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## ART EDUCATION STUDENTS' PRODUCTIONS IN THE GRADUATION PROJECT SUBJECT: DRAWING (PAINTING): (COMPARATIVE STUDY)

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**Durgham Saad Falih Al-Awadi**

Technical Institute, Najaf, Iraq

**Hadir Abdul-Ilah Al-Sayyab**

Technical Institute, Najaf, Iraq

### ABSTRACT

The current research, a unique exploration of the products of art education students in the subject of the plastic graduation project drawing (painting) (comparative study), is presented in four chapters. The first chapter delves into the methodological framework, focusing on the research problem: what are the distinct and shared elements in the products of art education students at the universities of Kufa and Babylon in the subject of the plastic graduation project (drawing)? The significance of this research lies in its illumination of the techniques employed and their role in developing the subject of the painting graduation project, as well as in achieving the highest level of similarity in drawing between the two universities.

The primary aim of this research is to identify the products of art education students in the subject of the plastic graduation project (drawing). The research parameters were set for the period between the years 2015 and 2016, and the terms were defined accordingly.

The second chapter included the theoretical framework that contained two topics (products in art education and artistic formation in the plastic project (drawing), at the same time, the third chapter contained the research procedures (which consisted of a research community of (77) students A student for both universities, and the

researcher chose the research sample randomly, and then conducted the process of apparent validity and stability of performance and then applied the performance to the students' works).

The fourth chapter contained the research results, which indicate statistically significant differences in favor of the products of the students of art education at the University of Kufa in the graduation project of plastic arts (drawing).

In addition, the researcher reached several conclusions, the most important of which are:

Students' awareness of aesthetic relationships and highlighting their aesthetic and functional role within the artistic work of both universities, and the adoption of art education at the University of Babylon by creating the work in three stages, which are the stage (planning, watercolors, and oil colors), while at the University of Kufa it depends on two stages (planning, and oil work), the use of the students of the University of Kufa The content was diverse, it was social, political, economic, religious. In contrast, most works at the University of Babylon are social and economic.

The researcher recommended identifying the difference between colleges in creating or forming the artwork to modify and build the concepts and skills followed in implementing the plastic drawing project.

## KEYWORDS

Products, Project, Artistic Drawing, and Painting.

## INTRODUCTION

### The problem of the study

In its modern concept, education seeks to prepare new people with talent and creative and innovative abilities, constantly advances them, and cares for human growth in all aspects to achieve the highest degree of empowerment in creative innovation. Education is also concerned with forming an integrated personality in the individual mentally, physically, emotionally, socially, morally, and spiritually. This helps to refine the learner's personality and educate him about life

matters. Therefore, educational materials are among the basic foundations for developing the learner. Among these educational materials that are taught in art education, which is considered one of the critical activities in developing students' creative abilities and artistic taste, renewed aesthetic relationships, and artistic expressions with all the human and social feelings they carry, which generates enrichment in their skills and artistic productions, in a manner that suits their abilities, capabilities, and interests, so that the learner acquires artistic qualities that are rooted in

his personality To grow with him and develop with his continuous practice of art until he becomes a connoisseur and critic of what he sees of different artistic products, as art is a creative production of man where he forms materials to express his thought or translates his feelings into images and forms that he embodies in his works, which constitutes his works a reflection of the environment to which the artist belongs. From this standpoint, the following question arises:

What are the points of difference and agreement in the products of art education students at the Universities of Kufa and Babylon in the graduation project of drawing (painting)?

Research objective: The current research aims to identify the products of art education students at the Universities of Kufa and Babylon for the graduation project of drawing (painting).

Research hypothesis:

There are no statistically significant differences at the level of (5%) between the products of art education students at the University of Kufa and the products of art education students at the University of Babylon in the subject of the graduation project of formation (drawing) in terms of formal composition (elements, aesthetic relationships, and content).

The importance of the research and the need for it:

1- Providing the art education library with the experiences of the universities of Kufa and Babylon in the graduation project material and understanding the level of changes occurring in the products of the art education students.

2- Reviewing the trends used and the method of employing techniques and benefiting from them in developing the graduation project material, painting, in both universities (Kufa and Babylon)

3- Reviewing the intellectual, social, and cultural convergence in the drawings of the universities of Kufa and Babylon.

Research limits:

Objective limits: A comparative study between art education students' products in the graduation project, drawing (painting) for the universities of Kufa and Babylon.

Spatial limits: Iraq (Babylon, Kufa), Temporal limits: (2015-2016)

Definition of Terms

1- Products

- Linguistically: Product: The fruit of something and its return. Product of a factory: What it manufactures (Masoud, 1992, p. 771)

- Technically: Arafat (Al-Saud) defined it as "a positive behavior that a student is expected to acquire as a result of his or her interaction with a situation and its impact on elements" (Al-Saud, 2010, p. 157)

Arafat (Musa): "Everything that the learner acquires of knowledge, skills, attitudes, and values as a result of his or her passage through a specific educational experience and his or her study of a specific curriculum" (Musa, 2014, p. 10)

- Procedurally: It is the desired behavior that the learner displays during the implementation of the drawing project after acquiring experiences, skills, knowledge, attitudes, and values.

## 2- Education:

- Linguistically: Education in Al-Raed Dictionary: to educate, to educate, to refine, to educate, to educate until he understands. (Masoud, 1992, p. 205)
- Technically: (Mahdi) defines it as "the process of preparing human individuals in a specific society at a specific time and place so that they acquire the skills, values, attitudes and different behavioral patterns that make them good citizens in their society, equal to the group they live with." (Mahdi, 2002, p. 6)

(Al-Khawaldeh) defines it as "an education and training process that takes place in an institution or school dedicated to education and learning. Or as an art with

principles for carrying out the education and training process" (Al-Khawaldeh, 2010, p. 71)

- Procedurally: Education is the process of preparing and training the individual for life in an integrated manner and raising awareness of social, cultural, political, economic, and religious matters by providing him with the values, knowledge, skills, and different attitudes that make the individual a good citizen in society.

3- Art: Linguistically: Art - the art of something: its decoration: methods, good speech.: creativity/expansion and manipulation. /.Artist: owner of one of the arts / creative in his art Art is a science: i.e., doing it well, the arts of poetry, music, manual and free. (Maalouf, 1429 AH, p. 596)

- Technically: Art (Hassan) is defined as "the expression that takes a medium through which the artist expresses his aesthetic emotions, whether for what he sees in nature or sees in imagination with the eye of thought, in order to convey it to others" (Hassan, B.T., p. 38)

- Procedurally: The researcher adopts the definition of (Hassan) by what is consistent with the conduct of his research

## 4- Art Education:

- Technically: (Al-Saud) defines art education as "changing the learner's behavior through training

learners on what benefits them from skills and habits and providing them with information and concepts and acquiring tendencies and directions through practicing art and exploiting the materials of the environment to produce artistic works" (Al-Saud, 2010, p. 41)

- Procedurally: It is a development of The learner's taste socially, morally, spiritually, culturally, behaviorally, religiously, and creatively, and provides him with an aesthetic sense, strengthening the ability to observe and contemplate, enriching the ability to imagine, training him on what benefits him from habits and skills, and providing him with valuable concepts and information that restrict him in his practical and scientific life.

#### 5- The project:

- Linguistically: The project in the intermediate dictionary: legislate something, follow its approach, enact laws, a path of doctrine, and the Almighty's saying (To each of you, We have prescribed his law and a method). (Masoud, 1992, p. 470)
- Technically: The project is defined by (Huteau) as a plan that a person adopts to achieve specific goals and purposes by anticipating them and providing the necessary means to reach them (Huteau, 1993, p. 7-3).
- Procedurally: The teacher adopts a plan that the students work to implement according to specifics to achieve the desired educational outcomes after

determining the period and providing the necessary means and capabilities to achieve the desired goal of the graduation project for art education students.

#### Theoretical Framework

#### Section One

#### Outcomes in Art Education:

Outcomes are positive behaviors that a student is expected to acquire due to going through various experiences and skills and interacting with a situation and its impact on elements, i.e., the outcome is the intended purpose, benefit, or usefulness that the learner seeks to achieve. In contrast, the outcome in education is known as "a phrase or sentence that defines a desired behavior that society hopes will appear in the learner as a result of going through learning experiences" (Al-Saud, 2010, p. 157), i.e., education works to develop the learner in all aspects to prepare a good citizen in society and which achieves a benefit for society as a result of the experiences and practices that he went through in the educational process and obtaining desired results. Therefore, the goals of the educational results are considered long-term. In contrast, the goals of the educational results are short-term, describing specific educational outputs as a result, such as teaching the student how to use colors, and through the educational process, which is the goal and system in achieving educational goals by preparing content that is consistent with the



objectives to facilitate the educational process and deliver it to the central axis, which is the learner. (Al-Bayati, 2026, pp. 30-29)

The educational outcomes in any country are derived from the philosophy of society, and each society works to transfer its philosophy and vision to the young generation, generation after generation, through different channels, including artistic education. We notice the difference in opinions about the content of artistic education outcomes, and the reason is "sometimes due to the confusion between social, political, aesthetic and moral outcomes." (Al-Saud, 2010, pp. 157-158)

The areas of educational outcomes are:

- The cognitive domain: This domain includes the learning objectives and outcomes related to remembering information, cognitive mental abilities, and skills, such as knowledge, understanding and comprehension, application, analysis, synthesis, and evaluation.
- The emotional domain: This domain includes the emotional learning outcomes that the learner seeks to acquire, such as tendencies, trends, values, aspects of appreciation, reception, response, evaluation, organization, and discrimination.
- The skill domain (motor): This domain includes learning outcomes that indicate the performance of

the skill, and the learning outcomes in this domain are not limited to the performance of the skill aspect only but often include components of the emotional domain and the cognitive domain, but the characteristic or character of skill performance prevails, such as perception, preparation, directed response, mechanism, complex response, adaptation, creativity. (Al-Hila, 2009, pp. 92-101) Teaching the learner the cognitive, emotional and skill domains helps him acquire more ability and skill in producing and dealing with artistic work, so art education aims to achieve a set of general and specific outcomes in the primary and secondary education stage, as the outcomes of art education are the focus of expression through drawing, photography, design, formation, assembly, construction and so on, as art education works to acquire the basic skills to perceive the elements, works and artistic products and distinguish between them and sense the greatness of the Creator represented in the manifestations of the universe, its shapes and colors, and to recognize the characteristics of world art, and to acquire basic artistic skills and their skills in Solving the problems they face in daily life and working to express them in their artistic works and respecting and appreciating their opinions and artistic works and developing their feelings towards their country, people and artistic heritage and taking pride in it. (Al-Saud, 2010, pp. 166-167)

General objectives of art education:

- 1- Developing the emotional or sentimental aspect.
- 2- Training the senses for unlimited use.
- 3- Training on integrating into work and dealing with and respecting work.
- 4- Venting emotions, self-affirmation, and feeling confident.
- 5- Social cohesion and filling free time fruitfully and beneficially.
- 6- Training on the use of tools and materials. (Abu Shaira, 2006, pp. 89-94)

Some divisions work to improve and develop students' products in all fields and are a starting point in developing students' abilities in the drawing stages, as shown in the following division... (Abu Shaira, 2006, pp. 174-179):

First grade:

- Distinguishes between types of lines and names the colors surrounding him in the local environment.
- Expresses realistic and imaginary shapes and subjects in a manner that suits his abilities.
- Develops positive values and habits.

Second grade: Classifies lines, their movement, and directions in nature, understands colors and their

relationship to nature, draws shapes and colors them in a manner that suits his abilities and appreciates the beauty of nature and the surrounding environment.

Third grade: The student's artistic expression becomes more liberated as they use lines in free drawings and color to express various shapes and subjects with complete freedom. They also start understanding the concept of point and texture in artwork, further expanding their artistic horizons.

Fourth grade: The student's unique style and preferences become more pronounced as they use lines and colors to create various textures, draw free expressions inspired by nature and imagination, and realize color gradation. It's crucial to pay attention to the student and allow them to learn about the nature of the material, its goals, field of study, and activities, and choose what is consistent with their inclinations and readiness without imposing a specific drawing style on them. Respecting their opinions and aspirations is crucial in revealing their abilities, skills, and desires and increasing their motivation.

The artistic composition in the plastic drawing project (painting):

The foundations of the composition of the drawing project (for the painting) depend on the following stages:

First - Determining the direction or artistic school to which the artist or student belongs, the schools of plastic art are called currents or trends or artistic methods followed by the artist or the artist's style. Each artist has his tendencies and direction for a specific artistic school, so when the painter is creative in embodying serious situations, relying in his art on aesthetic and ideal principles, balance, stability, organization and focus on engineering aspects and all characteristics of perfection, beauty, purity, wisdom and strength of mental perception with the solidity of the composition, "he belongs to the classical school, and among the most famous artists of this school (Leonardo da Vinci) and his works is the painting (La Gioconda or what is called the Mona Lisa), (Abdul Hamid, 2005, p. 321). As shown in Figure (1), against this artistic direction appeared the romantic direction and called for liberation from the old classical molds that viewed art as a process of imitation Of nature. At the same time, romanticism is creating nature based on creative imagination and emotion. It gave importance to the heart over the mind and moved away from the traditional classical school and ideal aesthetics. Among the most famous romantic artists is (Eugene Delacroix), and among his works is the painting

(Liberty Leading the People), (Goli, 2011, pp. 24-28), as shown in Figure (2). This trend paved the way for the emergence of the realistic trend based on realistically depicting personal motives. The goal of the realistic artist is to depict human reality in a real image and express the relationships arising in real life between people, society, and nature. It was distinguished by its critical nature, describing their lives and environment, and its paintings were free of subjective arbitrariness (Goli, 2011, pp. 36-37). Among the most famous artists of this trend is (Jean-Francois Millet), and he embodied reality in his works, such as the painting (Harvesters of Ears), as shown in Figure (3). This trend helped the impressionist trend emerge, as the artists were initially realists. In their depiction of beach scenes, they were interested in recording the effect of light reflections on the water. They preferred to use bright colors, meaning that the impressionist artist is "an innovative artist with an unusual artistic vision and a fleeting impression in a fleeting moment. He is momentary in depicting natural scenes." (Serola, 1982, pp. 7-8). The view of things and life was that they were in a state of movement and continuous change. (Claude Monet) is considered the pioneer of impressionism, and among his works is (Water Blossoms) as in Figure (4).





دي لاكروا: الحرية تقود الشعب (٢)



داختشي لوجه (الجيوكندا) الشكل (١)



كلود مونيه: زهر المنياد (٤)



جون رولسوا: ميلة حاصدات السنابل (٣)



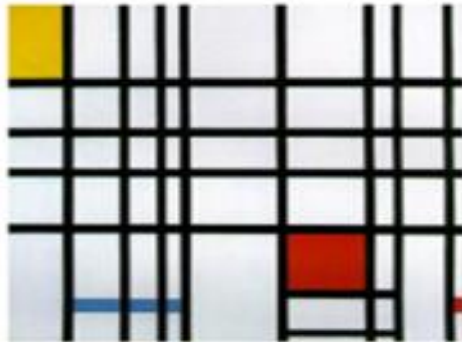
These artistic trends paved the way for the emergence of artistic trends that are against the rules and realistic approaches, such as the symbolic, fauvist, cubist, and expressionist trends. The symbolic artist is committed to imagination, spiritual climate, mysticism, and liberated individual freedom. And distinguishing things through color and coding the situation of the drawn case as in the works of the British artist (Dante Rossetti) painting (Beatrice), shown in Figure (5). As

for the artist of the fauvist trend, he relied on changing or distorting the familiar form and departing from precise traditions. This trend is based on exaggerating the use of color and formative simplicity to get rid of everything complex and maintain the straightforward structure and highlight the form, i.e., they ultimately rejected the principle of shading or coloring to show their forms but instead used the colored line without defining the form precisely, as they ignored the

perspective and tended towards absolute flattening. Thus, it calls for spontaneity in expressing reality and the artist's reliance on inspiration and innate sense in performance and psychological expression (Goli, 2011, pp. 69-73). Among the artists of the Fauvist trend is (Henri Matisse), and among his works is the Red Room, as shown in Figure (6).

The brutal experience was the direct inspiration for the expressionist artist, who states that (human actions are an expression), (Hassan, B.T., p. 84). The idea behind this trend was that art should not be restricted to recording visual impressions but should express emotional experiences and spiritual values. Therefore, expressionism was a vivid depiction of inner emotions and the flow of emotion. Among the most influential artists of the expressionist style is (Van Gogh, from his work (Crows over the Field) as in Figure (7). The artist's style did not stop at these trends; instead, the trends helped form different trends, such as the cubist trend, which relied on the geometric line for every shape. Its artists used straight lines and curved lines, so the shapes were either cylindrical or spherical, and the square and flat geometric shapes appeared in the spaces surrounding the subject (Bounis, 1990, p. 161). Cubism went through three

analytical stages, where the artist resorted to the disembodiment of the body and analyzed it into cubes, whether human or natural silent shapes. Most of the colors were limited to the use of brown and gray colors, then came the stage of composition, the collage, a collection of clippings, newspapers, etc. Picasso painted many paintings, and among his most famous works are (Guernica). Figure (8) (Al-Sarraf, 2009, p. 170). The artist of the abstract trend aims to express the pure form devoid of tangible details and does not involve any connection to anything realistic. Abstract art is divided into two main sections; the first is abstract expressionism in Europe, which relies on musical drawing, interested in pure music that carries expressive symbols and leaves an emotional impact on the person, as well as the form and color to express the inner feeling or inner necessity. "That is, (Kandinsky) was able to break the barriers between music and photography, and the viewer is comfortable seeing it as in Figure (9), as for the second style, it is geometric abstraction, which depends on vertical and horizontal lines. Mondrian established a new theory of colors and lines, and his theory played an important role in modern architecture. His most important work is the composition (red, yellow, blue), as in Figure (10), (Heath, 1988, p. 5).



After that, many trends appeared, including Dadaism, and this absurd movement was a revolution against aesthetic values and a rebellion against everything beautiful. It aimed to express its position towards political reality and inherited traditional values in various fields. This movement paved the way for post-modern art, such as the surrealist and futurist trends. The surrealist trend used natural forms in an illogical formulation for the conscious mind (Al-Kofhi, 2006, p. 239). The surrealists followed two methods in performance. The first depends on realistic embodiment similar to the image represented by the artist (Salvador Dali). Its artworks combined reality and imagination, as in Figure (11). As for the second style,

the flat cubist style has two dimensions, i.e., far from reality and close to abstraction, as in the works of the (Miro brothers) The Blue Star, as in Figure (12). We see that this trend is not related to the futurist trend, as the futurists believe that everything is in a state of rapid flow and transformation, and the things that move it multiply endlessly. This position calls for modernity or renewal, as it is an existence. It is not fixed or stable but is subject to continuous or growing movement. The artist tried to express it through movement and light, as all things move, run, and change quickly, as in the work of the artist (Carlo Carra), as shown in Figure (13) (Al-Ghoul, 2011, pp. 112-122).





After World War II, trends diversified, and the artist broke out of the rules and traditions to have a unique style of expression. The artist also broke through the trends and artistic schools since the thirties of the twentieth century with new creative techniques that were unprecedented, such as (Abstract Expressionism), which was described as "mechanical" to avoid surveillance and rationality and was described as spotty, referring to the dots and spots that appear on the painting. After the style of abstract expressionism, works of art emerged that did not have a specific function, such as: (Conceptual Art), which stems from notable intellectual trends that attempt to integrate art with life as it fights artistic traditions and attempts to liberate itself from social and cultural restrictions and get rid of the problem of imitation. Conceptual art experiments reached drawing on the

ground, drawing with fire, body art, and folk art as actions in unique spaces that took the form of new art. (Amhaz, 1996, p. 483)

As well as the emergence of (visual art) and (superrealism), as the visual is based on the visual deception that the sense of sight is exposed to. It depends on illusion, so artists depend on the effect that the artworks leave in the viewer's eye, as for Suprematism, it was called (hyper-realism), and they tried to record the finest details that convey reality, and the primary goal of Suprematism is a new study of reality by changing our visual perception towards the source of images and discovering the total reliance on photographs, as shown in Figure (15). (Goli, 2011, pp. 205-215)



Second: The stage of forming the subject of the artwork or painting, in general, depends on the

economic, psychological, and social conditions, religious factors, political, cultural, and historical

factors, or folklore, which are factors that have an impact on art in producing artworks that achieve material and aesthetic benefit and are a reflection of the environment to which the artist belongs. Third: Determinants of artistic products: The artwork consists of the elements that form the creative composition of the painting, and the artist and student must be well aware of them to help him in the stage of planning a painting and making his work accessible. Among these elements are shape and background. The shape is the main subject in forming the work, while the background or background is what helps the shape to be clear and visible (Al-Hadi, 2009, p. 50). The second element is color; visual artists use the word color to refer to the pigment materials used to produce coloring. Natural scientists mean by the color "the colored rays resulting from the analysis of the solar spectrum light, i.e., the physiological effect resulting from the retina of the eye, whether it is the result of the colored pigment material or colored light. Colors are divided into the primary colors, which are red, blue, and yellow. The secondary colors are derived from the primary colors, such as violet, green, and orange, and the neutral colors, black and white, in addition to the specific properties of the color, which are the name and value intended for the light or dark color, and the third property is intensity, this property distinguishes strength, fatness, or saturation (Ghaith, 2008, pp. 27-28). The point is considered one of the elements that have great importance according to its location in front

of the viewer and according to its size. It is the bare stage for the launch of the line element, and what is meant by the line or lines is a group of points connected. The line is an essential element in building any work of art so that no art can be devoid of the line element. The lines may be straight, winding, curved, intersecting, connected, vertical, horizontal, diagonal, thick or thin, sharp or undefined. These lines are the structural framework of the image, separating the areas of blocks, colors, or degrees. (Abu Dabsa, 2012, pp. 61-63) Among the elements of artistic composition are space and texture. The surrounding space is the vast extension of spatial boundaries and can always be filled with units, blocks, and bodies. As for texture, it is an expression that indicates the surface properties of materials, and we recognize them through sight and confirm the existence of this property through texture. (Abu Dabsa, 2012, p. 78)

Fourth: The foundations of the aesthetic relationships of the elements of the painting are:

- Dominance, which means the control of one of the elements of the artwork over the rest of its elements in shape, color, or idea
- Unity, including unity of form, unity of style, unity of idea, or unity of purpose
- Diversification
- Convergence, meaning that the elements of the design are close to each other
- Interference
- Overlay, which means installing an element above an element or an element in front of an element
- Rhythm "is a type of distribution between



the negative and the positive in filling spaces. The rhythm may be in the form of repeating blocks or spaces that are units that may be completely identical or completely different or close or distant." (Al-Husseini, 2002, p. 14) - Balance is the state in which opposing forces are equal;- Proportion: "It means coordinating the elements, lines, spaces, and existing shapes;- Contrast: It is the opposite in the meaning of shapes. For example, the negative is the opposite of the positive, and evil is the opposite of good. Contrast is in relationships, not in shapes. Contrast is creating relationships (Contrasting). What is meant by contrast is to combine the two extremes, so with light, there is darkness, and we may not perceive one unless we are aware of its opposite. (Al-Hadi, 2009, p. 139) - Repetition is the repetition of similar units in occupying specific spaces and for specific purposes, and perhaps repetition is in similarity, number, type, masses, color, and light. - Symmetry: It is one of the elements that consist of regular, simple, and parallel shapes, and they are seen as if they belong to each other (Abu Dabsa, 2012, pp. 89-95)

Fifth: Perspective in drawing: Any artwork without perspective destroys the painting, no matter how much the artist cares about the details. Therefore, perspective is a method used by painters to add to their drawings the illusion of depth and a third dimension to the painting (Al-Kofhi, 2006, pp. 67-68)

The researcher believes that the students' products result from education's refining of the learner's personality from all aspects, cognitive, emotional, and skill, which has helped the learner be creative. For every learner or artist, his own style in highlighting his creativity, as well as the environment in which the artist lives, impacts his style in producing his artistic works.

### Previous Studies

Study (Al-Atab): (The effect of using the modeling method on students' productions in the subject of planning for students of the Department of Art Education - College of Fine Arts - University of Baghdad) submitted by (Abdul Jabbar Khazal Hassan Al-Atab) to the Council of the College of Fine Arts / University of Baghdad as part of the requirements for obtaining a master's degree in art education / in 1991 / The thesis was divided into four chapters. The first chapter dealt with the methodological framework of the research, including the research problem, its importance, and the research objective (to reveal the use of the modeling method on students' productions in planning for students of the Department of Art Education).

The second chapter includes three topics

The first topic is teaching methods (modeling), the second represents art education students' productions, and the third is planning and colors. The

third chapter included the research procedures, where the research sample consisted of two groups of first-year students - Art Education Department- who were randomly selected. The first experimental group represented (14) male and female students who applied the modeling method, and the second control group consisted of (14) male and female students who studied the usual way. Their results were evaluated using a unique form designed for this purpose and through statistical comparisons, extending their validity and using the second test (t-test) to analyze the data. It is clear from the comparison that the following result was reached: There are statistically significant differences at the level of (0.05, 0) between the averages of the two groups (experimental and control) in favor of the experimental group that used the modeling method.

Among the most important conclusions that could be reached (reproach):

1-The modeling method in planning still life appeared to be superior or successful in learning, so educational booklets on similar topics and applications in teaching arts can be designed.

2-The student's practice of self-education using the educational booklet and evaluating his own achievement had an effect on retaining information Theory and acquiring practical skills, so the planning subject can be taught in still life.

Suggestions (reproach) Conduct similar studies in the subjects of teaching arts in the Department of Art Education and specialized departments in the College of Fine Arts, such as perspective, makeup, art elements, decoration, and calligraphy... to know the extent of the effectiveness of the modeling method in these subjects.

The difference between the study (reproach) and the current research topic (products of art education students in the subject of the graduation project for plastic arts (drawing)) is clear in terms of the problem, goal, pomegranate and spatial boundaries, and the axes of the theoretical framework that included two topics in addition to the results and conclusions. The researcher (reproach) focused on the modeling teaching method to know the extent of the effectiveness of these materials.

### Chapter Three

#### Procedural Framework

##### 1. Research Community:

The research community includes the outputs of fourth-year students / Department of Art Education / at the Universities of (Kufa and Babylon), for the academic year (2015-2016) who study the subject of the formation project (drawing) prescribed within the curriculum of the two departments, and their number is: (77) male and female students at the University of



1.	Number Of Selected Works			Society	University
	16	3	Males	77	Kufa
		13	Females		
	12	4	Males	54	Babylon
		5	Females		
	28			131	Total

## METHODOLOGY

The researcher used the descriptive analytical method: the comparative study method because it is consistent with the nature of the current study.

2. Research Tool: The researcher implemented or (designed) the research tool, which consisted of an evaluation form (the works of art education students in the subject of the formation project (drawing)) and included a set of paragraphs based on the theoretical framework in its design. Then he presented it to a group of experts to express their opinions and find the validity of its paragraphs.

A- Performance Validity: The apparent validity of the tool was approved by presenting it to a committee of experts, numbering (3) experts (\*), after the experts modified the tool and each expert expressed his observations. The observations were recorded in the performance and the experts' agreement rate was (94%). This rate is considered one of the ideal rates in A- Measurement. In light of the amendments made by

the experts, the researcher modified the initial evaluation form, and thus the researcher relies on (the tool in its final form) in the evaluation of the work.

B- Tool stability: The researcher calculated the stability of the tool questionnaire by

handing over the work of the randomly selected sample to a specialist analyst (\*) to evaluate those works. After two weeks, the researcher chose (5) works that were evaluated the first time and presented them to the specialist analyst to evaluate those works. After that, the correlation coefficient was calculated between the first evaluation degree and the second evaluation degree using the equation:

Correlation coefficient (Pearson), the correlation coefficient reached (956.0), which is a high stability rate. Then, the researcher made a comparison between (the expert (\*\*)) and (the researcher) using the correlation coefficient equation (Pearson) to evaluate the students' work. The number of works was (28) works, so the correlation coefficient reached

(921.0), which is a high stability rate. As shown in Table

(4) (the following):

Stability factor	Selected assessment grades for the same students	Number of works	Business Calendar
0,956	85	5	Pre-(S)
	87	5	Post-(S)
stability coefficient		Number of works	Business Calendar
9210,		28	Researcher
			Expert

Table No. (4): Reliability coefficient (correlation) for the stability of the tool

C. Application of the tool: The researcher applied his research tool to evaluate the students' productions in the subject of the plastic project (drawing) for the universities of Kufa and Babylon and to calculate the students' grades, using the equation (test-t) in order to find the difference between the works of the universities of Kufa and Babylon and the amount of the

calculated (t-test) is (3.240) which is more than its tabular value.

Statistical methods

A- Correlation coefficient (Pearson) was used to calculate stability

$$R = \frac{n \sum (X \times Y) - \sum X \times \sum Y}{\sqrt{[n \sum X^2 - (\sum X)^2] \times [n \sum Y^2 - (\sum Y)^2]}}$$

- R: Pearson correlation coefficient value.
- X: Values of the first variable.
- Y: Values of the second variable.



- N: Number of values of one of the variables (x or y)

B- Law (t-test)

$$t = \frac{S_1 - S_2}{\sqrt{\left[ \frac{1}{N_1} + \frac{1}{N_2} \right] \left[ \frac{S_1^2 (1 - \frac{1}{N_1}) + S_2^2 (1 - \frac{1}{N_2})}{2 - \frac{1}{N_1} - \frac{1}{N_2}} \right]}}$$

- S1 = arithmetic mean of the first group
- S2 = arithmetic mean of the second group.
- V21 = variance of the first group.
- V22 = variance of the second group.
- N1 = number of individuals in the first group.
- N2 = number of individuals in the second group. (Al-Khafaji, 2015, pp. 147-150)

#### Chapter Four

### RESULTS AND CONCLUSION

#### RESULTS

For the purpose of verifying the validity of the research hypothesis, it became clear:

When comparing the two groups using (t-test), it was found that the calculated t-value is (3.240) which is greater than its value in the table at the significance level (0.05), which means rejecting the null hypothesis, which states:

There are no statistically significant differences at the level (5 0.0) between the outcomes of art education students at the University of Kufa and the outcomes of art education students at the University of Babylon in the subject of the graduation project, drawing (painting)

Which indicates the existence of statistically significant differences in favor of the outcomes of art education students at the University of Kufa in the subject of the graduation project, drawing (painting), and Table No. (5) shows the details.

**Table (5): (T-Test) (The Difference Between The Babylon And Kufa Groups)**

Trust	Degree Of Freedom	T- Score	Calculated T-Score	Standard Deviation	SMA	Number	Groups

0,003	26	2.056	3.240	1.93111	16.4375	16	Kufa
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## CONCLUSIONS

1-Students use realistic lines in most of the works, and the line shows its aesthetic power in the works of art education students at the University of Kufa and in the relationships of the composition of the artwork.

2- The works of art education students at the Universities of Kufa and Babylon included diversity between shape and color to produce the artwork's structure in an integrated manner, as well as the use of texture by both universities in a good way.

3- The students of the University of Kufa used diverse content, including social, political, economic, and religious, while at the University of Babylon, most of the works are social and economic. This indicates the impact of the environment on students' characteristics and psychological needs, desires, and tendencies.

4- The possibility and ability of art education students at the University of Kufa to perceive the available space and exploit it harmoniously in distributing its components; on the contrary, at the University of Babylon, most of the works show a kind of harmonious exploitation of space in distributing its components.

5- Art education students at the University of Kufa relied on planning the topic or project using (data show)(computer data display device), which made the

work accurate and detailed in the process of building or forming the artwork, while at the University of Babylon the students relied on traditional planning (i.e. each student relied on himself in planning and according to the student's capabilities and skills), which made the work of Babylon students less beautiful in creating or forming the artwork than the University of Kufa. 6- Art education at the University of Babylon depends on creating artwork according to the terms of the project curriculum in three stages, which are (planning, watercolors, and oil colors), which gives students the ability to produce and mix colors lively before starting the oil work. In contrast, at the University of Kufa, according to the terms of the project curriculum, drawing depends on two stages (planning and oil work). Here, the method of mixing colors appears lively and interacts with the artwork, as it is preferable to use the watercolor stage, which makes it easier for the student to deal with oil colors during the implementation of the drawing art project.

7 7 Students' awareness of aesthetic relationships and highlighting their aesthetic and functional role within the artwork, which is well-known at the University of Kufa from the University of Babylon, means that students have experience and skill in dealing with the formal composition (elements and aesthetic relationships) of the artwork.

**Recommendations:**

1- The necessity of holding exhibitions in the centers and colleges of art education and fine arts to highlight the aesthetics of this art and the extent of its reflections on modern art and the reality and environment to which the student belongs.

2- The necessity of issuing magazines and participations between colleges, owing to the methods, focusing on the sensory, aesthetic, cultural, and cognitive aspects among skills students and developing their artistic taste.

3- Identifying the differences between colleges to modify and build the concepts and skills followed in implementing the drawing plastic project.

4- Providing the requirements of artistic work, which helps students innovate new creative methods.

5- Reviewing other countries' products, which helps develop and improve students' skills.

**Suggestions:**

The researcher proposes conducting the following study:

A comparative study between the products of art education students at the Universities of Baghdad and Kufa, as well as the University of Babylon and Baghdad.

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