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Developing art education curriculum in relevance to TV drama (Egyptian crafts history through “ Zaat “)

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Zaat is a novel by Sanallah Ibrahim published in 1992. The novel tells the story of Zaat, meaning self or essence, from her childhood to her grown up years in Cairo. The years span from the fifties when she was born till the late 1980s when she is nearing middle age. In the novel, sewing is mentioned very briefly as Zaat's routine evening mission as an art hobby or a daily prayer. Other handcrafted material that are mentioned briefly in the novel, are the canvas embroideries that were very popular in the eighties in Egypt among middle class families.

Reflecting this same idea to suggested art education woman craft curriculum to be taught at one of the vocational education high schools in Cairo teaching it through an educational unite starting and ending in four month period , twelve weeks of crafted skills build to state Egyptian woman craft history in consecutive lessons involving written emotions and affective reflections connecting young girls in high school and enriching their lifelong learning with historical aspect developing their sentimental experiences.

The novel was interpreted into a television series in 2013. It offered a very detailed view of Zaat's struggles and feats. Sewing plays a very important role in Zaat's life. It becomes her second source of income. She starts by making things for the house like bed sheets and sofa coverings. Zaat moves on to making scarves and head covers for her colleagues at work. She also makes dresses for her two daughters and herself. She also makes dresses and night dresses for her colleagues at work. At home, Zaat's background display is filled with different cloths and material used for adorning her sewing and brightly colored threads.

Reflecting the NEA code of ethics starting of a hoppy time engagement then dedication changing to a profession as she gets older same as all craft history and engagement of craftsmanship to worshipping prayers and changing to professionalism of a job or work criteria. The 1960s was period of civil rights movements and protests against war. It was also a period when women artists wanted to gain equal rights as men within the established art world, influenced by modernist movements "utopian ideals," and to create feminist art, often in non-traditional ways, to help "change the world".

This research introduces a developed TV Show idea from a written novel to an art education unite to be taught evaluated and assessed through four month period tracked in the girls work and produced cognitive ideas to practically implemented as art works in practice reflecting NEA values of craftsmanship and the change of a hoppy to a work career for future dowers and personal motivation.

Feminist arts start narration code

Louise Bourgeois (1911-2010) and German-American Eva Hesse (1936-1970) explore some of the themes in feminist art, like domestic life, personal experience and the women's body. On 20 July 1964 Yoko Ono, an avant-garde artist, singer, and activist, presented Cut Piece at the Yamaichi Concert Hall, Kyoto, Japan where she sat still as parts of her clothing were cut off of her, which meant to protest violence against women. She performed it again at Carnegie Hall in 1965. Her son, Sean, participated in the artist performance on 15 September 2013 at the Théâtre le Ranelagh in Paris. The Guardian's Jonathan Jones considered it "one of the 10 most shocking performance artworks ever."

Women artists, motivated by feminist theory and the feminist movement, began the feminist art movement in the 1970s. Feminist art represented a shift away from modernism, where art made by women was put in a different class to works made by men. Or, as Griselda Pollock and Roszika Parker put it - a separation of Art with a capital "A" from art made by women produced a "feminine stereotype". This demand for equality in representation was codified in the Art Workers' Coalition's (AWC) Statement of Demands, which was developed in 1969 and published in definitive form in March 1970. The AWC was set up to defend the rights of artists and force museums and galleries to reform their practices. While the coalition sprung up as a protest movement following Greek kinetic sculptor Panagiotis "Takis" Vassilakis's physical removal of his work *Tele-Sculpture* from a 1969 exhibition at the Museum of Modern Art, New York, it quickly issued a broad list of demands to 'art museums in general'. Alongside calls for free admission, better representation of ethnic minorities, late openings and an agreement that galleries would not exhibit an artwork without the artist's consent, the AWC also demanded that museums 'encourage female artists to overcome centuries of damage done to the image of the female as an artist by establishing equal representation of the sexes in exhibitions, museum purchases and on selection committees'. 1980s. The feminist art movement grew out of the struggle to find a way to express sexual, material, social and political aspects of life - and to femininity - in a new way. Feminist art movements emerged in the United States; Europe, including Spain, Australia; Canada; and Latin America in the 1970s. Since then, there are women's art movements in Sweden, Denmark and Norway, Russia, and Japan. Women artists from Asia, Africa and particularly Eastern Europe emerged in large numbers onto the international art scene in the late 1980s and 1990s as contemporary art became popular world-wide. Major exhibitions of contemporary women artists include WACK! Art and the Feminist Revolution curated by Connie Butler, which also toured to Seattle Art Museum. have been increasingly international in their selection. This shift is also reflected in journals set up in the 1990s like *paradox*.

Egyptian house hold decorative crafts arts

The Egyptian Revival, like the Gothic and Classical Revival styles, was popular in American decorative arts throughout the nineteenth century, continuing into the 1920s. The major motifs of Egyptian art, such as obelisks, hieroglyphs, the sphinx, and pyramids, were used in various artistic media, including architecture, furniture, ceramics, and silver. Egyptian motifs provided an exotic alternative to the more traditional styles of the day. Over the course of the nineteenth century, evolved from a highly ornamented aesthetic to a



simpler, sparser sense of decoration; the vocabulary of ancient Egyptian art would be interpreted and adapted in different ways depending on the standards and motivations of the time.

After Napoleon's Egyptian campaign of 1798–9, teams of artists and scientists were employed to catalogue the sights and new discoveries.

The first wave of Egyptian Revival in the United States was primarily architectural, including buildings such as Benjamin Henry Latrobe's original Library of Congress (1808) and the Washington Monument (begun in 1848), in addition to many examples of Egyptian-inspired cemetery and funerary architecture. Many of these more literally inspired Egyptian Revival objects share the stiff formality common to Egyptian antiquities. Decorative objects from this first wave are relatively rare; architecture kept interest in ancient Egyptian culture alive as the iconography catalogued by artists and scientists began to filter down to the decorative arts closer to the end of the nineteenth century.

The second wave of the Egyptian Revival style in America began around 1870. After the Civil War, Americans became interested in The taste for Orientalism and exoticism was manifested in various decorative arts, perhaps most obviously in furniture. Much Egyptian Revival furniture is marked by the combination of Egyptian motifs and symbols with more traditional Western forms, particularly the classical. In this pseudo-Egyptian style, common core structures are embellished with details such as gilt bronze fittings shaped like sphinxes, Egyptian scenes woven into textiles, and geometric renderings of plants such as palm fronds. There is no known complete large parlor set of Egyptian Revival furniture, meaning pieces produced by companies like Pottier & Stryum were likely intended as accents in rooms of traditional furnishings.

Continued archaeological investigation led to constant new discoveries of antiquities in Egypt—events like the opening of the Suez Canal in 1869 and the excavation of Tell El-Amarna in 1887 kept Egypt in the press; while artistic accomplishments such as Giuseppe Verdi's opera Aida, first performed in 1871, captured the public's imagination. While orientalist themes and subjects were common in painting and sculpture, Egyptian iconography was generally translated into the decorative arts, as the highly stylized aesthetic meshed well with everyday objects like ceramics and silver, as well as jewelry. In addition to the more overtly Egyptian-influenced forms, there were also geometric patterns and references to organic and plant forms.



As more literal translations of ancient Egyptian art passed out of style, designers began adopting these more artistic motifs. In 1905, when Louis Comfort Tiffany built his home Laurelton Hall, in Oyster Bay, New York, much of the decoration was indebted to the orientalist and Egyptian Revival movements. Lotus blossoms and reeds are juxtaposed with geometric mosaics in the capitals from the house's loggia. These columns display the appropriation of Egyptian forms by modern decorative movements. This looser adaptation of the vocabulary of Egyptian antiquities represents a taste for eclecticism at the turn of the century. Heterogeneous monuments, such as Laurelton Hall, unified the language of multiple revival styles into a single artistic form. Although the motifs are not purely Egyptian, the overall aesthetic is reminiscent of Egyptian styles.

At the turn of the century, various styles in the decorative arts became popular, such as the Aesthetic, Arts and Crafts, and Art Nouveau movements. However, Egyptian motifs still appeared occasionally in the decorative arts, such as the geometric embellishment and palm leaves in Marie Zimmermann's unique jewelry and decorative work. There would not be another major period of Egyptomania, as scholars now refer to these periods of obsession with Egyptian antiquities, until the discovery of King Tutankhamun's tomb in 1922, after which Egyptian influences pervaded modern culture. Egyptian motifs would become an integral part of the language of Art Deco, a style that would dominate the decorative arts until the mid-1930s.

The World Of Teenage Girls: How to listen, and apprehend

The young women of our generation grow up in a world that is fraught with danger not only of physical violence, abuse, rape, eating disorders, suicide, depression and more but also with the dangers of taking on the images portrayed to them by the media, transforming themselves into a picture perfect doll, and losing themselves in the process. Because of the challenges that face young girls it's important that we recognize the conflicts that they are dealing with and support them to the very best of our abilities through an openness and an understanding that allows them to express their individuality and navigate the murky waters of being a young teenager.

The first thing that's important to remember with young teenage girls is that they are being presented with an enormous amount of influence from every direction possible during every minute of every day. From when they wake up in the morning to how they dress, how they do their hair or makeup, where they go to school, who their friends are, what they're taught, and activities they participate in, what they do after school, the music they listen to, the books they read, the websites they visit and so on. All of these different outlets form the sources through which many influences and opinions are delivered.

The most devastating media effects of these messages that young girls are given can range from mild body issues and insecurities to eating disorders, depression, and even suicide. It's a serious cause for concern and parents need to step in and do everything they can to prevent a young girl from growing up with these kinds of influences and frustrations in their life. One of the best ways to begin doing this is to reinforce young teenage girls with messages of positive, strong, healthy women. Give them role models to look up to - especially ones that go outside of their family and friends and have special meaning to them.. Encourage your teenage girls to study these types of people and the courses of their lives as well as any steps they took along the way to achieve success.

You can also involve your teenager in healthy activities that will foster good social relationships. Having them participate in various sports or clubs that can be a good activity and help prevent them from suffering from lowered self-esteem. Being involved in organizations like the youth centers can also have a very positive impact on a young teenager.

Support your young teen in ways like this and they'll do much better in their adolescent years as well as later in life.

Teenagers And The Media

The effect that our society has on young adolescents is a profound and dangerous one. Our culture is filled with endless outlets of expression, advertising, and persuasion, many of which are used without any thoughts as to the moral consequences they bear. Magazines, movies, tv shows, social networking sites and many more sources of media have a daily influence on everyone that comes into contact with them and they maintain an especially great effect on young teenagers, struggling through a turbulent and confusing stage of life. Such influences can present extraordinary psychological challenges and upsets in the life of a young teenager and if they aren't balanced out by the presence of advice and open communication from a loving parent or caretaker they can often overwhelm what might have been an otherwise healthy, stable, and mature young adult.

The media is often a source of anxiety for young teenagers not only because of the confusing and often contradicting messages it sends but also because of how deeply ingrained it has become in every aspect of our lives. Teenagers are constantly inundated with messages from various groups, each with their own agenda (almost always an aim to sell), and few that have a young teens best interests at heart.

Teenagers spend their days online visiting sites like Facebook, twitter, MySpace, as well as playing video games, watching tv, and even reading books that send them confused messages. Online teens see photos of drinking, partying, drug abuse, casual sex and other irresponsible behavior, while being sold on the idea of having a "sophisticated" lifestyle. Social networking sites have become preferred outlets for interaction and remove any subtlety or relevance messages contain leaving teens confused about the ideas and images their being show. Casual flirting can transfer across cyberspace as harassment and, even worse, harassment may not seem as serious or severe when experience through a computer screen. Ideas and information about serious topics such as sex, alcohol, violence, and so forth are watered down, joked about, and discussed nonchalantly online all the while giving teenagers false impressions about the gravity of the decisions they make and the effect those decisions have on their futures. The world has changed and with it emerging technologies have shifted how our teenagers view themselves and those around them. Magazines continue to portray the airbrushed goddesses young girls believe they should look like and are filled with little more than beauty and sex advice forcing teenager girls to play dual roles in society. Tv shows and movies tell them to be casual and carefree with their lives while still being responsible and taking care of everyone around them. They have to be smart but not enough to threaten the boys like, beautiful but without putting any effort into it, and sexy but certainly not sexual. The messages are inconsistent and impossible, leaving adolescent girls not only confused and frustrated by their deemed roles in society but also uncertain as to which parts of themselves are acceptable and which are meant to be fettered away.

The results are astonishing. Bright and eager young boys and girls enter adolescence and transform. They turn into sullen, moody, depressed teenagers with violent tendencies and destructive behavior. They take on the roles society pushes on them with uncertainty and fear while being egged on by friends who have already ventured down similar paths. Many begin to experiment with drugs and alcohol, pursuing the glamorous life that is portrayed to them through so many outlets. Parents that try to coach them back to more healthy activities are met with anger, reclusion, and defiance but if left unaddressed these problems often become more serious with teens dropping out of school, contracting STD's

or becoming pregnant, and running away from home. The elegant lifestyle promised by the media is little more than an empty shell leaving hollow and unhappy teenagers to fend for themselves out in the real world after years of disorienting messages telling them what they should want, how they should behave, and who they should be.

Fortunately, there exists hope for the teenagers of this generation and it resides in the dedication of aware and resourceful parents seeking to raise emotionally healthy teenagers. This is not an easy task by any means, but it's fundamental that the development of young teenagers be taken on as a consideration of utmost importance and with the intent that it be a stepping stone - one that is paramount to the success of such a teenager later in life. Teenagers must be given rules to abide by in order to create a sense of structure and safety but they must also be allowed to explore and discover themselves. In the meantime it's also necessary that parents support the growth of a healthy teenager emotionally by discussing positive and negative images the media displays and how those can relate to a teenager's life. By dispelling myths and false images portrayed by the media a parent can counter-act the level of damage that might be done by such images and can prevent their teenager from adopting any of these negative false beliefs about themselves, their bodies, or choices they might make. Overall the best thing a parent can do is love their teenager and do all that they can to help them deal with the struggles of being young in our world today.

Teen vocational education

Vocational education is often a great solution for a teen that has been in a difficult situation such as divorce, abuse, or violence in the home or has struggled with an addiction or perhaps an eating disorder. Vocational education is the practice of using art and crafts in a variety of different media to help teens get in the creative process and use it to identify thoughts and feelings about their different experiences and circumstances. The artwork that they produce helps solve problems, reduce stress, build social skills and solve behavioral management problems all throughout the process of creating.

Vocational education can be a great option for a teenager that has suffered a conflict or challenge in their life and may not want to attend traditional therapy. It can also help release emotions of a severe trauma situation that may open up the doors for more cognitive forms of therapy that might not have been very helpful otherwise. If your teen is struggling with a hardship or event in their life then make an effort to look into vocational education and see if there isn't a way that you might be able to include it in your teenager's plan for emotional recovery as it can often make a big difference in their lives.

According to NEA 2014-2016 Art Education Strategic Goals, NEW built strategies

ser.	International Nea strategic goals	Banatna "Our Girls " Empowering drama with arts program strategic goals
1.	<ul style="list-style-type: none"> a) NEA will aggressively advance an organizing culture designed to build capacity to grow b) enhance public education and assist affiliates in fending off attacks to member rights and union strength 	<ul style="list-style-type: none"> 1. Introducing and practicing new art terms vocabulary. 2. Revising previously taught art and color vocabulary. 3. Introducing a new perspectives and point of view.
2.	<ul style="list-style-type: none"> a) Facilitating collaboration between educators, parents, communities, and other stakeholders is critical to ensuring that all students are educated in a great public school. b) NEA will empower educators to collaborate with school and community stakeholders to co-create solutions designed to shape the future of education, improve student learning, achieve educational equity, c) Enhance professional practice and the quality of professionals, and advance successful solutions. 	<ul style="list-style-type: none"> 4. Introducing new art functional. 5. Revising or reviewing one or more points of view 6. Revising or reviewing functional exponents, 7. Developing reading skills - prediction/skimming/scanning/infering, 8. Developing listening skills - prediction/ for specific information/inference,.
3.	<ul style="list-style-type: none"> a) Research, Policy & Practice for Great Public Schools b) Track and identify practices that have been successful in encouraging student learning or in shaping the future of learning. 	<ul style="list-style-type: none"> 9. Speaking using role play for revision of previously taught language. 10. Developing writing sub-skills - paragraph-writing/focus on linking devices
4.	<ul style="list-style-type: none"> a) supportive of educator-led transformation of public education, advocate educators' positions to national, b) promoting social justice; and advance and preserve voices, rights, and optimal conditions for teaching and learning. 	<ul style="list-style-type: none"> 11. Revising or reviewing school of art. 12. Revising or reviewing functional arts and application. 13. Giving controlled reflects practice of a language interviews
5.	<ul style="list-style-type: none"> • NEA will aggressively advance an Association-wide 'culture of organizing' and engage members as a collective by supporting affiliates to activate network in pursuit of vision. 	<ul style="list-style-type: none"> 14. Contrasting colors 15. Contrasting textures functional 16. "Warmers/icebreakers" know your audience.

6.	<ul style="list-style-type: none"> Communications Utilize the best communication strategies to engage affiliates, members, partners, parents, and communities. 	17. Assessment correction work 18. Self-access work. 19. Learner training..
7.	a) supports the changing needs and priorities of the organization b) supports good fiscal management, uses technology for innovation, and strengthens NEA's human capital.	20. Developing art terms speaking skills - fluency/accuracy practice/ 21. Developing study skills - note-taking/summarizing. 22. Developing dictionary skills..
8.	<ul style="list-style-type: none"> Governance In partnership with leadership, develop professional development and decision making processes that clearly advance the organization's mission and vision. 	23. Promoting interest in the culture. Using video to build awareness of non-verbal communication. 24. Integrating the four skills. Simulations for revision of fluency practice. 25. To create a relaxed, non-threatening atmosphere in the classroom.

Recent History of Egyptian Textile affecting homemade craft:

While Egypt focused on producing and trading raw cotton before 1950, the focus of Egyptian textile industry moved to production of woven cotton fabric and other types of textiles after 1950:

- Export has been getting wider right after 1950.
- Moreover, while raw cotton production shows slow increase until mid-1970s,
- Export of raw cotton shows decrease between 1940 and 1997.
- Domestic demand for raw cotton has drastically increased and the international demand diminished after 1950.
- Eminently, raw cotton production was no longer a major industry after 1950.
- The majority of cotton production became to be consumed by domestic industry.
- When the production of woven cotton fabric reaches its maximum in the late 1970s and the early 1980s.
- This information implies that the surplus raw cotton which came from disparity of output and export had been consumed for domestic weaving industry.
- Result of modernization and mechanization of Egyptian textile industry after independence and nationalization of economy by Nasser regime.
- both raw cotton production and cotton fabric production shows drastic fall after mid-1980s.
- the land which was originally used for cotton production is used for other purposes, as Egypt has modernized and industrialized itself in the late twentieth century.
- The textile industry of Egypt has a complicated, long history, as it has benefitted from fertile environment for growing certain types of fiber and developed

sophisticated technology based on its own tradition and the influence of foreign civilizations.

- Egypt has usually played an important role in its neighboring scope, the Mediterranean. The ancient history proves that Egyptians were one of the pioneering figures in the earliest textile industry and handmade crafts in human history, especially specializing themselves in production of linen. They also improved its distinctive style based on its ancient tradition and Greco-Roman artistic style; the Coptic textile was the combination of Egyptian tradition of linen weaving and artistic realism and new material (wool and silk) imported from the Greco-Roman world. In the Islamic times, Egypt was the major supplier of flax and produced other types of textile demanded by the consumers in the Arab world and some parts of Europe. Still in the modern times, Egypt converted itself into a centerpiece of cotton production, as well as one of the major producers of high-quality silk and wool in the world. Reaching its maximum productivity between 1950 and 1980, Egyptian textile industry seems economically less significant than it had been before.

In the social aspect, the stratification of textile consumption was mainly defined by economic wealth; while linen has been universally consumed by all walks of people, silk or certain types of wool products were available for the rich and the nobility. In a few cases, political status defined eligibility to certain types of textile works; for instance, tiraz in the Islamic period. On the other hand, religions (major ones being Christianity and Islam) have had a degree of impact on production and consumption of textiles. In summary, the textile industry of Egypt has developed in various aspects, throughout its restless history of five thousand years.

Education and the community

There were a few attempts to make a positive impact and educational reform from the civil community in Egypt but those efforts remained very limited on their impact on the educational process. Education crisis in Egypt is very complicated, public education is not capable of providing quality education and is hardly providing any education with the shortage in facilities, lack of trained educators and inflation in classes. Private (including International) is still incapable of reform for the lack of interest, shortage in trained educators, defective curricula, commercialization of education and finally a customized system that involves the irrevocable licensure of International schools based on candidacy for accreditation while candidacy for accreditation is originally based on the initial efficiency of the school in providing the educational services including its status as a legal education provider that it doesn't get to get unless it is a candidate school, which is setting the cart before the horse.

No community efforts have been done to address the crisis of education in Egypt until 2008, when the [International-Curricula Educators Association (ICEA)].winner of Pan Africa Award, 2011 was established with modest financial resources but great expectations.

The Community addressed itself to contributing to solving the educational problems in Egypt including the shortage in research, statistics in the field of education.

Egyptian education Challenges

Although significant progress has been made to increase base through improved education system, still the quality of education experience is low and unequally distributed. Due to lack of good quality education at the basic and secondary levels, there has been a mushrooming market for private tutoring. Now to take private tuition has become more of an obligation than a remedial activity. According to the Egypt Human Development Report (2005), 58 percent of surveyed families stated that their children take private tutoring. The CAPMAS (2004) survey showed that households spend on average around 61 percent of total education expenditure on private tutoring. In addition, per household expenditure of the richest quintile on private tutoring is more than seven times that of the poorest. Among the issues is the lack of sufficient education in public schools and the need for private tuition. As of 2005, 61-70% of Egyptian students attend private tuition. Other common issues include: theft of public educational funds and leakage of exams. Egypt also has a shortage of skilled and semi-skilled work force. But there has been an abundance of low-skilled laborers. Even if there are any high-skilled workers available, their quality of training is quite poor. Youth unemployment is also very high, primarily due to lack of education vocational system in providing necessary training under TVET programs.

Most importantly, Egyptian education faces a main challenge because of the quality of teachers that teach in public schools. An ethnography study conducted by Sarah Hartmann in 2008 concluded that most teachers in Egypt resort to teaching for lack of better options and because the nature of the job does not conflict with their more important gender role as mothers. The low salaries offered by the public schooling system in Egypt attracts low-skilled employees.

A study conducted by UNESCO on educational equity in world's 16 most populous countries placed Egypt in the middle range in terms of equity of primary and secondary enrollments across governorates in Egypt. But when the wealth component is added to education attainment, the results are not very encouraging. There are significantly higher enrollment rates in wealthier regions at both the primary and secondary levels. This confirms that more efforts are needed to reduce the wealth gap in educational attainment

**Mixing industry and education with teenage life of Egyptian girls
students partnership in The art vocational education unite Banatna
modified program**

N O	Lesson title	Lesson aims
1.	1-2 hand stitches and cotton history	<ul style="list-style-type: none"> • The student will gain an understanding of a specific art technique used throughout art history
2.	3-4 Hand stiches And woven wool heritage stitches	<ul style="list-style-type: none"> • What will students accomplish during this lesson? • will learn the importance of their assigned artist's contribution to art history.
3.	5-6 Hand application – faces of people in your life	<ul style="list-style-type: none"> • To what specific level (65% accuracy) will the students perform a given task in order for the lesson to be considered satisfactorily accomplished?
4.	7-8 Patch work arts- memories of childhood	<ul style="list-style-type: none"> • Exactly how will the students show that they understood and learned the goals of your lesson? Will this occur through a worksheet, group work, presentation, illustration, etc?
5.	9-10 Felt patch cooping psychological – positive energy craft arts	<ul style="list-style-type: none"> • Additionally, you will want to make sure that the lesson's objective fits in with your district -state educational standards for your grade level. • Create a story using elements in literature. • Assess quality texts using accuracy, objectivity and understanding of the craft art it self
6.	11-12 Dip dye old fabrics – recycling old clothes to new fashionable prespective	<ul style="list-style-type: none"> • What will students accomplish during final product lesson? • Present personal responses to literature that make reference to story characters, plot and theme

Conclusion

Reflecting the research idea of a suggested art education woman craft curriculum to be taught at one of the vocational education high schools in Cairo teaching it through an educational unite starting and ending in four month period , twelve weeks of crafted skills build to state Egyptian woman family craft history in consecutive lessons involving written emotions and affective reflections connecting young girls in high school and enriching their lifelong learning with historical aspect developing their sentimental experiences.

The novel Zaat was interpreted into a television series in 2013. It offered a very detailed view of a girl named Zaat's struggles and feats. Sewing plays a very important role in her life. It becomes her engagement of life and her second source of income. She starts by making households like bed sheets and sofa coverings. Zaat moves on to making scarves and head covers for her colleagues at work. She dressed up her two daughters and herself. She made herself dresses and night gowns for her colleagues at work.

At home, Zaat's drama tv showed her background display filled with different cloths and material used for adorning her sewing and brightly colored threads.

Reflecting the NEA code of ethics in reflecting the girls vocational education program:

- 1) Starting off with a hoppy filling free time and giving hope
- 2) Time engagement filling project success and financial options and availabilities
- 3) Dedication changing to a profession as she starts vending and trading for money and extra income
- 4) Craftsmanship transform to worshipping prayers ,every day duty
- 5) Changing to professionalism of a job or work criteria.

The 1960s , Sanallah wrote, stated the period of civil rights movements and protests against war. It was also a period when women artists wanted to gain equal rights as men within the established art world, influenced by modernist movements "utopian ideals," and to create feminist art, often in non-traditional ways, "change the world".

Through the girl's participation in an activist Banatna vocational art program, girls students developed skills for critical thinking, leadership, community engagement, and communication. While creating works of hand crated Egyptian family art, they engaged in three learning and teaching processes that were key to the development of these skills:

- **Connecting** - As girl students thought about the injustices they intend to address through their art, they considered why these injustices exist and how they could be changed. They identify relationships and connections of cause and effect, actively constructing an understanding of community relationships and civic leadership.
- **Questioning** - Once girl students formed ideas about their topics, they begin a long process of critical thinking: How can we impact this injustice? Who is my audience? How do I want them to think about the topic? How can I communicate my ideas effectively? Does my art work as I intended? Students began to see the legitimacy of their own insight for challenging the status demands, and they began to understand their power as active creators of society capable of initiating change.
- **Translating** - Representing an idea through art required a shift from verbal to visual language- a TV Sanallah drama read and screen seen to art crafted material and tools. By

translating their ideas into art, girl students re-framed their ideas literally, metaphorically, ironically, dialogically (as an interaction with the audience), or through a mixed approach.

Finally Students learned to see art as a way of future prosperity “teaching” the audience. They sought to present their ideas with a twisted balance between message and aesthetics, and developed communication skills on their way to final the process.

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