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The Impact of Art Criticism on Developing the Ability of Analysis and Composition Among Students of the Faculty of Fine Arts

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Abstract: This study investigates the impact of art criticism on enhancing the analytical and constructive abilities of first-year students in the Faculty of Fine Arts, specifically within the Design Department at the University of Babylon. The research addresses a gap in understanding how art criticism can aid in developing students' abilities to analyze and create artworks. The study employs a quantitative approach, examining a sample of students and utilizing statistical methods to assess the relationship between art criticism and student creativity. Results indicate no statistically significant correlation between male and female students' abilities at a 0.05 significance level, supporting the null hypothesis. Furthermore, an inverse relationship was observed between analytical motivation and creativity levels, suggesting that increased analytical focus may reduce creative expression. These findings highlight the complexities of integrating art criticism into fine arts education, with implications for curriculum development to balance analysis and creative growth.

Keywords: Analysis, Composition, Art criticism

1. Introduction

Chapter One

Research Problem:

Art has occupied an important place in the lives of all people. It is a daily practice of many human behaviors throughout the ages and remains of utmost importance in all social, cultural, and political fields. Art represents a communication process that includes the artist, the creator (sender), the artwork (message), and the recipient. Art criticism is deep insight and conscious thinking about an artwork, and the critic must penetrate the artist's thoughts and feelings, infer the ideas presented to them, and evoke the experiences that inspired them and the questions that inspired them to feel about their work. Feel and look at their visions about the nature of the artwork [1].

Studying art criticism is important and properly linked to academic research data in fine arts. It is also important because of the cognitive necessity of this paper in collecting concepts, ideas, and mechanisms for processing critical lessons. It is accompanied, according to the understanding of the origin, the mechanism of development, and the characteristics of the critical approach, by the stage of contemporary essential methods that began to appear from the stage of critical approaches to ancient times until the second half

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of the twentieth century, with the development of the postmodern stage, starting from structural and post-structuralist sources such as deconstruction, semiotics, reading and reception theory, narration, and others, distinguishing a variety of critical procedural methods, including the concepts of *me* (analysis and synthesis). Analysis and synthesis are concepts that have enhanced the nature of understanding and interpreting the artwork, and thus understanding the (analytical) and (compositional) nature that the recipient relies on in the mechanisms of appreciating the artwork and analyzing what can be interpreted through the data of analysis through which the space of the plastic image is dividing from its critical perspective into a group of small parts so that the recipient can realize the nature of these parts as independent parts such as his perception of the visual units of shapes, lines, colors, blocks, etc.; then he performs the process of mentally assembling those parts according to the nature of the aesthetic perception to form those parts [2].

Then, a new and different reading is formed for him based on what was going on in his mind from the first moments of the nature of reception. Art criticism is important in the fields of art education with a cognitive orientation, as it is primarily based on appreciating artistic production and taste, developing perception through the senses of the sources of beauty in the artwork, and developing the ability to express feelings through written or spoken critical phrases to clarify the aesthetics of the artwork, and it has an important role for students of the Faculty of Fine Arts to become able to perceive the artistic and aesthetic values that lead to the correct artistic vision, as people differ in their perception of phenomena and forms, according to the natural and social environment and through criticism in art education to refine aesthetic experiences among students so that they are able to appreciate aesthetics in the correct ways, and their abilities to make aesthetic judgments are developed in analyzing and interpreting works in an objective manner in forming a descriptive, analytical, interpretive and evaluative/judgmental vision by the student. Therefore, the current research is determined by studying the subject of art criticism and its impact on students of the Faculty of Fine Arts by developing the abilities to analyze and compose artworks and answering the research problem represented by the following question: What is the effect of the subject of art criticism in developing the abilities of students of the Faculty of Fine Arts to analyze and compose artworks?

The importance of the research and the need for it:

The study of the subject of art criticism is of great importance because it has a great impact on the artistic process, shedding light on everything related to this process, from understanding and interpreting the artwork and then judging the works in terms of their topics and contents and judging the process of forming the elements and foundations and analyzing them, and then formulating them (composing them). Thus, the need for the research is determined in the following:

- a. It may benefit those with critical, artistic, and aesthetic interests and students of aesthetic theoretical studies.
- b. It may benefit specialists in art criticism by presenting a theoretical glossary of the abilities of analysis and composition.

Research objective:

The research aims to identify the effect of the art criticism subject in developing the abilities of students of the College of Fine Arts in analyzing and composing artworks by achieving the following hypotheses:

Research hypotheses

1. There is no statistically significant relationship at the significance level of 0.05 for analysis according to the gender variable among students (first year) of the Design Department, College of Fine Arts / University of Babylon.

2. There is no statistically significant relationship at the significance level of 0.05 for the composition according to the gender variable among students (first year) of the Design Department, College of Fine Arts/University of Babylon.
3. There is no statistically significant relationship at the significance level of 0.05 for the analysis according to the gender variable among students (fourth year) of the Design Department, College of Fine Arts/University of Babylon.
4. There is no statistically significant relationship at the significance level of 0.05 for the composition according to the gender variable among students (fourth year) of the Design Department, College of Fine Arts/University of Babylon [3].

Research Limits

- a. Objective Limits: Study the effect of art criticism material in developing students' abilities at the College of Fine Arts in analyzing and composing artworks for abstract and impressionist artists.
- b. Spatial boundaries: University of Babylon, College of Fine Arts, Design Department students (first and fourth stage)
- c. Temporal boundaries: The academic year 2023-2024

Defining and defining research terms:

First: Art criticism: It is the study of artistic works, their interpretation, analysis, and the disclosure of their strengths and weaknesses, beauty and ugliness, then judging them to indicate their value and degree, and in it, the correct assessment is given to any artistic work, and its value in itself and the degree of relation to others. Criticism is the bright mirror that reflects the beauty of creative works without distorting it, and Abu Rashid defines it as (the art of judging plastic artistic works. Determining their features, characteristics, components, formation factors, and points of strength and weakness. (Abu Rashid, 2000, p. 21)

Second: Analysis Procedurally: It is a mental process that works to divide and dismantle artworks, identify the elements and relationships between the parts of the artwork, clarify the ambiguity, and rebuild them on new foundations [4].

Third: Composition Procedurally: It is a mental process that unifies the parts and relationships of the artwork, separated by the analysis, creating a new, harmonious, and beautiful image.

Chapter Two: The First Section: The Concept of Art Criticism:

The first seed of critical thought emerged in ancient Greek civilization, as it arose in conjunction with its peers in the arts of literature, so it was not a genre in itself but rather constituted an integral part of these arts, in addition to its overlap with other sciences, such as philosophy, history, aesthetics, and ethics.

Criticism first appeared in the form of spontaneous, automatic influences. With the passage of time and the continuous growth of the faculty of thinking, the search for its origin and general principles began as an attempt to explain the influences that they receive from various literary genres. Greek culture called art criticism the term (Criticism), which means the measure of judgment, and in Greek, specifically in the fourth century BC, the term (kritikos) appeared, meaning that it issues a judgment on art and literature, and in Italy, the word (citice) appeared in 1595, which later spread in France. In the early nineteenth and eighteenth centuries, the concept of negative criticism expanded and became compatible with psychology. The word "criticism" came to be used to refer to any decision or judgment about something in a good or bad way.

Criticism is the study of artistic works, their analysis, interpretation, and comparison with other similar works, then revealing the aspects of strength and weakness, beauty and ugliness, then judging them by stating their value and degree, as judgment plays a major

role in giving the correct assessment of any artistic work and stating its value in itself and its degree about others. (Atiya, 2001, p. 15) Artistic criticism is the ability to analyze and interpret artistic works and know what has been achieved and what has not been achieved in them, the positives and negatives. It is also the ability to issue judgments and a means to develop feelings and achieve the goal, not the goal itself. Its purpose is to serve the artist, help him reveal the aesthetic values achieved in the artistic work, and urge and encourage him to think creatively and critically (Al-Atoum, 2006, p. 41).

The critic is a bright mirror that reflects the beauty or deficiency in the artistic work without any forgery or distortion. Here, the critic must use all his knowledge. (Obeid, 2005, p. 153) Studying the artist's work is the metaphysical vision of the artwork. The philosopher (Kant) says, "Natural beauty is a beautiful thing, and artistic beauty is a beautiful representation of something that is not necessarily beautiful." (Obeid, 2005, p. 154) Naturally, art criticism carries within itself a dynamic dialectical relationship between art and society since its first features emerged in the Greek era. Criticism is based on a foundation of constructive dialogue between art and society. For this dialogue to occur, art criticism must be based on science, knowledge, and talent [5].

This dynamic relationship is defined by criticism as a historical necessity to control value relations in contemporary society with the functions of control and organization. The control function starts from society to art to direct what this society aspires to and toward the system of values and its distinctive directions. The other function of the organization is the opposite of control, as it starts from art to society, and its mission is to present the innovative and new values it proposes. Artists in their works and their interpretation. (Bitar, 1999, p. 20) Art criticism is a creative process driven by the creativity of another, and postmodern criticism has called for the rise of the creative work to what goes beyond it. Thus, the function of criticism as creativity accompanies the artistic work, so the creative critic moves the emerging creator to a deeper level through his text (Obeid, 2005, p. 153).

Criticism is creativity if the expression is correct because art criticism begins directly after the birth of the creative text, so the creator is the first to look closely at the text of the product, even if not after every step of the production of his text or artistic work, (Mustafa, 1989, p. 90), and art criticism also includes the use of linguistic expressions and subjective ideas to write or talk about art. The critics' view of artworks is formed from the reality of their interaction with them, which makes them ask basic questions about the nature of the artwork to realize and describe the value it deserves in issuing judgment and then theorizing. * Whoever undertakes art criticism is supposed to have a high degree of taste, and can explore the original trends in art, reveal them, encourage them, serve the art movement, and work to develop them. Here, art criticism becomes clear in analyzing and interpreting artworks to advance the general self in society [6].

Its importance is confirmed as an active element in the plastic arts movement in particular and society, as well as the cultural and intellectual movement in general, through the functions and roles it performs in life. In turn, art criticism is a center for connecting art and public taste in society and organizing dialogue between them. Thus, art criticism simultaneously represents the voice of society and the public and the voice of art and artists (Gharab, 2001, p. 89). Art criticism includes evaluating artworks, as it is the critic's reaction to the artwork. The critic is the person who writes and talks about his impression of the artists' production. This does not mean that criticism is an attempt to extract flaws but rather that the critic examines the artworks carefully based on his abilities, artistic experiences, and general culture to present those works to the audience in written or spoken form and to help them realize the characteristics, dimensions, and contents of these artworks.

We can identify the main foundations through which criticism proceeds in its journey, namely analysis first and synthesis second, as we cannot produce an artistic product unless we first begin by studying the unity of that artwork and the common

elements that make up the artistic product, which, when combined, form an effective and influential unit for the recipient, given that the artwork represents a cohesive and indivisible unit. (Ishaq, p. 113) Art criticism gains its importance through its roles, as through it, a person can interact with the world around him, and without art criticism, there is no progress in the fields and sciences of education and others. Art criticism contributes significantly and noticeably to the advancement of human civilizations. The general goal of art criticism is determined by understanding the human race and the human condition [7].

Art criticism is no different from other sources; it is concerned with the visual arts to educate the vision of all people, including artists, and in essence by giving them an idea about the meaning of art to increase their understanding and appreciation and clarify the cultural and social values reflected in those arts, as art criticism provides advice to artists on how the artwork should be produced, influenced by the society's point of view towards contemporary artistic production. Art criticism also stands in the face of intellectual trends that conflict with society's values, whether in the media or art education. Art criticism is very necessary due to the nature of art itself.

The artworks worth discussing are almost very complex, and their formal structure is often deep and complex. They are generally rich in their expressive connections. When we learn to appreciate the artwork, we realize that a great deal of clarity has been revealed in our connection with the artwork and the artistic experience in general, and its artistic and moral impact is direct. However, we must know the artwork closely, so our efforts are insufficient. We must seek the help of the critics; otherwise, the artwork will remain incomprehensible, and we will not be able to respond to it. (Website 1: Al-Sarraf, 2007, p. 18)

The second section: Philosophical analysis and synthesis:

Although the characteristic of universality characterizes aesthetic judgment, this universality is not based on mental concepts or rational reasoning. It goes back to a process in human minds, summarized in the harmony of imagination with the mind. This harmony shows the spiritual faculties of man, a matter shared by all. It is what formulates the aesthetic judgment in the form of universality since the self is one and shared by all humans. Hence, analysis from the point of view of quantity has a universal character, and what pleases us in a universal way and without mental conception, or is the universal character, does not go back to the subject. Still, to the self, the judgment of taste does not go back to rational rules and is not based on evidence [8].

The analytical method does not separate art, life, and society; He deals with the artwork as an organic unit. Art is a human phenomenon; in every civilization, we see artistic models with a special character produced by that civilization and various expressive means and individual experiences that differ from one person to another. Man used the analytical method to understand the world in which he lives, by which the necessary concepts are determined for the method with the logical conditions that must be available in demonstrative knowledge, taking into account the general scientific rules and defining their role in the process of analyzing this knowledge and composing it on new foundations characterized by accuracy and objectivity. An analysis is linked to composition in rebuilding the parts and elements that the analysis led to, so "the process of analysis is a division and fragmentation, but it cannot be an arbitrary division or whatever. Otherwise, it would turn from being a scientific method since there is a clear goal and a fixed principle of division" [9].

And the beauty in the artwork is in everything embodied in a true embodiment of mental or emotional truth. No matter how ugly this truth or that is in the traditional framework. Beauty is a new relationship between two or more things or the discovery of a psychological truth not embodied by conflict or dissonance (nor compatibility and consistency) between mental, psychological, or sensory elements of colors or lines. It is

change, transformation, dynamism, and the ability to have a comprehensive mental view [10].

The principle of analysis aims at the following essential issues:

- a. Determining the basics and priorities in knowledge (symbols and ideas).
- b. There is a distinction between pictorial relationships and defining them so that their meanings are specific and clear.

As for the synthesis, it aims at:

- a. Concluding a set of tested relationships to classify or explain certain data or phenomena or concluding issues and relationships from basic issues or symbolic images.
- b. Proposing a work plan that can be used in the analysis process.
- c. Obtaining new concepts and ideas through the composition of the artwork.

According to Plato, this concept is a struggle, and he calls it a dialectic that is not induction or deduction but analysis, revelation, and descending dialectic. He increases his knowledge from the world of ideas, represents the confirmation of existence, and is the image of composition. [11]

All interpretations of Platonic beauty end with the unification between it and the rational example manifested in proportion and geometric harmony. Beauty is found in order and proportion; everything is subject to number and measurement. This indicates that Plato was very interested in mathematics, geometry, and ideal proportions, distancing himself from tangible reality. This shows that every formal structure must be divided and assembled to reach new forms. [12] The concept of analysis and assembly becomes clearer and more rational through Plato's rational philosophy, as Plato sees that there are two sources of human experience: sensory perception and reason. The subject of sensory perception is the world of sense, and the subject of reason is the ideal.

The idea is absolute truth and absolute existence, and it is a fixed and eternal whole, and it is outside the scope of time and space. At the same time, the subjects of sense are nothing but an absolute truth; rather, they are always individual and multiple parts, and they are temporal and spatial subjects that are changing and in constant flux. In Plato's opinion, no knowledge of the world of sense is possible unless its subject is fixed before the mind and is always unchangeable. Therefore, the only knowledge is knowledge of the like [13].

Aristotle is the closest philosopher to the science of logic and proof. Analysis and synthesis for him are rational, not emotional, affective, or kinetic. The first principle of knowledge for him is that we perceive a thing as a material basis before perceiving its essence, i.e., we perceive matter before perceiving the concept. Sensible things exist in the mind and in the material reality at the same time. As for perceiving essences, they are abstracted from matter. If every living being is composed of matter and form, the soul is the form, and the soul is the source of vital actions. These actions are divided into growth, sensation, and logic or reason. The soul can be analyzed into

1. The developing soul: It represents the simplest, and it is defined by food, growth, and survival, as in plants.
2. The Sensitive Soul: The highest soul on the evolutionary ladder contains the developing soul and actions and reactions towards environmental entities without analysis.
3. The Rational Soul: It is the highest, as it contains the qualities of what preceded it and the mental or analytical quality. [14]

Aristotle analyzes the image, gives it priority, and places it in a higher degree than matter, and the image is not only the external form of the thing or living being; rather, it is the forming force or the latent force in the thing, and it is the soul in living beings, and it is the image in the composition after analysis. In his analysis of existence, Aristotle assumes

the existence of four causes, which are (matter, form, movement, and purpose), and the first three causes can be combined into one group or the final cause, which is unique from the previous ones in that it is the final goal of the action. [15] Aristotle considers the imitation of physical, sensory reality a positive quality, as man by nature imitates, and in his view, imitation achieves knowledge and its development. Art is connected to the human instinctive tendency towards imitation.

Art is imitation and copying, and this imitation is expressed in shapes, colors, and sounds, which is a general characteristic of all types. Arts, including poetry and music. However, imitation is stripped from the simple sensual to the complex, analytical sensual, and this abstraction moves the imitating human being from the sensual to the rational, developing the sensual to the data of the sensible. Aristotle's view of achieving knowledge through analysis and synthesis is a method for obtaining new knowledge, as the artist begins from the simple sensual to the complex sensual until he reaches rational perception.

According to Aristotle, the creative process is through the will of human imitation and his awareness that reveals the true essence of things, forms, phenomena, and concepts related to the world of the mind. It is clarified, shown, and composed after analysis. (Abdul Haider, 2001, pp. 35-36) Kant believes that the beautiful thing must be free from utility and participate in aesthetic appreciation, that is, in a comprehensive manner and not in an individual manner, and he analyzes the reason for this as the harmony of imagination with the mind and this harmony between the spiritual faculties of man is something common to all humans. The aesthetic judgment is necessarily achieved, and the aesthetic feeling is acted upon. That is, it is the feeling of beauty and the continuity of the brilliance of the human race [16].

The philosophy of (Kant) searches for the knowing self instead of searching in external existence, as (Kant) returns to the human mind's data and finds in it a structure or composition whose goal is theoretical knowledge [17]. According to Kant, the reason is the one that constructs knowledge. This means that the first does not provide us with knowledge, except when sensory data or visual supplies come and serve as material from which the experience is constructed [18]. The artwork is analyzed by investigating absolute facts in form and color. The artist's feelings have a special color because they relate to the meanings of the shapes that organize his artwork and result from the relationships within the overall artwork. The qualities that a single shape acquires within the work are its position in relation to other shapes, as it affects them. They affect it, and from here, the shape acquires its value, which is usually a distinct value born from the interconnection of the parts and their rules.

So composition is a language and not beautification, coordination, or glorification. Still, we are about to exclude from the world of formation every art that can be described as an adornment of life or a pleasure for the eye! And this language - as some critics understand it - is not a language of representation but a language of formation, so Cezanne's apples, Picasso's Guernica, Behzad's paintings, and others all do not represent anything but rather form something. This language may differ in its styles and structures [19]. Synthetic judgments are compositional because a predicate is added to the concept of the subject that does not fall under the scope of knowledge, which is the feeling of pleasure or pain [20]. Hegel analyzed works of art into three styles: symbolic style, classical style, and romantic style, which is a conflict between form and content.

This achieves the essence of the work of art. Hegel organizes all partial arts in an analytical ladder subject to his own theory of the three styles through which the idea of beauty is achieved, and its doctrine overlaps with its history, so they become two sides of a single dialectical coin [21] The saying (I think therefore I am) is a confirmed, clear, distinct truth that emerged from the very thought, which is that I perceive existence and thought united in an inseparable union. This saying is in an analytical case [22].

Dewey begins by analyzing ordinary experience and decides there is no way to understand the aesthetic phenomenon in its highest forms unless we start by studying its primitive form. It is necessary to work on restoring continuity between aesthetic experience on the one hand and the processes of ordinary life on the other hand, and that there is a close relationship between the fine arts and daily life, so the search for the origins of art and its roots and environment must return to the core of the subjects of ordinary experience, and then compose and compose between the elements of the artwork, which are among the most important factors that it considers to be of an aesthetic nature [23].

While Sartre analyzed man as existence and an essence, he concluded that man exists first and then makes himself, and his essence is formed. He is free to test the essence he wants to be, and this is the image of the composition after analysis. Despite his rejection of sensory perception, Sartre linked the function of imagination to the function of sensory perception. The imaginative function is characterized by creative spontaneity, through which consciousness can become aware of its subject, and the subject of imagination is completely different from the subject of the perceived [24]. Sartre also confirmed that beauty is a type of consciousness that stimulates the imagination by analyzing the terms of rejected reality.

The brilliance of consciousness towards an imaginary construction achieves the negation of reality to achieve a reality that gives itself an existence in which freedom is composed. The ability to analyze is an analytical, synthetic ability based on awareness of nothingness and anxiety. However, anxiety is connected to the self, and it requires a level of understanding to be evoked in the self [25]. Philosopher George Moore was interested in analytical issues, as he did not have the slightest faith in the possibility of establishing a rational system or building any metaphysical doctrine [26].

According to Moore, analysis does not mean delving into the rules of language; rather, it means using words and phrases that accurately indicate the specific meaning intended to be conveyed to the recipient. Logical analysis means analyzing words to understand their meanings and remove ambiguity accurately [27]. However, George Moore agreed with other analytical philosophers on the necessity of dealing with philosophical problems from the perspective of the language in which those problems are formulated, and the philosopher must find himself forced to make a strenuous linguistic effort to eliminate all forms of ambiguity.

According to Moore, analysis does not stop at clarifying problems but also at solving them [28]. Analysis is not only the dismantling of the complex into its parts or elements but also simplification, clarification, and assistance in understanding. This is the intellectual aspect of analysis; the first is its material aspect. Analysis requires strenuous effort to communicate and correctly clarify the meaning of ambiguous and misleading issues, concepts, and ideas.

The ability to examine things completely and dismantle them mentally and visually, then reassemble them according to studied steps, sensory introductions, cultural experience, and contemplation, along with understanding the spatial and temporal complements and the intellectual environment of the artwork, gives our minds and insight the keys to perception, awareness, and understanding, then aesthetic appreciation, in addition to seeing those works [29]. The process of analysis and synthesis in the artwork is a mental process that arises broadly through perception with penetrating insight into the relationships between the group of elements that make up the artwork [30].

2. Materials and Methods

Chapter Three: Research Procedures

Research Methodology:

The nature of the current study requires the researcher to choose the descriptive method to reveal or prove the truth to others. The survey method used in this study seeks to collect data from members of society to determine the current state of society [31].

Research Procedures:

To achieve the objectives of the current research and answer its questions, this chapter includes a description of the procedures followed in the study, starting with a description of the research community and the method of selecting its sample and the steps followed in preparing the research tools, in addition to the statistical methods used in processing the research data. As follows:-

Research Community:

The researcher sees the necessity of defining the research community and some of its characteristics and the bases on which the basic research sample was chosen, as the community is the sum of the research units from which the required data is intended to be obtained [32]. The current research community is defined as students of the Design Department (first and fourth years) in the College of Fine Arts / University of Babylon for the academic year (2022-2023). The number of students in the Design Department reached (195) female and male students, with (123) female students and (72) male students. The number of first-year students reached (123), including (80) female students and (43) male students. As for the fourth-year students, their number reached (72), distributed between (53) female students and (19) male students.

Table 1. Gender Distribution of First and Fourth Year Students in the Design Department, Faculty of Fine Arts

Section	Academic Year	female	male	Total
Design	First Year Students	80	43	123
	Fourth Year Students	53	19	72
	Total	133	62	195

Research sample:

It is the part that represents the community in which the research is conducted, and it includes the part that can be used to judge the whole, as the sample test is one of the important steps of the research. The researcher should consider it when defining the research problem and its objectives [33]. Due to the large number of students representing the research community, which makes it difficult for the researcher to count the comprehensive enumeration method, he resorted to choosing a sample representing this community to achieve the research objective, using the stratified method (proportional distribution method).

The stratified sample measures the heterogeneity of the research community units. According to it, small partial samples are determined whose size is proportional to the group of the original community items, meaning that the sample selected in this way is done using statistical mathematical standards, so the community is divided into segments, sections and classes that the research community includes, such as dividing the community of a region into employees, students, free professions, retirees, housewives, etc.. The selection is done in two ways:

- a. Equal distribution: It means taking an equal number from all layers of the sample regardless of the individuals of each layer.
- b. Proportional distribution means that the stratum's size is proportional to the size of the community. This type is called (proportional stratified sample). (Al-Qayyim, 2007, p. 146) The research community included (195) male and female students. The researcher took the sample at a rate of 50% for the design department, amounting to (97) male and female students, with (66) female students and (31) male students. The first academic year included (40) female students and (21) male students, and the fourth academic year included (26) female students and (10) male students. Table No. (2) below shows the research sample in detail. The final sample amounted to (97) female and male students.

Table 2. Shows the research sample

Section	Academic Year	female	Male	Total
Design	First Year Students	40	21	61
	Fourth Year Students	26	10	36
	Total	66	31	97

Research tool:

The questionnaire is an easy scientific means to expose respondents to excellent stimuli carefully arranged, intending to collect the necessary data to prove the validity of the hypothesis or reject it [34]. To achieve the research objectives, it is necessary to have a tool to measure the level of students' acquisition of information and skills in the subject matter that they previously learned through their answers to a set of paragraphs. An objective test containing (20) paragraphs was constructed and presented to the specialized experts to express their opinion on the validity and appropriateness of each paragraph. Only what the experts agreed upon was kept from all the paragraphs (20), as the agreement rate was 90% to accept the paragraphs and exclude the paragraphs that the experts did not agree upon.

Exploratory experiment

The researcher conducts the exploratory experiment to identify the clarity of the scale's instructions and paragraphs, and to reassure the researcher of the integrity of his procedures and tools by conducting exploratory experiments, to know the average time required to answer, and the difficulties facing the researcher, and to achieve this, the test was applied to a sample of (24) male and female students, distributed over (12) female students, (6) of whom are in the first stage and (6) in the fourth stage, and (12) male students distributed over (6) male students in the first stage and (6) male students in the fourth stage, for those who wished to participate, and the instructions and method of answering the paragraphs were clear and understandable to the students. The researcher found that the average time for answering ranged between (15-20) minutes, and he also made some minor linguistic modifications to the scale.

Apparent validity

It is one of the indicators of content validity. In its initial form, the research tool was presented to a group of arbitrators in fine arts and psychology to judge the validity of the paragraphs. (Ebel) confirmed that the best way to verify apparent validity is for a number of specialists to report the extent to which the characteristic to be measured is achieved [35].

Construct validity (concept):

It is the extent to which the scale measures a theoretical construct or a specific trait. [36]. It means analyzing the scale scores based on the psychological construct of the characteristic to be measured [37]. Therefore, every valid test is considered stable, and by this procedure, the stability process can be applied. Hence, we verify the construct validity through statistical analysis of the paragraphs based on the following method:

Discriminatory power of the paragraphs

Discriminatory power of the paragraphs means the ability of the paragraphs to distinguish between the higher and lower levels of the examinees with respect to the characteristics measured by the test [38]. In order to extract the discriminating power, the researcher used a (t) test for two independent samples after taking the highest percentage of 27% for the upper group and the lowest 27% for the lower group, with (33) male and female students in each group, so that the total number becomes (66).

Reliability:

To calculate the stability of the questionnaire according to the Iraqi environment, the researcher used (the stability coefficient using Cronbach's alpha method). This method depends on the consistency of the individual's performance from one paragraph to another. It indicates the strength of the correlations between the paragraphs in the tool. In addition, the Cronbach's alpha coefficient provides a good estimate of stability in most situations [39]. To verify the stability of the achievement motivation test using this method, the researcher applied Cronbach's alpha equation to the stability sample scores, and the stability coefficient reached (0.90), which is a good stability coefficient that can be relied upon in such studies.

Apparent validity of the tool:

The creativity scale was presented to a committee of judges in the field of visual arts and art education and a number of specialists in educational and psychological sciences (Appendix 5). The researcher took an agreement rate of 100% or more as a criterion for the validity of the scale's paragraphs and their suitability for measuring the characteristics for which it was created.

Table 3. Expert Agreement Analysis Using Chi-Square Test for Paragraphs 1-25 on Statistical Significance (0.05 Level)

Paragraphs	Number of experts	Those who agree	Those who disagree	degree of freedom	K-square value		Statistical significance level 0.05
					Calculated	Tabular	
1-25	9	9	0	1	9	3.84	significance

From the table above, we find that all paragraphs are statistically significant because the calculated K-square value, which is (9), was greater than the tabular value, which is (3.84) at a statistical significance level of (0.05) and a degree of freedom of (1).

Stability of the test

The researcher corrected the test forms for the randomly selected research sample to find the objectivity of correction. The researcher randomly selected (14) forms and presented them to correctors* to re-correct them with regard to (analysis and synthesis). To ensure more scientific objectivity, the researcher re-corrected the forms of the same group two weeks after the first correction. The data were processed according to Pearson's correlation coefficient to find out the correlation of the correction and the percentage of agreement on it, as shown in Table (4).

Table 4. Agreement rates between correctors

Correction classification	Analysis	Composition
First corrector with researcher	0.98	0.96
Second corrector with researcher	0.99	0.95
The first corrector with the second corrector	0.98	0.94
Researcher with himself over time	0.97	0.98

The researcher used the statistical package (SPSS) to process the data statistically through the following:

- a. Test (t-test) for two independent samples to find the validity of the distinction of the achievement motivation and creative abilities scale.
To calculate the test statistic when samples do not have equal variances, the t-score equation is:

$$t = \frac{(\bar{x}_1 - \bar{x}_2)}{\sqrt{\frac{s_1^2}{n_1} + \frac{s_2^2}{n_2}}}$$

where \bar{x}_1 and \bar{x}_2 are the sample means, s_1 and s_2 are the sample standard deviations, and n_1 and n_2 are the sample sizes.

N represents the number of individuals in the sample. (MacIntosh, 1975, p. 128)

- b. The researcher used Pearson's correlation coefficient to find the correlation coefficient between achievement motivation and creative abilities among students, as well as the relationship between the paragraph and the total score.

$$r = \frac{n(\sum xy) - (\sum x)(\sum y)}{\sqrt{[n\sum x^2 - (\sum x)^2][n\sum y^2 - (\sum y)^2]}}$$

r = Pearson correlation coefficient

x = Values in the first set of data

y = Values in the second set of data

n = Total number of values.

(Al-Ajili, 2000., p. 155)

- c. Cronbach's Alpha Equation: To find the reliability of the test:

$$r = \frac{K}{K-1} \left(1 - \frac{\sum Si^2}{S^2}\right)$$

K = Number of test items

Si^2 = Test item variance

S^2 = Total test variance (Odeh, 1998, 350 pages)

d. Standard deviation:

$$s = \sqrt{\frac{\sum(X - \bar{X})^2}{n - 1}}$$

Where,

s = Standard deviation

\bar{X} = Arithmetic mean

n = Number of values (Adas, 1980, p. 161)

5. Chi-square test: The researcher used the chi-square to find the apparent validity of the achievement motivation and creative abilities scale.

$\chi^2 = \sum(O_i - E_i)^2/E_i$, where O_i = observed value (actual value) and E_i = expected value.

3. Results

Chapter Four: Research Results and Conclusions

In order to extract the results of the current research, the researcher used the Pearson correlation coefficient equation after collecting the data and unloading it into the statistical package program (SPSS) and reached the results* shown in the table.

Table 5. Correlation Analysis between Male and Female Students' Analytical Abilities in First-Year Design Section

	Relationship type	Section	Sample size	Pearson's correlation coefficient value
1	Female analysis (first) * Male analysis (first)	Design	61	0.24

In the table above, the sample size for this paragraph was (61) male and female students from the (Design) department. This paragraph obtained a correlation coefficient of (0.24). In light of the results of the Pearson correlation coefficient, it became clear that this paragraph obtained a weak result because it obtained less than (0.24), which is the score contained in the correlation coefficient.

Table 6. Pearson Correlation of Analytical Abilities between Male and Female First-Year Design Students

	Relationship type	Section	Sample size	Pearson's correlation coefficient value
1	Female analysis (first) * Male analysis (first)	Design	62	0.10

In the table above, the sample size for this paragraph was (62) male and female students from the (Design) department. This paragraph obtained a correlation coefficient of (0.10). In light of the results of the Pearson correlation coefficient, it became clear that this paragraph obtained a weak result because it obtained less than (0.24), which is the score contained in the correlation coefficient.

Table 7. Pearson Correlation of Analytical Abilities between Male and Female Fourth-Year Art Education Students

	Relationship type	Section	Sample size	Pearson's correlation coefficient value
1	Female analysis (fourth) * Male analysis (fourth)	Art education	36	0.42

In the table above, the sample size for this paragraph was (36) male and female students in the (Art Education) Department. This paragraph obtained a correlation coefficient of (0.42). In light of the results of the Pearson correlation coefficient, it became clear that this paragraph obtained an average result of (0.49), which is the score contained in the correlation coefficient. Hence, the researcher sees that there is a good and direct correlation.

Table 8. Pearson Correlation of Analytical Abilities between Male and Female Fourth-Year Design Students

	Relationship type	Section	Sample size	Pearson's correlation coefficient value
1	Female analysis (fourth) * Male analysis (fourth)	Design	36	0.29

In the table above, the sample size for this paragraph was (36) male and female students from the department (design). This paragraph obtained a correlation coefficient of (0.29). In light of the results of the Pearson correlation coefficient, it became clear that this paragraph obtained an average result because it obtained less than (0.49), which is the score contained in the correlation coefficient. Hence, the researcher sees that there is an average and direct correlation between the female (fourth) structure and the male (fourth) structure among students.

4. Discussion

Chapter Five: Discussion of the results:

After examining and comparing the results, it became clear that there is no statistically significant correlation between males and females. Therefore, the null hypothesis was accepted that there is no statistically significant relationship at the significance level of 0.05 for analysis according to the gender variable among students (first year) of the Design Department, College of Fine Arts/University of Babylon. The relationship was weak and inverse, i.e., the higher the motivation for analysis, the lower the level of creativity. The null hypotheses related to the composition according to the gender variable among students (first year) of the Design Department, College of Fine Arts/University of Babylon were accepted.

The relationship was weak and inverse. The third hypothesis was rejected, which includes that there is no statistically significant relationship at the significance level of 0.05 for analysis according to the gender variable among students (fourth year) of the Design Department, College of Fine Arts/University of Babylon. This paragraph obtained a correlation coefficient of (0.42). The fourth hypothesis was also rejected, which includes the fact that there is no statistically significant relationship at the significance level of 0.05 for composition according to the gender variable among students (fourth year). Design Department, College of Fine Arts/University of Babylon.

This paragraph obtained a correlation coefficient of (0.29). In light of the results of the Pearson correlation coefficient, it became clear that these two paragraphs obtained an average result, as they obtained less than (0.49), which is the score contained in the correlation coefficient. Hence, the researcher sees that there is a moderate and direct correlation between analysis and composition (males + females) (fourth) among students, and this indicates that the college students' influence on the art criticism material and the study of the two terms analysis and composition in the third stage has a clear impact on the interpretation and composition of artworks. It is clear from these results that the most important motivations for the creative artist are self-expression and self-realization, and this is only possible through his love of art and the desire to be influential in life and to have a role in it in order to achieve internal balance.

Through this, he is guided by a driving force for challenge and exploration, the desire for creativity, and striving for originality, renewal, and distinction in the field of art. Accordingly, the first and second null hypotheses were accepted that there is no correlation according to Pearson's correlation coefficient, which indicates that the answers of the sample members were weak in presenting productive ideas as a result of several considerations, including the lack of accumulation of experiences among students and their preoccupation with other matters, indifference and lack of artistic skill, as well as not studying the art criticism material, especially (analysis and composition).

The pressure of time that may not allow for the crystallization of their ideas, in addition to their psychological unpreparedness to put forward new and constructive ideas, and that rigidity and inflexibility in study constitute a factor that hinders creative work, and that the human mind, like muscles, grows, develops and strengthens with frequent exercises, so the more you provide it with stimuli for thinking and updating it, the more its ability to process information increases, as productive capabilities grow in societies that offer opportunities for their individuals to experiment, which allows for more cultural interaction between universities.

However, universities are required to enhance and develop the technical capabilities of learners so that they can develop and respect themselves and make room for them to develop their creative and negative abilities in the service of themselves and the society in which they live, in addition to the presence of other variables that affect students such as encouraging incentives and moral support.

5. Conclusion

The study concludes that there is no statistically significant relationship at the 0.05 significance level between male and female students' analytical abilities in both the first and fourth years within the Design Department at the College of Fine Arts, University of Babylon. This finding suggests that gender does not play a notable role in influencing students' capacity for analysis in this academic context. The results imply that analytical skill development may be uniformly supported across genders, potentially allowing educators to design gender-neutral approaches to enhance analytical competencies. Future research could explore other factors influencing analytical skills in art education, such as instructional methods, individual creativity levels, or prior exposure to art criticism, to identify additional determinants that could be addressed in curriculum development.

Recommendations:

- 1) Hold exhibitions in the first and second semesters and provide logistical support to students to increase their motivation towards studying.
- 2) The necessity of holding annual seminars on the general specialization and the precise specialization about (the College of Fine Arts and its affiliated departments) and presenting to them the most important developments in the countries of the world within the specialization.
- 3) Paying attention to those with creative abilities and developing their artistic skills, taking care of them, and encouraging them.
- 4) Creating an atmosphere and spirit of scientific competition among students and motivating them with the instructors to raise their ability and self-confidence, as well as arouse their motivation to achieve.

Proposals:

The researcher proposes conducting the following research:

- 1) Motivation and its relationship to the level of artistic ambition among students of the College of Fine Arts.
- 2) Obstacles to artistic creativity among students of the College of Fine Arts.

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