



THE FORMAL STRUCTURE OF THE LEATHER MATERIAL DRAWINGS AT THE THIRD STAGE STUDENTS AT THE DEPARTMENT OF ART EDUCATION

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Article history:	Abstract:
Received: 28 th July 2023	The formal organization of the paintings is an act of expressive, narrative, and aesthetic that makes individuals move up to formative reference which applies in turn to the format of the university students' artworks. This formal organization interacts with the material of the paintings, especially with the leather, for its flexibility in work, durability that maintains the works for a long time, and aesthetic of its texture. These three components; the format, leather paintings, and the university students segment, crystallized in recognizing the formal organization of leather paintings among the third-grade students of the department of Artistic Education, Al Mustansiriya University for the academic year 2018-2019. To reach the research aim, the researcher selected (10) leather paintings and adopted the Descriptive-analytical approach, and prepared an analysis form to the format of the leather paintings with (11) aspects included (33) items, after verifying their validity and reliability. The researcher has found that (11) items of the analysis tool have got the acceptance rate and the characteristics of the Babylonian format appeared more than other, He considered them the most reliable units in the formal coordination of the technical construction.
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Keywords: Format, Formal structure, Paintings, Leather paintings, Department of Artistic Education.

CHAPTER (1)

First: Keywords: Format, Formal structure, Paintings, Leather paintings, Department of Artistic Education.

Second: Research Problem:

The painting is an art that reflects a rhetorical message adopted by the human in telling about his life, spiritual, economic, and artistic works since ancient times to convey a life content through a formation accepted by human taste and thought. The format is an art that is created inside the mind of the artist then applied to the material of the paintings to be shown to the external world and read by the human.

The paintings provide a wide range to the artist enables him to write his experiences and personal or external feelings down by arranging them in an interactive texture, this arrangement varies according to the human taste and what he finds appropriate to reflect the meaning of the artwork.

The material that the human adopted to make the painting, however diverse, requires a format that connects the formal symbols and units, whether they are fabric, glass, or leather.

The formal style in the leather paintings The formal style in leather paintings is a subject that is aware of the arrangement of the artistic scene in a relationship that gives an integration of the plastic image, which may be creative or apply to it the principles of history or mixed, which cannot be determined. As for the arrangement of the artistic scene historically, it went through several changes according to the historical artistic eras, synonymous with the circle of taste and human thought. Therefore, the formal organization in the artistic scene in the historical artistic eras was not established on a single organization considered by the interested individual as the acceptable decision.

In the current study, we try to focus our efforts on the structural components For the paintings of the university students' slide in the Art Education Department, which is a section that includes students with an artistic desire to produce artistic works, specifically in the raw material of leather. And since the formal organization has a very important role in conveying the general and specific purpose of the painting in the first place, Since the leather paintings have ample space to explain the artist's product and his potential in the visual coordination process, As well as the graphic

coordination in leather panels, a topic that falls within the circle of artistic guesswork, and the actual field of research did not address it, according to the researcher's knowledge

And in order to reveal the organizational method of university students - and thus the researcher identified the problem of her research by the following question: -

What is the formal organization in the leather paintings for the students of the Department of Art Education?

Because of the above, the researcher decided to do the current research entitled (The formal structure of the leather material drawings at the third stage students at the Department of Art Education)

Third: The significance of research:

The importance of the current research appears in the following:

1. It focuses the light around the deed or building regulations in the artwork history of civilization.
2. It is a synthesis between the history of ancient art in Iraq and leather paintings in the present era.
3. Standing on the references adopted by the students of the artistic departments, specifically in the Department of Art Education, as reflected in the results of the study.
4. Focusing on leather paintings and the importance of the raw material of immortality among the list of natural materials, as the human being has used it since ancient times in the basics of his life.
5. Highlighting the importance of the raw material of leather, as it is one of the artistic natural environmental raw materials and has the possibility of preserving its properties, so it requires more attention and adoption in the paintings of self-expression and the ancient artistic symbol among the necessary raw materials.

Fourth: research object:

The current research aims to:

1. Identify the formal organization in leather paintings among the third-grade students of the department of Artistic Education, Al Mustansiriya University.

Fifth: Limitations of the research:

The current research is limited to:

1. The Third grade students / morning / males / Art Education Department - College of Basic Education University - Al-Mustansiriya for the academic year (2018-2019).
2. The second semester / handicrafts subject / leather paintings.
3. Adopting the formal organization represented by (Sumerian, Akkadian, Babylonian).

CHAPTER TWO

The first theme : formal organization

Organizing is a word that draws thought into an arrangement with pre-planned human mental mechanisms. The mind works to embody the formation of an independent engineer, accepted by the mentality of the individual connoisseur of art. This applies to art, as it is the process of arranging the elements or units of the total form in the mind of the individual artist, so that the implementation process takes place in an artistic component of sculpture or drawing with the plurality of materials approved.

Formal organization in art is an intentional and conscious act carried out by the productive artist. It requires a series of creative mental operations and the skill of a hand executing the formal scene. Taking into account the possibility of the absorbing material for the artwork, this process does not come in vain, but arises by assembling a series of building steps that fall under the well-made formation systems in all arts by changing and coloring its material. In the students' realization of art education, a wide field is possible to identify the quality systems, foremost of which is their paintings produced from raw leather embodied by mental interaction and manual performance.

and formal configuration systems. In artistic or art achievement, it is not limited to type and time, and this is what happens to configuration systems in leather paintings of students' productions. Form systems varied, and creativity and skill were the first for them in ancient historical times, specifically in the country of Iraq, and at the forefront of those formal systems in the Sumerian, Akkadian and finally Babylonian civilization.

In the current study, the researcher's attention will focus on the formal system, and we will discuss in ancient times the establishment of a scale that determines approximation, confusion or distance.

1: Sumerian organization:

In most of their works, the Sumerian civilizations adopted clay and the subject of worshipers. Despite the climatic processes and their impact on the artistic achievement, the Sumerian product left an artistic imprint affecting the mentality of the human being.

The first innovations of the Sumerian civilization in the artistic imprint are determined by dividing the spaces horizontally in the composition as foundations in the structure of the building "as they worked on planning them with regular horizontal fields of equal area, in order to achieve the geometric meaning. For example, human forms embodied geometrically and developed into realism, and the figures expressed a religious idea that represented the small Sumerian worshipers. interchangeable with a big wave of asceticism "

(Zuhair and Hamid, 2010, p. 89-96)

The artist designs the work with equal horizontal fields and then thinks about distributing the shapes within those spaces to be fixed. The separator of the embodied temporal and spatial event and the absorption of the long narrative

from the large crowd, as it "organized the figurative with all its narrative peculiarities" (Zuhair, 2011, p. 375) Creativity did not stop at idiomatic, but rather "the omission of the third dimension in its artistic productions "

(Mohsen and Salman, 1986, p. 186)

And its adoption of the geometrical form, specifically the triangle, as it "selected the triangle symbol as a symbol extracted from the structure of social thought, expressing the growth in nature, and the Sumerian did not care about the natural appearance as a singularity in the visible world" (Zuhair, 2005, p. 217)

All of these previous features refer to the formal aspect, i.e. they tend to represent the human body in an idiomatic way that is far from the realistic style. And then gradually to realism in its beginning, which is thus considered creative. By not applying anatomy and showing the visible details of clothing and hair, and the scene of natural symbols in Sumerian art was tending to neglect and distance in the form of art, leaving the natural appearance in the embodiment of the visible world. As for the content of the Sumerian characters, they used to read their faces a humbled religious expression in which a kind of asceticism is far from ostentation or arrogance.

2 .Akkadian organization

The Akkadian civilization came after the Sumerian, and it gave importance to visible aspects and omitted others that were in the Sumerians. The first of these aspects is to leave the horizontal distribution and adopt a free distribution as a basis for building the structure of the form, i.e. it has turned into " the organization of free formation, The Sumerian strips system, which were cut into geometric spaces and inserting details of pine and walnut trees for the first time into the overall composition of the depicted event, was left"

(Zuhair, 2010, p. 56)

The feature of the free organization of the image helped to give the artist some independence in the work of creating an artistic structure that is not restricted by geometric intervals, simulating the individual's mentality with his liberated nature.

He gave man importance and proximity to the status of the goddess by placing the king in most cases in a middle place and in a large size to express his importance to the Akkadians .

The figure of the king takes on special importance, as" it occupies the largest area, He deified himself and wore the paired crown, a symbol of divinity, embodying personal details ,by meticulously crafting the muscles of bodies that are about to approach realistic style. "

(Mohsen and Salman, 1986, p. 123-124)

He created the space between the forms by avoiding the filling and distributing the two forms loosely, with great skill "the artist created formations from large crowds, leaving a large area to respond and other blocks"

(Al-Bayati, 2009, p. 119)

and the introduction of nature within the limits of the spatial environment in the artistic scene by adopting the shape of trees and their fruits, and achieved the characteristic of the void that was adopted by the positive in its interaction with the formations of artistic works, Specifically, the space responding to the blocks. For the first time, the anatomical details of the muscles were shown in a great way. It was executed with great skill on hard stones in all kinds of sculpture and in the drawn scene.

3 .Babylonian organization:

The Babylonian civilization appeared in 2400 BC, distinguished for the first time with the enactment of laws and the embodiment of art with them, and gave importance to the prestige of the gods and persons, as "the goddess dominates the scene greatly and the persons remain at a distance, and this is the basis of the interest of the Babylonian existence, In addition to the exaggerated length of the characters, which is an innovative expressive act in the system of artistic forms "

(Zuhair, 2011, p. 83-122)

The Babylonian artist in that era was interested in inserting the correct arrangement in the shape of the crown in the form of the perspective in the personality of the king, "as the crown in its correct position represented what applies in perspective."

(Al-Bayati, 2009, p. 107)

And the shapes were implemented by adding color to them if " blue and green are a sacred sign in Babylonian paintings, which were manifested by the color gradation"

(Zuhair, 2005, p. 237)

The Babylonian artist drew human lengths in the Babylonian achievement, as the characters appeared with lengths greater than the reality on it in that site, expressing their importance and giving attention to the presence of the prestige of the gods with people and making the spaces expressive spaces by covering them in blue and green, because of their sanctity and represented by the sky and the fertile earth.

The second theme: leather paintings:

The art of paintings is an art as old as man is not a product of the modern era, as the old man worked in delivering his daily activities and cues ,in a variety of works, including the art of drawing paintings. Specifically, in the paintings that he executed on the walls of caves, to be a historical record of their daily, economic, and moral activities.

The artist distributed the elements of art by building paintings with a mark acceptable to the connoisseur, and arranged for all units on the clay material, as he was creator in his transition to the material of clay, stone and wood, as well as leather

As well as ,in the forefront of these paintings are the leather panels that possessed the qualities of the power of standing more than soft materials, such as cloth in general, qualifies it to be a material that interacts with the formal organization to achieve aesthetic values that the artist, the recipient, and the environment aspire to" The formal organization gives a sense of the beauty of the materiality of the art scene and how it is formulated " (Daye, 2014, p. 42)

Leather has been adopted as one of the artistic materials In the art departments, specifically in the Department of Art Education, in embodying student paintings to keep pace with developments in modern times, in adopting diversity in materials in the art of painting work.

Indicators of the theoretical framework

From the aforementioned basics of formal organization, the following has been deduced:.

- 1 . Leather paintings are an art that applies what applies to the paintings of the rest of the arts, from the adoption of color and the foundations of formation.
- 2 . The ages differed in some simple features, and this serves the mind of the learner in planning and implementing the graphic arrangements in their paintings
- 3 .Adopting the raw material of leather in the work of a painting opens up prospects for studying the formal distributions without direct feeling, and gives an opportunity to practice active without getting bored.
- 4 . One of the most important basics of the Sumerian formal arrangement is the adoption of horizontal divisions and filling them with narrative objects in the general artistic structure.
5. art Akkadian updated freedom of distribution in the presence of the human point of sovereignty and holy horns and the embodiment of the art of music and the lack of color adoption.
- 6 .The Babylonian art adopted writing laws in the form of regular formations that blended with the artistic formal elements, its sacred blue and green color, and the correct position of the crown.

CHAPTER THREE

First:Research community and sample:

Current search community leather panels consists of leather paintings of students in For third-grade - morning - males From the Department of Art Education / College of Basic Education / Al-Mustansiriya University, which number (10) paintings distributed in two halls, The researcher chose the entire community as a sample for the research in order to obtain comprehensive and more accurate results after taking the opinion of the experts *, in addition to the fact that the size of the community is not a large community, and Table No. (1) illustrates this.

Table (1) Research Population and Sample

Community	No of leather paintings
Hall 1	6
Hall 2	4
Total	10

Second : the search tool :

After reviewing the literature on pictorial formatting in formation and previous studies, A formal analysis form for the leather panels was built, It included (11) paragraphs that include (Sumerian, Akkadian and Babylonian characteristics) and a statistical gradual scale (appears, does not appear) with a degree of (1,0) respectively.

Third: The validity of the tool: -

Validity is one of the most important necessities for psychometric properties of any test" because it establishes the measure what should be measured "

(Ebel, 1972, p.: 435)

- *1 . Dr . Hussein Al-Saqi College of Basic Education Specialization/Art Education
- 2 . Dr . Amra Al-Amiri College of Basic Education Specialization/Art Education
- 3. Dr . Omar Al-Muttalabi College of Basic Education Specialization: Fine Arts - Drawing

The face validity was applied to the form by presenting it to a group of experts in the fields of plastic arts, measurement, evaluation, art education and leather arts , At the rate of two experts in each specialization to express their opinions on the validity of the paragraphs, The experts expressed their opinions about correcting some of the paragraphs, and the tool obtained an agreement rate of (91.6) As all paragraphs appeared statistically significant at (0,5), and this is considered to achieve the validity of the tool in a table (2) that shows this.

Table (2) Percentages of chi-squared test values to find out the validity of the questionnaire:

Paragraphs no.	No of agreed experts	Percentages	Calculated	Tabulated	significance level
1,7,8	7	87.5%	4.5	4.48	0.05
2,3,10,11	8	100%	8		
4,5,6,9	7	87.5%	4.5		

Fourth: The reliability of the test:

To reach the same results when retesting, the stability of the form was calculated based on Method of agreement with the observers* and applying the Pearson correlation coefficient to find out the reliability coefficient in the formal organization of the male students' skin panels, The stability rate was 90%, which is an appropriate percentage According to the rule, "The reliability coefficient can be based if it ranges between 62.0 - 93.0" and Table No. (3) shows this (Likert, 1934, p: 228)

Table (3) Indicators of reliability analysis tool using the Perso correlation coefficient between the researcher and the evaluators

Reliability type	Between researcher & the first analyzer	Between researcher & the second analyzer	Among analyzers	The general rate
Percentage	92%	89%	90%	90%

Fifth: Application of the experiment:

The analysis tool was implemented after the validity and reliability processes, by preparing the leather panels and with the help of experts* on (3/11/2019)

- *1 . Dr . Hussein Al-Saqi College of Basic Education Specialization/Art Education
- 2 . Dr . Amra Al-Amiri College of Basic Education Specialization/Art Education
- 3. Dr . Omar Al-Muttalabi College of Basic Education Specialization: Fine Arts – Drawing

Sixth: Statistical means:

- 1 .Chi-square, it was used to extract the validity of the analysis form.
- 2 .Pearson coefficient, was used to achieve tool stability.
- 3 .The percentages which used to extract the results of the study.

RESEARCH RESULTS

First - Presentation And Discussion Of The Results:

The following table includes a presentation of the percentage of the paragraphs of the formal organization analysis form in the leather panels of the third grade students in the Department of Art Education .

Table No. (4) Analysis form for formal organization in students' leather paintings

NO.	Paragraph	Appears		Doesn't appear	
		Total	Percentage	Total	Percentage
1	ground				
a	Divide the ground into horizontal lines	1	10 %	9	90 %
b	Divide the ground in free system	7	70 %	3	30 %
C	Mixed ground division horizontal and free	2	20 %	8	80 %
2	Character embodiment				
a	Distributed in different way by a large number	2	20 %	8	80 %
b	In the centre	5	50 %	5	50 %
c	Distributed in different way by a small number	3	30 %	7	70 %
3	Formal objectives				
a	A creature with a bull's head and human act	3	30 %	7	70 %

b	A creature with horned crown	1	10 %	9	90 %
c	A creature with crown without horns	6	60 %	4	40 %
4	Crown position				
a	in line with the perspective	6	60 %	4	40 %
b	A horned crown is inconsistent with perspective	1	10 %	9	90 %
c	A crown over a thick helmet-like garment	3	30 %	7	70 %
5	Distribution				
a	Fill with human figures	8	80 %	2	20 %
b	Organization without filling	1	10 %	9	90 %
c	Using writing with art work	1	10 %	9	90 %
6	Details				
a	Muscle details are not shown	3	30 %	7	70 %
b	Muscle details appear without perspective	1	10 %	9	90 %
c	Appear with applying the perspective	6	60 %	4	40 %
7	Characters `length				
a	Equal and mismatched perspective	1	10 %	9	90 %
b	Match with perspective	4	40 %	6	60 %
c	exaggerated lengths	5	50 %	5	50 %
8	artistic additions				
a	<i>Guitar(lyre)</i>	2	20 %	8	80 %
b	no artistic additions	6	60 %	4	40 %
c	Musical instrument for play music	2	20 %	8	80 %
9	architecture				
a	Decorating the architecture with animals	1	10 %	9	90 %
b	Decorate the architecture with color	2	20 %	8	80 %
c	Decorate with animals and color	7	70 %	3	30 %
10	Appearance/ nature (trees)				
a	Absence of trees	0	0 %	10	100 %
b	Appear clearly	9	90 %	1	10 %
c	Appear in a few number	1	10 %	9	90 %
11	The used color				
a	White , red and black	2	20 %	8	80 %
b	Blue , green	3	70 %	3	30 %
c	Other colors	1	10 %	9	90 %

Table No. (5) The final formal organization of the types of organization

Order	Formal organization	Paragraphs of analysis appeared											Do Not Paragraphs of analysis appeared															
		1	2	3	4	5	6	7	8	9	10	11	total	Percentage	1	2	3	4	5	6	7	8	9	10	11	total	Percentage	
1	Sumerian				/			/					2	18.18%	/	/	/	/		/	/	/	/	/	/	9	81.81%	
2	Akkadian	/	/					/					3	27.27%	.		/	/	/	/	/	/	/	/		/	8	72.72%
3	Babylonian			/	/		/	/		/		/	6	54.54%	/	/			/			/	/	/		5	45.45%	

Second: Interpretation of the results:-

It was found from Table No. (4) that there are organizational characteristics that appear in a different percentage, and there were (11) paragraphs contained in the analysis tool that obtained a percentage (50%) or more, and it were considered as the most reliable units in the leather paintings of the third grade students. While (22) items have got less than (50%) and considered them unused characteristics in the artistic organization by the students, and more specifically dividing the ground freely has been got a score (70%), as the reason may be due to the students’ personal liberation with wide spaces and the lack of adherence to specific spaces with narrow frames, and this result agrees with a study (Matoka, 2006, p. 312). As for The domain of allegorical symbols from (character embodiment) the character appeared in the center in (50% percentage) due to the importance that was given to people and placing them in a greater position than other executors in the artistic scene.

And two characteristics (a creature with a crown without horns) (the position of the crown in a way that corresponds to the perspective) , their percentages were proceeded by (60%).The researcher attributes the reason to Entrenched belief that the prestige of the king, the leader, and the important people is represented in crowning them with a crown devoid of special additions such as horns or other additions in a way that embodies the rules of perspective that he studied for his focus on the field of importance.

And confirming the paragraph(Fill with human figures), as it obtained a percentage of (80%), and the reason is due to the students’ social tendency to interact and share the artistic space with people. As for the paragraph (appears with the application of perspective) from the axis (details), it appeared by (60%). The reason is attributed to the students' consolidation and mastery of the rules of perspective from planning and colors academic subject in the previous year, The characteristic (exaggerated lengths) obtained a percentage of (50%), the reason is due to the students’ feeling of the importance of people, which prompted them to express them in an exaggerated manner, according to the length of people’s leather achievement. This result agrees with the study (Rasan, 2014, p. 190)

while the feature (no artistic additions) got a percentage of (60%), and the reason is due to the students' lack of creativity in synthesizing and the creation of artistic forms accompanying the basic elements to form the composition as a whole, that is, the lack of processions of the spirit of the age in modern arts .In addition to being preoccupied with the raw material of leather without tangible awareness, the paragraph (decorating with animals and color) for the field of architecture has achieved a percentage of (70%). The reason may be due to the students’ keenness to show an aesthetic reading by adopting the animal shape interacting with colors to achieve the greatest value of a tangible aesthetic compound.

The property (the trees appear clearly) from the field of nature or appearance obtained a percentage of (90%) ,as well as the fact that the students give the environment an important place in the field of life, which is reflected on their leather paintings.

the continued inheritance of the idea of the sanctity of the two colors giving them a sacred and aesthetic value at the same time.

It has been clarified from Table (5) that the metaphors that are accepted are the characteristics of the civilization heritage and specifically (Babylonian organization) more than other types of formative coordination of artistic construction if it obtained a percentage (54.54 percent).

The reason may be due to making it more fortunate in being chosen by the students is the arrival of Babylonian art to a stage of artistic maturity, organizational and aesthetic perspective, more than its predecessors from Sumerian and Akkadian accepted by logical implementation.

In addition to the historical period of the Babylonian, it is the least temporal departure from the current era compared to the temporal distance of the other specified eras.

THIRD: CONCLUSIONS:-

- 1 . Citing the formal historical tinge in artistic paintings gives them an artistic value that demonstrates an artistic mental effort and artistic sobriety worthy of dependence to interact with the content and express the mastery of organizing interaction when forming.
- 2 .The process of analyzing the drawings of the Sumerian, Akkadian and Babylonian civilizations by the students gives them a briefing on the history of the arts of civilization and foundations from which to build their artistic output.
- 3 .The application of the formal organization process in the paintings with references to the history of civilization in terms of the continued taste of ancient art in the modern era makes it a rare piece.
- 4 .The formation of a formal scene with a good level deduced from the reference formation of the ancient civilization that ensures success, originality and creativity that contribute to achieving attraction and feelings of psychological comfort for the receiving individual.
- 5 .The adoption of creative modification in the art of painting on leather has an effective expressive effect, as well as an abundance of works bearing an innovative artistic personality.
- 6 .The introduction of the three colors of Sumerian or Babylonian blue and green in the scenery of leather painting gives organizational aesthetic permanence It suggests coordination, sanctity, and aesthetic form that expresses the historical content

FOURTH: RECOMMENDATIONS:

1. Presenting a material that includes the actual embodiment of theoretical knowledge in the ancient civilization through artistic works in general and leather paintings in particular, so that students can interact with the icons of civilization with their artistic productions.
2. Organizing a special exhibition of leather paintings with a historical and artistic content to give importance to the significance of the ancient artistic civilization and for students to benefit from it in their paintings.
3. Conducting training courses for teaching leather material to synthesize the technique of the art scene The material of leather and the characteristics of ancient arts in order to interact and transfer the integration to their students in the method of practical application.

FIFTH: SUGGESTIONS:

- 1-The researcher suggested conducting the following studies: 1. Comparison between the formal organization in the graduation project boards of the fourth students of the Art Education Department with the corresponding departments.
- 2- Assessment of skill in leather paintings among students of the Department of Art Education.
- 3- Develop an educational design to develop the skills of middle school students in leather paintings in the subject of art education.

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