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365 Ramses St- Ain Shams University,

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Tel: 02/26844594

Web Site :

<https://ejos.journals.ekb.eg>

Email :

[egyjournal@sedu.asu.edu.eg](mailto:egyjournal@sedu.asu.edu.eg)

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سعادة أ. د. رئيس تحرير المجلة المصرية للدراسات المتخصصة المحترم  
جامعة عين شمس، كلية التربية النوعية، القاهرة، مصر  
تحية طيبة وبعد،،،

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

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

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

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

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

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أ.د. سامي الخزندار  
رئيس مبادرة معامل التأثير  
"أرسياف Arcif"



+962 6 5548228 -9  
+962 6 55 19 10 7

info@e-marefa.net  
www.e-marefa.net

Amman - Jordan  
2351 Amman, 11953 Jordan

## محتويات العدد

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# **Factors affecting the characteristics of flat and stereoscopic artistic expression in childhood and adolescence**

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**Prof. Mustafa Mohamed Abdel Aziz <sup>(1)</sup>**

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(1) Professor of Psychology, Expression Analysis Art for  
Children and Adults Arts Faculty of Art Education, Helwan  
University

## Factors affecting the characteristics of flat and stereoscopic artistic expression in childhood and adolescence

Prof. Mustafa Mohamed Abdel Aziz

### Abstract

**Research Objectives:** Detection of the effect of other growth characteristics on the characteristics of flat and stereoscopic artistic expression of children and adolescents, Detecting all the factors affecting growth in general on the characteristics of flat and stereoscopic artistic expression for children and adolescents. **Research hypotheses:** There is a positive relationship between other characteristics of growth on the characteristics of flat and stereoscopic artistic expression for children and adolescents, There is a positive relationship between all the factors affecting growth in general on the characteristics of flat and stereoscopic artistic expression for children and adolescents. **Research Methodology:** The current induction follows the descriptive relational approach

**Keywords:** Factors affecting, the characteristics, flat, stereoscopic artistic

### ملخص:

**العنوان :** العوامل المؤثرة على خصائص التعبير الفني المسطح والمجسم في مرحلة الطفولة والمراهقة

**المؤلفون :** مصطفى محمد عبد العزيز

**أهداف البحث:** الكشف عن تأثير خصائص النمو الأخرى على خصائص التعبير الفني المسطح والمجسم للأطفال والمراهقين ، الكشف عن جميع العوامل المؤثرة على النمو بشكل عام على خصائص التعبير الفني المسطح والمجسم للأطفال والمراهقين. **فرضيات البحث:** توجد علاقة إيجابية بين باقي خصائص النمو وخصائص التعبير الفني المسطح والمجسم للأطفال والمراهقين ، توجد علاقة إيجابية بين كافة العوامل المؤثرة على النمو بشكل عام وخصائص التعبير الفني المسطح والمجسم للأطفال والمراهقين. **منهج البحث:** يتبع الاستقراء الحالي المنهج الوصفي الارتباطي.

**الكلمات الدالة :** العوامل المؤثرة ، التعبير الفني ، المسطح ، المجسم.

## Search problem

Talking about the factors affecting the artistic expression of children is not much different from talking about the factors affecting growth in general, the artistic expression of children is a manifestation of growth, such as physical growth, mental growth, emotional growth, social growth and physiological growth, but the literature of growth psychology is devoid of talking about the manifestations of artistic expression of children and adolescents, while continuing to emphasize the rest of the other manifestations of growth.

And looking at artistic expression as a manifestation of growth makes us conclude from the study of the laws of growth that this appearance has its own rate of growth, and that it interacts with the rest of the other aspects of growth positively interact, affects them and is affected by them. On this basis, artistic expression as a behavior practiced by children can be considered the outcome of the interaction of their personal aspects and reflection of them, and where a N children differ among themselves quantitatively and qualitatively on a large scale and comprehensive for all aspects of personality it is obvious that the teacher faces since the child entered the first grade of primary more differences and differences in technical abilities and he has to put it in his account during the educational process and during the guidance processes.

**In scientific studies, we can look (sometimes) at the phenomenon of artistic expression of children and adolescents as a dependent factor affected by many independent factors determined in two groups and as formulated in the problem as follows:**

**A - The first group:** What is the effect of other manifestations of growth on the characteristics of flat and stereoscopic artistic expression of children and adolescents?

**B- The second group:** What is the effect of all the factors affecting growth in general on the characteristics of flat and stereoscopic artistic expression for children and adolescents?

We can also take into account the important areas in which we can study the impact of these factors, taking into account the flat and stereoscopic artistic practices have identified (open the door AbdelHalim) these areas and linked them to the student, drew attention to his study during the learning process and in the light of the stages of growth, and in the light of judging his artwork and fourth in the light of the educational medium or educational position between the teacher and the student.

## Research Objectives

A – Detection of the effect of other growth characteristics on the characteristics of flat and stereoscopic artistic expression of children and adolescents (\*).

B- Detecting all the factors affecting growth in general on the characteristics of flat and stereoscopic artistic expression for children and adolescents.

## Research hypotheses

A – There is a positive relationship between other characteristics of growth on the characteristics of flat and stereoscopic artistic expression for children and adolescents (\*).

B- There is a positive relationship between all the factors affecting growth in general on the characteristics of flat and stereoscopic artistic expression for children and adolescents.

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(\*) These factors can be classified under the second group also in the light of genetics and environmental factors, and this is what we will consider in the following pages:

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## Research Methodology:

The current induction follows the descriptive relational approach

In the light of the two sets of factors affecting the research problem, the following is presented a presentation of some of the factors affecting growth in general, and their impact on the growth of flat and stereoscopic artistic expression in particular, with the help of some studies in this field.

### **First: Heredity as a factor affecting the artistic expression of children and adolescents:**

Heredity is the transmission of traits from parents to their children and represented by all the internal factors that were present at fertilization, and genetics greatly affect mental abilities and physical potential, and each of them is also an influential factor on growth in general and on the flat and stereoscopic artistic expression, which is the subject of the current research, Genetics also have other effects on the external appearance of the child in terms of size, color and external and internal organic structure, and genetics is the outline of the extent of the individual's potential revealed by the environment, and the following are some of the factors affecting artistic expression in children that can fall under the factor of genetics:

#### **1 - Gender difference :**

Children's artistic expressions are influenced by gender, i.e. masculinity and femininity. Scientists have studied the effect of this factor on other samples of behavior other than artistic expression, the results of this research was an increase in mental development in females than in males until adolescence, and then convergence of mental features after that in both sexes, especially in the general aspects that indicate intelligence.

Scientists have also noticed the difference in the extent of mental differences - the difference between the highest degree of intelligence and the lowest degree of intelligence - according to

the difference in gender as well, and they found that it increases in males and decreases in females, so the proportion of geniuses and weak minds increases in males.

Socialization (Hamed Zahran, 1977, 34-41) plays an important role in highlighting the differences between the sexes in the different social roles played by members of each sex, and the following is a brief presentation of scientific studies that dealt with flat and stereoscopic artistic expression in this field (gender difference).

"Abla Hanafi" (Abla Hanafi Othman, 1979) noted in a study that there is a difference in artistic expression regarding the subject of the family between males and females, and the data came as follows:

- The percentage of the mother's enlargement in the fees of girls is 52% compared to 31% for boys.
- The percentage of the father's drawing in an exaggerated way for girls is 4%, compared to 6% for males.

The results of ( Mustafa Mohamed Abdel Aziz, 1979) showed that adolescents in the middle adolescence stage differ their artistic expressions according to their gender **and the results were as follows:**

- **In terms of the content of the drawing**, the majority of males tend to include in their drawings philosophical meanings about natural appearances, while the majority of females tend to the descriptive aspect of these manifestations, and this expresses the intellectual content of each.

- **In terms of additional personal qualities** in the drawing, which surrounds the main character, it came in the female drawings either older or smaller by 47%, while the percentage for males is only 24%. We also do not see interaction, and if it exists, it is a hostile interaction with the main character (females 82% - males 59%) and most of the additional characters came from relatives and non-relatives.

– **In terms of the environment included in the drawing** , it has been shown that the environment in the drawing of adolescents is derived from inside the home to a greater degree than in adolescents, and is also closer to realism than what is found in the drawings of adolescents.

– **In terms of performance style**, teenage drawings were characterized by specific lines that are not obsessive, the use of decorations, pencil contouring before drawing with a pen and filling the spaces with the color of the material.

**In another study carried out by (Mustafa Abdel Aziz, 1973)**, the results showed that males in childhood succeeded more than females in showing clear relationships that lead to meaning in artistic expression Almj cm and the material was Aswani clay. The movement of the elements was also more violent than that of the females and the contact appeared rougher than the females. However, females preceded males in showing touching, highlighting some decorative meanings, and lagging behind in not highlighting the legs of human elements.

## **2 - Chronological age difference :**

Dr. (Fath Al-Bab Abdel Halim, 61): Many researchers continued their efforts to study and analyze growth trends, however, we still need to study the growth factors that characterize the growth of the individual's awareness of visual forms and their expression and ability to do so . This study may include a longitudinal study of growth."

Lonfield V . Lowinfilf stated that artistic expression varies and varies according to individuals ... However, we cannot understand the creative expression of a child during certain stages of his mental and emotional development, nor do we taste art unless we understand the causal relationship between creativity and growth."

And "Lunfield" has a clear influence in the field of studying the artistic expression of children and adolescents, paragraph

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The previous came in his book, which dealt with the stages of growth of expression , which was previously mentioned, and he also has another book . Published by the Macmillan Co., New York dealt with the artistic expression of children in different stages of development, with attention to this being a guidance to parents in the first place.

In addition, the difference in chronological age is the basis of the idea of psychological tests that determine mental levels in the light of chronological ages, and reveal mental stimuli that increase their responses according to the increase in chronological age. Has studied the effect of the difference in chronological age on flat and stereoscopic artistic expressions and examples of these scientific studies (Abla Hanafi, 1972) study on a sample of children aged between the ages of six to the age of eighteen. In order to reach the different manifestations of artistic expression associated with the difference in chronological age, the subject of the expression was "family". The sample was divided into four groups, the first group of children between the ages of six and seven, the second between the ages of nine and ten, the third group between the ages of twelve and thirteen, and the fourth group between the ages of fifteen and sixteen.

The results showed that the first and second group reflected the child's interest in himself, and his mother, who gave her an important position in the family, and this importance appeared in the form of enlarging the size of the mother from the rest of the family members on the one hand, or in providing her with more details of her face, hair or clothes, or occupying the center stage among family members as the drawings show spatial awareness and elements appeared without backgrounds.

The drawings of the second group showed some trends that did not appear in the drawings of the first group, such as the beginning of interest in the spatial concept, some drawings highlighted the nature of the place that contains the family, and also highlighted the relationship between family members, in

addition to the emergence of symbols such as curtains and wreaths ...

As for the drawings of the third group, it tended towards realism in drawing people, and the appearance of the father and mother with the same interest in drawing, and awareness of the spatial concept appeared, and it was possible to distinguish between the drawings of the sexes through their respective symbols.

The fees of the fourth group did not differ from the third group except in terms of the increase in the realistic direction, and the resort to some cartoons and fear of drawing.

Mustafa Abdel Aziz studied the stereoscopic artistic expression in the primary and nursery stages on a sample of 5600 children in different parts of the governorates of Cairo and Giza in Egypt, and from the results associated with the stages of growth and its laws can be presented the following results:

**A - of the basic principles of growth** that it is a continuous process graded includes aspects of quantitative expression and qualitative and organic and functionalJ (Hamed Zahran, 1980) is also represented in the increase in the weight of the child and increase the sizes and complexity of all organs of his body with the increase of his chronological age with the growth of these devices grewand functionally can explain to us the change confirmed by the results of artistic expression stereoscopic, which can be linked to the increase in the chronological age of children has been noted that the characteristics of artistic expression holographic increase with the age of time and these Characteristics, for example: success in finding relationships that lead to meaning, increased interest in the different aspects of the stereoscopic work of art and increased details, proximity to realistic natural elements when artistic expression, as there are characteristics that decrease with increasing chronological age, such as the work of a relationship that does not lead to meaning, interest in one aspect of the

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stereoscopic form, lack of finding details and attention to abstract elements.

In the case of increasing some characteristics, they increase in depth, detail and clarification, such as the work of features and textures or prominent and sunken shapes or the work of an intentional or unintended base for the stereoscopic work of art.

**In the light of a second principle of growth**, it states: "Growth proceeds from the general to the particular, from the whole to the part, from the total to the joint, and from the undifferentiated to the differentiated." The results showed in previous studies – as previously – that the child begins his behavior in drawing in the stage of scribbles and moves from it to the stage of symbolic experimental "preparation of the formal perception" until he reaches the stage of "formal perception" and then turns his attention to the "stage of trying to express realism" and ends to "Realistic expression" itself. If we delve into one of the stages of this technical growth "planning stage" we find it starts from the general to the private as well, it begins randomly just a muscular effect on a certain surface fit for drawing and then begins to differentiate we find her different systems, including horizontal, vertical and wave until it reaches the circular layout.

In the special study of stereoscopic artistic expression – carried out by Mustafa Mohamed Abdel Aziz found that the child resorts to geometric shapes spherical and flattened and cylindrical such as ropes and pieces of micro before the possibility of making realistic forms carry accurate details and then enters into a stage that combines the expression of geometric shapes and forms approaching realistic shapes. Finally, the child gets rid of these forms and approaches his production to reality with its minutes and details and so the growth is heading from the general to the private. We also find the child begins with forms that have nothing to do with the meaning to be expressed and then moves to forms that have a clear formal relationship with the meaning, and interest in one of the aspects of the stereoscopic artwork turns to all or most of the stereoscopic aspects of the artwork, and the lack

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of stereoscopic artwork turns into the three dimensions to the nearest link to the three dimensions or the three dimensions themselves and from the lack of cohesion between the parts to integrated cohesion or which includes most of the parts, and from interest in the presence of elements and placing them on one row to Attention to placing them on two rows and then to the multiplicity and differentiation of these rows after that.

C- In the light of a third principle that governs growth and its stages, which states that "growth proceeds in many stages and that each stage of growth has special features and distinctive manifestations" (Hamid Zahran, 1980) ... Although normal growth is a permanent process connected where there are no gaps or stops and that the life of the individual be a single unit, but that his growth is going in stages characterized by each of the features and characteristics of clear each stage has its own manifestations.

When "Habib George" (Ruth Coge-Colby, 1948, 8) we find that the first stage of stereoscopic artistic expression smells for ages between 6-12 years and in which children do not resort to the use of tools such as dvr and knives, fingerprints remain left on the shapes, as well as there are no manifestations of polishing and smoothing in the forms or manifestations of scratching "attempt to form gummy but there is only punching as a manifestation of the work of the contact, and most of these results are not consistent with what came when "Mustafa Abdel Aziz" as the Children in the middle and late childhood stages have the possibility of using some tools and can make soft touches and most children resort to the work of contact of a geometric decorative nature, but the forms of spaces increasingly appear in the form of "Khurom" as the chronological age decreases and there is a fundamental difference between the study of "Habib George" and the study of Mustafa Abdel Aziz" As for the Khurum, the first considers them to be touchable, and the second considers them spaces connecting two aspects of the anthropomorphic artwork.



The study of "Nabil Al-Husseini" (Mahmoud Al-Bassiouni, 1964, 75-84) we find divided the stages of artistic expression stereoscopic Tqsawhat follows the educational stages (nursery, primary and preparatory - "intermediate" and secondary) and each stage has its advantages has noted Hussein that the production of children in the nursery stage does not exist between him and reality any similarity it does not come out of being geometric shapes: Clay balls, and repeated cylinders He even mentioned at the end that this stage is equivalent to the stage of scribbles carried out by the child in the flat artistic expression "drawing".

The primary stage has been divided – "Husseini" – into two parts or two periods depending on the type of production, it was found that the first period is dominated by symbolism The second period has forms, due to the addition of types of details such as hair, eyes, textured patterns and paste details, and this is consistent with the study of "Mustafa Abdel Aziz" The viewer of the results in his study finds that the production of children in the primary stage in general can be classified into two stages: The first stage is mixed with semi-realistic expression with geometric expression and the addition of shapes that we can say are far from the meaning required to be expressed, while the second stage approaches the stereoscopic artistic expression of reality and gets rid of stereoscopic shapes added to the artwork and does not interfere with the meanings to be shown.

Adolescence has been enjoyed as a stage of growth scientific studies that dealt with the manifestations of growth at this stage and the factors affecting them and the problems associated with "growth" in both sexes. In the field of artistic growth, (Mustafa Abdel EzziZ, 1979) studied the drawings of Egyptian students in the middle adolescence stage and their relationship to intelligence factors, economic and social level, and gender.

Abla Hanafi also studied the expression of early adolescence students - middle school (middle) - in terms of gender differences, where she noticed among the results obtained



a decrease in the mother's enlargement in the drawings of adolescents for children.

### **3- Physical growth and its impact on children's artistic expression:**

The child grows physically and is characterized by physical appearance as a manifestation of growth with many characteristics at each stage of chronological life, and we expect to accompany changes in physical growth in quantitative terms (weight / length / size / proportions ....) Other changes how related to the characteristics of the functions carried out by the members of the human body and appear in the form of external kinetic manifestations of interest to the art education teacher or perhaps the physical education teacher ... This is in addition to internal physical changes that concern other disciplines.

These kinetic characteristics have a direct impact on artistic performance, but it is not the only and basic effect because as we mentioned that artistic expression as a behavior is a reflection of all aspects of growth, including physical appearance.

Before reviewing examples of some aspects of artistic expression for children as a reflection of the impact of the physical growth factor, we emphasize here that the physical growth itself, especially what concerns us from it, which is the kinetic side, is also affected by a set of factors:

A - maturity and learning There is no learning of any skill unless the child reaches a level of maturity that can qualify him for this learning, without that, learning is useless.

B - intelligence, which is the mental ability of general innate cognitive, and has a clear impact with motor performance, and the evidence for this is the existence of intelligence tests that depend on motor performance before the child learns language or drawing and whenever the movements of the child more compatible indicate high intelligence.

C. Personality and its characteristics.

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D - Laws of growth or principles of growth that govern the manifestations of growth.

**The following are some aspects of artistic expression of children and adolescents, which are governed by the manifestations of physical growth in light of the influence of the laws (principles) of growth:**

A – In light of the principle of growth, which provides for "growth is going from the general to the private" can be explained why the child begins to scribble and then evolve into symbolic expressions and then realistic, that random planning is a manifestation of the general movement that the child brings when eating anything, non-specialized movement indicates the child's inability to control his muscles, and then take these movements in the specialty after that as a result of muscle control and control over the means and tools of various artistic expression.

B - In the light of another principle of growth and states that "growth is heading from the vertical axis of the body to the parties" we find that there is a link between this law, which governs the direction of physical growth and the acquisition of manual skills in the field of artistic expression, according to this law we find the child begins to control the use of his arm and then his wrist and then his hand and fingers, ie begins with large muscles and ends with control of the use of small muscles and this has an echo in terms of skill growth and in terms of meeting the functions of More accurately. The study of motor growth is of due importance in planning the use of tools, tools and raw materials in the field of art education in order to suit the manifestations of motor growth and with the appropriate technical experiences, what suits a child in late childhood is not suitable for a child in middle or early childhood or a stage of adolescence, for example.

#### **4- Mental development and its impact on the artistic expression of children and adolescents:**

It has become self-evident the relationship of mental traits

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with the existence of quantitative and qualitative differences between individuals in their diverse behavior, for example, intelligence has to do with academic success, social adaptation, and career work, and it also has a relationship or rather can be detected through the media, one of which is Alrassm (Goodenough, 1926), the drawing has become a medium to reveal other samples of human behavior such as the concept of self (Macwover, 85-91) and personal (Louis Malika, 1964) Drawing in these practices is a factor of projection that provides the researcher with the opportunity to understand the examiner who is studying or treating him.

In Egypt, the results showed in the study (Mustafa Abdel Aziz, 1973) that there are differences in the drawings of adolescents due to the different level of general mental ability (intelligence ) and the results were as follows:

**A - In terms of the content of the drawing**, we find that the higher intelligence more specific to the time and place of the situation to be expressed.

**B - in terms of the basic personality in the drawing** we find the top of the artwork in the drawings of the highest intelligence, unlike the lowest intelligence who appeared their basic characters Mnzoa and compressed and perhaps this is due to the factor of confidence that the smart feel among their colleagues

**C - In terms of additional characters in the drawing** we find at the top intelligence similar to their ages in most of them, unlike the owners of the lowest intelligence, they are often either older or younger than their chronological age.

**D - in terms of performance in drawing** outweigh the highest intelligence in the dimension of the identification of lines and the use of decorations.

In another study carried out by (Mustafa Abdel EzziZ, 1979) at the nursery and primary stages, the results of the stereoscopic artistic expression showed the amount of learning more in favor of children with high intelligence, for example, we

find them succeed in finding clear and simple relationships that lead to meaning, while most children with low intelligence are characterized by relationships that do not lead to meaning.

While we find most of the children with high intelligence are able to work contact, which combines roughness and softness, we find children with low intelligence overcome the contact of their forms roughness and while we find children with high intelligence are able to work shapes Almg feature list "as it is familiar in reality" we find most children with low intelligence put their elements in the form of a sleeping stereotype "different from what is familiar in reality" Thus, the rest of the results can be discussed in light of the superiority of the owners of high intelligence, which prompts us to think about the work of the technical intelligence test in the field of stereoscopic expression similar to the choice of drawing a man for intelligence and also similar to what researchers have done in another technical field is music education(Amal Sadiq).

### **Technical ability as a manifestation of mental development :**

Some people are born with high technical readiness, which is revealed only through environmental practices, and through these practices we see the amount of this readiness, which is called "ability" and in this case the ability may express talent because the readiness on which it is built is a high readiness, and its owners become artistically talented, and the emergence of technical abilities and other special abilities is associated with adolescence. After the child's mental behavior in childhood is subject to the general mental ability (intelligence), we find that the child's transition to adolescence occurs differentiation in his mental activity, noting the difference in his academic level according to the study materials, and we see people with high technical abilities outperform their peers in artistic expression.

So mental development is an influential factor in artistic expression, and perhaps the link of ability and emergence of

adolescence makes some wonder why it is among the factors affecting the artistic expression of children, and the answer is that we have no way but to provide artistic activity and proper guidance in childhood until it is revealed after that those with high artistic abilities, and without childhood practices remain latent and do not declare itself, and in light of the theory of multiple intelligences we must be aware of the importance of studying art in Primary school.

### **Perception as a manifestation of mental development :**

Perception is a psychological process aimed at interpreting the sensations received to the mind from the sense organs, and by which the alert is converted into an idea or perception and then to concepts realized mentally, and as any manifestation of growth, children and adolescents differ in perception, but the child or individual in general will differ from the perception of himself from the perception of others her, as well as the perception of the environment around him is different from the perception of this environment for his peers, so we expect different manifestations of artistic expression from one child to another.

The difference in the perception of one child from another is due to other influential factors, including the environment

In which the child, the family and the extent of its culture, the level of development of the child, the family and the extent of its development... If we notice a similarity in the perception of some children, it can be attributed to the presence of similar common experiences in general, and even this similarity will not be complete, so we do not expect that there will be a similar perception in the lesson of artistic expression or any other lesson. However, there is a similarity of another kind related to the processes that cognitive development goes through (Russel, D. H):

1- **The first process:** differentiation, which is the identification of things and perceptions that were originally mixed and general.

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2- **The second process:** integration between detailed scattered reflections or perceptions and the creation of unity between them.

Thus, it can be said that mental processes such as abstraction, distinction and generalization are used by children and adolescents at all stages of development to varying degrees.

If the child recognizes the surrounding world through his five known senses, we expect when he performs the process of visual perception to be affected by three factors:

**1- The ability to see:** in which the child differs from another child.

**2. Attention:** We expect a difference between children in terms of its duration and in terms of its extent "the topics that pay attention to it at the same time and the extent of their complexity and simplicity"

**3- Cognition:** It is as we said the process of interpreting the "visual" sensations here, and because of the difference in children in their senses, the ability to pay attention and previous experiences, we will expect their difference in the perceptions that they get through observation processes of the surrounding world.

During the artistic expression of children or adolescents, we will find them in a dialogue with themselves in which they employ their abilities to meditate, observe, make perceptions and express points of view, which are sometimes critical views.

In the belief that there are differences in perception, the teacher cannot remain static and must provide the opportunity for more occasions in which the senses are employed such as touch, touch and taste.... And test all that is located in the vicinity of the child and adolescent of topics do not hurt him. As well as directing the child or adolescent to the processes he performs by distinguishing colors, shapes, sizes and materials so that he realizes their properties and differences between them, and each of them has a mental image aware of being easily called up in

time, and there is no objection to teaching children or adolescents some general concepts such as time, place, life and self ...

### **Thinking as a manifestation of mental development :**

Thinking means mental reflection, and refers to the definition of ways to solve problems and develop mental concepts about the world in which we live. We expect children to differ in this sample of behavior and we expect that there are factors affecting this sample – thinking – as well. This difference is reflected in the diversity of thinking styles of children or adolescents during their artistic expression.

1- It is expected that children or adolescents will be diverse in terms of finding solutions to their technical problems, as some of them have the ability to come up with many, varied and perhaps new solutions, and others are bound by stereotyped solutions.

2- Children or adolescents are expected to differ in terms of the ability to continue to think about themselves and themselves to reach solutions to their technical problems, and the teacher can provide opportunities for self-reliance in reaching solutions no matter how long it takes, and that his students have their own views that they can defend.

3- It is expected that children or adolescents will differ in terms of the possibility of economic thinking, that is, access to artistic expression, the use of tools and devices with the least possible steps, and the deletion of incorrect, excessive or obstructive steps as soon as possible.

### **Remembering as a manifestation of mental development :**

Remembering means retrieving visual mental images or other images that have passed through the life of the individual and perhaps the lives of others around him, and children or adolescents differ in their ability to remember, and therefore this



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is also reflected in their artistic expressions, and perhaps the teacher tries to help his students to remember visually **through:**

1 - Choosing topics such as expressing scenes of a story or a trip made by children or adolescents so that this is a means of narrative presentation that children do about the story or journey before expressing and this employs their ability to remember.

2- The large number of questions that the art education teacher asks his students about what they hear and what they see and what drew their attention in any experience in which they live, which enriches memory and reflects on expression.

3 - Sometimes the teacher repeats the use of a means, visit or topic and on all these occasions the teacher can raise questions about the last time his students did the same experience, as well as at the beginning of each session of trying to link the present lesson with the previous one.

4. Using pictures and other means of illustration to enrich students' vision of them and test what they remember afterwards.

### **Emotional development and its impact on children's artistic expression:**

Emotions are a subconscious state that affects the human being, and the word emotion indicates that a special motivation in a state of tension and this state may be sadness, or anger, joy, fear or other. Emotions have an innate organic basis that can be studied under genetic factors, and they also have an acquired basis represented in the environment, culture, past experiences and society in general.

It is obvious that the behavior of the individual is affected by the emotional state that it is and do not expect that students come to the classroom and they are similar in their emotions and interests and therefore it is obvious then that the artistic expression is affected by their emotional state, and this appears in their emotional responses carried by the symbols that they implement, so some symbols become associated with joy or anger



or distress or sadness .... Even if the students do not disclose their feelings, or the teacher does not understand their condition, but the students undoubtedly reflect their emotional state with their distinctive methods choose the elements, confirm some of them and neglect others use in that distortion as an auxiliary factor to load the symbols various emotional charges.

### **Second: The environment as a factor affecting the artistic expression of children and adolescents:**

The environment is all the factors affecting directly or indirectly on the individual since fertilization, and the environment includes: learning factors, maturity, stimuli and their impact on growth, nutrition, weather, climate, social and economic status, and all these factors combine to form the growth of the fetus from the moment it is pregnant.

The results of research have shown that the environment has an impact on the emergence of some types of behavior that is not due to genetics and also proved that training "environment" can not improve the nature of the ability, because all that can be trained is to reach the maximum ability or employment, in the form of special skills, and these skills can through the "transfer of the impact of training" to be useful in similar learning areas.

The artistic behavior is the product of the interaction of genetic factors and environmental factors, just like any human behavior, most human behavior is a learned behavior, but a small part of the behavior is special reflexes and the work of internal organs in humans.

Examples of studies that dealt with the impact of the economic and social level on the artistic expression of stereoscopic children study (Mustafa Abdel Aziz, 1973) and its results showed that children with a low economic and social level succeeded in finding clear relationships that lead to meaning - due to the proximity of meaning to them - and while the owners of the highest level are characterized by the work of the contacts that combine roughness and softness, we find the owners of the lower

level produce forms with soft contact only, and the results also showed That children at high economic and social levels add elements in the form of plants, art forms, forms of war, and vessels, perhaps represented some of the toys available to them while we find children in the low economic and social levels when they add elements to their forms do not come out of being blocks and forms that have nothing to do with reality.

The results showed in another study (Mustafa Abdel Aziz, 1979) that there are differences in the fees of adolescents due to the difference in the economic and social level and the results were as follows:

1- **In terms of the content of the drawing** : the owners of the high social and economic level were distinguished by the philosophical content more than the descriptive content.

2- **In terms of the basic personality in drawing:** It was found that adolescents with a high economic and social level are distinguished by not drawing other additional characters next to the basic character, and this can be explained by the extent of opportunities available in the two environments to develop the tendency to exclusivity and autonomy.

3 - **In terms of additional characters in the drawing:** The owners of the low economic and social level outperformed the owners of the high economic and social level in terms of including their drawings additional characters and the ratios were 63% to 49%, and the owners of the low level made these additional characters more different from the basic character in terms of age and more close to the basic character and more fortunate than the friendly interaction with them. One can use the interpretation of these results to be interpreted by the difference in physical aspects of each environment, including the high congestion in the low-level environment and the different social aspects in each of them.

4- **In terms of the environment around the basic personality:** It was found that the fees of those with a high

economic and social level included most of them an environment outside the home, and therefore this indicates the broader and broader view of aspirations, as their fees showed the prevalence of friendliness more than aggression among individuals.

**5- In terms of performance style:** Those with a high economic and social level have more abstract fees than their peers from the lower economic level who were distinguished by determining the drawing before coloring.

### **Environmental factors affecting artistic expression :**

1- Scientific experiments have proven that early and diverse sensory experiences are of paramount importance in growth in general and sensory growth in particular, and given the importance of sensory aspects, we explain here the impact of sensory deprivation on the behavior of children:

Spitz results showed Spitz That children who are deprived of excitement Normal sensory may show abnormalities in their behavior, he called "Denial of Sindh", or the need for someone to rely on him These children may be characterized by disability and retardation in sensory development and a lot of sensitivity, and easy to fall prey to diseases. (The results of the Spitz experiment came Spitz In a book Hamed Abdul aziz Alfiqui, 1995, 83)

The previous results indicate the importance of early sensory experiences in the processes of proper adaptation of the individual, whether between him and himself or between him and others, as well as the important role of art education when directing the attention and senses of students to employ their senses aesthetically.

2 - Studies have shown that the expectations of adults from young people if they are not commensurate with the abilities of children or adolescents caused them anxiety - children - and dissatisfaction with what they achieved in relation to what adults expect. We may notice a decrease in performance in learning in general - including learning art - sometimes as a result of the learner's continuous effort to achieve the expectations of adults

from him, and this effort may cause fatigue, fatigue and boredom, and this prompts us not to exaggerate our expectations for children's artistic practices and to accept their production that suits their abilities and not to serve as reasons for alienation outside the art room.

3- The lack of school adaptation experienced by some children or adolescents may be caused by the family and its conflicts, so the child or adolescent comes to school with his problems that cause him anxiety, tension, lack of focus or unwillingness to express art, family safety affects the psychological balance of the child, and therefore on his school work, and we have to discern the impact of this environmental factor on the child's adaptation within the art education room.

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