

Analysis the Theoretical Curriculum for Artistic Taste Lesson in the Department of Art Education

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This Research Aim to Analysis a theoretical curriculum of art taste lesson in the Department of Art Education, and its boundaries Current search is determined in: 1. Art taste lesson 2. Theoretical side. 3. Curriculum Department of Art Education in the college of Basic Education / University of Mustansiriyah. It introduce the hall theory corners to study artistic taste as a lesson of the curriculum in the department of art education. Through the analysis the researcher introduce much information about artistic taste and the researcher recommends the adoption of the proposed content in the actual teaching of the art of art improvement in the Department of Art Education, and suggest a study to examine the effect of teaching by adopting the proposed content. The research used 30 recourses. The research had been writing in Arabic language the main language for researcher than it had been translated to English.

Key words: *Simulation, curriculum, art education*

Introduction:

The practical field for the study of arts and art education needs to be specifically defined for the specific branches of function in the hall that serve courses which included in the specialization requirements.

As education aims to provide the necessary opportunities for development in all aspects of the personality individual and enable students to achieve the maximum potential and abilities and to reach the level that wishes to be able to achieve these.

Education should provide ways to interact with the knowledge developed so that the person can face his problems and develop his personality through his own efforts.(Talal, 1993). The cultural progress of a nation based on two dimensions) physical and psychology) and that



despite the physical dimension (natural resources and wealth) of great importance was the human dimension is the most important as it is the one who exploits and harnesses these resources, which makes them means and sources of his life and well-being, the primary educational institution entrusted with the preparation of the rising generations and to face the demands of social and cultural change in the world of the most prominent characteristics of the scientific and technological progress achieved by the human in the last half of the 10th century. witnessed the phenomenon of scientific explosion and information after the? The knowledge of slow growth in the past centuries has been growing rapidly and growing so that the individual can control only a fraction of it has been the information doubles every ten years, but it is currently doubling every twenty months. (Muqdadi, 2000).

The technological progress and the advancement of information are a matter of intellectual progress, which is the result of the guidance, diligence, and training. The mental ability is not confined to a specific nation, and good governance is not limited to one person. Globalization and the technological revolution, and this progress is the result of the fruits of intellectual progress and mental activity. (Talafha, 2002).

The modern society has realized the value of human wealth, this wealth that must be taken care of and preserved and given every opportunity for growth so that society can reap the fruit of these minds when it becomes clear and specialize and begin production in a field of cultural activity. (Rabia 2005).

The role of education in building the economics of modern knowledge and advanced democratic societies has become more influential than in previous eras, so education reform has become one of the most important requirements of the present stage in most countries that seek modern education (Alwan, 2004).

It is a constant set of goals, curricula, and methods of teaching. It is a continuous examination of the conditions of the society and its reality and an attempt to prepare for the movement to meet its renewed needs and to solve its problems that change every day (Samarrai, 2009).

Therefore. art education helps in the growth of human personality almost integrated through the values and trends of humanity related to emotion and conscience and sensory knowledge and stems the importance of art education from the contribution to the achievement for other aspects of education such as mental education, because it contributes to enrich knowledge and the formation of cognitive processes by awakening feelings The individual's feelings and orientation are the right destination. (Mohamed, 1998).

The role played by art and aesthetic education in the development of technical skills and development in individuals that one of the most important goals is to raise the aesthetic taste



and attention to the emotional side and raise the human feelings has become the education of aesthetic taste is essential in modern education and art is no longer only a technical aspect, The interest in nurturing and developing the ability to self-express through the education of the senses on which the feeling is based and ultimately the intelligence of the individual and his ability to govern (Reid, 1970).

The researcher was inspired by the importance of the current research from a number of justifications, including:

1. The absence of a fixed theoretical material to teach the art of tasting in the Department of Art Education.
2. Adoption of the teaching of the article on what the teaching of the information and it varies from teaching to another.
3. The overlap of the theoretical structure of an art test with the cognitive structures of the two disciplines of aesthetics and art criticism, although each of them has a specialized knowledge world.
4. The follow-up questions of the exam material by the researcher personally being the head of the Department of Art Education and the head of the examination committee revealed that there is a philosophical affinity to the teacher of art education and away from what serves as a specialized culture (Talafah, 2002) (Mohammed Saeed, 1990).

So the researcher chose to conduct the current research to be the nucleus of an integrated curriculum for the course of artistic taste taught by the teachers of art education in the preparation stage within the educational institution represented by the Department of Art Education - Faculty of Basic Education - University of Mustansiriya.

Research Aim

Analysis of a theoretical curriculum of art taste lesson in the Department of Art Education.

Research boundaries

The current search is determined in 1. Art taste lesson 2. Theoretical side. 3. Curriculum Department of Art Education in the close of Basic Education / University of Mustansiriya.

Definition of Research Terms

1/ taste. Art / Knew by Jerome Stolentis 1974 is a self-contained process that includes a contemplative attitude to the face, either as an approbation or as an insult (Jerome, 1974). It knew by Basonry. 1993 as: "The growth of the sensitivity of the individual can respond to



different types of aesthetic relationships on which the works of art and this factor is important in its composition and can affect the behavior and can become a more integrated behavior may increase taste and become a method of treatment of the person for everything under his hands" (Basiony, 1993). it knew by ((kales)) sincere 1997 as:"The aesthetic reception of the data of the work of art in the consciousness of the connoisseur " (Kales, 1997).

2/Course: knew by The Center for Academic Development of Aden University as the "final product of the educational process according to a description provided by a faculty member" (www.content.uniaden-adc.net)

The researcher defines it as a sequence of the vocabulary of the content of the subject by the professor of material to be implemented in the ceiling of a specific time .. Draws all the requirements of education by the teacher and learning by the learner.

Chapter 2

Theoretical Framework (Samurai, 2009)

Jerome Stolentz raised a number of questions in his book "Artistic Criticism": What is the nature of beautiful art, and what distinguishes the creative artists from non-creative? What kind of experience is longer taste? What happens in the experience of artistic taste? Why was this experience valuable?

These questions represent a kind of problems that are revealed in this chapter and before the answer to these questions (Stolentiz) pointed to the need to refer to the psychologist because it is able to do analysis and interpretation of the psychological causes of perception, emotion and imagination and perception of the mind passes by the artist before to carry out a certain artistic work through his vision of the things surrounding him in his environment and turn them into symbols that bear certain connotations that constitute the components of this experience, which the artist goes through while contemplating that work. (Stolentis,1974). Many scholars point out that artistic taste is a communication process that requires two parties, one of which is the sender and the other receiver or receiver between them, a communication channel and a message on the channel. (Hanoura, 2000) The process of tasting in nature is a mental act that focuses on the value of an idea or something, and is always accompanied by a judgment on the amount of the idea or the idea reaching to a degree of perfection in goodness or beauty, or right (Arabic Language Complex, 1979). It is a pattern of cognitive and affective behavior that appears in the aesthetic aspects of artistic work, a conscious process influenced by many factors including attention, mood, and cognitive abilities in general (Amin, 2001) (Narrator, 1999). The word "taste" in general terms means "expressing opinion or judgment according to the individual's taste" A sense of artistic work or any mental production to show the beauty and

lack of beauty “(Asaad, 1987). The aesthetic judgment is a later stage when the recipient gets when the individual has a high taste that qualifies him to issue an aesthetic judgment of the artistic effect, taste before aesthetic judgment, but a stage of advanced stages. Most thinkers and specialists in this field believe that the process of artistic taste is an expression of the human self's attitude towards the artistic work (Asaad, 1987), and tasting behavior that includes feet and sizes and man in general is composed of a range of responses to different positions, and each position is an exercise in his ability to taste so we find me and To the functions of education, the formation of the proper standards of taste, and training the learner to apply in practice to satisfy his life and the life of the society in which he lives. (Basioni, 1985).

Theories That Dealt with Artistic Taste

The current research will include a classification of the axes needed to teach the technical tasting course and the integrated content of each of them as shown in the following: (The first theory: The environment is the basis for artistic taste)(The theory of cast worsen)

The environmental system is the basis of the effectiveness of the taste and critic The theory confirms that the environment is the main engine of the critic and taste and have a significant role in achieving the effectiveness, and the environment types and organizations have a role in the level of taste, and the physical environment surrounding the critic taste, which represents an integrated system and all the perceptions surrounding the critic And the connoisseur, which represents an integrated system, which are all the perceptions surrounding the critic and the connoisseur and related concepts, information and sensual perceptions. In other words, it is the environment through which to import some of the vocabulary of the environment and reformulate it again, and then turn it into outputs, relationships, systems, contents and formations that can be inferred from the artwork and then returned to the environment again, and affect this environment in taste and criticism.

(The second theory / Daniel Katz & Kahn:)Artistic creativity is an integrated system that investigates communication and the richness of artistic taste. This theory holds that the creative cognitive system in its critique is understood as an integral structural unit. Mutual relations are achieved as a unit in the understanding of the monetary system, and the error has lost any work without seeing all the updated inputs to the work, To achieve it, which builds on the technical system depends on reading visually and enjoy them on the basis of the most important: -* The meaning of relationships, systems, content and construction technique. * that all systemic innovation in criticism interact with a system larger than it, and that the system characteristics of the most important: * Characteristics of the monetary system. fourth Theory: (contingency theory) This theory shows that each input to the technical system is linked to larger inputs and all of them are involved in a larger system that helps in the creation of biological, and biological

systems. Anthropology has a fundamental role in understanding systems and dealing with them and criticism of the work which in itself is a system that requires dealing with a kind of skill.

The study of the critical attitudes of the critic affects the criticism process and that the theories of the contemporary position depends heavily and fully on the concepts of technical systems, and these theories will reveal patterns of relations between subsystems in the processes of criticism and taste.

Kast and Rosenzweig define the conceptual idea in theory as a large system unit consisting of sub-systems, drawn with specific dimensions in its larger ecosystem. The view by position attempts to show understanding of the interrelationship between the monetary technical system and the external and psychological environment, Relationships or forms of changing factors. The fourth theory: Taste and criticism come from art.

the tastings come through the enjoyment of works of art and that this enjoyment is reflected again in the works of art plus The person himself who is aware of the art and therefore the process of taste is permanent and developing and renewed vision and artistic enjoyment and then can achieve that growth through the following: 1. Artistic and aesthetic practices. 2. Read the artwork. 3 - Visit museums and exhibitions. 4. Comparison and trade-offs between works of art. 5. Discussions and trade-offs.

In View of the Above, It Becomes Necessary to Enrich the Artistic Criticism: 1 - to be a critic to taste the reading of works of art. 2 - The cultural dimension is a vital and important need for the process of criticism. 3- Knowledge richness is essential in the classification and classification of works. The sixth theory: Artistic taste and criticism are life /This theory laid down its foundations (Schopenhauer) and it emphasizes the life of man is left to taste and criticism, and what man does through expressions in the arts, what is not translated and vent to the sense of taste of human perceptions and issues of life and taste and criticism are the history of man, Especially tragedy is the summit of art, which is a source of taste. This theory (Aristo) believes that art is the basis for artistic taste and criticism, but it is not a simulation of anything, but a simulation of action, taste and criticism, like art tends to emotions, not only to make them sick, but to restore balance, Taste and criticism are closely related to life, both upstream and downstream. The seventh theory: Man is the basis of taste and criticism.

(Protagoras) sees that man is the measure of everything, and the perfection of art should be measured by the perfection of man, and therefore the processes of taste and criticism are based on their perfection on the perfection of man. 1 - that the right man comes by monetary standards together. 2 - balance and integration in man achieve balance in enjoyment and criticism. 3. Human logic is the basis of logic in criticism. 4 - that the human imbalance means a flaw in taste and criticism. 5 - the standard of taste and criticism based on human perfection. These

theories can be used through the following: 1 - alert the learner of aesthetic perceptions in life. 2 - the use of methods and methods intended and unintended to enrich the taste and criticism. 3 - teach a man how to search for a citizen of beauty and criticizes what he encounters in a scientific way. 4 - that every position in life is a position to taste how to benefit from it. 5. The practice of arts is a means of tasting. 6 - The teaching of the values of life and ethics are the basics of taste. 7 - that in the problems of life aside to enrich the taste and criticism. 8. Art is a source of expression of life that is the source of taste. 9 - Conflict means the existence of contrast and is the basis of criticism and the source of artistic taste. 10 - that the teacher to benefit from the previous points according to what is seen to enrich the taste and artistic criticism.

Dimensions of artistic taste: There are certain dimensions governing human behavior as a whole taste behavior, in particular, has been found that among these dimensions there are aesthetic and expressive dimensions in human behavior and these dimensions are present in all human actions, whether it was associated with artistic taste or other, but in the behavior of taste is the aesthetic dimension face and cognitive dimension is (interface dimension) in The creative process, However, the creative process cannot be done without aesthetic or tasting process is done without knowledge. In addition, there are characteristics of the work itself has an important effect in shaping the aesthetic experience of the recipient and without the adoption of the work of these characteristics remains the process of investigating the knowledge of artistic taste is limited, and there are characteristics of the human have a fundamental impact and the basis of the composition of the characteristics of the process of taste, which is different from the style of the diastolic individual and that the aggressive individual has a certain way of receiving the work of art unlike the polite individual and that the intelligent individual has a certain way of receiving works of art different from the method of the individual less intelligent, but it can be said that training receive an important role And In order to deal with the artistic work, we should not take it lightly or superficially, which spoils the essence of the reception experience, which is essentially a unique experience. (Hanoura, 1985).

Elements of artistic taste: In order to process artistic taste to be carried out properly, there must be several elements and interdependent elements that depend on the process and summarize the following: 1 – point: It is the state of feeling and sense of beauty, through visual observation and extrapolating the artistic and aesthetic characteristics of the work and all its aesthetic components, and stop the recipient in front of the beautiful thing and its appearance, begin the process of meditation and induction and self - response of the subject says (Gotshalk) Is above all the center's attention to the aesthetic theme in the first place "(Gotshalk, 1985). 2 - Cognition and understanding: It is intended to identify the intended taste and understanding and the disclosure of aesthetic values and innovative it"(Husseini, 2008). 3 - Integration and enjoyment: It is experiencing the work of art and try to recreate the aesthetic experience experienced by the artist during the completion of the work of art, which enjoy all the details

of the work and its components of the use of colors and degrees and touch the surfaces of shapes and lines of the composition and degrees of shade and light that appear on them, and observe the extent of distortion and reduction that These forms, as well as the system of training used and how to link the components of the work of art through the establishment of formal relations and color and its relationship to the content and meaning intended by the artist (Khamis, p. 24). 4 - Appreciation and judgment: This means the realization of the thing to taste and to pass judgment on it and this step comes after enjoying the artistic subject, as it is an important basis in the process of artistic taste without realizing the value of the artwork, it cannot be tasted completely. (Basioni, 1993).

Methodology:

Chapter 3

There are a Number of Factors that Help in Achieving Artistic Taste

1 - Artistic culture: a group of experiences that relate to the sense of art, beauty and art history. 2 - Coexistence and full integration and re-experience and the stages experienced by the artist in the completion of his work. 3 - Optical technology: It means the experience of eye visuals. 4 - Understanding the relationship between form and content the good work of art lies in achieving the overall unity of these two elements. 5. Expecting something new in the artwork (Alheala, 1998).

The Factors that Impede the Process of Developing Artistic Taste in the Individual and Affect Them Are

1 - Tasting elements of art and its foundations and technical techniques related to the technical issue, which leads to the problem of failure to understand this work or the realization of its contents so must be a connoisseur of knowledge and study and knowledge of the basis of artistic taste and its elements. (Hashemi, 2007). 2 - narrow and narrow view of the work of art in the sense of vision and taste of one side only or focus on the particles or specific details appear in the work only colors or the perception of the third dimension of the forms and objects constituent or drawing skills or idea of the subject ... and others, Form and content, which is contrary to what has been confirmed by the theory of Gestalt. (Basioni, 1993). 3- The impact of the frame of reference (previous experiences of the individual in the process of artistic taste and the impact of a range of ideas and beliefs and habits that affect the behavior of the individual. 4 - the effect of negative or blind intolerance in the process of artistic taste such as the intolerance of the individual idea or subject matter. Or fanaticism of the artist to a certain art school. (The Trick, 1998).

Stages of Artistic Taste

The process of artistic taste is not limited to receiving or receiving the negative work of art, but rather to the process of appreciation and judgment of beauty or ugliness, and is affected by the state of the psychological receiver in the turnout or dislike of this work, and then determined by the rule, We have assumed that aesthetic judgment is self-governing, that it resonates with our own feelings, or is an echo of the feeling that the artist has given him for his artistic work, or as a result of the relationship between our own feelings and the artist's feeling. (Ismail, 2017).

(Raymond Bayer)1958 attempted to determine the steps that the connoisseur undergoes when responding to the artwork: 1 - stop: This means that there is actually a reflexive aesthetic is the response of the self aesthetic theme to stop the course of normal thinking. And to desist from continuing its voluntary activity, in order to be immersed in a state of watching or contemplation, which is a surprise. (Nobel, 1992). 2 - isolation or unity: means the exclusion of all factors except the artistic effect or the aesthetic theme with all our attention, so we isolate ourselves from the world around us and find ourselves face to face with the subject alone. "It seems that aesthetic experience, at its best, isolates us and the subject from the mainstream of the experience. When we wonder about the subject itself, we separate it from its mutual relations with other things, and we feel that life has suddenly stopped. We are completely absorbed in the subject before us, We leave no idea of the forward-looking, forward-looking activity. " (Stolentis, 1974). 3 - the sense that we are in front of phenomena: the third stage after the act of meditation, which transcends the perception of the senses to answer our question about the existence of the object or subject that is not enough for our senses to absorb it yet to feel the taste of a world of a virtual nature away from facts and facts. 4. Intuitive position: This means that our leader in aesthetic behavior. It is not the reasoning, the proof and the mental research (as in the case of science, for example) but rather the direct intuition, the direct perception and the sudden realization, so we are drawn to the subject or denied it by the vague sense of ownership that we have from the beginning. (Nobel, 1992). 5 - Emotional or Emotional Character: The artistic work before us raises our emotions and emotions and affects our conscience, which means that the aesthetic position is not only a subjective position involves a personal response, but it is also a sentimental attitude that inflames emotion and provokes emotion, It seems apparent in the various manifestations of our normal human activity (such as sensory perception, mental understanding, and practical behavior). In the contemplation of beauty, on the contrary, a manifestation of spirituality is clearly manifested, bringing us back to a primitive state of consciousness or feeling.(Abd al-Muti, 1985).6 - Cascading: Our emotions and emotions and we are about a particular art work memories and past emotions related to the work of beautiful art similar or similar, so strengthens our sense of taste of the work of art exists. (Abd al-Muti, 1985).7 - Emotional adjustment and symbolic sympathy: The final stage passed by the connoisseur in front of the artwork shows the position of the artistic effect and achieve between him and the artistic work or the participation of emotional or

mystical simulation, the aesthetic judgment is similar to the state of simulation but internal simulation internal after the emergence of the tension between the work of art and movement That emotion to the connoisseur. That is, when stirring up the connoisseur of the artistic work, his emotions occur and he feels the effect that helps to judge the business. (Salah, 1997).

Technical Taste Mechanism

The artistic taste is understood by man through four basic aspects that explain the elements of artistic formation, aesthetic relations, expressive relations, form, content, performance and technique (Al-Rubaie, 2003; 2005).

The First Aspect: (the output) focuses on finding something in a form that leaves an impression that can be grasped.

The Second Aspect: (intellectual acts) means the previous actions leading to production.

The Third Aspect: (production and its relation to the ocean) means the value given to that output after its departure to the world.

The Fourth Aspect: performance and technology (individuals and their relationship to the environment means who performs these leading actions) (Nima, 2005).

The First aspect: Technical output:

Most thinkers agree that the production of something should be carried out in its formulation, although its elements are already in the work of art or scientific or literary content of the ideas produced by the human, the artist must take into account the foundations that must be in the art painting in preparation for implementation with ease and Fit the shapes inside the painting. As well as the appropriate colors and direction of light and movement and proportionality and countermeasures and other foundations to appear in the painting in a complete technical output. These aspects will be the focus of the current research in the process of artistic taste at the receiver, which starts from the formulation of the idea and production until the arrival to the recipient and taste.

The Second aspect: The Specific Value of Production and Its Relationship to the Ocean:

The shape of the structure of the cultural pattern reflected from the ocean has an impact in determining the process of evaluation of the process of artistic taste of the work and respond to it, and affects the type of human dialogue of the recipient and the product because the output emerges within the specific environment and live and influenced by the context of cultural relations and concepts, which leads to the relative process of perception and taste and change The taste, as we understand it, is a subsequent process that takes place after the realization of the productive work, ie the stage of re-creation from the recipient, which according to the hypothesis includes a dialogue between the object and the thought that results in a change in

the recipient's perception. The re-creation is between two aspects, Yen sense and thought the recipient against the ocean who live in it.

The dialogue of creation is devoid of the physical aspect yet, as it is a dialogue whose elements or components return to the intellectual acts that lead to the formation of the aesthetic relations of the product that the productive man receives in relation to the environment. Since the relationship between the recipient and the product ends after the artist has completed the creative work done with aspects of his feelings, emotions, ideas and implications, the artistic achievement is then in an integrated aesthetic structure with its own characteristics and characteristics as a physical composition derived from the modes of thought and thought, Its uniqueness, its unique boundaries, its regularity, its extension and its surroundings, that is to say, "as a result of the transformation and change of content, received by an individual in the form of a poem, a play, a story, a painting ... and so on. Paragraphs and A special reality "(Marcuse, 1979).

The Third Aspect: Intellectual actions leading to production:

The process of ADAC technical production is not only related to the stage of vacation, but it is also achieved in the process of awareness of the stages of the intellectual acts leading to the product is clearly in the translation content in its form as well as the nature of style or pattern investigated to perform the artistic output and technology in a particular cultural context, The dialogue of the recipient in the process of artistic taste is fundamentally related to the surrounding cultural context, and is also linked to the dialogue presented by the artist (the producer, the creator) in the process of creating the product that carries the elements of the artistic formation and achieves the aesthetic relations through form and content according to standards, signs and expressive symbols through Style or style of performance and high technique to keep the dialogue continues over the years between the artistic product and the taste of the recipient. (Al-Rawi, 1999).

Personal Taste (Tasteful Styles)

Differences and differences between individuals reflect a difference in their personalities. Differences in the personality of individuals mean a difference in their behavior and style of thinking and thus a difference in the emotional and aesthetic sense of perception and the ability to taste artworks. Scientists and thinkers have studied the personality and created classifications. (Hippocrates) had divided people according to their dominant mood: blood type, blood type, paranoid, or lymphatic. The ancients claimed that each model was due to the predominance of a particular element or mood in the body (blood, yellow, phlegm, or what they called black). They saw that the balanced personality arises from the balance of these four moods (Rajeh, 1976).

Recently, the psychologist (Carl Jung) has categorized people from their general way of life and their dominant interests into a simple, simplistic one (Rajeh, 1976).

Response relation to the personality and its aesthetic, the English psychologist (Edward Bullough) has developed a classification of the cognitive patterns of human personalities according to the pattern of their response to the easy colors and the composition among them. He concluded from the results of his research that there are four types or patterns of response and these patterns are: 1 - the rhetorical style: It is the judge of the things not containing what, but what raises in the same memories or repercussions. He does not like the red color for example because he reminds him of blood, or loves red color because he reminds him of the color of roses. The response of the members of this pattern is accompanied by an idea or a picture of a specific subject that has been experienced in the past. When the color and memory relationship is involved, the color loses its center of consciousness. The viewer shows little interest in color, whose task is only to stimulate bonding or memory, Consciousness (POLO) This association (illegitimate) aesthetically (Amin, 2001). 2. Physiological: The members of this group judge the subject through the personal effects it raises, especially physical and organic reactions. There is a certain color that makes such a person feel (cold) and a person when he uses music feel numbness and there is a feeling of trembling, that these sensations that occur within it through this experience make him judge the subject depending on the nature of his sense and type. (Stolentis, 1974). 3 - The objective style: - The members of this pattern are characterized by being rational, they do not refer to the reactions of their personal, but only talk about the nature of the subject, they analyze the characteristics, because they look at the characteristics of colors and facts and nature, such as be sudden or dark or saturated, The characteristics of the color itself, and the rules of this style, which indicate the inability to reach the aesthetic sympathy with the subject, describes the (Polo) owners of this style, they do not enjoy the subject itself, and they are calculated in a somewhat automatic, matching the subject to standards formulated by The subject is not familiar to them, they tend to reject it, they are unable to recognize the Q Meh, which can be the subject in itself, and describes (Polo), the provisions of this pattern as superficial. (Amin, 2001). 4 - Character: Members of this style taste the subject in a lively and deep. It is characterized by a strong emotional tone and includes the organic responses found in the physiological pattern. However, the judgments of this pattern, on the experience of the physiological style, do not call attention to the personal feelings of the viewer, but rather the responses take an external character, which is characteristics of the subject. Polo arranged the patterns according to their responsiveness and taste, making the personal style in the top position because it is the most aesthetically pleasing, followed by the objective, interrelated and finally the physiological (Stolentis, 1974).

The importance of artistic taste in human life:

Any person in his lifestyle needs an amount of experience to practice aesthetic and artistic taste, so the artistic taste is an important aspect of the general aesthetic taste. (Fine Arts, Poetry, Music, Performing Arts, Audiovisual Arts, Design Art, and other artistic fields) (Al-Basiony, 1993). Despite the involvement of these areas in the foundations and values of artistic and aesthetic general art, but each of them requires a special amount of technical culture and awareness and the practice of technical work to enable the process of artistic taste to be done properly by the recipient (tasting). Artistic taste is an attempt to identify the components of the work of art and the task of revealing the aesthetic values and artistic expression in the work when the exercise and enjoy it and then appreciate the value and to judge it, so the artistic taste is the most important pillars of fine arts, the expertise gained by the learners develop the ability to taste expressions The creative man who embodied her through a certain work of art. The process of artistic taste is a process of communication between three elements that should interact with one another, namely the creative artist (painter, sculptor, representative ... etc.), the sender, the individual, the recipient, and the artistic work (the message(Hashemi, 2007). Therefore, the process of taste varies from person to person according to the following destinations: 1 - different tastes in people: the different tastes of people necessarily leads to a disparity in the taste of beauty. The ability to enjoy varies from person to person and past experiences can not be the same for everyone. 2 - Diversity and disparity of aesthetic education: aesthetic education varies from one environment to another and from society to another and in society itself from time to time. Enjoying the work of art is not something final, it grows and develops. Therefore, the innate readiness to taste the artworks is not enough alone, as it must be nourished and upgraded by all means available until it reaches the highest taste levels. 3 - Variation in focus and attention: Some people may be able to enjoy beauty in a short time transient, while others can only do so after quiet meditation during a time may belong. In this regard, we draw attention to two basic things: First, the beautiful thing is the strange and the new thing that we have never known before, and the second is the necessity of distinguishing between the beauty of the thing and the recipe for happiness and appropriateness in it. (Hashemi, 2007).

The Role of Art Education in Artistic Taste

The intensification of media in today's world has made it difficult to distinguish between valuable information and information with poor content. If we want to succeed in the educational system in this huge boom and prosperity in the third millennium, teachers of all levels must have a high level of knowledge in the various sciences. (Latif, 2004).



All kinds of arts, whether literary, performance or visual, provide the learner with information about the world around us. This is because the arts communicate information and meanings that are impossible to learn through other sciences. Therefore, they must be an essential and important part of the child's education. The cultures record their ideas and achievements through the arts. From which the meanings are derived. (Abdel Latif, 2004). The artistic taste is of exceptional importance in the field of art education as it is the bridge that connects the student and the artistic work (Hill and others, 1993). Through its three phases (description, analysis and interpretation), the student can talk about the work of art. taste is an acquired behavior that can be developed by innate practice by training the student to examine the study of the works of art. Thus, he grows the ability to distinguish and issue judgments on the works of art and helps the student to acquire cognitive and cognitive skills, On the vision based on examination and study and develop his visual culture (Hashemi, 2007).

The pedagogical importance of the artistic taste of students when speaking about art. "The important thing about tasting is to encourage students to have an ongoing conversation about the nature, meaning and impact of art, as well as to discuss aesthetic values in some detail so that they can express their own views on the quality of artwork and judging characteristics.

The talks on the aesthetic values of students help to assess the basis for the judgment of the technical work and help to evaluate complex and accurate aspects of the aesthetic aspects of the artistic work "(Al Hashimi, 2007).(Greer believes that the importance of artistic taste to students is due to)1 - provide students with aesthetic experience and the formation of aesthetic perceptions.2 - provide students with philosophical skills 3 - develop the sense of beauty in the student.4. Encouraging students and developing their attitudes towards the practice of art. 5 - helps the student to understand the expressive aspect of a particular work of art.6 - earns the student the ability to recognize, taste and knowledge of the concepts of art.7 - push students towards aesthetic examination and access to a comprehensive and comprehensive concept of art (Greer, 2017), (Asad, 2016).

The researcher, after reading a number of books, research and studies on art and aesthetics in general, and artistic taste in particular, that these studies have dealt with the concept of artistic taste within multiple and overlapping contexts, have received labels are in fact a technical taste such as aesthetic judgment or aesthetic response or position Aesthetic or mental and sensory perception, aesthetic emotion or sense of beauty, and the statement of its qualities and to suit the views of the authors. These researches and studies dealt with the process of artistic taste or pointed out some aspects of artistic taste and sense of beauty in the light of general concepts of different and varied and the researcher reached the following: 1 - Artistic taste is a complex process based on a combination of factors (aesthetic experience, aesthetics and aesthetic response). 2 - the character of the tasting effect in the process of taste. Some researchers believe that there are patterns for the connoisseurs (the rhetorical, physiological, objective and



diagnostic). 3 - There is a difference between the aesthetic position we take on the work of art and work. The aesthetic attitude concerns the emotional aspect and is linked to our previous experiences. 4 - The aesthetic response is characterized by specific features and go through a number of stages and there are a number of explanations for this response and the stages that pass, some consider the emotional side of the response and focus others on the response to the form and organization and evidence. 5. The aesthetic position is not merely a subjective position that involves a personal response, but a sentimental attitude that is filled with passion and emotion. 6 - The cognitive aspect seems to be apparent in various aspects of our activity, such as sensory perception and mental understanding, we find in the taste of beauty a manifestation of the soul is clearly reflected in the state of consciousness and feeling (Mikdadi, 2000).

Sincerity content: In order to verify the authenticity of the content, the researcher adopted the method of honesty, which was presented by the researcher to a number of specialists in artistic taste (Honest, 1997).

Content stability: The content was redistributed to the same group of experts to examine their persistence in the opinion of the validity of the content and when examining the results there were no differences between the two responses.

Recommendations: The researcher recommends the adoption of the proposed content in the actual teaching of the art of art improvement in the Department of Art Education.

Suggestion: The researcher suggests conducting a study to examine the effect of teaching by adopting the proposed content.



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