The impact of Wilder Silverman's model on the development of mental perception among students of the Department of Art Education in the subject of pictorial composition

Dr. Attia Woza Abbood

Faculty of Basic Education, Al-Mustansiriya University

M. Mortada Ibrahim Jamil

Faculty of Basic Education, Al-Mustansiriya University,
murtaza.edbs@uomustansiriyah.edu.iq

Abstract

The current research aims to discover:

- The effect of the Silverman Fielder model on the development of mental perception among students of the Department of Art Education in the subject of pictorial composition.

The researcher relied on the educational design with the experimental group and the control group on a sample of students from the Department of Art Education. The research sample consisted of (80). To reach the results of the research, the researcher used the statistical program and the researcher made two hypotheses (spss).

- There are no statistically significant differences at the level (0.05) between the mean scores of the experimental group students in the pre and post applications of the mental perception scale.

- There are no statistically significant differences at the level (0.05) between the mean scores of the students of the experimental group and the mean scores of the students of the control group in the dimension mental perception scale.

Through the results, the following conclusions were reached:

Conclusions

Based on the findings of the study, the researcher concluded the following:

1. There is a need among university students, especially the third stage, for modern teaching models and methods.

2. The Fielder-Silverman model of teaching helps the teacher to provide lessons in a good and appropriate way for students.

The researcher recommended a number of recommendations:

Recommendations:

In light of the findings, the researcher recommends the following:

1. To move away from the traditional methods of teaching pictorial composition for the third stage, and to benefit as much as possible from the results of the current study.

2. Including in the teacher's guide tools that identify students' learning styles and suggested strategies that are suitable for each of these styles, and among these models is Feldar and Silverman's model of their learning styles.

Keywords: *Fielder-Silverman model, mental perception, pictorial construction.*

INTRODUCTION

First: the research problem:

What the current era is witnessing is an accelerating technological explosion that affected the educational system in all its aspects, including the teacher and the learner, and even the curriculum that must find ways and means to help learners to reach the highest potential of education, and keep pace with the progress that accompanied all scientific and technical fields, as education plays an important role And a major factor in the lives of peoples, as it has become a major national strategy for all the peoples of the world, so it is no less important and a priority than defense and national security, just as "the advancement, progress and civilization of peoples depends on the quality of individuals, not their number." (Al-Rashdan, 2002: p. 47) Mental visualization is one of the important mental processes in our daily life, being one of the most used methods, and it is a kind of simulation that takes place mentally. We always do mental recall when we want to go to a place or do something, so we draw a complete picture of that place and how to carry out the work.

Education includes multiple and diverse goals that vary from one society to another, but they generally converge around the interest in the individual's development in an integrated manner at all physical, social and intellectual levels. education with the rest of the other academic subjects and through the development of the individual as an integrated whole to be an active individual in society and life, so development is considered one of the goals of education and education in its various forms and types. The students are able to identify the extent of his achievement and progress. The teacher is aware of the level of his performance through the teaching process. As for the student, the results of his learning place him on the centers of strength, so he works to strengthen them. As for the centers of weakness in his learning, he works to modify or remove them.

As a result of the researcher's feeling that there is a problem in teaching the subject of pictorial composition as a result of being a teacher for a period of (11) years in the Department of Art Education, he felt the need to develop mental perception in the subject of pictorial composition. Therefore, the teacher must choose the best method by using modern teaching models and methods, and the researcher has sought the help of experimenting with educational designs Learning based on the (Felder-Silverman) model, which is based on the constructivist theory.

Hence, the researcher decided to choose this model in his experiment as a way to teach the subject of pictorial composition to the students of the Department of Art Education, and does it have an impact on its use and identifying its problem with the following question:

What is the impact of Wilder Silverman's model on the development of mental perception among students of the Department of Art Education in the subject of pictorial composition?

Second: the importance of research:

1-The current research may contribute to the study of the basic aspects of learning the rules of pictorial composition in the art of drawing as an important educational content, because it aims to qualify and prepare students, which requires that the subject teacher possess those skills that help him achieve the objectives of the subject, which requires providing the learner with knowledge and skills. .

2- This study may benefit those concerned with the preparation of curricula and textbooks, so that they can include in them study topics and activities commensurate with students' different learning styles, and stimulate their motivational attitudes towards achievement.

3-Since the process of mental visualization is a mental process based on the creation of new relationships between the previous experiences that the learner possesses and the requirements of the new situation, so that they are organized in new images and forms that did not exist for him previously, he uses them according to the requirements of the educational situations and controls them to compose new mental formations based on The form of the subject to be expressed in order to build a work of art that bears the characteristic of originality and novelty.

4-It may contribute to the cooperation of faculty members in choosing strategies and models that suit students, each according to his specialization, so that the student can practice them according to his learning style.

5- It may contribute to identifying students' learning methods that help improve their performance quality.

Third: Research objective:

The current research aims to:

Exposing the impact of the Silverman Fielder model on the development of mental perception among students of the Department of Art Education in the subject of pictorial composition.

In order to achieve the aim of the research, the researcher formulated the following two hypotheses:

1-There are no statistically significant differences at the level (0.05) between the mean scores of the experimental group students in the pre and post applications of the mental perception scale.

2- There are no statistically significant differences at the level (0.05) between the mean scores of the students of the experimental group and the mean scores of the students of the control group in the dimension mental perception scale.

Fourth: Research Limits:

The procedures of this research are determined in the light of the following limits:

- Human limits: students of the Department of Art Education - the third stage - the morning study.

- Objective limits: (the vocabulary of the pictorial composition subject determined in the Department of Art Education(.

- Spatial boundaries: Al-Mustansiriya University / College of Basic Education.

- Temporal limits: the first semester of the academic year (2021-2022(

Fifth: Defining terms:

impact:

A. language:

He (Ibn Mandur) defined it as:

Trace: the rest of the thing, and the plural is traces and trace: I went out after it and in its trace, i.e. after it, influenced it, and was affected by its trace. Ibn Mandur, 1956, p. 19))

B. Idiomatically: defined by:

1-Shehata and Al-Najjar (2003)

(It is the outcome of the desired or undesirable change that occurs in the learner as a result of the learning process(

)Shehata and Al-Najjar, 2003, pg. 22)

students in the subject of pictorial composition.

2-The Felder and Silverman Model:

1- (Arafah Tahoun) 2003

It is a set of cognitive, emotional, and psychological behaviors that work together as relatively stable indicators of how the learner perceives, interacts, and responds to the learning environment. And the sequential-total method (Tahoun, 2003: p. 86)

The operational definition of the researcher:

It is a classroom teaching model that includes a set of procedural steps that focus on the interaction between the two poles included in the model, which help expand the knowledge of the learner.

3-Development:

1- Arafa al-Qalini (2007)

It is a process of intentional change towards the social and cultural system accompanied by an appropriate and consistent amount of knowledge development and behavioral improvement. (Al-Qalini, 2007: p. 14)

The operational definition of the researcher:

It is development and progress towards the best in the educational level, and keeping pace with changes and innovations in educational situations

4-Pictorial Composition:

1- Defined by Scott (1968):

It is "the total system, including the shape and the floor, with respect to any design."

(Scott, 1968: pg. 25)

The operational definition of the researcher:

That he put many things together, so that in the end they become one thing, and the nature of the existence of each of these things (elements) contributes effectively to achieving the resulting final work.

Chapter II

The first topic

Fielder-Silverman model

- The concept of the constructivist theory from which the Wilder-Silverman model emerged:

(The word constructivism is derived from construction or structure, which is derived from the Latin origin sturere, meaning the way a building or group of buildings is built, and in the Arabic language, the word structure means something that is original, essential, and fixed that does not change with changing conditions and modalities.) . (Nasser, 2001: p. 420(

Model Felder & Silverman:

This model was established by the chemical engineer Professor (Richard Fielder), who is one of the professors at the University of North Carolina in the United States of America (UAS). The model is that students learn in a variety of ways, including (seeing, hearing, thinking,

work, and drawing certain forms), and that each learner has their own style that he prefers in learning. (Nasser, 2001: p. 400)

Perception (Sensing / Intuitive(

- Inputs (Visual / Verbal(

 - Processing (Active / Reflective).

- Absorption (Sequential / Global). (Qasim, 2005: p. 226)

The second topic

Mental visualization

The concept of mental imagery:

(The perception is formed internally for the learner through the formation of a tangible experience that has the ability to evoke the experiences that are intended to be learned consciously with the strategy by evoking the imagined images by imagining the links between the material and its image, and according to the learner's previous information and its interdependence with the new image that is raised by the new knowledge and experiences. Mental perception is one of the important and complex mental processes in the field of art education because it participates in the visual, motor and sensory sensation, and relaxation comes after it, which is an attempt to retrieve previous sensory events and experiences or build a new image of a new event and repeat it more than once. (Qasim, 2005: p. 226)

The importance of mental visualization:

1. "He helps students to reach his best in training or competition, through the daily use of mental visualization in directing what happens to acquire, practice and develop skills by restoring previous experiences and retrieving the strategies to be followed in competition through continuous planning."

2. "The mental visualization begins with thinking about the goals and strategies for the required performance. Through practice and continuing training on the mental visualization, the development takes place to the degree in which it is possible to obtain the accompanying feeling, and to retrieve all previous experiences to achieve the goals and deal with the established strategies."

3. "It contributes to invoking the feeling of underperforming and focusing attention on skill before the last minute remaining to set off to achieve goals."

4. "Excluding negative thinking and giving more support in self-confidence, increasing motivation, building positive performance patterns and achieving goals." (Melhem, 2001: pp. 211-212(

5. Memory: (Memory plays an important role in various areas of human behavior, as it is a complex process and is one of the determinants of the mental aspect of human behavior and has a profound impact on

psychological life. . (Ashour and others, 2015: p. 97(

The third topic

Pictorial construction

The concept of pictorial composition:

)Artistic composition in the plastic arts is one of the important areas, as it consists of a group

of visual elements such as point, line, and mass, as well as the use of colors that agree with a specific arrangement of the elements, so it creates feelings in the soul that have meanings and differ according to the difference in their visual arrangement. Therefore, the best artistic composition is Which does not exhaust the recipient and this comes through the arrangement of the elements and the strength of their interdependence with each other in a general composition, as well as its reliance on the method of distributing colors and their gradations). (Riyadh, 1974: pp. 8-25(

(The pictorial construction in drawing consists of several structural rules: balance, harmony, contrast, contrast, repetition, gradation, continuity, symmetry, contrast, rhythm, supremacy, unity, and the organization of relations between them in terms of mechanical relations, kinetic proportions, and the general atmosphere of the painting, which are all linked. In order to embody ideas and evoke feelings, and successful and good pictorial creation in works of art, the eye must not be distracted by the instability of some of its components, so we see in the completed works of art the interaction and harmony of all elements with each other. Elements, and this is confirmed by Cezanne, when he says that the process of artistic depiction does not mean a rigid transfer, but rather an understanding of the consistency between the various relationships according to a new and original logic, so the work of the painting means its formation). (Hammam, 1971: p. 23(

Elements of pictorial composition:

1.Point:

It is the smallest of the elements that a work of art can consist of, and it is thus considered the

simplest and most important element in terms of constructive and expressive. (Kharabesha, 2008: p. 41)

2.Line:

The line is a basic component of every shape that is defined in the construction. It is the mainstay of separating the shape with the visible borders based on the line. It represents the dimensions and measures of the shape, especially in the case of drawing surfaces, areas, solids and space.

3. Shape:

The form is the tool by which the artist formulates the thoughts and feelings he expresses, and it is the means by which the intellectual discourse is referred to a plastic discourse. (Stolnitz, 1974: p. 353(

4.Color:

(Color is one of the important elements in the plastic arts, and its uses may differ between the types of plastic arts, but they all agree on its importance in highlighting the form, and color in the art of drawing is a means for the development of all other elements. Form cannot exist without color, so no form can be represented without it. To be characterized by a color, and through the contrast between the colors, the shape emerges.

(Maiser, 1966: p. 242)

6.Texture

(Everything has a texture that can be felt depending on the sense of touch or sight, and the touches appear on the surfaces of things, and often the light falling on them shows them). (Al-Saud, 2010: p. 36(

7. Space:

Artistically, space is defined as the space that we deal with plastically. If it has two dimensions, it is a surface, and if it has three dimensions, it is volume or space, meaning that artistic space is not a void because space, from the artist's point of view, is three-dimensional or flat spaces that have a window of great value and importance in the distribution of shapes. and the blocks." (Abbo, 1982: p. 738(

alfasl althaalith

awlaan: manhaj

'atabae almithal almutaqadim lisabiqat almithal ealaa (nmudhaj fildar almithali).

thanyaan: altasmim alkharjy:

astaemil albahith fi hadha albahth altasmim alearabia dhu alqimat altajribiat wanuskhati dhat al'iisdarayni.

thalthaan: tahdid   mujtamae   albahth waeayanatihu:

takun mujtamae albahth min talabat alsufuf althaalithat fi qism altarbiat alfaniyat kuliyat altarbiat alasasiat fi (baghdad) walbaligh eadaduhum (161) talbaan watalibatan

albahth ean eayinatin:

eayinat eayinat albahth (80) talibat watalibat , kuliyat altarbiat waltaelim alasasiat , qism altarbiat alfaniyat fi kuliyat altarbiat alasasiat adh. qasamuu alaa majmueatayn , alawlaa tajribiat mushahidat balagh eadad aifradiha (40) talbaan watalibatan , walthaanit dabitatan balagh   eadad   aifradiha   (40)   talbaan watalibatan.

hi. miqyas altasawur aldhihnii:

tama tatbiq miqyas altasawur aldhihnii ealaa talbat   majmueatay   albahth   (altajribiat

waldaabitati)   watama   tashih   almiqyas   , wahisab   darajat   majmueatay   altajribia (waldaabitati) mulhaq (16) , watama hisab almueadal alhisabii walainhiraf almieyarii lidarajat altasawur aldhihnii , majmueatay albahth   (waldaabitati)   ,   adh   balagh majmueatay albahth (waldaabitati) alnisbat almiawiat   lilhisabat   altajribia   (79.95) walmunharaf   almieyarii   balagh   (4.90) walmutawasit alhisabi lilmajmueat aldaabita (80.27) waliaetimad almieyarii bilughatayn (6.32) wujud (2.000) fi wujud wadarajat wadarajat fi (78) yadulu ealaa eadam wujud nadi dhu dalalat aihisayiyat bin.

almajmueat altajribiat walmajmueat aldaabitat fi mutaghayir altasawur aldhihni.

: miqyas altasawur aldhihnii

altahlil almantiqiu lifaqarat miqyas altasawur aldhihnii:

tama earadat miqyas altasawur aldhihnii ealaa (30) khbyraan min almutakhasisin fi aleulum altarbawia

altaqyim alfaniyu (almulhaqi) watalab taqdir madaa salahiat salahiat kuli faqrat fi qias madaa   alhayaat   ,   wadhalik   bialmunasib ealayha.

altahlil al'iihsayiyu aladhi 'ujriat ealayh haqibat spss

alfasl alraabie

- tafsir alnatayiji:

khilal eard natayij lilfardiaat , zahar tafawaq wadih dha dilalat 'iihsayiyat eind mustawaa dilala (0.05) litalabat almajmueat altajribiat ealaa   majmueat   aldaabitat   altajribiat limajmueat aldaabitat , albahith 'ana hadha altafawuq yaeud 'iilaa:

1. 'iina namudhaj fildar wasilfirman , jwaan tarbawiun beydaan ean alkhawf waliartibak

wafasil althiqat bialnafs , mimaa yaneakis bial'iijab ealaa tahsilihim.

2. altasawur aldhihniu yusaeid fi tahqiq almazid min alfahm lirukub alkhayl almutanawiei.

tamrinat altasawur waladhi yantij eanh nashat eadaliun yushim fi tatwir almaharati.

-alasit mubashir

wabinaealaa alnatayij alati tawasalat aliha aldirasat aistantajat albahithatu.

1. hunak hajat eind talbat almarhalat aljamieiati.

2. alnumudhaj fildar silfirman liltadris yusaeid almudaris fi taqdim aldurus bishakl jayid wamunasib liltalabati.

. -altawsiati:

fi daw' alnatayij alati tawasalat 'iilayha albahithat tusi bima yati:

1. alaibtiead ean alharayiq altaqlidiat fi madat alainsha' altaswirii lilmarhalat althaalithat walafadat qadr alamakan min natayij aldirasati.

2. tadmin dalil almudaris 'adawat altasalsul

Reference

1. Al-Rashdan, Abdullah and Naeem Ja'enini: (2002), Introduction to Education, Dar Al-Shorouk, 2nd Edition, Issue 4, Amman.

2. Ibn Manzoor, Abu al-Fadl Jamal al-Din Muhammad ibn Makram: (2009) Lisan al-Arab, 4th Edition, Dar Sader, Lebanon - Beirut.

3. Shehata, Hassan, and Zainab Al-Najjar: (2003), Dictionary of Educational and Psychological Terms, 1st Edition, The Egyptian House for Publishing and Distribution, Cairo, Egypt.

4. Tahoun, Abdullah: (2003), Sociology of Education, Dar Al Shorouk for Printing and Publishing, Amman, Jordan.

5. Rawashdeh, Ibrahim Faisal: (2010), learning styles of ninth-grade students in Irbid and their impact on their achievement in chemistry, master's thesis, Yarmouk University, Volume 6, Number 4.

6. Al-Qalini, Suzanne: (2007) Media and Development, Dar Al-Nahda Al-Arabiya, Cairo.

7. Al-Bustani, Al-Moallem Boutros: (1987), Muheet Al-Muheet, A Lengthy Dictionary of the Arabic Language, Library of Lebanon, Beirut.

8. Scott, Robert Gillam: (1968), Foundations of Design, T, Mahmoud Youssef and Abdel-Baqi Mohamed Ibrahim, review, Abdel-Aziz Mohamed Fahim, presented by Abdel-Moneim Heikal, Dar Al-Nahda Al-Arabia, Cairo, Franklin.

9. Riyad, Abdel-Fattah (1974): Formation in Plastic Arts, 1st Edition, Dar Al-Nahda Al-Arabiya, Cairo.

10. Zaitoun, Kamal Abdel-Hamid Zaitoun: (1992), Constructivism, an epistemological and educational perspective, Alexandria, Egypt.

11. Al-Rimawi, Muhammad Odeh and others: (2006), General Psychology, 1st Edition, Al-Masira House for Publishing and Distribution, Amman, Jordan.

12. Qasim Lizam Saber: (2005); Topics of motor learning, Baghdad.

13. Melhem, Sami Muhammad: (2001 AD), the psychology of learning, education, theoretical and applied foundations, Amman, Jordan: Dar Al Masirah for publication, distribution and printing.

14. Ashour, Ratib Qasim, Muhammad Mustafa Muhammad, and Husni Zakaria Al-Najjar, (2015): Developmental Learning Difficulties, Amman, Jordan: Dar Al Masirah for Publishing and Distribution.

15. Ashour, Ratib Qassem, Muhammad Mustafa Muhammad, and Hosni Zakaria Al-Najjar, (2015): Developmental Learning Difficulties, Amman, Jordan: Dar Al Masirah for Publishing and Distribution.

16. Riyad, Abdel-Fattah (1974): Formation in Plastic Arts, 1st edition, Dar Al-Nahda Al-Arabiya, Cairo.

17. Hammam, Muhammad Yusuf: (1971), History of the Art of Painting, Book Two, Flemish Art, Authorship, Translation and Publishing Committee, (without a publishing authority).

18. Al-Kharabesheh, Omar Muhammad Abdullah: (2008), building a training program to develop administrative communication competencies for administrative workers in the official Jordanian universities, Journal of the Association of Arab Universities for Education and Psychology, Volume (6), Issue (1), p. 13, Amman.