubt that the place for the practice of art education has its general characteristics, which can be available in ordinary schools and schools of the extraordinary, and the following is a presentation of these general characteristics in addition to what may be associated with the field of people with special needs.

1- A special place: First of all, and it is obvious that there is a need for art education to provide a special place consistent with its nature, as it is a subject that has a certain nature and what you need from a place must differ from what the rest of the other subjects need, and this need is not luxurious, but it is the first necessities and requires easy access to the place without hardship or trouble so as not to waste time on students and they need it, and regarding the art education class for the mentally retarded must be on the first floor of the building School. For hearing-impaired children, their art education classroom should be in a quiet place where they use individual or auditory enhancers, and because external noise grows in a way that annoys students and makes the teacher's voice blurred.

2- Suitability of the place to health conditions: The place must have sufficient natural lighting and some artificial lighting that contribute to enriching the artistic vision - it is not important for the blind - and there is no doubt that sufficient light has an important place in the classes of the deaf and hard of hearing so that students can observe the teacher's face and perceive its fine details and movements of the lips while speaking. Therefore, it is better that the lighting is sufficient and coming from behind or from the back side of the students so that it falls on the teacher's face, and the light may not come from Behind the teacher, this lighting casts a shadow on his face and the face is not visible. Zaghlala also urges what harms the eyes of students, exhausts their eyes and distracts them due to the fatigue arising from sitting in an uncomfortable place for a long time, as well as ventilation must be available, without feeling the bitter cold, nor the extreme heat, and the availability of hygiene.

3- The safety of the place and its distance from dangers: The place must provide children with the means of security and reassurance and distance them from dangers, and this requires the safety of buildings.

4- Suitability of the place for the number of students: The capacity of the place of art education should be commensurate with the number of students so that it is not narrow or more spacious, but allows students to easily move and move seats and work outlets to suit the nature of the diverse experiences as well as ease of entry and departure without obstruction, and it is required in the classroom for the deaf and hard of hearing that the classroom space be more spacious for the following reasons:

- I- To organize horseshoe-shaped seats and drawers so that all students can see the teacher's face easily and easily, and such organization occupies a greater place than the conditions followed in regular classes.
- II- To display the many means of illustration that deaf children need under their eyes constantly, as they can be referred to

almost daily in review lessons, and the reason for this is because the deaf child comes from home to the classroom and his linguistic information is almost non-existent and needs to learn it to be repeated continuously and create situations that need to be used until the meaning of the word is linked, which requires the presence of many means of illustration in the classroom, and the psychology of the deaf has proven that the intelligence of the deaf is more practical than verbal or moral.

III- To put additional blackboards and boards, such blackboards and boards are considered basic aids for the teacher of the deaf, and on them are written down previous lessons, words and letters that students need to review, and train on them until they are fixed in their minds, because their intellectual life lacks situations that prove such information.

IV- Placing mirrors: where the teacher needs mirrors in order to observe, train, correct and monitor his movements so that the child does not pick up unnecessary or abnormal movements that the teacher may perform unintentionally as a result of cohabiting with his deaf children for long periods.

5- The place of art education should be suitable for all aspects of artistic activity related to the material such as photography, painting, ceramics, carpentry... , it also requires a place to discuss, some toys and picture books.

6- The place should not be a source of disruption to other school work.

7- Availability of places for materials and tools, The preparation of the art education room requires the availability of places to place multiple materials and tools, places that have safety controls in terms of operation and maintenance, especially since artistic formation tools may cause some dangers to students as the chronological age decreases. We refer here to the excessive interest in the classes of the hearing impaired in the abundance of

wheels due to the large number of paintings and teaching aids that must be memorized to return in the training lessons to the situations that must be repeated so that deaf students remember and memorize them.

8- Setting up the art education room requires a storage room for storing artworks, projectors, and toilets for washing and obtaining water.

9- The preparation of the art education room requires the presence of movable walls and partitions, to make artificial dividers when needed, and help to teach different types of art, and other walls covered with layers of softwood that allow hanging works of art on them for taste and criticism.

10- Setting up the art education room, must include a place to display still and moving images.

11- The preparation of the art education room requires the presence of suitable spaces to see nature through openings overlooking areas of diverse nature (Ahmed Sayed Mohamed Morsi 1978).

12- The availability of the aesthetic aspect in the place, due to the importance of the art education room as one of the components of the educational environment, it must have the aesthetic aspects that delight the eye, in terms of colors, organizations and components so that the seer feels different and diverse, as this is considered an indirect lesson through which students absorb the foundations of beauty.

Second: Materials and Tools (Mustafa Mohamed Abdel Aziz 2003) **Materials and Tools**

Materials are the means that evaluate and organize the artistic construction, and they also give new forms through innovative works, while tools are the means through which we can make the above, and there are two types of materials and tools:

The first type: It is natural and natural materials are what were used in their natural form, such as stone, wood, garden clay, chalk, leaves, fleece, straw, feathers, and pigments.

As for natural tools, such as wood fragments, Slivers of Wood Used as a tool for coloring, straps Shells Used in installation and forming, or as printing tools Printmaking Tools In addition to the use of hands, of course.

The second type: It is the manufactured type, and the manufactured raw materials are the materials prepared before, such as paper, metal, glass, building blocks, plastic, fabric and types of particleboard, and tools made of raw materials Manufactured tools such as hammers, chisels, knives Knives, Brushes, and scissors.

1- Raw materials that must be available to people with special needs and characteristics:

A - There is no determination of the type or quantity of raw materials to be available for people with special needs, as it is a means to reveal their preparations, ideas and world, the raw materials must vary and their quantities are available to meet the many and varied differences in the preparations and capabilities of each of the special groups, and therefore the appropriate places must be allocated to store these raw materials and display them in front of children in a way that facilitates their visibility and dealing with them without any of the obstacles or dangers.

B- Providing the opportunity for the unusual child - or even ordinary - to choose his own materials may make the individual think to a large extent about the material and link it to the appropriate type of work he wants to accomplish.

C- These materials must be characterized by rapid formation so that there is no obstacle that prevents the launch and continuation of artistic expression.

D – These materials should be characterized by the ease of changing their shapes according to the child's desire.

E- These materials must be economical in their expenses, as we expect that the damaged ones - after use - a lot, because we do not wait for finished aesthetic works except in the case of talented people and those who respond to the teacher's directives, while the rest of the children with special needs are sufficient for the material to be a successful sexy to highlight what is inside them, facilitating the process of diagnosing their cases.

2- The tools and tools necessary to be available in the art education room and its conditions.

A- Tools and tools are all means used by the art education subject to achieve its goals, and they have a direct impact on the artistic works of students, including:

- Wooden paintings for painting.
- Stands for drawing and photography.
- Petals.
- Utensils for water place.
- Rulers for measurement of different types.
- Large table banners.
- Pieces of sponge.
- Adhesive paper.
- Drawing pins.
- Tabletop scissors.
- Paper press.
- Galvanized wooden panels for clay works.
- Stands for clay works.
- Galvanized wooden box for clay preparation.

- Pieces of burlap.
- Wire and wood notebook.
- Small water sprinkler for mud works.
- Complete tools and tools for the work of: engraving, carpentry, ceramics, printing and weaving, metals and binding, paper, straw, and leather.
- Furnace for firework ceramic works.
- Devices for displaying still and moving images and a screen for display.

B- Conditions to be met in the tools and tools:

- Validity of tools and tools for use One of the first conditions for tools and tools is that they be usable and serve their purpose.
- Tools and tools have the means of maintenance and preservation: each tool must have the place where it is kept, and the hands that clean and organize it in their own places, otherwise it loses its function and becomes useless or valuable.
- Tools and numbers are compatible with the ages of students: one of the conditions that should be the number and tools to be appropriate for the ages of students, and the fact that there are some tools and numbers consistent uses and all ages, but there are some others such as mouse, loom and pregnant women, for example: they should suit the ages of students, otherwise their use disrupts the work that students wish to accomplish.
- Proportionality of the quantities of tools, number and number of students: One of the conditions that must be met in the number and tools A proportional quantities and the number of students so that each student finds what he needs

from them and helps him to complete his work and increase his desire for them.

- The tools and the number achieve the objectives of art education and its different activity: What is meant here is that if the student uses a tool to express a scene that he admires, the means help him to achieve his desire.
- The tools and the number are consistent with their latest developments, and what is meant here is that the tools and tools for art education are of the modern type that helps us to reach the work of students to better results in a short time.

3- Furniture required in art education rooms:

Furniture is one of the means used by art education to achieve its goals, and it has an indirect impact on the artwork of students, and the following are the most important types of furniture that must be available in art education rooms, while the necessary quantity is determined by each school by the number that is commensurate with the number of students who enter art education rooms or places at the same time.

- I- Drawing tables.
- II- Galvanized tables with sheet metal for clay work.
- III- Tables covered with fabric or felt for printing work.
- IV- Chairs without armrests for seating.
- V- Cupboards for raw materials.
- VI- Cupboards for brochures and papers.
- VII- Glass cupboards for antiques and models.
- VIII- Library of references, books and magazines.
- IX- Shelves of different sizes.
- X- Panels of different sizes for display.
- XI- Blackboard.

XII- Nightstand and teacher's chair.

All of the above can be well used to adapt to the field of people with special needs, and there are special attempts in the field of woodworking to prepare tools suitable for the category of learners carried out by some graduate students in the Faculty of Art Education and the departments of art education in the qualitative faculties.

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