

The Relationship Between the Art of Painting and Developing Students' Aesthetic Education

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The present study investigates the relationship between painting and the development of students' aesthetic education as a self-active activity in intellectual and aesthetic structure. It helps in realising forms and understanding to achieve the aesthetic satisfaction of the students. The present study contains four chapters. Chapter one includes the problem, the significance, the limits, the definition of basic terms, and the aim, which is to identify the level of aesthetic education among students. Chapter two includes the theoretical framework of the present study, artistic taste, and aesthetic education. Chapter three includes the procedures and analysis of the research sample. Chapter four is devoted to presenting the results and conclusions.

Key words: *Art of painting, the development of aesthetic education.*

Introduction

Painting is one of the oldest arts that man has known and practiced. It has various purposes, including utilitarian rituals and aesthetics, the development of imagination, thinking, observation, and to familiarise one with beauty and its joy. The art of painting is more related to the development of aesthetic education than to beauty - in the sensual sense only. Being a development trend for students, beauty may be present in nature, in man and in other beings; it may be from the creativity of the person himself. Painting has aesthetic effects that develop in its essence the inner world of the student. The philosopher Kant views aesthetic activity as a kind of free play for the imagination to develop the capabilities of the connoisseur of art.

The Problem of Study

The art of painting sensationalises the individual's aesthetic senses. It is stated that raising the mind without sensations does not only harm sensations, but it also harms the mind. Neglecting any of these two sides creates an unbalanced and non-integrated personality (Jerome, 1974).

Thus, art in general and the art of painting in particular is important in the development of the individual's and the society's aesthetic education. The general goal of aesthetic education is to cultivate what is individual in the human being, as well as to achieve homogeneity within the group to which he/she belongs. An important function of aesthetic education is the compatibility of senses with their objective environment (Herbert, 1986).

The artistic culture of our society is limited. It suffers from a formal illiteracy that makes it ignorant of appreciating, evaluating, or tasting any artistic work. Society means all ordinary citizens who are not specialised in art, but who have a limited amount of understanding of beauty such as employees, doctors, teachers, merchants, lawyers, and farmers. Students of the Faculty of Fine Arts at the University of Babylon are the main interest of the present study (Al-Kufi, 2009).

Aesthetic education develops aesthetic senses, aesthetic taste, and the acquisition of aesthetic values. It is carried out through coexistence, practice, and constant communication with the aesthetic environment. If the student is growing in an organised environment, he/she is able to absorb the foundations of beauty.

However, there is no material evidence supported by scientific research about the effectiveness of aesthetic education among students. This has motivated the researchers to carry out this study. The curriculum in the Faculty of Fine Arts, Department of Artistic Education is not sufficient enough to enrich the development of the students' artistic taste. Therefore, the study problem can be formulated as follows: Does studying art raise artistic taste to the required level and improve aesthetic education among students?

The Significance of Study

The significance of the present study is that it addresses the effectiveness of studying the art of painting in developing aesthetic education among students of the Faculty of Fine Arts, Department of Artistic Education. Hence, the following points reveal the significance of the present study:

1. It may benefit teachers in the field of artistic education and researchers in the field of arts to advance the level of students to the required level in interacting with artistic works by developing artistic culture in various levels of study.

The Aims of Study

The present study aims at identifying the level of aesthetic education among students. To achieve the objectives, the researchers assume the following null hypotheses:

-The first hypothesis: There is no relationship between studying art and developing artistic taste.

-The second hypothesis: There is no relationship between the interaction of the gender variable and artistic taste.

The Limits of Study

The present study is limited to the academic year (2018-2019). College of Fine Arts, Department of Artistic Education, University of Babylon is the spatial limit of the study. Male and female students of the fourth year are selected as they have studied the art of painting and have a relationship with aesthetic education.

Definition of Basic Terms

Art

Linguistically, art means styles and methods of speech (Wellensky, 1982).

Terminologically, art is the human activity of producing pictures, statues, pottery, drawings, engravings, and other similar subjects as artistic subjects (Al-Ansari, 1999).

Art is characterised by its indirect expression of facts. It depends on the element of imagination as a basis (Al-Razi, 1990).

Procedural Definition of Art

The researcher defines art as teaching students the basic principles of plastic arts, especially the art of painting, which enables them to issue a judgment of aesthetic value to an artwork.

Taste

Linguistically, taste is what happens when becoming aware of something (Qais, 2007).

Terminologically, taste is the sense through which the taste of things is distinguished by the sensory system in the mouth. Its centre is the tongue. In literature and art, it is a moral sense that results in the contraction of the soul when looking at the effect of art or literature (Al-Wajeez, 1994).

It is a cognitive force recognising the subtleties of speech and its hidden merits. Good taste is to judge things honestly (Fouad et al,2000).

In literature, it is the enjoyment of seeing and looking forward to artistic monuments (Mustafa.1999).

Procedural definition of artistic taste: It is the student's ability to interact with the outcome of the deliberate artistic structure that can be measured.

Artistic Taste and Aesthetic Education

Aesthetic scientists assert that the pleasure seeker should return to the artistic work over and over so that he/she can taste it properly (Al-Hailah,2002).

Taste grows by practice. The eye that composes things beautifully will get used to evaluating things beautifully. Whereas, the eye is used to viewing things that are not beautiful, it will not be able to distinguish things. This factor affects behaviour. It can make behaviour more integrated. This taste may rise and become a method by which a person treats everything that falls under his/her hands (Abu Rayyan,1964).

Yet, taste of beauty and its sense depends on a mixture of objectivity and subjectivity. Beauty is not an abstract mental activity. It does not depend on the mind, but it depends on the objective elements of beauty.

Aristotle considers beauty to be a characteristic of its external objective existence. The mind realises beauty with certain localised properties in the relationships between its parts, depending on a certain quantity and a specific format.

The important qualities of beauty are arrangement, proportionality, clarity, purpose, unity, and diversity (Herbert,1975). The average person is not able to possess the ability to feel artistic beauty without the ability to analyse and discover the internal and external elements of the work of art and define them so that he/she cannot be sensitive to the aesthetic values expressed by a specific artwork, or any work containing any of the aesthetic values: unity, clarification, balance, and proportionality. Pythagoras states that the elements of the artwork must be arranged in a special way. This is known as formation. Fine arts, whatever their type is, are

composed of units. They may not be more than a point, line, or area, (Abdel-Mo'ti, 1985). The artwork promotes the ability to access the world of art, (Salih,1988). The different levels of maturity in individuals necessarily lead to a kind of difference in artistic taste. Thus, they lead to differentiation (Abu Talib,1990). Knowledge is one of the dimensions governing artistic taste in particular. Taste process cannot take place without knowledge. The artwork has characteristics that play a role in shaping the aesthetic experience of the recipient. Training on receiving plays a role in shaping the dimensions of aesthetic experience (Ibrahim,1994). There are three conditions relating aesthetic knowledge to the topic:

1. It should not lead to weakening aesthetic attention to the topic or eliminating it.
2. It should be related to the meaning of the subject and its expressive nature.
3. It should make a direct aesthetic response to the issue with a more profound meaning (Kamil, 2007).

Beauty Features

1. Without defects:

Beauty is only confirmed when it undergoes mental judgment.

2. Intended: This means that beauty is not a random concept. It is the result of a motive.
3. Consistent: Consistency means that beauty is an organised concept in all its aspects.
4. Organisation: Organisation and consistency are similar except that organisation is for dimensions whereas consistency is for all the aspects of the concept, (El-Hefny,2000).

Elements of Artistic Taste

Perception and comprehension:

Artistic activity, creativity, taste, or sensory perception must have an impact. The creative process is basically a mental process producing sensory perception as an understanding or rationality by the senses. The lack of consistency creates a feeling of unease.

Enjoying with Artwork

The creative artist of the artwork and the viewer practice two roles together. The artist experiences the artwork he/she creates. The viewer sympathises with the artwork. The viewer cannot play this role unless he/she is contemplative and a participant at the same time (Kraitland, 1951).

Appreciation and Judgment

This step is an important basis in the process of artistic taste. Without realising the value of the artwork and judging it, artistic taste cannot be fully completed (Abu Al-Neel, 1987).

The Education of Aesthetic Taste

Aesthetic taste can be achieved through the following:

1. The gradual deletion of whatever is ugly by excluding the ugliest, the ugly, and the lowest degrees of ugliness to reach the neutrality line between what is ugly and what is beautiful. The processes of deletion then continues. These accumulated aesthetic experiences are not gradually transferred to the work's aesthetic meaning.

2. Repetition of the topic

This requires the repeated practice of the taste process. Such practice has a major role in raising the students' aesthetic taste. Thus, it is necessary to create an aesthetic environment that allows the student to feel the aspects of beauty and its components. Such practice helps the student to develop a sense of beauty and to make aesthetic judgments based on an integrated awareness of the meaning of beauty.

3. The comparative method

Aesthetic effects and artistic products are compared due to their fundamental aesthetics. A systematic classification process of artworks is presented, attaching each to a specific school. The work of the one school is subjected to an absorbed study starting with a review of the accepted methods of workmanship. A student's autonomy for artistic works is necessary among the methods adopted for comparison. However, a judgment in which spontaneity and randomness are not based on study and comparison is not correct (Abbou, 1982).

Researchers believe that training and practice on aesthetic issues have a clear impact on the achievement of aesthetic taste. Thus, sticking with artistic works must refine taste and educate the aesthetic sense.

Styles of Tasting

The English psychologist (Blu) classifies tasting patterns of fine artwork as follows:

The Physiological Type

Individuals of this type judge the aesthetic subject through what emotions the subject raises in them (Abdel-Moaty, 1085). There is a certain colour that makes a person feel cold whereas another person feels lethargic. There is a physiological tasting that emphasises the feelings (Qassim, 1988).

The Objective Type

Individuals of this type do not sympathise aesthetically with the subject. They are closer to being rational. Therefore, they do not enjoy the subject itself, but rather they conform to the criteria they have. So, they match it in a semi-automatic way. They refuse whatever is not in line with that criteria (Herbert, 1975). They do not refer to their personal reactions, but rather they talk about the nature of the topic. They analyse properties in an impartial manner and then value it on the basis of a specific standard or measure made for this purpose (Qassim, 1988).

The researchers believe that this type of artistic taste is close to the present study as well as the direction of academic study for students of the Faculty of Fine Arts, Department of artistic Education in terms of their emphasis on artistic and aesthetic values.

The Diagnostic Type

Individuals of this type look at things as if they were people and give them human qualities. They classify the tree as a bride and savour themes with lively emotions (Abdel-Moaty, 1085). This kind of romantic imaginary type that is unable to perceive the aesthetic subject is described with sensitivity and insight (Qassim, 1988).

The Connective Type

People of this type judge things by the memories or repercussions that arise from them. If he/she witnesses a murder incident, he/she is alienated from seeing red in an artistic painting. If it reminds him/her of a red rose given by a loving person, he/she loves the red colour in this artistic painting (Abu Talib, 1990). It is of two types:

A. Integrated Connectivity.

It is a type of interconnectedness in which the tone increases the feeling of something. Tasting melts in the aesthetic subject and merges with it.

B. The non-integrated connection.

It is the type in which the tone of emotional bonding is strong. Individuals of this type are related to the past and they are not aware of the present. The first type does not deviate from the aesthetic field, but rather it can increase the aesthetic value. It gives the aesthetic subject significance (Jerome, 1974).

In a study by Barron and Walsh, it was found that artists prefer complex, disturbing, and exciting forms in which there is movement. Whereas, non-artists prefer simple, coordinated, and regular forms.

According to this study, people are divided into two groups:

The Compound Type

This type is characterised by expressive fluency, intellectual and impulsive flexibility in behaviour, and nervousness. People of this type prefer unconventional beauty that has some kind of exceptional complexity or spontaneity.

The Simple Type

People of this type prefer beauty that is characterised by simplicity and harmony (ibid).

Surface and Aesthetic Meaning

Brol states that colours, textures, and the like are all subjects of sense that can be aesthetic subjects since what is directly perceived by the sense is aesthetic, (ibid). So, the sensual way is the clearest topic for this experiment. Colours, sounds, smells, and textures are attractive or breathtaking in themselves. The perceived attributes are the only ones that can be subjects of this realisation. Brol states that the subject is enjoyable as long as it is directly understandable without any external reference, (Zakaria, 1982).

Stolenter states that the surface can be a subject of aesthetic awareness. The nature of the aesthetic experience itself requires that subject is enjoyable as long as it is directly understandable without any external reference. So, the perceived qualities can be the subjects of perception (Kamel, 2007).

The researchers believe that as perception focuses on form and appearance, the beauty formula consists of the basic elements, which contribute to the construction of arts that the artist uses to accomplish any of his/her works. The way in which he/she organises these elements is what distinguishes the artworks.



According to the objectivity of this theory, the aesthetic judgment of things follows the consideration of unity, diversity, balance, body, and proportionality. This is consistent with the scale of artistic taste adopted to measure artistic taste among the students of the University of Babylon, Faculty of Fine Arts, department of Artistic Education, and the Faculty of Law. Hence, the aesthetic experience is based on education, readiness, and training.

Stolnitz

The subject is viewed as aesthetic whenever it is perceived on its own terms, and not for another purpose, since beauty is an awareness of a certain subject (Al-Hefny,2000). The objective form of the artwork is the structure. The organisational aspects of the mediator elements of the artwork reveal the artist's objective ability to use the formative elements and give them the chromatic nature expressing objective unity. The artist does not release the topic but rather expresses it in a way that falls under the scope of objective knowledge, which reveals the reality of the subject (Kraitland,1951). Stolentz emphasises that admiring the subject itself separates it from its mutual relations with other things. Thus, hearing memories, watching personal images, and the amount of external knowledge obtained from the experience, makes that experience become aesthetic, (Abu Al-Nil,1987). Previous knowledge is more likely to be harmful than useful unless there are three conditions:

1. If it does not diminish the aesthetic attention to the subject and eliminate it.
2. If it is related to the meaning of the subject.
3. If it makes direct aesthetic response to the topic stronger in character and indication (Abbou,1982)

The Procedures

This chapter includes a description of the research community, its sample, tools, and statistical methods.

The Study Community

The community of the present study consists of 137 male and female students from the fourth year at the Department of Artistic Education as distributed over 5 people, according to records of the Faculty of Fine Arts, University of Babylon for the academic year 2018-2019. Table (1) shows the study community.

Table 1: The study community

classes		
Number of groups	Fourth year, artistic education	
5	77	60
Total	137	

The Study Sample

30% of the number of students of the fourth year, Department of Artistic Education. 29 males and 37 females are randomly chosen. Thus, the total number of the research sample is 66 male and female students.

The Methodology

The present study adopts the descriptive approach with the method of causal comparative research, which is considered one of the accurate descriptive studies.

The Study Tools

The present study requires defining the relationship between the variables of the study of art and artistic taste among students of the Faculty of Fine Arts, Department of artistic Education, University of Babylon to determine the levels of taste among students.

The researchers adopt the Craves scale, which contains 32 numbered plates. Two pictures symbolised by two letters are in each plate. Each image in each plate should be compared to choose the best for the person according to his/her taste.

The researchers present the 32 items to a group of experts to explain their opinion of the suitability and validity of each of the items and obtain truthfulness of the scale. Their agreement rate is 100%. Thus, the scale has gained apparent validity of its final form.

Applying the Scale to the Sample

The researchers applied the scale to an exploratory sample to ensure the clarity of its items and the students' understanding of the items of the scale. 14 male and female students from the fourth year, Department of Artistic Education were equally selected: 11%.

The instructions of how to answer the items were clear and understandable for the students. The average time required to answer was 10 minutes. The scale was then ready to be applied to the research sample.



Stability of the Test Instrument

The stability of the scale is extracted by reapplying it to the exploratory sample. The test was applied twice with a period of 15 days between the two tests. The correlation coefficient between the degrees of individuals in the first and second application was then estimated.

The scale was applied to the fourth-year students from the Department of Artistic Education. After two weeks, the second application was done. To estimate stability, the Pearson correlation coefficient was used. The correlation was 83%. This coefficient is high.

The scale was then applied to the fourth-year students from the Faculty of Law. After two weeks, the second application was done. To estimate stability, Pearson correlation coefficient was used. The result was 76%. Thus, the scale has high stability and significance.

Applying the Scale to the Original Sample

The researchers applied the scale to 80 male and female students from the University of Babylon; 40 male and female students from the fourth year, Faculty of Fine Arts, department of artistic Education and 40 male and female students from the fourth year, Faculty of Law. The researchers present the scale items to the students. Then, the students are asked to start answering.

Correcting the scale

Students' answers to the scale items were corrected by comparing the students' answers with the correct answers at the end of the scale. The person's score is the result of multiplying the number of correct answers by 3. The passing score is 50.

Statistical Treatment of the Items

After completing the artistic taste test and determining the degrees obtained by the students, the researcher listed the scores according to classes and gender, which have no significance or meaning as they must be converted into standard units that allow them to be interpreted and compared to each other. Through these units, it is possible to determine the level and location of the student in relation to other members of the group to which the test was applied. The arithmetic mean for each group as well as the standard deviation of these groups was extracted. The T-test shows that there is a significant difference at the level of 0.05 as shown in Table 2.

Table 2: The arithmetic mean and the standard deviation of the relationship between the students

Sample	College	SMA	SD	Estimated T value	Tabular at(0,05)
Sample of college (fine arts males +females)	fine arts	54	6.5	6.10	2.03
	college of law (fine arts males +females)	46	5.0		
males fine arts + law	fine arts	58	7.70	5.28	2.08
	law	47	4.8		
Females fine arts + law	fine arts	52	5.4	4.111	2.08
	law	45	5.0		

Statistical means

Percentage

To extract the sample and to compare the characteristics.

Arithmetic Means

$$S = \sqrt{\frac{tf(v-sma)2}{nv}}$$

V= value

Tf= total frequency

Sma= arithmetic mean

Nv= number of value

The Standard Deviation Law

It was used to validate the scale and to process its data (Abu Nile, 1987, p. 134).

The T-Test

It is used to measure the statistical significance and to compare two arithmetic means when the two samples are large, not equal, and not identical (Abdul Jabbar, 1997, p. 305).

$$\sqrt{\frac{sd1^2 + sd2^2}{\frac{sma1 sma2}{nv - 1}}}$$

Sd1= stander deviation 1

Sd2= stander deviation 1

Sma1= arithmetic mean 1

Sma2= arithmetic mean 2

Nv= number of value

Cooper Equation

It is used to estimate the instrument validity (Sahar, 2006, p. 88).

$$Pa = \frac{Ag}{Ag + Dg} \times 100$$

Pa= percentage of agreement

Ag= total agree

Dg.=total of agreement

Pearson's Correlation Coefficient, (Abu Neel 1987, p. 177)

The Results

Having measured the artistic taste of the fourth-year students in the Faculty of Fine Arts, department of Artistic Education using the T-test to find out the significance of the differences between percentages at the level of 0.05, the researchers conclude the following:

1. With regard to the relationship between artistic taste and the study of art, the estimated value of (t) is 6.10 which is greater than its table value; 2.03 at the level of 0.05, which indicates a significant difference between students of the fourth year from the Faculty of Fine Arts.
2. With regard to the variable of gender,

A. For males.

It shows that the estimated value of (t) is 5.28, which is greater than its table value, 2.08 at the level of 0.05.



B. For females.

It shows that the estimated value of (t) is 4.11, which is greater than its table value, 208 at the level of 0.05, which indicates a significant difference between students.

The Conclusions

It is clear that:

1. There is a relationship between studying art and developing artistic taste. Thus, the first null hypothesis is refuted.
2. There is a relationship between the variable of gender and the study of artistic taste. Thus, the second null hypothesis is refuted.

The Recommendations

In light of the results, the researchers recommend the following:

The knowledge system of students does not contain rich experiences and accumulated knowledge regarding art and beauty. One of the reasons for this is that the educational system does not give sufficient attention to the curricula of artistic education. There is no subject that teaches the philosophy of beauty through the academic levels of primary to university. Hence, the researchers recommend that it is necessary to pay attention to the subject of artistic education for the various levels of study, especially by teachers, to improve the level of students. It is assumed that the works presented are compatible with the stage of study and offer the material in an easy manner that is free of technical and philosophical terms that the student does not understand.

Suggestions

The researchers suggest expanding the present study to include all the levels in both faculties.



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