



Article

Methods of Expression in The Drawings of Distinguished Students and Ordinary College Students

Asst . Prof Ronak Abbod Jaber Al – Mohammed

1. Department of Art Education, Faculty of Basic Education Mustansiriyah University, Baghdad, Iraq
- * Correspondence: rownak.adod@uomustansiriyah.edu.iq

Abstract: The Art is a human endeavour intrinsically intertwined with the evolution of individual life—a truth that extends naturally to the art of painting, which has claimed a significant space within the realm of creativity. This creative domain, with its manifold and embodied techniques, serves to draw attention to the diverse modes of artistic expression manifested in the works of secondary school students. The tendencies of both gifted and ordinary secondary school students did not appear to align definitively with any single system in their execution of artistic works. Given the significance of these essential elements in shaping artistic creation within the visual scene, and considering the two categories of students, the study crystallised around identifying the modes of artistic expression present in the drawings of both gifted and ordinary students in Baghdad's Karkh and Rusafa districts, within the morning study programme for the academic year 2023–2024. To achieve the objective of the study, a total of 120 drawings by gifted and ordinary secondary students were selected. The researcher adopted the descriptive–analytical approach for its suitability in attaining the study's aim. An analytical form was devised to assess modes of artistic expression, comprising two main axes: the general style—encompassing seven items—and the stylistic characteristics—comprising six principal items. Upon ensuring their validity and reliability, the findings revealed that two dominant approaches emerged in the fourth-grade students' works: the realistic style, evident in the gifted students' drawings, and the natural style, embodied by the ordinary students. Moreover, four distinctive characteristics were observed between the two groups: the scale of forms within the style, the use of perspective through colour, the application of three-dimensional modelling in certain forms, and the reduction or abstraction of details. Additionally, three shared characteristics were identified: occupying half the canvas with forms, rendering the composition entirely in colour, and employing perspective through shape. These were deemed the most frequently adopted units within systems of pictorial expression.

Citation: Al-Mohammed, R. A. J. Methods of Expression in The Drawings of Distinguished Students and Ordinary College Students. Central Asian Journal of Arts and Design 2025, 6(3), 102-113

Received: 10th May 2025

Revised: 16th Jun 2025

Accepted: 24th Jul 2025

Published: 28th Aug 2025



Copyright: © 2025 by the authors. Submitted for open access publication under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>)

Keywords: Methods, Modes of Expression, Drawings, Gifted Students, Ordinary Students

1. Introduction

Art is a human realization that crystallizes into works shaped by the aesthetic sensibility of the creator, expressed through the diversity of artistic forms. This truth is most vividly illustrated in the art of painting, which serves as a stage for realizing infinite possibilities and a space for embodying the artist's inner visions of what is seen and felt [1]. "Visual imagination is an effective tool for programming the individual's mind to produce positive behavior and sound societal values"

In the realm of visual arts, the act of expression occupies a significant place, harmonising the skill of the hand with the intellect to produce a creative scene whose style resists exact replication [2]. The manner in which an individual expresses themselves in drawing grows with encouragement and a desire to communicate personal experiences, translating them into artworks enriched with contrasts over the years. The artist's mindset

leaves a lasting imprint, conveying meaning in painting that intertwines with lived experience, forming distinctive systems of artistic expression [3].

Yet, in exploring these systems of creation, one is confronted by a compelling question: is it the artist's distinction that impels them to embody particular modes of expression?

From the fundamentals of knowledge, it is recognized that diversity in drawing styles is a quality both desirable and worthy of cultivation among students. However, favouring certain compositional approaches while neglecting others constitutes an artistic shortcoming, one that may lead to the abandonment or disappearance of certain methods and, consequently, to a decline in variety, resulting in stagnation and repetition of styles [4]. This notion is not new, yet the present study seeks to devote its effort to examining the visual scene methodology of both ordinary and gifted individuals, in order to determine whether their modes of expression are identical or entirely distinct [5].

Given the significance of sketch-based embroidery in design and the vital role that modes of expression play in the pictorial work in realising meaning and conveying the creator's intent, and in order to examine the interpretation of formal communication models between gifted and ordinary students, the researcher notes that this subject lies within the realm of artistic speculation and, to her knowledge, has not been directly addressed in scholarly research [6]. To uncover the organisational patterns adopted by students, the problem of the research has thus been defined through the following question:

What are the artistic modes of expression in painting among gifted and ordinary students?

Third: Significance of the Study

The importance of the current research lies in the following points:

- a. The study is, to the researcher's knowledge, the first to examine modes of expression among gifted and ordinary students.
- b. It may contribute to enriching the body of artistic literature in the field of visual arts in general, and in methods of visual symbolism as a means of conveying the meaning of an artistic scene in particular.
- c. It aims to identify the various artistic approaches to representing the drawing adopted by students—specifically, gifted and ordinary students—as revealed by the study's findings.
- d. It seeks to benefit postgraduate researchers in the fields of drawing, colour, and art education.
- e. It will provide academic libraries—particularly those of colleges of fine arts and art education—with a contemporary study addressing artistic achievement in the domain of pictorial and graphic arts among students.

Fourth: Objective of the Study

The current research aims to:

- a. Reveal the modes of expression in the drawings of gifted and ordinary students.

Fifth: Research Boundaries

The present study is delimited by:

- a. Fourth-grade general education students in the morning study programme—both gifted and ordinary male pupils—in Baghdad's Karkh and Rusafa districts, during 2023–2024.
- b. The second semester, within the matter of Art Education.
- c. Modes of artistic expression (realistic, natural, cubist, abstract, expressionist, and imaginative) within a drawing assignment based on the theme (A subject you wish to draw).

Chapter Two

Section One: Artistic Expression

Human beings are unique among all creatures, distinguished by heightened sensibility, dynamic energy, and a synthesis of body, mind, and soul, in addition to the experiences of daily life. Confronted with this vast complexity, humans are impelled to express themselves and their inner thoughts—indeed, to go beyond mere self-

expression—to achieve a sense of equilibrium within their inner structure and to affirm their position in society, thereby sustaining their existence. Artistic expression serves as a means to this end, drawing us in as “a refuge that distances us from life’s burdens and concerns”

The human species stands apart from all other living beings through its capacity for artistic creation. Since ancient times, humans have expressed themselves through drawings on cave walls—works that recorded the events of daily life and reflected an ability to master and symbolically contain them. Such art also fulfilled a cathartic function, releasing inner tensions. As noted, “the essence of art is an inseparable part of human creativity in its pursuit of a deeper understanding and development of reality”

The boundless diversity of artistic production yields meanings that signify expression and play an essential role in revealing the artist’s thoughts, born from the depths of human sensitivity. Artistic works may serve functional, aesthetic, social, religious, economic, or other purposes. As Goodman observes, “we organise the world in the light of artistic works, and artistic productions are reorganised in the light of the world as well”

This is a continuous, reciprocal relationship—drawing from the inner self to shape the aesthetic product, while also drawing from its structural organisation to reveal it to the external world. The nature of expression may be instinctive, yet its aims have shifted from those of early humans to those of modern society. The present study seeks to interpret expressions embedded in the symbolic, graphic formations that constitute the visual scene.

Section Two: Artistic Expression through Drawing

The communicator’s ideas have been conveyed in many ways—through spoken language, gestures, sculpture, and symbolic imagery. Across time, humans have created diverse forms of art to express intended themes, with painting foremost among them. The ancient human’s inclination to express through drawing within built structures can be attributed to its capacity for spatial reduction on a surface. As stated, “drawing reduces interior space by condensing the overall exterior rather than preserving it as it is”

His approach emerged in the application of lines in a simplified, flat, spontaneous, and abstract manner, unconstrained by functional purpose. Rather, it transcended such boundaries to a broader realm, embodying the completed work high upon the walls of caves—painstakingly executed for the sake of elevating art to its most refined state: art for art’s sake. As stated, visual expression is “an end in itself and not a means to achieve any other practical end”

With the pleasure of organising lines and colours to convey thought, styles fragment “according to their expressive trajectory of the artist’s personality, and are sometimes classified by functional orientation”

The art of composing shapes within a painting thus evolved through creative methods of arranging the depicted scene, shaped by personal inclination, functional or cognitive foundations, or whatever the creator deemed most fitting—together with other inputs. This intricate process can be transformed into a coherent method for structuring the aesthetic scene.

The student of art education, particularly in the field of painting, is afforded a guiding methodology that shapes his vision of the world and fulfils the inner necessities of both artistic and human nature. This extends to secondary school students, enabling them to embody the essence of the self—whether within the sphere of gifted students or ordinary ones. The first category comprises learners who achieved higher scores in prior stages, qualifying them for advanced admission, while the second encompasses those with lower grades than the former. The present study endeavours to examine the styles implemented by both groups.

Section Three: Modes of Expression

Human works are inherently distinguished by organisation—a concept that directs the mind toward arrangements deliberately designed by human intellect. The mind constructs an independently engineered composition, one that appeals to the sensibility of the discerning viewer. This principle applies equally to art, which is the action of organization units of an overall image within the artist’s mind before executing them into

an artistic creation—whether sculpture, painting, or other mediums employing a variety of materials.

Art possesses a vast capacity to encompass diverse scenes, each shaped by the variation of events, times, and individual creators. This influence is clearly reflected in pictorial formation, wherein artists have produced a wealth of themes through different modes of expression, including: realistic, natural, cubist, abstract, expressionist, and free styles. These approaches convey varied meanings to their audiences.

The formation of shapes, in particular, constitutes a universal language—capable of fostering understanding among humans regardless of linguistic or ethnic differences, even when its methods vary. The following will provide illumination on these methods.

1. Realism

In this artistic realm, art in general—and painting in particular—assumed the responsibility of expressing the craftsmanship and the hardships entwined with it, in order to harmonize with the demands of society. The middle class, representing no small portion of the population, became its central subject, for Realism “embodies a distinct artistic movement that openly conveys a social and political content”

Their aesthetic philosophy, manifest in their works, emerged from the realities of life itself, for “concepts of beauty in art arose from their observation of the material world and their rejection of the imagined image, relying wholly upon rational logic”

Realist art bridged the struggles of humanity with those of the artist, focusing on the tangible conditions of daily life. It gave voice to the existence of the middle class, capturing the toil and suffering of workers and laborers, while deliberately neglecting the opulence, leisure, and flights of fancy that had dominated earlier artistic traditions. Thus, it opened the way for a genuine reflection of the prevailing realities of life.

2. Naturalism

This visual impressionism began with the study of light’s influence upon visible forms, evolving into an artistic practice shaped by the works of painters who distanced themselves from strict objectivity. “Their focus centered upon light, which became the principal aim and a defining feature of the Impressionists, as they delved into the mysteries of its movement and the brilliance of its colors”

The painters’ dedication to capturing the transformations that light wrought upon the natural world endowed their art with a rare synthesis of aesthetic beauty and scientific precision, analyzing the very hues of light itself. Indeed, “artists of this school were devoted to painting outdoor landscapes”

They passionately sought to depict and emulate nature’s vistas bathed in light and under the direct rays of the sun, venturing beyond the confines of their studios. In doing so, they savored nature’s beauty with unprecedented boldness, creating portrayals that none before had dared to attempt.

3. Cubism

Cubism emerged as an artistic school introducing a radically new mode of expression in painting, approaching forms through a distinctive interpretive lens. “This movement arose to affirm the desire to construct solid new foundations for the plastic arts, far removed from the ease to which artists of other schools had resorted”

Its name, derived from the geometric cube, reflects its structural essence: “stripping objects of all incidental modes of expression and relying entirely upon the formal construction of its curves and straight lines, standing bare before the world, revealed through the very relationships it has itself determined”

The practice of Cubist artists distinguished them from others, as they approached subjects with a rigorously geometric organization infused with creative daring. This was epitomized by Braque and Picasso, who “fragmented and splintered the object to the brink of obliteration yet never fully abandoned it seeking instead to reconstruct it anew”

From the formal geometric method in artistic composition emerged two primary modes of organization: the first, gentle and harmonious with human life and still life; the second, severe and aligned with inorganic sensibilities. Within the flexible school, the aim was “decorative, linked in its overall effect to the harmony of still life, drawing influence

from the world," while the strict school "embodied a realm of inorganic sensitivity, akin to mechanical sensibility"

This style was characterized by "the reduction of nature to geometric forms, the blending of all colors so that color became secondary, and a rejection of depicting emotions"

4. Abstraction

This form of art in general—and painting in particular—emerged with a daring impulse unmatched by any prior approach, distinguished by its artistic attributes. It sought to "distort or deform the appearance of the external world to a degree beyond recognition"

Abstract painting stood apart by rejecting the imitation of life's experiential molds. As a form of design, it "embodies a formalist tendency—one that views the essence of the artwork as residing in its form, not in its content"

Abstraction in art aims "to express the pure form, stripped of sensory details, bearing no connection to anything real"

Its compositional structure focuses on transforming the form in ways far removed from the sensory and intellectual impressions of lived reality [7], [8].

5. Expressionism

The expressionist style responds directly to the artist's inner drive, manifesting in works whose features convey emotions and psychological impulses that surface from within—suggesting the complexity and hardships of individual life—often unprecedented in the painter's previous works. Expressionists agreed "to place upon the canvas whatever stirs within the depths of their feelings"

This movement sought to emphasize a turbulent atmosphere, steeped in stories, where the human soul wandered amidst the multitude of life's challenges and demands, intensifying the suffering of the human condition. Expressionist painting thus became a vehicle for capturing the essence of inner torment: "representing a vision of inner emotions, the flow of feeling, and an immediate, urgent concern with the fleeting impression of the natural appearance According to"

Expressionism served as a steadfast support for the artist in his severe solitude, for "the isolation one feels in relation to the forces of nature, even amidst the surging crowds, constitutes a harsh experience for this melancholic, anxious, and pessimistic artist"

Expressionism was distinguished by several defining traits, "foremost among them: the distortion of forms, an emphasis on colour, the expansion of the imaginative realm, the portrayal of inner emotions, the disregard for the third dimension, and a focus on personal experiences—whether physical, spiritual, or intellectual"[9]

These qualities reveal the profound expressive depth of this artistic style in reflecting the human personality and the physical, psychological, or mental suffering surrounding it, within a reality charged with sudden changes, bound to the science of psychological expression [10].

6. The Imaginative

The imaginative approach emerged with characteristics that departed from the literal imitation of reality, elevating it to a realm beyond the tangible—"seeking to transcend the immediate sensations binding man to nature, and to enter a new, more objective meaning"

It displaced reality, introducing elements that substituted it, mirroring an imagined world where problems find resolution [11].

The paintings of this style expressed "a revelation of worlds unseen by the eye despite their existence—a disclosure of the unknown embedded within daily reality"

It did not necessarily incline towards distorting reality or venturing wholly into abstraction; rather, it carried reality into the realm of the intelligible mystery of the subconscious, embodied in the world of imagination [12], [13].

This overview encapsulates the most significant frameworks of pictorial surface expression to be employed in the performance form for both male secondary school learners. The present researcher will endeavour to analyse the students' artworks in accordance with the core features of the aforementioned approaches [14].

Theoretical Indicators

From the preceding fundamentals of artistic style:

- a. Executing expression through an artistic style within the figure of the drawing produces a composite not precisely determined in its causes, with the human performer as its central medium.
- b. The passage of years and the audacity of artists have greatly influenced the evolution of subtle features in presenting artistic interpretations of reality—an influence that benefits the learner’s intellect in planning and executing pictorial works.
- c. The embodiment of artistic expression in artworks does not adhere to a single style, but rather spans a diversity of styles, each with distinct qualities [15].
- d. The act of drawing serves as a forum to which the student turns as an indirect means of exploring modes of expression.
- e. One of the most fundamental aspects of the realistic style is its reliance on the lives of labourers and the working class within its overall artistic structure.
- f. The naturalistic style focused on the elements of nature, closely mirroring the variations in sunlight’s intensity upon them.
- g. Cubism employed geometric forms to convey artistic content in structured compositions that harmonise with visual elements and colour.
- h. The reimagining of the abstract style—after its earlier emulation of ancient art with purposeful content—entailed distorting the visual features of forms and replacing them with vocabulary the creator deemed most fitting for expression [16].
- i. There may be an intermingling of methods in the execution of a drawing, blending more than one stylistic trait—at times halting at one approach, and at others concentrating on the qualities of another.

2. Materials and Methods

Chapter Three

First: Research Methodology

The present study adopted the descriptive–analytical method, as it was deemed the most suitable for achieving the research objective.

Second: Research Population and Sample

The research population comprised drawings by fourth-grade general-track, morning-session male students—both gifted and regular—from Baghdad’s Karkh and Rusafa districts. From this population, twelve schools were selected: six designated for gifted students and six for regular students. The distribution included three gifted schools in Karkh and three in Rusafa, with the regular schools chosen from the same respective areas.

After verifying student records, confirming their ages, and excluding those who had repeated a grade, the researcher, in accordance with expert opinion*, randomly selected ten students from each school to produce drawings for the study. The final research sample consisted of 120 drawings—60 by gifted students and 60 by regular students—as illustrated in Table 1.

3. Results and Discussion

Table 1. Research community and sample

T	Distinguished School Name	Number	Regular school name	Number	Total
1	Baghdad College, Al-Salihyah	10	Suez	10	
2	Baghdad Ziona College	10	Al-Furqan	10	

3	Distinguished chests	10	Martyr Sayyid Muhammad Baqir al-Sadr	10	1 20
4	Green Distinctive	10	Jerusalem	10	
5	Distinguished peace	10	New Iraq	10	
6	Distinguished student Suhail	10	Al-Kadhimiya for Boys	10	
Total number of students and represents the number of fees		60		60	

- * 1. Prof. Dr. Hussein Mohammed Ali Basic Education Specialization / Art Education.
 2. Prof. Dr. Firas Ali Hassan, Basic Education, Specialization: Art Education .
 3. Ms. Najlaa Mohammed Kazim, Basic Education, Specialization: Fine Arts – Drawing.

Third: Pilot Sample

A total of six drawings were selected from fourth-grade general-track, morning-session students—three from gifted students and three from regular students—for the purpose of establishing the reliability of the tool.

Fourth: Research Instrument

Given the nature of the study, an analytical tool was required through which the drawings of the sample participants could be examined. “The researcher was presented with two options: either to adopt a pre-existing analysis form or to develop one anew”

As no ready-made tool was found to meet the study’s objectives, the researcher undertook the construction of an observation form after reviewing the literature on expression styles in the formation of artistic compositions, as well as relevant prior studies [17].

This led to the creation of an analysis form for identifying artistic expression styles in the drawings of both gifted and regular students. The form comprised two principal sections: the overall style and the defining characteristics of that style [18]. These characteristics were represented by key items: the size of forms, the occupation of forms within the style, the use of colour in the style, the execution of perspective, the rendering of three-dimensionality, and the inclusion of detail. Each item was evaluated using a binary statistical scale (appears/does not appear) scored as (1, 0) as shown in Table 3.

Fifth : Test Validity

Validity is an essential requirement for adopting the form in research, as it “provides information about the data obtained from a measurement tool and the inferences drawn from those data”

The face validity of the form was assessed by presenting it to a panel of experts in the fields of visual arts, measurement and evaluation, and art education, many per discipline, to obtain regarding the suitability of the items. The specialized suggested amendments to certain items, and the tool subsequently achieved an agreement rate of 92%, which is considered satisfactory for establishing the validity of the instrument [19], [20].

Sixth: Test Reliability

After establishing the validity of the form, it was necessary to assess its reliability, which is defined as “the consistency of scores obtained by individuals when the test is administered to them more than once”

To ensure consistent results upon re-administration, the reliability of the form was calculated using the inter-rater agreement method*, followed by the application of Pearson’s correlation coefficient to determine the reliability index for the artistic style in the male students’ drawings. The reliability rate was found to be 91%, as shown in Table 2.

Table 2. Indicators of the reliability of the analysis tool using Pearson's

Types of stability	Between the researcher and the first analyst	Between the researcher and the second analyst	Among analysts	General average
Percentage	90%	92%	91%	91%

* 1. Prof. Dr. Firas Ali Hassan Basic Education Specialization / Art Education.

2. Ms. Najlaa Mohammed Kazim, Basic Education, Specialization: Fine Arts – Drawing.

Seventh: Sample Analysis

Following the verification of the validity and reliability of the artistic style analysis tool, the drawings were prepared for examination. The analysis was conducted over a period of six days, with each day dedicated to two schools—one for gifted students and one for regular students—from the same area. This process began on 3 October 2024 and concluded on 10 October 2024.

Eighth: Statistical Tools

1. Frequencies and percentages were used to verify the suitability of the items in the analysis form and to extract the study's findings.
2. Pearson's correlation coefficient was applied to establish the reliability of the tool.

Chapter Four – Research Findings

First: Presentation and Discussion of Results

To achieve the research objective—identifying the styles of expression in the drawings of gifted and regular students—the researcher employed percentage analysis [21]. The following table presents the percentage distribution of the items in the analysis form for detecting expressive styles in the drawings of both groups, as illustrated in Table 3.

Table 3. Form for analyzing the expression styles in the drawings of outstanding and regular students N

	T	Paragraphs	Outstanding students				Regular students			
			Show		Do not show		Show		Do not show	
			total	%	total	%	total	%	total	%
General style	A	Realistic	36	60%	24	40%	10	17%	50	83%
	B	Natural	11	18%	49	82%	32	53%	28	47%
	C	Cubist	4	7%	56	93%	0	0%	60	100%
	D	Abstract	1	2%	59	98%	6	10%	54	90%
	E	Expressive	1	2%	59	98%	10	17%	50	83%
	F	Imaginary	5	8%	55	92%	1	2%	59	98%
	G	Free	2	3%	58	97%	1	2%	59	98%
Style characteristics	1	The size of the problem in the style								
	A	Small	3	5%	57	95%	9	15%	51	85%
	B	Middle	44	73%	16	27%	6	10%	54	90%
	C	Big	7	12%	53	88%	5	8%	55	92%
	D	Mixed	6	10%	54	90%	40	67%	20	33%
	2	Problem solving in style								
	A	Small part	11	18%	49	82%	25	42%	35	58%
B	Half of the painting	37	62%	23	38%	33	55%	27	45%	

C	The whole painting	12	20%	48	80%	5	8%	55	92%
3	Color in style								
A	Colored part	7	12%	53	88%	16	27%	44	73%
B	The composition as a whole is colorful.	53	88%	7	12%	44	73%	16	27%
4	Implementing perspective in style								
A	With problems	41	68%	19	32%	31	52%	29	48%
B	Balloon	45	75%	15	25%	27	45%	33	55%
C	In space	10	17%	50	83%	12	20%	48	80%
5	Personification in style								
A	All the problems	4	7%	56	93%	5	8%	55	92%
B	Some problems	37	62%	23	38%	27	45%	33	55%
6	Details in style								
A	Abbreviated	17	28%	43	72%	20	33%	40	67%
B	Part of it is abbreviated	28	47%	32	53%	37	62%	23	38%
C	All unabridged	15	25%	45	75%	3	5%	57	95%

Second: Interpretation of Results

Table 3 reveals that the general styles manifested at varying rates. Two styles achieved percentages of 50% or higher, thus considered the most prevalent in the drawings of fourth-grade general-track students. Specifically, the realistic style predominated in the gifted students' artworks, attaining 60%, while the naturalistic style was embodied in the regular students' drawings, registering 53.3%. Conversely, five styles—cubism, abstraction, expressionism, imagination, and free style—each fell below the 50% threshold and were deemed scarcely employed by the students. This scarcity is attributed to the limited creativity of the students in composing and innovating artistic forms, as well as their limited engagement with contemporary trends in modern art.

Regarding stylistic characteristics, the medium size of forms within the style was recorded at 73% among the gifted students' works, whereas mixed-sized forms appeared in 67% of the regular students' drawings. In terms of form occupation, the attribute of occupying half the canvas with forms was observed in 62% of gifted students' works, and similarly, 55% among the regular students' drawings. This tendency reflects the students' sociable inclination toward engaging and sharing the artistic space with figures.

Concerning colour, the property of the entire composition being coloured was noted in 88% of the gifted students' artworks and 73% of the regular students'. This likely results from the students' dedication to conveying aesthetic appeal through the strategic use of colour to achieve the highest possible tangible artistic value.

The execution of perspective showed that the presence of both form and colour in perspective was recorded at 68% and 75% respectively in the gifted students' drawings, suggesting their diligent effort in harnessing intellectual faculties and manual skills to realize their artistic achievements. In contrast, only perspective in forms appeared at 52% among the regular students, which aligns with the findings of.

Regarding three-dimensionality, partial form rendering was observed in 63.3% of the gifted students' drawings, whereas no form of three-dimensionality surpassed 50% in the regular students' works. These results indicate that gifted students "possess the precise calibration necessary to express their emotions effectively"

In the domain of detail within the style, the attribute of partial reduction appeared in 62% of the regular students' drawings.

The gifted students' drawings were distinguished by the emergence of a single predominant style: the realistic style.

Stylistic Characteristics Exhibited

1. Medium-sized forms within the style.
2. Occupying half of the canvas with forms.
3. The entire composition rendered in colour.
4. Perspective applied both in form and colour.
5. Three-dimensionality present in certain forms.

Regular Students' Drawings (Naturalistic Style)

Stylistic Traits Identified:

1. Mixed-sized forms within the style.
2. Occupying half of the canvas with forms.
3. The entire composition rendered in colour.
4. Perspective applied in form.
5. Partially reduced details.

Differences

1. Form size within the style.
2. Colour perspective.
3. Three-dimensionality in certain forms.
4. Partially reduced details.

Similarities

1. Occupying half of the canvas with forms.
2. The entire composition rendered in colour.
3. Perspective applied in form.

4. Conclusion

- a. The inclination of both gifted and regular students toward a singular stylistic approach in composing the drawing surfaces—executed in a uniform, unvaried, or non-diversified manner—reflects a limitation in artistic interpretation regarding stylistic plurality and creativity; absent such diversity, this tendency reveals psychological preferences among the students.
- b. The embodiment of the realistic style in the artistic vision of gifted students' works illustrates their engagement with an active reality grounded in work and daily life narratives, of which they are an integral part, diligently focused on their studies to secure future success.
- c. The application of the naturalistic style in the regular students' drawings reveals their attribution of significant importance to the environment as a vital sphere of life, which is reflected in the composition of their artworks.
- d. The absence of the imaginative style among both groups of students reflects a limited impact of effective expressive power, as well as a scarcity of personal, artistic, and innovative engagement.
- e. The limited artistic experience has resulted in a deficiency of three-dimensionality in the tangible contents of the drawings, which correlates with the students' underdeveloped intellectual and artistic skills.
- f. The ability to colour the entire composition demonstrates their refined aesthetic sensibility and perception in the use of colours to convey the visible, vibrant world, bestowing it with visual prominence and simulating existence, thereby endowing the scene with significant artistic value.
- g. The diminished presence of reduction in the gifted students' drawings alongside the partial reduction in the regular students' works may be attributed to their adherence to the fundamentals of the realistic and naturalistic styles.

Recommendations

- a. Introduce a curriculum encompassing both theoretical embodiment and practical execution of artistic expression styles within visual arts, including the successive historical periods of art, particularly painting, to enable preparatory students to familiarize themselves with and engage in these styles through their own artistic productions, ultimately fostering creativity.
- b. Organize competitions for students that involve rendering the same subject matter in multiple artistic styles to provide them opportunities for creative arrangement and more flexible execution of their artworks.
- c. Conduct training workshops for art teachers on diversifying methods of expression in student artworks within art education classes to enhance their cognitive and practical support for artistic expression, thereby positively influencing students' expressive styles.
- d. Emphasize the provision of regular artistic programs featuring a series of artistic expression styles, presented by art educators with precision and enthusiasm, aimed at effectively transmitting these concepts to students.

Proposition

The researcher proposes the following studies:

- a. Investigate artistic expression styles among Fine Arts College students through their graduation project paintings.
- b. Explore the artistic expression styles of female students at the preparatory stage.
- c. Design an educational program to develop preparatory students' skills in artistic expression methods within art education.

REFERENCES

- [1] Y. N. Abu Shiha and A. M. Abdul Hadi, *Theories in Aesthetics*, 1st ed., Arab Society Library for Publishing and Distribution, Jordan, 2011.
- [2] A. S. Al-Wadi, *Art Criticism and Aesthetic Theory*, 1st ed., Safaa Publishing House, Amman, Jordan, 2011.
- [3] M. Ahmaz, *Contemporary Artistic Currents*, 1st ed., Distribution and Publishing Company, Beirut, 1996.
- [4] J. E. Muller Frank and F. Khalil, *A Hundred Years of Modern Painting*, translated by F. Khalil and reviewed by J. I. Jabra, Al-Ma'moun House for Translation and Publishing, Ministry of Culture, Iraq, 1988.
- [5] J. N. Bak, *Personality Study Through Drawing: House-Tree-Person Test*, complete edition by L. K. Malika, Dar Al-Ta'alif Press, Egypt, 1960.
- [6] Q. Al-Hattab, *Aesthetics of Visual Arts in the European Renaissance and Modern and Contemporary Art Schools (Modernity and Postmodernity)*, reviewed by M. S. Lafta and A. A. R. Bakr, Al-Yamama Library, Baghdad, 2009.
- [7] K. Y. Khalaf, "Features and Significance of Form in the Drawings of Art Education Students at Al-Rusafa Second High School," *Journal of the College of Basic Education – Al-Mustansiriya University*, vol. 29, no. 121, 2023.
- [8] A. M. Al-Rukabi, *Artistic Expression in Preparatory Stage Students' Drawings in Rural and Urban Environments in Iraq*, unpublished master's thesis, University of Baghdad, College of Fine Arts, Baghdad, 2001.
- [9] H. Reed, *The Present of Art*, translated by S. Ali, 2nd ed., General Cultural Affairs House, Baghdad, Iraq, 1986.
- [10] M. M. Sami, *Measurement and Evaluation in Education and Psychology*, 1st ed., raPublishingHouseMasee, Al Amman, 2000.
- [11] J. Schultenz, *Art Criticism: An Aesthetic and Philosophical Study*, translated by F. Zakaria, Ain Shams University Press, Cairo, 1874.
- [12] Z. Sahib et al., *Studies in Art and Aesthetics*, 1st ed., Majdalawi Publishing House, Amman, Jordan, 2006.
- [13] A. Saleh, *Surrealism in the Eyes of Mirrors*, translated by A. Saleh, 2nd ed., Al-Farabi House, Beirut, Lebanon, 2010.
- [14] A. H. Al-Sarraaf, *A Brief History of Art*, Arab Society Library for Publishing and Distribution, 2012.
- [15] I. A. Q. Taher, "The Effect of Imagination on Students' Drawings," *Journal of Educational Studies*, Center for Educational Research and Studies, Ministry of Education, Iraq, vol. 13, no. 51, 2020.
- [16] R. Z. Ghiath and I. R. Ne'ma, "Analysis of Characteristics of Preparatory Students' Drawings According to Modern Art Schools," *Al-Fath Journal for Psychological and Educational Research*, vol. 21, no. 3, 2017.
- [17] B. Mohammed and S. Jabbar, *Contemporary Art: Styles and Trends*, 1st ed., Art Office for Printing and Reproduction, Baghdad, Iraq, 2015.

-
- [18] A. H. Matar, *Introduction to Aesthetics and Philosophy of Art*, 1st ed., Al-Tanweer Publishing, Cairo, Egypt, 2013.
- [19] Hegel, *The Art of Drawing*, translated by G. Trabish, Al-Tali'ah Publishing House, Beirut, Lebanon, 1988.
- [20] S. N. Haynes and K. Waialae, *Psychometric Foundations of Behavioral Assessment*, in R. Fernández-Ballestros, Ed., *Evaluation Conductual Hoy*, Madrid: Ediciones Piramide, 1994.
- [21] N. Goodman, *Language of Art: An Approach to a Theory of Symbols*, Indianapolis: Hachette Publishing Company, 1976.