

An Educational Program in Aesthetic Discourse for Postmodern Arts in Developing the Skills of Students of the Department of Art Education

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Abstract

The correct research included four chapters, the first of which was the research problem, in which the researcher felt the problem of his research and the necessity to study in this study. An educational program in the aesthetic discourse of postmodern arts to develop the skills of his request for the technical education section, and then presented the importance of research and research objectives and limits of research, which were limited to the trends of post-modern art of artistes' movements to the trends. The visual art and its elaboration in the material of the photographic constructing of the request department of arts education collage of fine arts university of Baghdad academic year 2017 - 2018 as well as the definition of search terms. The second chapter included the theoretical framework come consisted of three aspect of educational design - aesthetic discourse - the speech of postmodernism and movement visual art the theoretical framework, the third chapter has adopted the preacher methodical the experimental research through the design of research tools consisting of the tests of pre-tribal and post and post - knowledge and skills and skills evaluation form as well as the presentation of variables research and procedures of application of experiment and the statistical methods and included chapter findings and the researcher finding and the researcher came out with conclusion of the conclusion after researcher put a set recommendation and suggestions.

Keywords: Educational Program, Aesthetic Discourse, Skills, Art Education

Research problem

Art in postmodernist thought was of great importance at all levels and in all human societies without exception, as a result of its comprehensive trend towards liberation from weakness and inactivity to the world of innovation, innovation and creativity, where the artist born liberation from, and its exit into a new era and a more comprehensive and open aesthetic discourse, Which changes many postulates and technical axioms. Postmodern art has become his discourse in terms of visions, ideas, multiple shapes, contents, methods, and techniques, which were able to break its boundaries from its previous references, but the artist has become the reference. Therefore, the aesthetic discourse of postmodern art entered a contemporary cultural era, and established a new visual discourse out of modernist ideologies. Since the 1950s, aesthetic discourse in Europe and the United States began with a series of ideas that left a new form of beauty. The artist's increased interest in expressive styles led to the development of new artistic patterns and forms, and this is what Hegel referred to in art, as he said: ((the artist's self-supremacy over his material and what is produced from him, because he is no longer subject to control of certain conditions in the field, from the contents they are A pre-defined form, but it maintains its subject and displays it under its complete control and free choice)) (1)

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Skill in the field of art is one of the most active and dynamic topics, as it occupies an important place in the artistic and intellectual production of researchers and thinkers of our time, as it helps the learner to Being and staying in a competitive environment characterized by accuracy, innovation and speed in achievement to keep up with the rapid global representation in the field of artistic design, so I felt a researcher to help them develop their artistic skills and show how artistic activation results through ((the educational program in the aesthetic discourse of postmodern arts in developing data for students of Technical Education Department))

Research importance

The importance of the current research lies in the following:

1. The research may provide useful faculty members in fine arts departments and colleges here in developing teaching methods, by building and implementing educational programs for postmodern skills and techniques.
2. The current research may be useful in adding intellectual diversity to students of the Department of Art Education - College of Fine Arts, and helping them unleash their intellectual and expressive freedoms in the experience of postmodern plastic art.

The goal of the research

The current research aims to:

1. Developing the skills of talented students in the Department of Art Education at the Faculty of Fine Arts in the aesthetic discourse of postmodern arts by designing an educational program according to the model (Canet and Burgess).
2. Knowing the effect of the educational program in the aesthetic discourse of postmodern arts on developing student data skills in the Department of Art Education at the Faculty of Fine Arts with the beginning of knowledge and skills.

Research assumes

To verify the validity of the two research objectives, the researcher developed the following two hypotheses

The first hypothesis

1. There are no statistically significant differences between the average of the experimental group in the (cognitive) achievement test before and after, at (0.05) level on the application of the educational program in the aesthetic discourse of postmodern arts in skill development for students of the Department of Art Education) The second hypothesis:
2. There are no statistically significant differences between the average of the experimental group in the achievement test (skill) before and after, at the level (0.05) about the application of the educational program in the aesthetic discourse of postmodern arts within the limits of developing the skills of skilled students in the Department of Art Education) Spatial limits :Department of Art Education - College of Fine Arts - University of Baghdad.

Duration: 2016-2017 academic years.

Thematic limits: Postmodern arts trends of artistic movements (visual art), and their use in the subject (graphic creativity).

Search terms

1. The researcher got acquainted with the educational design procedurally as follows: A set of experiences that organize the aesthetic discourse of postmodern arts in the light of educational goals, activities, events, educational content, experiences, materials, practical application of it and educational means to develop it. The skill of students of the Department of Art Education according to the model (Canet and Burgess)
2. The researcher defined the aesthetic discourse (the aesthetic discourse)It is a visual text with different shapes, colors, and technical techniques including indicators, visions, ideas, symbols, signs, signs, and symbols. It is included in the artwork of the drum for delivery to the recipient in a variety of understandable languages

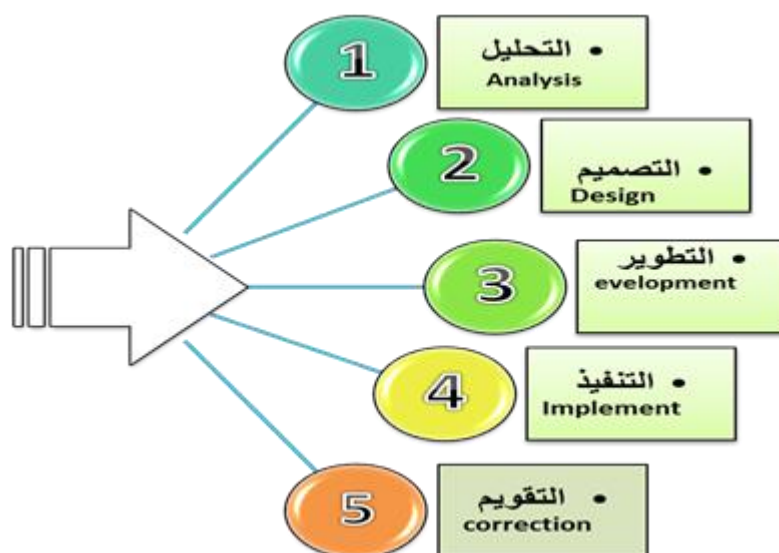
that arise from the receptacle of their ideas that the recipient realizes visually and mentally, after studying the program prepared for this study.

3. Researcher known for procedural development Increasing students' mental, skill and physical capabilities based on their willingness to produce artistic works that contribute to originality, flexibility and artistic ability, and building new relationships and formations in their own style, after studying the postmodern aesthetic discourse program, the arts prepared for this study.
4. The researcher knew the skill Procedurally all the operations carried out by students of the Design Department (experimental group) are implemented in the technical formation to produce artworks, in terms of speed, accuracy, completeness, techniques and methods in design, and they have acquired them after training them in education the aesthetic discourse program for postmodern arts prepared for this study.
5. researcher who is consistent with the definition of (AMAZ) for postmodern arts and adopting it procedurally as follows: "New attempts of improvised nature have lost academic traditions and the artist has entered a testing process that will lead him to learn about the nature of these materials and study their properties and benefit from them and what is presented to him by chance, which leads him to think, reflect and discover through his observation of these new materials that will preserve Its basic properties and primary energy. " [(1)]

Educational design Instructional Design

Learning theories contributed to building different models for educational design, and among the most famous learning theories that were applied in the field of educational design: behavioral theory, cognitive theory, structural theory, behavioral theory, behavior interested in studying change in the apparent learner's behavior without researching the mental processes that resulted in this Behavior, as is the case with cognitive theory, is interested in studying the mental processes that lead to behavior, while constructive theory seeks to build ways to study ways of building the learner, his personal vision of the world around him, based on his past experiences and various activities. [(1)] "Effective design emerges from the intended application of a particular learning theory, while we certainly have certain preferences for specific theories. Designers need to be aware of their personal beliefs about the nature of learning, and choose concepts and strategies that come from those theories that are consistent with their beliefs." (2)

So in educational design aims to develop educational results to achieve better learning and desire, and to make new changes in the learner's behavior for the better, so you must first understand the nature of the learning process, determine the characteristics of learners, how to teach them, and identify the appropriate methods and procedures for learning to happen and how to evaluate them, and design a model My education in general. As in Figure (1).



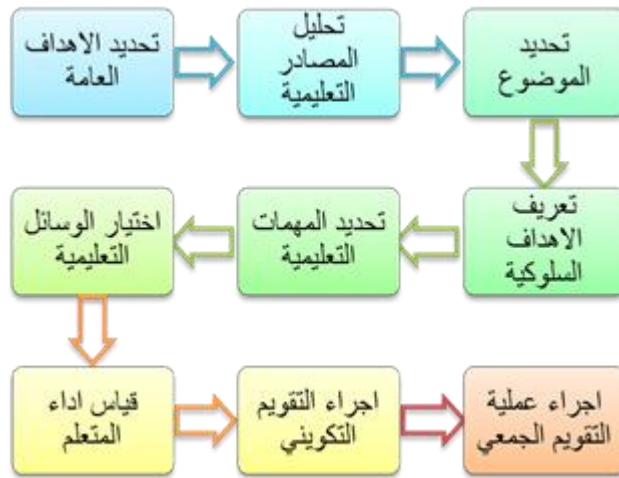
Scheme (1) the general model for education design

Canet and Burgess (Gagne & Birgs model for educational design: foot and bridges) Gagne & Birgs model (the educational design model depends on the nature of the educational director) they specify patterns of educational outcomes that are produced through different educational capabilities. Outputs are:

1. Mental Skills (Mental) Intellectual Skills Use concepts, rules, problem-solving and problems to respond to a set of stimuli, not just summons and recall.
2. Direction (s) (test): A test to determine a particular method.
3. Information (information): Mentioning facts and information (expressing them).
4. Cognitive strategies (cognitive strategies): design new solutions to problems and use many methods to control learning and thinking processes.
5. Motor skills (motor skills) make agile movements, rotations and correct application) (3)

This model consists of nine steps, as in chart (4)

1. Determine the general objectives of the course to be designed.
2. Analysis of educational resources, how they are presented, and the type of difficulties surrounding them.
3. Determine the topic and how to present it to the learner.
4. Define and analyze special behavioral goals.
5. Identify and arrange partial educational missions.
6. Learner performance measurement.
7. Conducting formative evaluation.
8. Conduct the collective evaluation proces



Choosing educational aids.

Scheme (4) Canet and Bergz (Gange & Briggs) To design education

Aesthetic speech

Beauty has been linked to human existence from its inception. What primitive man recorded in the stone ages, including drawings on the walls of the caves, which he carried out with an innate motivation as an urgent will to express his daily life and motives, evidence for the fulfillment of his need, and even his aesthetic working on his body as a tattoo, and he was the first to create an aesthetic discourse directed to understanding the other, Having lacked the language, his paintings were thus executed on his elegance and simplicity by which he expressed his primordial aesthetic sense. And that Greek philosophers and thinkers were interested in the interpretation of beauty and presented countless theories, and differed in their views on the subject of beauty, some of which are embodied in the world of high ideals, the other is many simulations and some are like him in the absolute or imaginary spirit, so the difference is natural and natural. We find Pythagoras a firm aesthetic discourse in philosophical thought after discovering the

quantitative musical dimension that is the basis of tones and harmony, where (Pythagoras) linked "philosophical meditation to artistic and musical taste or (harmony) and is mainly due to the mathematical medium between two types of melody" as he and his group tried to fold Physical desires and help exchange the mind in searching. ((4)) After the advent of philosophers (Socrates, Plato, Aristotle) they differed with the psychologists who ended by saying that feeling is a source of knowledge and things are relative and subjective, and there is no absolute knowledge, so they went on to say that the mind is the source of true knowledge, including arts They realized the existence of the absolute principles of good justice and all other values. (5) The researcher believes that the Platonic aesthetic fought the discourse by deceiving the senses and demanded to maintain the correct proportions and ideal engineering measures. Plato departed from the tangible reality and became more connected to a world in which good, truth and beauty were achieved. That good is the ideal and is the source of existence and perfection, and its direction has turned to rationality (metaphysical theory) that resort to an event or direct vision that differs from mental thinking or sensory perception, while we see Aristotle's aesthetic discourse is different from Plato, it emulates nature, but Aristotle sees There is a tendency to imitate reality, but with an amendment, the effect of artistic craftsmanship appears as if there was an interference in the artist's personality in order to achieve reality closer to beauty and mental perfection. On this basis, Aristotle's speech approached the Reality, where his position was objective and realistic.

As for the aesthetic discourse of Muslim philosophers, he sees (Ibn Sina) (370-428) AH in his book Survived: "The beauty and horror of everything must be as it should." ((6)) And he made Ibn Sina (perceiving the beautiful) one of the reasons for mental pleasure, and the good is considered by reason and the right fit for anything that is achieved in the perfection of this thing and its completeness and awareness, and (Ibn Sina) explains this by saying: And all the best in comparison to something is perfection. Who specializes in it and finished it first of its ready, and all the pleasure that they associate with it with two things is complete charity, and you descend upon it where it is. ((7)) (Al-Farabi) (260-339) AH believes that: "Beauty, grandeur and decoration in all of the present is that there is a better presence and the completion of the latter" ((8)), while we see in the philosophy of (Al-Ghazali) (505) AH For his aesthetic speech as he says: "Beauty is divided into the beauty of the image perceived by the eye and head, and the beauty of the inner image that the heart sees and the light of insight" (9) Through this, the researcher believes that the aesthetic discourse of Muslim philosophers is an attempt to combine religion and philosophy, and they proceeded In their aesthetic discourse of the doctrine of monotheism of beauty for them to achieve good in beautiful things through their arrangement and construction, therefore (Ibn Sina) gave the importance of mental pleasure and made it more complete than sensual pleasure, and the spirit and soul yearns for mental awareness of beauty, while - Arabic) sees that perfection Among the causes of beauty and one of its causes are the most important elements. When its origins and characteristics were completed, it was very beautiful, splendor and adornment, and that its beauty was completed for a period of time and disappeared, while (Al-Ghazali), who divided beauty into a perceived beauty, is perceived by all senses, and another beauty is beauty Inside, which is more comprehensive and deep, this beauty can be perceived by (L Insight) that distinguishes its owners with a deep and sound thought, a conscious heart that does not stand in the way of things. As for beauty in the philosophy of modern thought has differed from previous philosophies, aesthetic currents have emerged that introduced the personal aspect of the subject of beauty, so that beauty in modern times comes within the relative principle in its aesthetic judgments. It constituted works in the dismantling of the logical and stylistic methods of ancient absolute modernity that were dominated by specific elites, curricula, methods, and class. The speech took the editorial nature and deconstructed all the limitations and assumptions set by modernist ideologies, and formed the primary and main focus of comprehensive ideological shifts, especially with regard to the relationship of aesthetics to the humanities in which the aesthetic discourse was transformed into communicative and deliberative practices, until effective considerations and partnerships were directed to (the recipient) And, he surpassed all great ideals and narratives, and indeed, art has become the speech of man, his societal desires, his daily life, and his enjoyment of his existential sphere. Beauty did not become a monopoly of a certain class, but rather disappointed the audience, was characterized by its true daily society, achieving interest, work and workmanship.

Intellectual discourse of post - modern movements:

The beginnings of the postmodern movement can be found by Nietzsche, Marx, Freud, and Heider, where their theses formed the intellectual basis which is the theoretical basis for postmodernity, but when defining the temporal postmodern intellectual, the writers who specialize in this matter do not agree on the extent of One, but many jurisprudence arises in this area, Tuenbe (1889-1976) believes that this stage begins from 1875 because the West has since that year entered a new historical era in its civilization, while others have compared until the end of World War II, and that the world has entered A new stage, politically, economically, culturally and technologically. In exchange for this suggestion, others go toward making the end of the Cold War, the dissolution of the Soviet Union, and the

retreat of Marxist ideology the beginning of the postmodern period that spanned from 1789-1989, at the end of which the Anwar era ended, and others are trying to link it to other aspects. Like the Third Industrial Revolution and the post-industrial society (knowledge society), while (Frederick Jameson) postmodernist emergence is linked to the emergence of the modern capitalist style, which is the late capitalism associated with multinational companies and the result is a massive expansion of culture across the social space. (10)

European countries have gone through many experiences, especially the repercussions of the Second World War, which humanity tasted bitterness in all its dimensions, leaving behind the devastation and the security, economic and political collapse, not even the artistic cultural scene. The repercussions of war, such as anxiety, death, sadness, and turmoil, resulted in factors, practices, and displacement that differed from man, after he was stolen by will, while he was searching for his quality, and left a tragedy. And pain, weakness, marginalization and power in all its religious and political dimensions ... to the realm of individual freedom, fun and play, so he began to create a discourse different from all the consequences of modernity, and its authority which it did only reaps to undermine man. Western society changed social features after the events of redemption and dragged it into human humanitarian crises, political and economic problems, and affected individuals, groups and peoples from conflicts and tribulations, which led to embarrassment of psychology and psychological contract, and they found a way to solve it through art. (11)

The researcher believes that after the Second World War, art was affected by the prevailing social, political and economic situation and depicting the tragedy generated by that war, so self-art seemed more open and developed and more able to absorb various contemporary artistic opinions, this art occupied the first rank, and turned into a widespread global phenomenon. The artist revolted as a reaction to the social and political situation that brought him nothing but destruction, ruin, marginalization and power in all its religious and political dimensions ... where the artist left his painful world and went to the world of individual freedom, fun and play, so he began to establish a discourse different from all the consequences of modernity, And its power that only reaps the undermining of man. These statements produced a movement born of modernism (postmodernism), whose traits were drawn from the philosophy of (Friedrich Nietzsche), founder and spiritual father of postmodern philosophy, who holds that all knowledge including science is subject to different perspectives and translation. Many other philosophers were influenced by his philosophy. Among the arts that appeared in this period (expressive abstract, art pop art, folk art, art, kinetic art, movement of the phlox, medium art, excessive realism, conceptual art, body art, earth art, art of language) (12) . Mahmoud Amhaz: Currents of Contemporary Art, the Printing and Publishing Distribution Company, Beirut 2009, pp. (312-493).

Theoretical framework indicators

1. All educational and training programs emphasize the need to meet the needs of learners (cognitive and skill), and to meet their educational needs and requirements starting with designing educational plans and units and providing educational supplies during training, in order to acquire skills, it requires drawing plans and training and educational programs according to a specific timetable for learning a logical and controlled sequence To achieve positive results.
2. The post-modern phase resulted from the transformations and changes that plagued European and American countries after World War II, and these developments led to criticism of the internal, reference and conceptual structures of the modern stage, and the rejection of all their buildings. . Instead, he outlined the creation of a liberal ideology that rejected all forms of restriction.
3. The aesthetic discourse of postmodern arts deviated from all past classical philosophies and established a discourse linking the artist's present and future.
4. Postmodern artworks and artworks are not closed, but open semantics and many directories have created any new messages endlessly.
5. Postmodern art is distinguished by the multiplicity of techniques, tools, and other requirements needed in this process Formation for brushes, knives, solvents, rests ... which helped the artist quickly the completion of works and art practice of experimentation and discovery through drawing, which paved it to freedom the artist was not previously available.
6. Arts characterized the post - modern space to get out of the halls, museums and halls of the special offer to come into existence in the public squares and possible public streets and open spaces signify linked to real - life every day and be close to the people and most of their closest.

Research Methodology and Procedures

First: research methodology (Research Method)

Since the current research aims to design (an educational program in the aesthetic discourse of postmodern arts in the development of skilled students in the Department of Art Education) is experimental research, the researcher has adopted the design of research tools with specialized immunization (before and after / knowledge and skills) and the form of evaluating performance skills And also provide research and procedures for applying experiment variables and statistical methods used in research to verify scientific conditions due to what they offer in scientific research about validity and reliability, and a description of these procedures comes, see the table of research variables:

Dependent variable	Post-test	Independent variable	Pre-test	the group Experimental
Cognitive and Skillful	Cognitive test Skill test	the program Training	Cognitive test Skill test	

Second: Research Society (Research Population)

The research community consists of students of the Department of Art Education - College of Fine Arts - University of Baghdad. Continuous study for the academic year (2016-2017) with a total of (381) students, always in the morning, distributed at all levels, and the following table shows that.

Total	Students		academic year
	Male	Female	
98	42	57	The first
94	45	49	the second
90	50	45	The third
99	45	54	Fourth
381	Total		

Third: The research sample (Research Sample)

The sample of researchers is from students (third stage students) because they study materials (building groups) (13). (90) Male and female students (10) and 8 male and female students were selected. Thus, a total of (18) male and female students graduated from the intermediate stage only, and from relatively close ages. To create a degree of homogeneity in the research sample, they formed (20%) of the number of students in the stage.

Fourth: The experimental examination of the achievement test (cognitive and skill)

In order to ensure the integrity of the current research procedures and validation of educational content, the researcher presented the educational content units of the training program (in its initial form) with behavioral goals to a group of experts and specialists in the musical sciences. Educational techniques, teaching methods, evaluation and measurement. In light of their opinions, several paragraphs were modified, added and deleted. The percentage of compatibility with the validity of the content was (9, 5%), as shown in Appendix (3). The test has already been applied to students of the experimental group (research sample). The number (18) male and female students. After correcting students' answers to this test (cognitive and tribal skills) and obtaining grades. The researcher determined

an 80% success rate for student responses in the program, so the researcher found that the program does not need to be re-examined.

Search tools

(Achievement test (cognitive))

In order to measure the ability of learners to achieve learning objectives and to determine the researcher in the Madkhali behavior program, he developed a set of current tests to test the data contained in the set of behavioral goals used as a test (front and back) with evaluation criteria, to determine the level of accuracy of the answers and based on the degrees specified at the beginning of each paragraph Experimental risks, included in the general test, included (4) paragraphs measuring each of their behavioral goals as required in the course subject, distributed over different learning areas, and as described on page (23).

(The test skill)

Test the skill of the necessary and important measures to measure the technical skills of members of the target group (sample) to develop their skills in the topic (building photography) through studying error in aesthetic post-modern aesthetics who have been trained by researchers through the educational content of the training program and for the purpose of revealing the program's ability to train These students work on these skills, the researcher worked on the test design skill, which includes the Valetan educational unit, see case (23).

Verification of the achievement test (cognitive and skill)

The researcher presented the achievement test (cognitive and skill) in its basic form to a group of specialized experts with behavioral goals for his evaluation, where the experts wrote down some paragraphs that the researcher reconsidered and corrected, then retested some of them to ensure the validity of his paragraphs and his readiness to apply, and therefore an agreement was reached between them (100%), which gave a positive indication for its use in the application, as described in (Appendix 3).

Consistency of achievement test (cognitive and skill)

For the purpose of verifying the proper functioning of the experiment so that the experiment gives the same results, regardless of the number of times, the researchers resort to adopting the stability factor of the tests and measurements, and the researcher found that the equation (Cuder) -Richaradson / 20 is the most appropriate to find the stability of cognitive achievement tests, and it has been proven The reliability coefficient in the Cognitive Achievement Test for Current Research is (86%), later approved and ready for implementation.

Program application

Classes that provide an educational environment for the subject (colleges of building) were identified in the (Department of Art Education - College of Fine Arts - Baghdad), a place for experimental application, to achieve the goals of the study. And choosing the second semester of the academic year (2016-2017). Teaching the program limit of instruction is required (14) minutes. Data (lesson), 45-minute lesson, (32) days, and two (two lessons) per week, distributed over (4) weeks in addition to (6) sessions and question two tests for immunization (knowledge and skills - before and after).

Statistical means

For the purposes of analyzing research data, the following statistical methods have been used:

1. The Coxon-Wilcoxon test
2. The difficulty factor equation (the difficulty equation)
3. Coefficient of Excellence (Discrimination Equation)
4. The Cooper Cooper equation to calculate the percentage of the agreement

View and discuss the results

The first objective of the research was achieved through the research procedures (Chapter Three), the goal of the training program and the design process test (achieving the knowledge and skill test and the performance appraisal model) and according to the model according to (Kanet and Bergs). The second objective is to verify this chapter by answering two assumptions

The first zero hypothesis

There are no statistically significant differences between the mean experimental (cognitive) test scores that were identified before and after, at (0.05) level, with regard to the implementation of the educational program in the aesthetic discourse of postmodern arts in development, students of the skills department, art education department. To validate this hypothesis, the researcher used the Wilcoxon (Classification Signal Test) to extract a calculated value (f) to determine the differences between the scores of students of the experimental group about their answers to the test elements that achieve cognitive and tribal and the normal state of effectiveness of the education program. Obviously, there is a rating of n for (f) equal to one small (25) and another large Ts for Wei (- 80), and when this result matches the tabulated values of the test. The following table shows the values and tables calculated (f) at the level of significance (0.05) about the experimental group students' answers to the (cognitive) achievement paragraphs before and after

Table(4 1)

Significance 0.05 level	value (f) Table	(f) value Calculated		the sample	Cognitive achievement test
		The big one	Small		
Statistically significant	21	80 -	25	14	Before and after

Therefore, because the calculated small value of (f) equals (25) which is greater than the tabular value (21) at the level of statistical significance (0.05) when the sample size is (14). Therefore, the null hypothesis is rejected and the acceptance of the alternative is accepted, which means that there are statistically significant differences in favor of the post cognitive test.

The second zero hypothesis

There are no statistically significant differences between the average scores for the experimental test scores (skill) before and after, at (0.05) level, with regard to the implementation of the education program in the aesthetic discourse of postmodern arts in development, students of the skills department in the Department of Art Education. Calculate the calculated value (f) in order to determine the differences between the scores of students of the experimental group about their skillful performance of the achievement test paragraphs (skill / before and after) and determine the effectiveness of the training program and its impact on their acquisition of information and skills. As shown in the results, n is evaluated for (f), one small equals (23) and another large for Wei (- 82), and when this result is matched with the tabulated values of the test, we find a tab (and) the value of Cao J (21).) At the level of statistical significance (0.05) when the sample size is equal (1 8). Therefore, because the calculated small value of (f) equals (23) and is greater than the tabular value (21) at the level of statistical significance (0.05) when the sample size is (14). Therefore, the null hypothesis was rejected and the alternative accepted. That is, there are statistically significant differences in favor of the dimensional skills performance test.

Through the results that were presented and discussed, the following was noted

1. The education program in aesthetic discourse of postmodern arts goes beyond the development of skilled students in the Department of Art Education, and does not depend on the model according to (Kanet and Briggs) being the strategy organizer according to the sequential steps.
2. The efficiency of the educational content of the program in its cognitive aspect, and this has been proven through dimensional cognitive tests, as well as the competence of the experimental group in their understanding and acceptance of the program.
3. The continuous reinforcement specified in each educational mission, which was provided through the educational activities and activities of each educational unit, represented by informing the targeted sample members of the results of those activities and activities that they carried out, which increased the effectiveness and efficiency of learning.

Conclusions

Based on the research results presented, the researcher concluded the following:

1. The effectiveness of the education program in the aesthetic discourse of postmodern arts in developing skilled students in the Department of Art Education, and it does not depend on the model according to (Canet and Bergs)
2. Feedback has the advantage of diagnosing errors in the program, as this has the effect of continuing the review and then reviewing and modifying its content.

Recommendations:

In the light of the researcher's findings, he recommended the following: Adoption of the experimental program in training materials (colleges of construction) in the departments of colleges of fine arts in Iraq as a topic, to demonstrate their effectiveness and success in capabilities. Skills and knowledge of information and development (performance) for third stage students, Department of Art Education.

Suggestions

Based on the current research procedures and its findings and recommendations, the researcher suggests the following :Conducting an educational program in postmodern arts to develop design skills for design department students .

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Accessory (1)

Educational unit (visual art)

Provide students with information and skills in aesthetic discourse and intellectual and artistic transformations in the visual art movement. After passing the lesson, it is expected to withdraw the topic (graphic creativity) according to the intellectual and artistic transformations of this speech.

Behavioral goals

After passing the educational lesson, the student can:

1. Defines the visual art movement.
2. Describes the intellectual transformations that characterized visual art.
3. Realizes the feeling of movement in the eye through visual art.
4. Identifies the technical and artistic skills and transformations of the visual art movement.
5. Defines the technical and artistic skills and transformations of the visual art movement.
6. Distinguish the features and characteristics that distinguish visual art.
7. Explains the visual illusion of the movement of visual art.
8. Regulates geometric shapes and color techniques within artwork.
9. Designs an artwork that demonstrates the technology of visual dazzling.
10. Creates geometric shapes that suggest optical illusion.
11. Summarizes the intellectual and technical foundations of visual art.
12. Distinguish between the skills of techniques and techniques of visual art artists.
13. Analyze some of the shapes placed inside the artwork.
14. Skillfully draw an artwork with fine-tuning of colors and shapes.
15. A work of art in which visual deception or visual art techniques are applied through visual stimulation.
16. Understand the skill of overlapping and contrasting colors in visual art.
17. Understand the skill of optical illusion of artwork.
18. Realizes the feeling of movement in the eye through visual art.
19. He explains the skill and style of the artist Vasarelli in dealing with color and geometric shapes.

Visual art

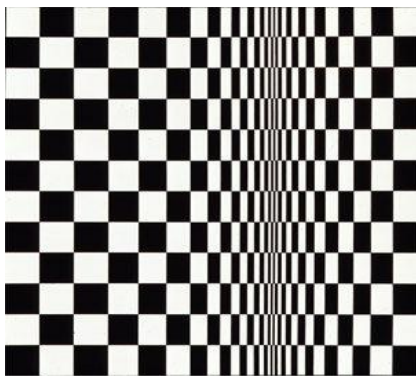
Visual art: an artistic movement that appeared in the early fifties when this art emerged as a journalistic phenomenon when an American journalist called it an expression that became popular later, Op Art or Optical Art, where a group of artists presented their work in The large exhibition entitled (The Responsible Eye) and since that time visual art has

become one of the modern art trends, which was founded by the artist Victor Vasarely. The features of the roots of this art have appeared since the late twenties and the beginning of the thirties of the twentieth century, where its deep roots appeared in the (Bauhaus) school when a group of members of that school carried out several researches in the visual phenomenon and then appeared in the forties of the twentieth century some of the sporadic models of the art of optical illusion. The Bauhaus School was founded in Germany and was founded by the architect (Walter Gribius). It included a group of artists, craftsmen and designers in an effort to create a connection between form and function and this artistic school was a fine and accurate model of art and creativity.

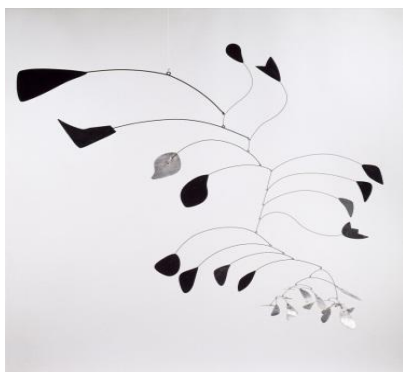
Visual art is an abstract-based movement related to discoveries of accomplished visual effects, as a result of stimulation of the retina, and is based on the rules of the visual perspective to generate the third dimension lost through visual repetition supported by the game of light and shadow color. Visual art tries to influence the recipient with deceptive illusion to create a mysterious sense by creating an impression of movement on the surface image through (optical illusion or optical illusion), a deception to which the sense of vision is exposed, aiming to combine the principle of exchange between the artist and the viewer and the importance of the permanent relationship between the artwork and the eye Humanity is looking for a constant relationship between images, movement and time. Among the pioneers of visual art are (Victor Vasarelli), (Birgit Riley), (John Michael), (Bakov Akam), (Joseph Alborz) and (Carlos Cruz).

Op Art is divided into three types:

First: artwork that appears to be moving or changing despite its stillness. See Figure 6.



Second: The things that move on their whims without control or a mechanical engine such as (Alexander Calder) engines, see Figure (7).



Third: The work that works mechanically and the lights, electricity and water are sometimes harnessed. See figure (8)



(Al-Dulaimi, 2007, p. 148)

The art of visual deception is based on a scientific theory related to the visual perception of shapes and forms that are similar in their formal properties, as it depends on abstract lines and shapes and designs so that movement in the eye of the viewer occurs, and accordingly, the early works of Optical art illusion that appeared in the sixties have prevailed. It has black and white colors, which gives some advantages, as the contrast between the lines reaches its maximum extent, thereby enhancing its value to most of the overlapping visual effects. . See panels figure (5)

So visual art added to the art techniques and means that are not familiar in advance, which worked to achieve an intellectual aesthetic, through experimenting with color, perspective, shape, flattening, contrast and coordination ... its aim is to raise the capabilities of visual and dazzling pleasure and surprise to the recipient, and to introduce another element that is aesthetic suspense, excitement and strangeness for the purpose of enjoyment, The visual art involved the recipient through his eye to complete the artwork in the viewer's eye, in other words that there is no artwork except through the recipient, that is, the recipient's eye has become part of the artwork, given that the viewer's eyes are a vital part of the components of the work, and it can be said that The painting in visual art can appear to move or change the processes that occur within the vision system.

Pioneers of visual art

Victor Vasarely:

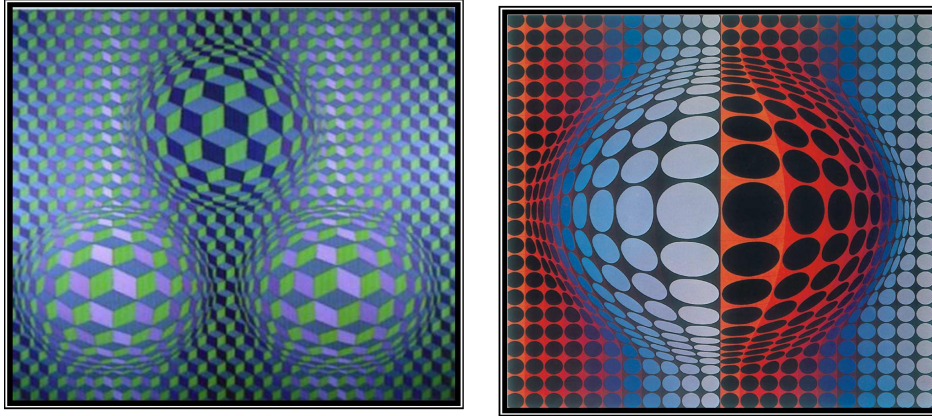
The artist is considered the pioneer of the movement of visual art, and he is the first founder of this movement. (Zebra) Zebra in 1938, as shown in Figure 1.



(Vasarely) believes that he adopted this art for two reasons, one of which is that the idea of movement was acquired by him from childhood and the other reason is his saying that the image that lives by visual effects is essential in the eye and mind from the viewer and not only the wall, it is only complete when looking at it. (Vasarely) was based on concepts that take into consideration the functional value of contemporary human art and reality within this modern network for today, as it looks at the painting through its location and its artistic, social and economic relationship and defines the principle of "artistic unity" on the basis that the background and shape consist of opposite tensions that complement each other.

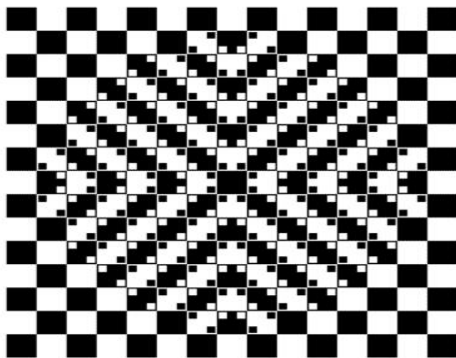
(Shake, previous source, p. 360)

The colors of the artist (Vasarely) were distinguished by their emergence, diversity, and brilliance, using various elements, such as squares, triangles, rectangles, and circles, which suggest the emergence of figures drawn from inside the panel to the outside, some of them are sunken, and their surface contrasts with the shapes to dazzle the eye of the beholder. See the two panels in Figure (2)

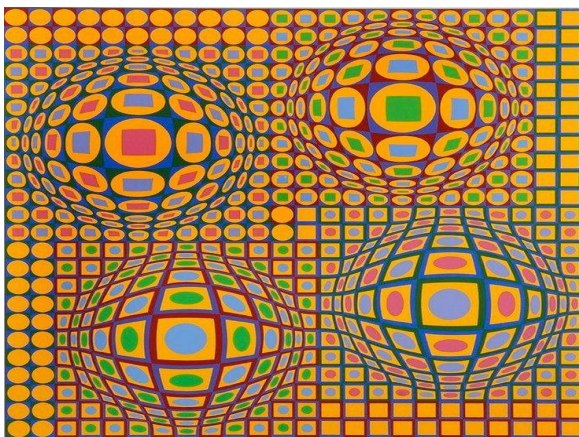


(Al-Hattab, former source, p. 208)

(Vasarely) made what is described as a visual stimulus, as its photographic surface structures represented several topics including chess pieces and pictures of subjects, such as tigers and zebras with striped patterns, and by using opacity and visual reduction during the use of melodious rhythms and geometric patterns of black and white color, and then after that use 3D construction, all of that was aimed at developing the positive relationship between the viewer and the artwork. Figure 3



(Al-Dulaimi, previous source, p. 148)

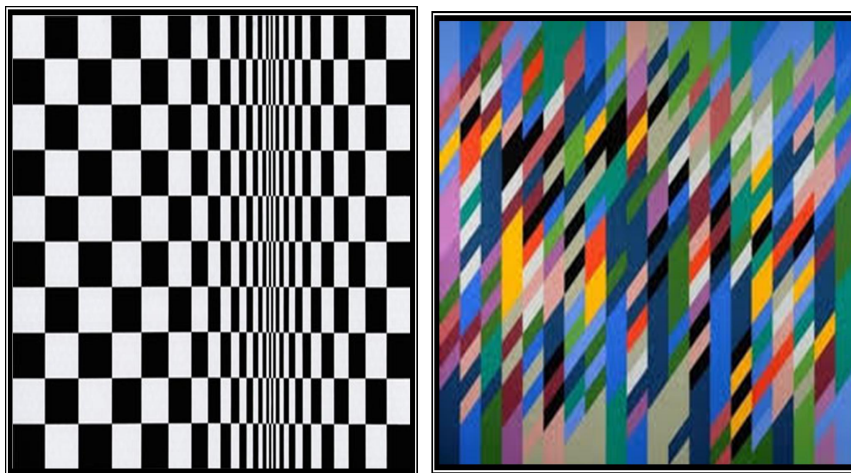


The technical text in Figure 4 of the artist (Vasarely)

This painting gives the recipient the impression of movement, and hidden images, with the presence of physical color vibrations, as well as the presence of morphological bulges, the artist embodies the movement beyond the visual image; Any so-called visual trick. It gives an overlay of the visual elements in space. With this painting, it reinforces the perceptual movement that is related to how vision works. His dynamic visual vision in this painting stems from discordant reality relationships, which makes the front and back surfaces juxtaposed and tense. The artist used non-representative geometric shapes to create various forms of visual illusion: giving them imaginary qualities, rather than artistic or emotional content. In addition, the artist uses positive and negative spaces to create the desired illusions. The artist tried to rely on the "illusion" from depth and perspective, by interfering with the rules governing visual perception; That is, the study of the relationship between the retina and the brain. His painting expressed engineering and mechanical overtones, but merged them in a state of balance and counteracting that is organic and intuitive. The artist gave his painting an abstract architectural art form that sometimes dazzles the eye, but it is not intended to disturb the recipient's balance. The artist ventured into his painting to dive into symbolism, surrealism, expressionism and semi-abstract. Geometric figures depended on detailed combinations, with precise color harmonics adjusted to leave the motion effect only within the recipient's perceptions. Thus the imaginary effects created in this painting in a two-dimensional manner indicate the quality of temptation. The artist succeeded in experimenting with geometric abstraction and began to understand how optical illusions can be created by arranging geometric shapes and colors on a two-dimensional surface. His language was symbolic, based on geometrical shapes and colors.

English artist Bridget-Louise-Riley is an English painter famous for her paintings that use visual illusions. Bridget Riley was born in 1931 in Norwood, London, and is the daughter of a businessman, who lived her childhood in Cornwall and Lincoln. She studied at the Goldsmiths College from 1949 to 1952, and the Royal College of Art from 1952 to 1955. Riley has been widely known since its debut in 1962. Among many exhibitions, it was included in the Venice Biennale in 1968 where she received the International Award for Painting.

In 1961, Rayleigh was concerned with this type of artistic formation, which is governed by some mathematical rules and taken from abstract geometric lines and shapes as a basis for organizing calculated rational mathematical formations characterized by a visible nature that contradicts its formative reality and changes according to the angle of vision and makes the eye disturbed and fluctuates at times, and this results in optical illusions. In scenes where time becomes a fourth dimension in the visual work, (Rayleigh) used engineering units (squares, triangles, circles) or a network of parallel or straight wavy lines to create a misleading movement of the eye. . See panels figure (5).



(Al-Hattab, previous source, p. 209)

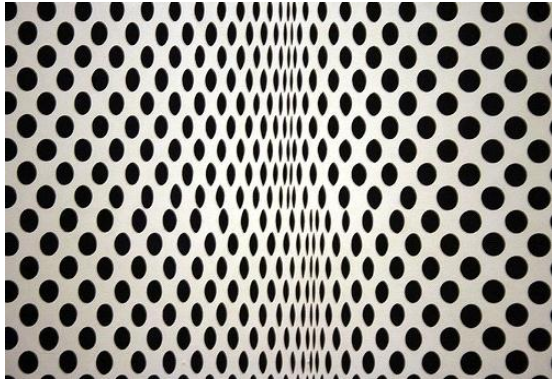


Figure 6

Technical text in Figure 6 by artist Regit Louise Reilly:

The work of British artist Bridget Riley created a visual impact on the eye, where he produced the so-called rotor case, so the geometric pattern in this painting was distinguished by his intuition that is not derived from scientific or mathematical calculations; this means, Riley refused to distinguish between physiological and psychological responses to the eye. So the wavy black and white lines near each other on the surface of the fabric create a volatile relationship between shape and ground. This painting was more visual than sensory. Her visual vision carried the inner expressive life through the embodiment of black and white. This painting created an example characterized by the flow and oscillation of movement. The circular shapes were intentionally played with visual perception to produce an impression of continuous vertical or horizontal motion that was difficult to determine. (Riley) worked her black and white painting, and she was able to realize the amazing visual effects produced by the contrasting tones on the surface of the plate. (Riley) was in this painting on an expedition to a cognitive world through the implementation and repetition of simple shapes in black and white monochrome. Using brilliantly constructed spatial relationships, and playing with how the eye is affected by various arrangements of positive and negative space, testing the boundaries of visual perception, which makes the surface of the plate appear brilliant, entangled, flowing, and evolving in a range of confusing visual effects. The artist's goal was to create an optical sensor. The artist managed to focus on visual effects. By reading the painting, the artist was approaching the punctuation movement and was affected by it. Signs on the canvas were the only and main factors in a series of relationships that formed the structure of the painting. The painting in black and white forms depends on the failure of the fixed elements. This artwork focused on subjectivity that focuses on design, color, shape and calligraphy; this plate looked for a dual design. This painting migrated to the idea of minimalist art and does not represent idealism. The artist pulled the eye in such a way as to extend and disrupt the sensory perception, to be replaced by the intuitive perception. From here, the artist's overall goal disappears and is replaced by what the recipient imagines. Because visual art allows the complete freedom of the recipient to compose his imagination. Thus, in her portrait, Riley ignored the object and focused on movement to create an endless pattern.

Educational activities

The first activity:

- Who knew the visual art movement?
- Describe the intellectual transformations that characterized visual art?
- Identify the technical and artistic skills and transformations of the visual art movement?
- Identify the technical and artistic skills and transformations of the visual art movement?
- Distinguish the features and characteristics that distinguish visual art?

The second activity:

Draw artwork with fine-tuning of colors and shapes, creating geometric shapes that suggest optical illusion, or visual art techniques by stirring eyesight?

The third activity:

Analyze the shapes placed within the artwork below. And explain the artist's skill and style in dealing with color and geometric shapes? Explaining the visual illusion of the movement of visual art?

Calendar form

Student's name: ...

Effectiveness sequence	Correct	Cause an error
1		
2		
3		

Margie:

[1] Peter: modernism and post - modernism, Tel: Abdul Wahab Alawi Cultural Complex, Abu Dhabi, 1995, p. 117.

[2] Amhaz, Mahmoud. Contemporary Fine Art, Triangle House of Design, Beirut, 1981, p. 202.

[3] Waleed Khedr: Educational Designs, Al-Noor Printing, Riyadh, 2004, P. 178.

[4] (Saraya, Adel: Knologia education and sources Altalm- first theoretical concepts and practical applications, part. Riyadh: Al-Rushd Library. 2008 p. 141)

[5] Waleed Khader: Educational Designs, previous source, 2004, p. 343.

[6] Rain, Prince of my dream: the beauty of the philosophy of Plato to Sartre, Cairo, Dar cultural Printing and Publishing, Cairo, 1974, p. 222

[7] Ibid., P. 15th.

[8] Ibn Sina: Surviving, Press Egypt 0.1331 e, p. 245.

[9] Ibid., P. 65.

[10] (Farabi: Civil policy, the achievement of Fawzi al - Najjar, the printing press of the Catholic, Beirut, p. 46.

[11] Abu Hamed Al - Ghazali: revival of religion, J4, Science House Arabic books, Cairo, b t, p. 316.

[12] Fatima Amer Abd Algabar, "Determine the Antibacterial Activity of Staphyloxathin Produced by Staphylococcus aureus against some Bacteria", Al-Nisour Journal for Medical Sciences, 2019, 1 (2), 342-355.

[13] Hassan, Hassan Mohamed: contemporary doctrines of art, Hala Publishing and Distribution, Giza, 2002, p 272.

[14] (Mahmoud) Amhaz: contemporary art currents, Publications Distribution Company and Publishing, Beirut, 2009, p. (312-493).

[15] Photogrammetry: a course of study, taught in the Department of Art Education for the third stage, in which the student uses the technical vision and imagination in building the artistic painting and building its components.