



Lectures on technical and •
... manual skills



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قسم المناهج



Lectures on technical and manual skills

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Feb The Importance of Art in a Child's Development

Have you ever seen a child smooth cool finger paint over a sheet of paper with both hands, pulling her fingertips through the paint to make squiggles? Or observed a child coloring in bountiful spirals with crayons? If yes, then you have seen the concentration on these children's faces, and the joyful expressions of art explored. You have witnessed creative art in process!

Most of us instinctually know that art is important for our children; we simply believe it's

important because we've seen our children deeply involved in art. But beyond what we feel and believe, there is much factual information about why art is important in our children's development that is both interesting and helpful to know. Creating art expands a child's ability to interact with the world around them, and provides a new set of skills for self-expression and communication. Not only does art help to develop the right side of the brain, it also cultivates important skills that benefit a child's development. But art goes far beyond the tangible statistics measured by studies — it can become a pivotal mode of uninhibited self-expression and amazement for a child. Art matters the same way language matters — or the way breathing matters! It is a fundamental component of what makes us uniquely human.

Children Develop Life Skills through Art Activities

Art may seem like fun and games — and it is! — but you may not realize that your child is actually learning a lot through exploring the arts and doing art activities. Your children will gain

useful life skills through art, so encourage them to get creative, and you will quickly see that your children are picking up these skills:

Communication Skills: When a child draws a picture, paints a portrait, or hangs buttons from a wobbly mobile, that child is beginning to communicate visually. A child may draw to document an actual experience like playing in the park, release feelings of joy by painting swirling colors, or share an emotionally charged experience like the passing of a loved one through art. Art goes beyond verbal language to communicate feelings that might not otherwise be expressed.

Problem-Solving Skills: When children explore art ideas, they are testing possibilities and working through challenges, much like a scientist who experiments and finds solutions. Should I use a shorter piece of yarn to balance my mobile? This tape isn't holding — what should I try instead? How did I make brown — I thought I made orange? Art allows children to make their own assessments, while also teaching them that a problem may have more than one answer. Instead

of following specific rules or directions, the child's brain becomes engaged in the discovery of "how" and "why." Even when experimenting or learning how to handle art materials effectively, children are solving challenges and coming up with new ways to handle unexpected outcomes.

Social & Emotional Skills: Art helps children come to terms with themselves and the control they have over their efforts. Through art, they also practice sharing and taking turns, as well as appreciating one another's efforts. Art fosters positive mental health by allowing a child to show individual uniqueness as well as success and accomplishment, all part of a positive self-concept.

Fine Motor Skills: Fine motor skills enable a child do things like delicately turn the page of a book or fill in a sheet of paper with written words. Holding a paintbrush so that it will make the desired marks, snipping paper with scissors into definite shapes, drawing with a crayon, or squeezing glue from a bottle in a controlled manner all help develop a child's fine motor skills and control of materials.

Self-Expression and Creativity

Children express themselves through art on a fundamental level. Sometimes their artwork is the manifestation of that expression, but more often, the physical process of creating is the expression. Picture the toddler who has a new baby sister busily pummeling his fists into Play-Doh; a six-year-old joyfully painting flowers with huge arm movements blending, reds and yellows; a ten year-old drawing a portrait of her grandmother who recently passed away. Creating art allows children to work through feelings and emotions, and referring to a finished piece of artwork helps a child talk about feelings in a new and meaningful way. Art also develops a child's creativity. Rather than being told what to do, answers and directions come from the child. Art is an experience that requires freethinking, experimentation, and analysis — all part of creativity.

It is important, however, to separate the notion of “talent” from “creativity” — a child does not have to create a masterpiece to have a

meaningful artistic experience. Art is a process, not a product. It's tempting to want our children's art to turn out "cookie-cutter perfect" to prove that they are successful and on track. It's reassuring to know that we can relax! Where art is concerned, it is the process of creating — exploring, discovering, and experimenting — that has the greatest value. Through self-expression and creativity, children's skills will develop naturally, and their ability to create will soar.





Chapter (1)

Art education

Definition of art education: -

Education means changing the behavior of the learner. Art education is education in its broadest sense, which is changing the behavior of the learner by training students in what benefits them from skills and customs, providing them with information and concepts, and gaining them inclinations and trends through the practice of art.

The technical skills course seeks to achieve the following general goals:

1- Raising and cultivating emotions, refining artistic sensitivity and good taste, and working to awaken the underlying artistic talents of students.

- 2- Developing the artistic awareness of the student by contemplating and tasting the aesthetic values while God created to develop his awareness and awareness within a framework of educational thought
- 3- Reflection, savoring nature, seeing it and enjoying its beauty, creativity and system to know the values and concepts it contains. The child has accurate observation and tendency to love, appreciate and appreciate beauty.
- 4- Emphasizing the students 'self by making way for them to express themselves with the materials and tools of art education, which reveals their creativity.
- 5- Developing students' abilities to realize and taste aesthetic values in artistic works within the limits of their capabilities and intellectual maturity
- 6- Providing students with the necessary information on the various tools and materials that help them in artistic expression, introducing them to the sources and methods of their marketing, how to use them, and getting them used to maintaining and maintaining them.
- 7- Training students in research and experimentation to discover more properties of materials and their plastic capabilities.
- 8- Discovering, nurturing and encouraging those with special technical talents and encouragement to continue their plastic works.

9- Developing the spirit of cooperation and positive participation of students in carrying out the collective work required by the educational situation

10- Occupy leisure time practicing fruitful artwork that leads to the formation of hobbies related to the present and future lives of students. Good artwork.

11- Developing the innovative aspects of students when practicing technical operations and enabling them to make various applications that enrich the artwork and increase its technical value.

12 - Providing students with an appropriate amount of experience in criticism, analysis and evaluation of technical works, and insight into the elements of good technical work.

13- Provide students with an appropriate amount of information, knowledge, skills and experience that are appropriate for their age, capabilities and preparations to enrich their artistic awareness.

14- Linking the art education subject to its various fields with all the materials presented to the student in the stage in which he is studying in a manner that ensures his preparation in an integrated educational framework.



- The fields of artistic education

A group of diverse technical experiences that modify students' behavior and improve their relationships, methods of their lives and their morals by practicing and tasting artistic works.

- 1) Drawing experiences.
- 2) Painting photography experiences.
- 3) Experiences of course.
- 4) Experiences in weaving.
- 5) formal experiences.
- 6) Structural experiences.

1) Drawing and painting

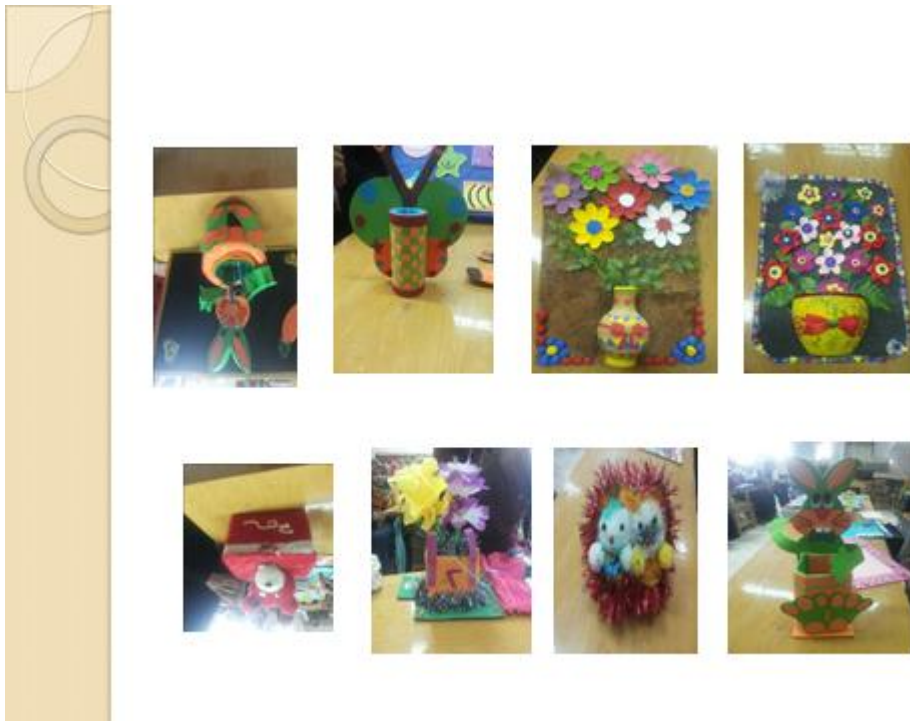


Drawing is the expression of things in calligraphy, drawing may be preparation for another work, or it may be an end in itself and drawing can be obtained with any linear tool, whereas painting (PAINTING) is considered in terms of performance as the art of distributing colors and dyes on various flat surfaces in order to find the feeling By distance, movement, texture and shape, along with the beauty of the sense of values resulting from the formation of different elements.

The art of drawing and painting is the translation of the feeling and visual perception of

calligraphy and color, or the expression of an object or idea, by means of the implementation of color in its various types and compositions on the various areas of drawing and suitable for this one of the works of creativity that awaken emotion and uplift the sense and develop aesthetic taste.

Artwork elements



It is an essential component of the artwork in particular, and execution is another element that highlights the subject, and there are other elements that are: (font - shadow - color - area - mass - space - toning - surface).

Variety of art work

1. A work of art in the field of two dimensions, such as (painting - decoration - engraving).

2. Artistic work in the field of three dimensions, such as (sculpture - architecture).

Toning is the relationship between things in relation to each other in their contrast and harmony. The color is the relationship between dark and light or between varying tonal tones. The melody must be balanced.

Calligraphy The personality of the calligraphy and its strength depend on the performance with which it is executed, whether it is a brush or chalk, and the calligraphy may be thin or thick, sharp or soft, sober or relaxed, tense or wavy, and the fonts are different types, which have a psychological effect on the viewer. The horizontal lines give a sense of stillness, rest, sleep or death, and there are also spirals, spirals, refracted and winding, all of which give us a wonderful linear tone and diversity.

Flat texture Each material has a surface, and the property of the surface is perceived by touch. This surface may be rigid or loose, hard or soft or rough, warm or cold, grainy or impetuous, and it is noted that the eye also contributes to

understanding the characteristics, and the various objects that appear to look often According to its real texture, because the rough surface creates shadows and light, and the smooth surface means the absence of shade and light, just as the reflection of light on some types of fabrics gives the reality of its texture. Beauty effect A great addition to carrying out its function.

Shadow and light: - Light sources:

- 1) Natural sources such as (sun - moon - stars)
- 2) Industrial exports such as (lamps - candles)

When we put the ball opaque in front of a candle, we see the side where the light falls on it shines and is called (bright light) while the other dark side that the light did not reach is called (the real shadow) and the ball's imagination appears on the surface placed on it, and this imagination is called (the falling shadow) and this shadow It goes on and on, according to special laws and theories in physics.

Objects found in nature can be divided into three parts:

- 1) Opaque bodies: wood, metal, paper, where they absorb most of the light that falls on them and reflect a small part of it.

2) Semitransparent bodies: unpolished glass, and paper painted with oil, as it exerts a little light that falls on it and reflects a large amount of it and absorbs the rest.

3) Transparent bodies: like clear water and ordinary glass, absorb part of the light that falls on it, and reflect a small portion of it, but most of it is let out through it:

Definition of shadow: If any object falls in the path of light rays, what we call shadow is created.

Definition of light: it is the external effect that causes light sensation.

Shadow and light have an important role in determining and showing the size of the shapes and patterns drawn. If we want to draw a ball, for example, we do not know that it has a size unless we subject it to the law of shadow and light. Stereoscopic and granular, with circular and geometric rectangular and square phenomena, always subject to the law of shadow and light in order to show their weight, size and existence, as we cannot put light on a drawing

. Without having a shadow, if we want our painting to appear clear and correct, we have to determine where the light comes from so that we

can put shadows in its proper place. Area and mass

Mass: means the area of size in which the three dimensions are perceived, and which a person can touch as a body that can be perceived from different angles, and the mass in sculpting is related to the architectural qualities and is characterized by rigidity and weight, in which the person feels that they are full, and the mass also appears in photography despite the difference in the material, so the mass In photography, it appears in depth, characterized by the third dimension, roundness, sensed by the seer, as well as sculpting in space.

Area: They are of two dimensions, and are dominated by geometric figures, such as square, circle, and triangle. They differ in cubes, prism, and cylinder because they are blocks of three-dimensional size.

Color People sensitivity to colors varies greatly, as they directly affect the self and the human psyche. They occur in the depths of a person with a different feeling between comfort and reassurance, sadness and turmoil.

Among the things that benefit the artist in his study of the colors of the spectrum, the scientist

(Newton) conducted an experiment in the seventeenth century, in which he placed a transparent glass prism in a dark room penetrated by sunlight to pass this light from one side of the prism, and on the opposite side put a white plate, and found that The white light has penetrated the prism and has come out from the other side on the white board with gradient contiguous colors (red - orange - yellow - green - blue - indigo - purple) which are the seven spectrum colors.



Color characteristics: Each color has three characteristics:

1- Meaning of color: It is the quality that distinguishes color from others, such as saying that the color is red or blue. Any color designations, as its meaning means that color ... etc.

2- The degree of color: as if we say that the color is light or dark, that is, how close it is to white. It becomes light, or its proximity to black becomes dark, as the color itself in its full strength is called pure or natural color, and it becomes light by adding white and dark with adding black.

3- Clarity of color: It is the quality that shows the intensity of its purity. Some colors are clear and some are weak and mixed with other compounds.

(A) The primary colors: They are the main primary colors called by this name because no other color is included in their composition and from them all the colors are combined. (Red - blue - yellow).

(B) Secondary colors: They are secondary, bilateral, or complex colors that are made up of a mixture of two primary colors, such as: (purple - green - orange).

Red + Yellow = Orange

Red + Blue = Purple

Blue + Yellow = Green

(C) Tri-Colors: the asceticism of colors is composed of a mixture of two secondary colors, resulting in another color such as:

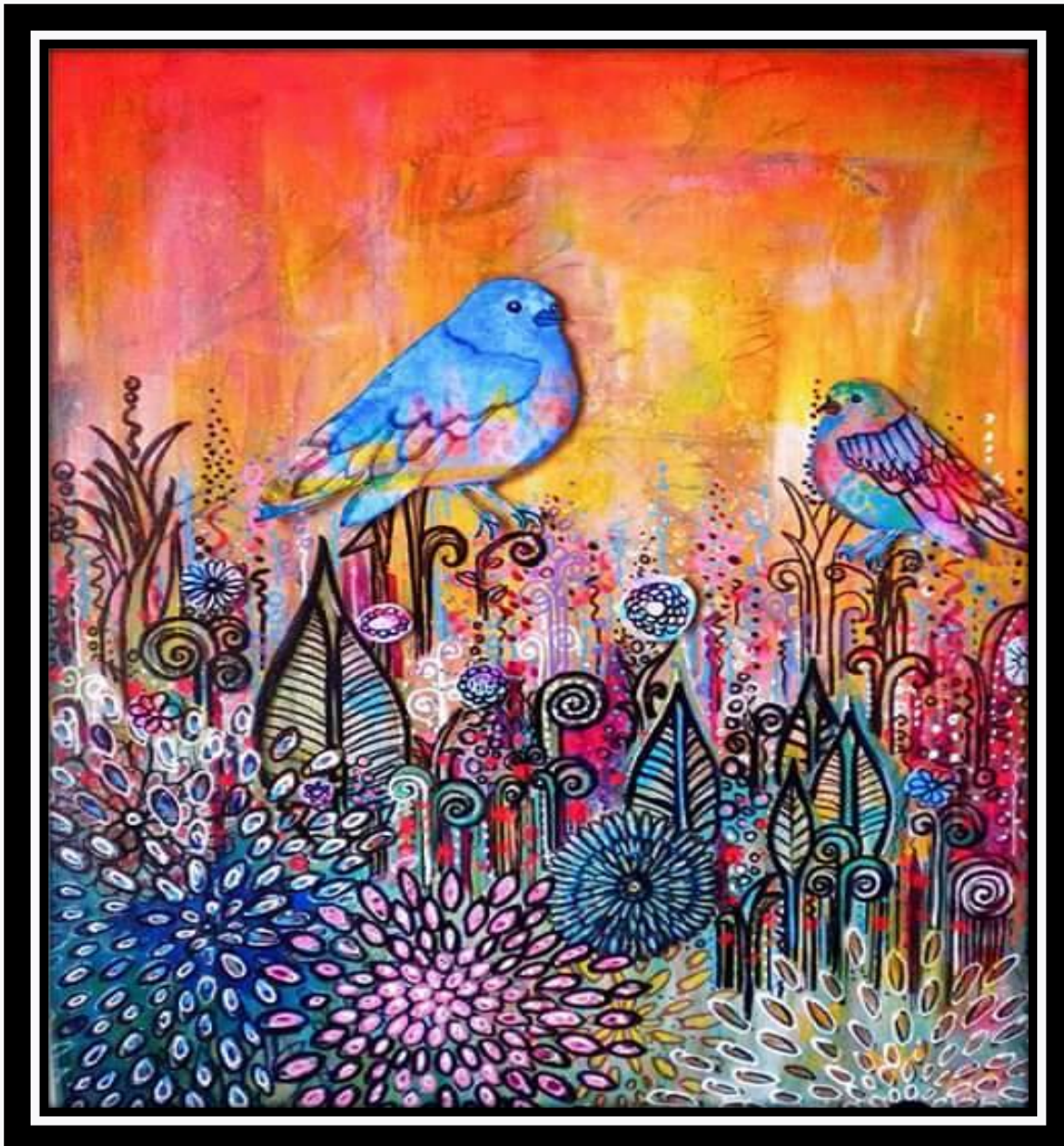
(Lemon - olive - brown)

Orange + Green + Lemon

Violet + green + olive

Purple + Orange + Brown

Color integration: each color completes the other, then the two-color rays are with white, you look for half a minute in a red cloth without moving the eye and then suddenly transform it into a white surface so we will see a green blue color which is the complement or complement color, and this is caused by a group The nerves of the eye that receive the red color remained, and the other two groups remained strong, thus we find that the red color is complementary to the green color that is synthesized from which it is made, as it is complementary to it.



Types of photography

- 1) Oil painting
- 2) Water imaging
- 3) Pastels
- 4) Pens
- 1) Oil colors:

Its advantages are that it dries slowly, thus allowing the artist to use the brush style that he is most comfortable with, and he can gradually scale from dark to light, and these colors can be used light or thick, to obtain the desired surface or texture.

Water colors:

They are the groups of colors that are used by a water dissolving medium, and they are various:

- Colors transparency

Gouache colors

- Watercolors are suitable for fast self-expression and automatic, and their features dry quickly, while gouache colors are a type of watercolors other than transparency, and they are suitable for making fine details and miniatures, as in Islamic and Persian motifs.

. Chinese ink:

It is used by a special brush for studies of nature or imagination, and its work requires wisdom, control and sensitivity to give great results that are characterized by the strength of its lines, clarity and depth.

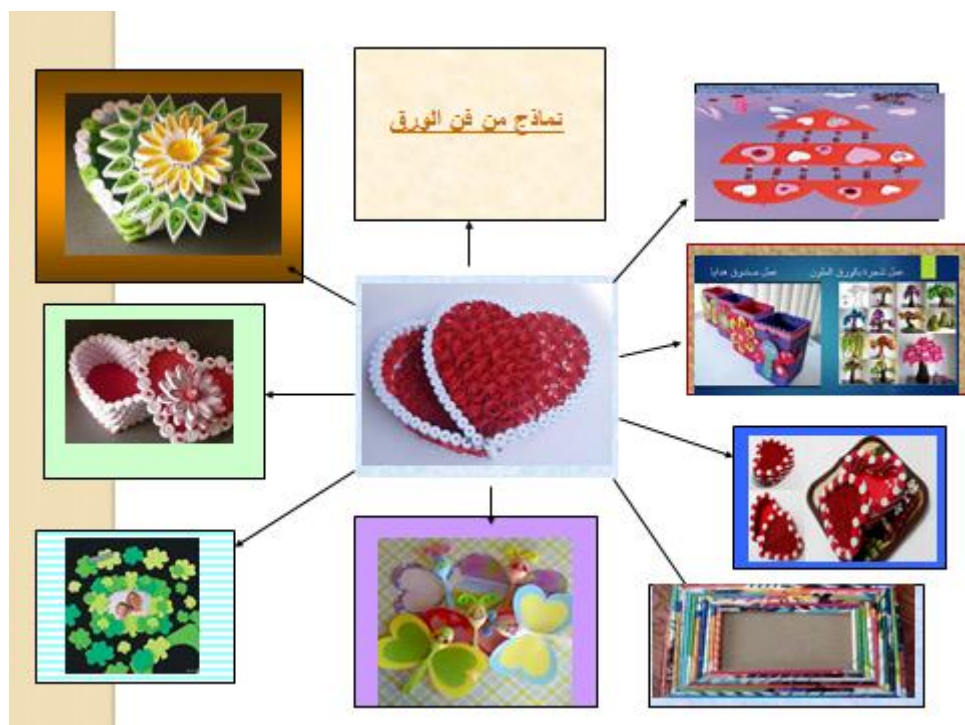
3) Pastel colors:

They are in the form of chalk fingers, and in multiple shades, and the pastel gives in the artistic degrees of shadows and beautiful lines, and it needs a fixer because it flies like chalk, and is usually used on colored paper and the way of working is similar to oil colors.

You can also give different shades and shades of colors and lights by covering one layer of colors over another.

4) Alfresco:

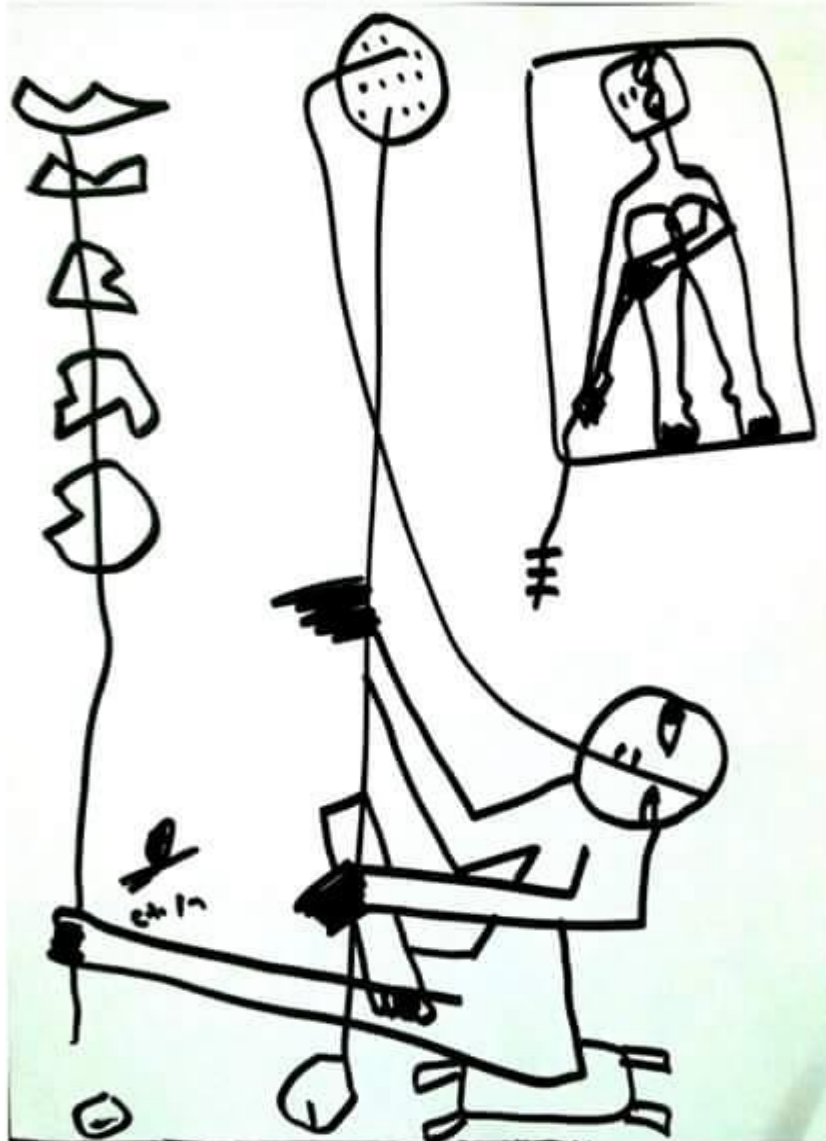
Italian word meaning fresh, which are the colors they paint on wet plaster before it dries up to absorb this layer of colors.



Chapter (2)

How to Learn to Draw: Stage One, Manual Skills





r pencils, a stick, or your finger on a steamy window. But even then you might have noticed that some children drew better than you. Not that you knew what "better" meant—all you knew was the sweetness of praise. Whenever you heard someone else being praised, and your own work ignored, you felt worse and worse. Eventually, you gave up on drawing. Why would you continue if nobody cared?

Now, whatever the reason, you want to come back, but it seems so scary. Those children who never gave up are working as professionals now, and their art

looks almost magical. How could you possibly bridge that gap? Will you ever catch up on them?

The answer is, nobody knows. But it's not *them* you should be catching up on. There's your dream about *you* drawing what you want, in any style you want, without being constantly critiqued for your mistakes. That "future you" should be your ideal, because becoming as good as him or her is what depends on you, not the skill/determination of others.

Once you set your future self as your point of reference, you'll be constantly progressing. Being better than yesterday is your goal. Doesn't it sound more possible than becoming as good as someone else in no time? If you agree with me, join me in this great quest. I won't show you how to draw—you wouldn't even want that! Instead, I'll show you how to *learn* to draw. I'll lead you through four big stages that you'll reach at your own pace.

This is stage one. If you've wondered how to start after such a long break, here you'll find the answer. I'll present a set of exercises for absolute beginners—some of them you may find obvious, but it will only mean you're a bit more advanced than you thought! Ready?

Set Your Mind

When you decide to learn something, the right attitude is far more important than all the textbooks in the world. I've already given you one piece of advice—**compare your skills to your future self, not to others**. There are more, so read this part carefully before starting the exercises.

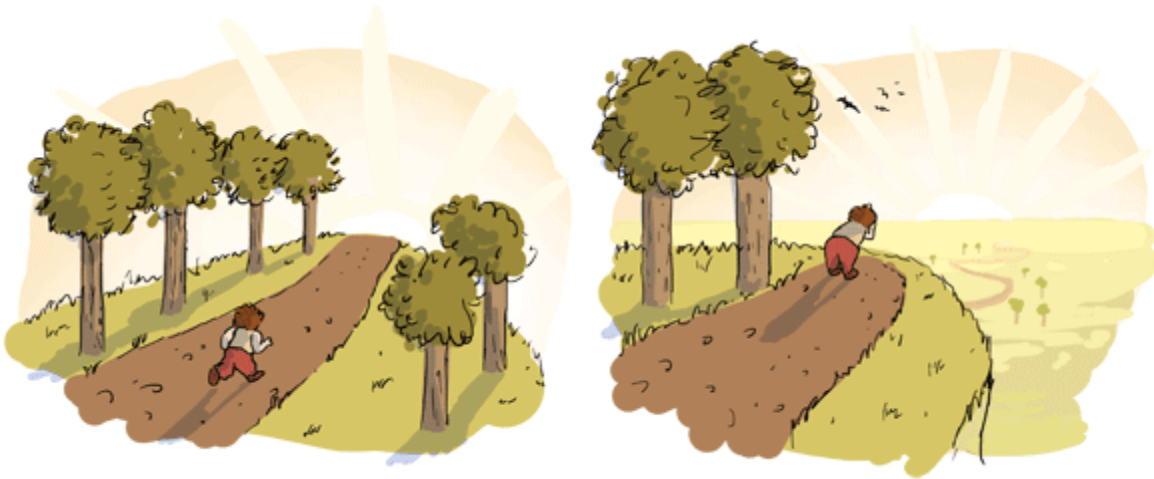
Perfection Doesn't Exist

When you set up your goal, it may look completely plausible. "This is me today, and this is me when I reach the goal," that's what you imagine. There's a certain way to go between these two points, and it seems like something you can do. However, you miss one important point—your needs change with you.

Today it may seem so amazing to be able to draw a stick figure, but only because you can't do it yet. Once you reach your goal, it loses its power and

you're looking for something else, something stronger. **You can't want what you already have.** That's why you may whine that you can't draw a stick figure as if it were some worthy skill, and someone who can draw a stick figure whines that they can't draw a real human.

There is no point where you'll be good enough. That's how we're constructed, so just accept it. You'll never think of your skills: "I'm a great artist and I don't need to learn anything else, I just do it for fun at this point." It's not going to happen! There will always be something you can't do, something that would complete you... and once you get it, that new thing opens your eyes to a new world of things yet to learn.



When you think you know 99% of something, that last 1% shows you how wrong you were

If there is a way to be perfect, it's to *stop trying*. You must understand that no matter how good you are at drawing, it will not make you a better, more valuable person than you are now. It's also true from the other side—**no matter how bad you are at drawing, it doesn't make you less worthy.** This brings us to another point:

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Do It for Yourself

If you want to draw beautifully only to feel that old sweetness of praise, prepare for a lot of suffering. Do you remember that feeling when you were so proud of your work until someone critiqued it? Why does your satisfaction go away so easily only because a random stranger stated their opinion?



When you rely for your satisfaction on the opinion of others, you'll never be fulfilled. More, you give power over your mood to people who don't really care about it! Even if it makes you a good artist, eventually, you'll be constantly stressed about not being good enough. And would you rather be a great, stressed artist, or just be a bad, but fulfilled one?

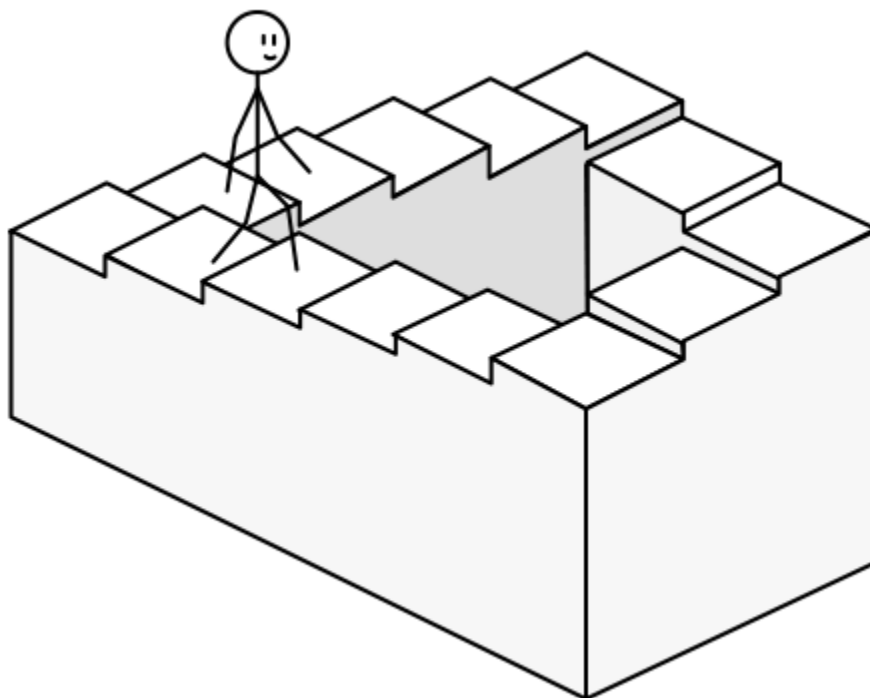
I've elaborated on the topic of critique in [this article](#), so if you're feeling it's something you have a problem with, make sure to read it. Remember: you don't want to be a great artist. You just want to be satisfied with your works, and you happen to think you need to be as great as professionals for it. You don't! Stop comparing yourself to them, and instead see if you can be better than you were yesterday—that's all you need to be satisfied.

It's you who sets your goals, so don't make them painfully hard to reach on purpose. You need to set the *good enough* yourself. Keep it fun, take it easy, and don't be hard on yourself for not being as good as someone who has practiced for years. You do it for yourself, and yourself only. Learn to be glad about your small progress, no matter what others think about it. What do they know, after all?

There's Only One Goal

You may have a lot of reasons to start learning to draw, but you only have one goal. It's to *learn* how to draw! "Learn" is the key word here, because you can't really be taught to draw once and for all. It's a constant, never-ending process. Thus, if you set your goal to "be able to draw anything I want 100% realistically", you'll fail—because this goal depends on what you *want*, not what you're able to

draw. And what you want changes as your skill develops, along with your vision of 100% realism.



That

feeling that there is some end point is only an illusion

It's important to understand that the journey never ends. As long as you stay under the impression that there is a goal you need to reach to be happy with your art, you will never be! Learn to appreciate every little sign of progress and just enjoy the journey. Learning is the only thing you'll always be doing, and it's the only goal that won't move anywhere.

If you really need more definite goals, feel free to create them. However, don't rely on any of them for all your happiness and confidence—that's pointless. And even when following these small goals, keep in mind that it's all about the process, and it doesn't really matter when you reach them.

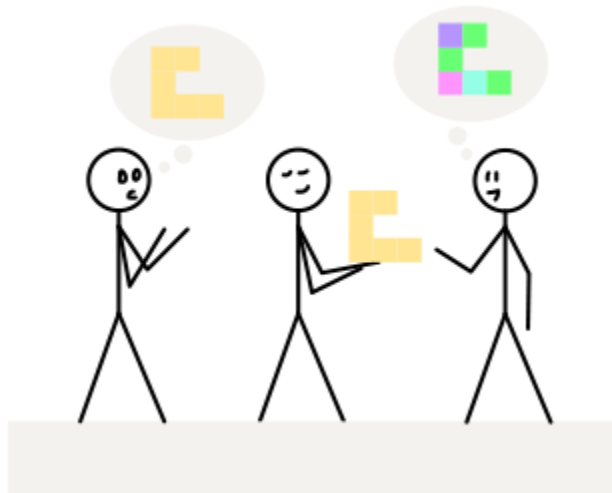
Manual Skills



The simpler drawing as a whole seems, the less advanced you probably are. Funny as it may sound, there is a rule for it, and it's called the Dunning-Kruger effect. In short, **the less you know about something, the more you think you know**. It's because the knowledge about what you *don't* know is knowledge, too!

You may say "I know drawing isn't simple—if it was, I could do it!" Yet you're almost crying when your drawing doesn't turn out as you'd like it to. If you *really* knew how hard it is to draw something right, you wouldn't be so frustrated—it would be obvious for you that it must be *hard*!

When you look at a skilled artist drawing his masterpiece and you can't understand how it's done, you may be tempted to blame it all on talent. This is a clear sign that you're a beginner. When you're more advanced than this, even just a little bit—if you only *tried* to learn how to draw—you can see it's not about *one* skill.



When you're an utter beginner, you think all it takes is to *draw* it

I divided the most important drawing skills into four stages:

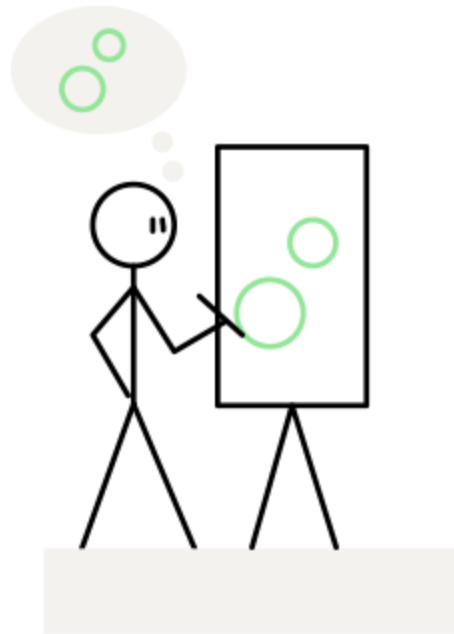
Stage 1: Draw What You Want

This is all about the most basic definition of drawing: creating marks on something. It's about training your hand to work almost automatically with the tool you want to use. Beginners often see it as the one and only drawing skill, but in fact it's just a base. Keyword: **physical exercise**.



Stage 2: Draw What You Want

This is about using the tool intentionally, avoiding guesswork. If after drawing something pretty you are afraid you couldn't ever draw it again, this is probably the stage you should work on. It's also for you if you can't copy references properly unless you trace them. Keyword: **precision**.



Stage 3: Draw What You Want

This is less about drawing as you may know it, and more about memory. The main idea has been included in [this article](#), but there are also other exercises that will make it easier. While the previous stage was about drawing things from your head, this is about putting these things there. Keyword: **visual database**.



Stage 4: Draw What You Want

This is the hardest, the vaguest part. How can you draw anything just as you want it, no matter what others might expect? How can you make something not realistic, but still plausible? Notice that it comes *after* mastering realism!

Keyword: **style**.



How to Learn

Of course, today we're working on stage 1, hence such a long introduction. You need to be aware that it's not a tutorial in a strict sense—these are exercises that will help you get to the next level, but it's all up to you how you use them.

For the purpose of this tutorial I'm going to assume you're using a simple pencil and a sheet of paper. Beginners often wonder if they should start with a pencil, or maybe with a graphics tablet, but the other way makes it more complicated than necessary. There is a good chance you're familiar with a pencil—no need to add another tool you need to learn from scratch.

However, if you're experienced at traditional drawing and want to start your adventure with digital drawing, these exercises may help you get used to the specific stylus movement. If you want to draw with your other hand (for example because of injury or just for fun), they will be helpful, too!

Now, there is no one and only proper pencil grip. Start with the one you use for writing and then, if it doesn't feel precise/comfortable enough, modify the stance. All the exercises are a playground for you—don't press yourself, test your abilities, and don't compare them to any imagined ones.

Remember:

- Exercise in **short sessions** (5 to 15 minutes), but regularly—**at least once a day**.
- Your **hand shouldn't hurt**—it may get tired, but if it's more than this, find a more comfortable version of the movement.
- Keep your **hand relaxed**—don't press the pencil with all your power. Your job is to make marks, nothing more.
- **Don't use any special paper** or a sketchbook. Feel free to draw on one-side-printed pages you were going to throw away, or the cheapest copy paper.
- Turn on **good music**, or even an audio-book—there's no need to focus fully on what you're do. The goal here is to make these movements automatic for your hand.
- Never forget why you're doing it. **Don't treat it as a chore**—you can stop at any time if you don't want it!

Enough talking, let's get to work already!

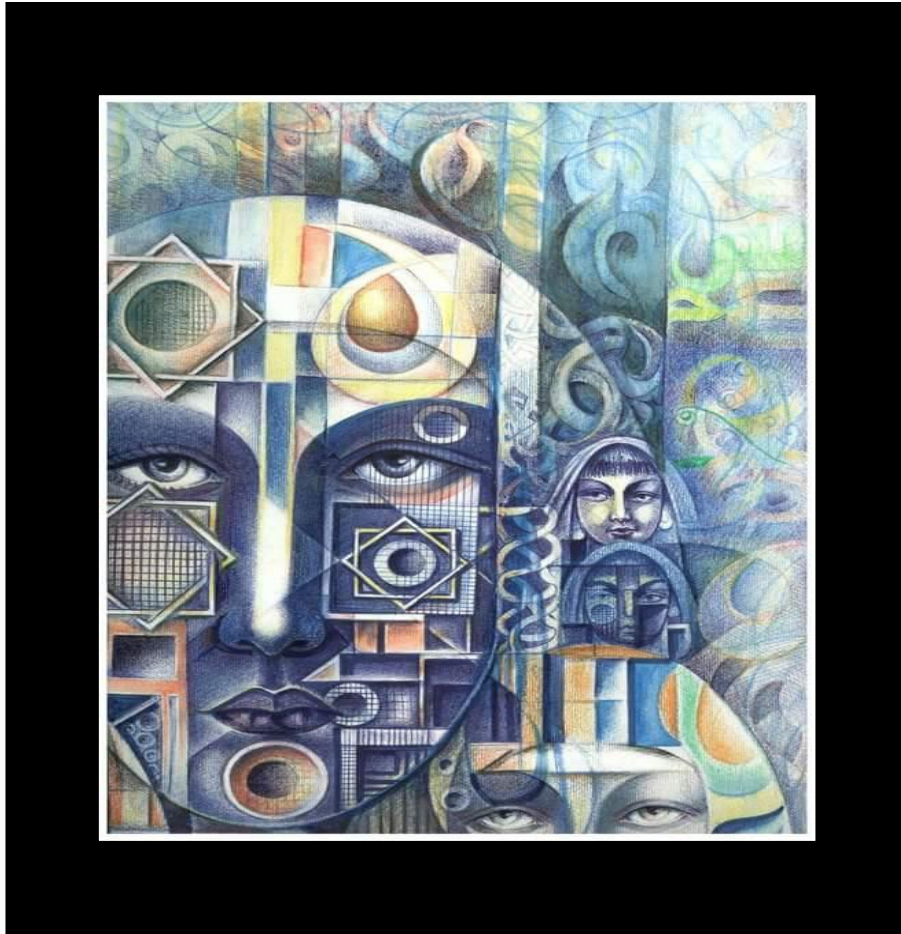
1. Draw Doodles

Start loosely—simply draw something. Whether you believe it or not, you already *can* draw, you just want to gain more control over it. Let yourself have some fun and just draw, as if it were a boring lesson and you had nothing to do. Don't draw anything specific, and don't judge it!



Chapter (3)

The manual and artistically skills



Teacher is an important part of the educational process. Teacher's ability to achieve the educational aims at the disables schools depends on "how good is his preparation, and it couldn't be replaced by any kind of the modern technology.

The present time has witnessed a great development in the field of disabled's cultivation

and adaptation also preparing programs which help them to go ahead in their lives. This cultivation isn't just a feeding of pity or a favor of the society but it is their right which laws have granted them and society must do what it have to do for those disabled children.

The manual and artistical skills are one of the professional fields, it gives the trainees the technical side which is one of the most important element of the complete growth of the trainees which makes trainees feel that they do something productive. That helps them to get self-realization and to improve artistical capability and motivation of the disableds children.

The practice programs for teachers training must restrict the substitutes which permit a great deal of manual and artistical skills. For developing the manual and artistical skills. The results of the studies shows that, teachers don't have knowledge of the the required skills to use some of the artistical materials and samples from the environment because they haven't the skills of design or formation, as they don't know the rules of artistical education.

From here, the idea of this study has been emerged the scholar (researcher) was intered in trying to help those disableds children, the effect of both teachers, training programs and developing some manual and artistical skills on achievement stimulus of retarded children who have the ability of learning.

THE STUDY INQUIRES:

- **What are the manual and artistical skills, which un prepared teachers must have in their work?**
- **What is the training program that is suggested for developing the manual and artistical skill of teachers?**
- **To what degree the suggested program will affect the efficiency of developing the manual and artistical skills of unpreported teachers?**
- **What's the standard of achievement of the defective children, before program's application on their teachers?**
- **What is the impact of the training program on the achievement stimulus of the retarded children.**

THE IMPORTANCE OF STUDY

- This study shows the development of information and skills which are required for preparing teachers.**
- Guiding teachers and instructors to avoid the sides of impotence in teaching manual and artistic skills.**
- Helping to developing some manual and artistic skills and enriching the technical side of trainees.**
- The achievement motive and the ways of developing it in the retardate children who have the ability of learning.**

THE BOUNDS (LIMITS) OF THE STUDY:-

- This research was limited in a group of teachers within the mental education schools in the governorate of Kena (Kena- Nag – Hammady- Kous) which follow the ministry of Education .**
- The Research was limited in thirty children of preparing stage at the mental Education schools ,who are between (6: 8 years old) .**

- The research was limited in same retardate children who have the ability of learning, whose intelligence rates are between (50-75) percent .
- The application of the program on teachers took nearly two months from 12th July 2003 to 7th September 2003 .
- The application of skill activity and the impact of the training program on the defective children took about two months from 28th September 2003 14th December 2003 .

*** Research Methods :-**

This research depends on the Experimental method. It uses one group , and the subsequent –prior (before- after) scale for the same sample , to develop some manual and technical skills of un prepared teachers . And uses the before – after scale for the retarded children who have the ability of learning ,by using an achievement criterion .

*** Research instruments :-**

- A questionnaire to the specialists for restricting the manual and technical skills .
- A collection test for teachers to evaluate the manual and artistical skills .
- A training program for teachers during work .

- Teacher's guide , test shows how to use manual and artistical skills .
- A activity notebook for retardate children .
- The achievement motivation scale for retardate children .
- In the fourth chapter of this research , the researcher considers the studies which related to the study issues . It contains the following :-
- Studies concerned with the training sides of teachers during their work .
- Studies concerned with the educational and mental sides of retarded children who have the ability of learning .
- Studies concerned with designing programs about skill sides within the Artistical Education , for retarded children who have the ability of learning .
- Studies concerned with retarded children who have the ability o learning inside the mental Education school and their problem .
- Studies concerned with the achievement motive and learning .

*** *The second chapter* considers the substance of training problems . And the important , aims, planning models and kinds of training**

programs . The reasons of teachers' and retardate children's training . It also considers the methods of training and preparing . The artistic and manual skills and their kinds and importance , The reason of skill training for teachers . The role of art the importance of artistic activities ,the importance of artistic , cooperative works . And the advantages of artistic experience in the light of the general characteristics of retardate children .

The training needs of teachers in the field of teachers training on the manual and artistic skills .

*** *The third chapter* :- The third chapter considers the conception of mental – retardation , its classification , its development , and its causes . The characteristics of retardates , the personal characteristics of retardates , the philosophy and the protection of retardates . the curriculums of retardates , the educational program of the pre-school Education . The concept of motivity , its definition , its functions and its kinds . the achievement motive its importance , and its**

kinds. The relationship between the achievement motive and the development of skills of retardate children . The guide lines for the efficiency of the application of achievement motive . The factors which affects the effectiveness of reinforcement , the kinds of reinforcement , the perceived skills which are required to motivate children for achievement . And the analysis of retardate children's artistical works .

Chapter five :- It considers , the foundation of the practice program construction , the components of practice program, The philosophy , objectives , content, teaching methods the accompanying activities , teaching aids , evaluation, which are learning test and the observation card , planning the interviews for program application , designing the program's teachers' guide and planning the activities notebook for teachers .

It also studies the steps of research experiment goal , the research sample , the experimental design that is used , the time plan to carry out the experiment the prior application of research instruments , the application of the

suggested program on the research group , the following application of the research performance , the educational activities were carried out after the practice program ,the subsequent application , then the out comes of the research and their explanations , and this research recommendations .

*** *The results :-***

1- There are significant statistical difference between the average of degrees of sample teachers in the performance before and after the application of the program , the average was higher after the application at the level of (0 , 01) .

2- there are significant statistical differences between average of degrees of sample children in the achievement motive before and after the program application on their teachers, the average was higher after the application of the program at the level of (0 ,01) .

3- There are not significant statistical differences between the average of sample children's degrees in achievement motive after the application of the program on the their teachers and two months later after the

application between the level of (0,01) or (0,05)

.

** The study recommendation :-*

After showing the previous results ,the study recommends.

- 1- Involving skills in the laboratory activities at the first and second stages of preparing retardate children at the Mental Education schools .
- 2- Using the laboratory introduction to develop the children's trends towards the Artistical Education for developing the skills and concepts of artistical Education, specially which depends on the material models and instrument .
- 3- The integration between the Artistical Education class and the other school subjects and join them together .
- 4- Choosing the artistical activities which related to the retardates and help them to motivate their consideration.
- 5- To teach children the established styles which related to the equipments , to be able to learn the different manual and artistical skills .

- 6- To considerate the needs and features of special needs children , particularly the retardate children during compiling the curriculums and school activities .**
- 7- Providing the Mental Education schools with the equipments and instruments which are suitable for children at this stage , to help teachers to present various artistical activities to children at this stage .**
- 8- Concerning with the practice programs of artistical activities for teachers , because they lead to develop their established abilities .**
- 9- Preparing special programs for developing manual and artistical skills for the teachers of mental disabled children to improve their performance at these skills .**
- 10- Teachers and parents must accept the mental disabled child and creating a suitable atmosphere , and teaching them needed artistical skills and changing bad skills.**
- 11- Working for utilization of the mental disabled child's free time and encourage him to practice his different hobbies . To present useful interesting activities , to keep the child from the engagement in unacceptable activities .**

12- The Ministry of Education and the ministry of high Education , this for creating conscious generation with awareness of causes , indications , and the way of treating these special people , by making a real work-shops .

13- It is necessary to use various reinforcements in the programs which are presented for mental retardate children , because they help them to do the require tasks, and increase their incentive for learning ,as they help in the emphasis on the acceptable skills .

14- It is necessary to prepare the teachers of Mental Education schools on making educational programs , to be able to increase the level of performance in the different sides of mental disable children learning .

15- The preparing of Mental Education schools' teachers must be continuous during their works ,to develop the inquire skills for doing their work .

16- To review the present practice programs , whether from planning side or carrying out . This for using the most resent ways and trends in this field , for example :-Training which is built on competences .

17- The program must be inclusive of educational and academic competences .

18- The ways of practice which are used in the practice , programs must be various , they mustn't be limited to the old ways of discussion and lecturing .

19- The attendance must not be limited to the training program's time .

20- The evaluation result of the training program must be related to the annual assessment of the teacher , to increase the motivation of teachers to wards training .

21- The professors of the Faculties of Education in designing and carrying out the training programs .

*** Suggested research :-**

1- A similar study to this study to build training programs for Artistic Education teachers of the first stage of the fundamental Education at the Mental Education Schools.

2- Building Training programs for Mental Education teachers ,which are built on Competence .

3- Preparing similar programs of different manual and technical skill ,like(Mineral

,Weave , typography, pottery ,and manual and artistic works .

4- Making comparison studies between the present attitudes about preparing and designing Artistical different artistical sides of Mental retardates at some countries .

5- The contents of programs for mental retardates must be related to the actual cultural , social and environmental conditions of the experiment .

6- Evaluating the courses of the manual and artistical skill teaching methods at the Faculties of Education , in the light of the capacities which are necessary for carrying out the integral manual and artistical skills curriculums .

7- The artistical activities that relate to the creative capabilities and developing the alienative thought of the teachers of the mental education.



Developmental Benefits of Art

Motor Skills: Many of the motions involved in making art, such as holding a paintbrush or scribbling with a crayon, are essential to the growth of fine motor skills in young children. According to the National Institutes of Health, developmental milestones around age three should include drawing a circle and beginning to use safety scissors. Around age four, children may be able to draw a square and begin cutting straight lines with scissors. Many preschool programs emphasize the use of scissors because it develops the dexterity children will need for writing.

Language Development: For very young children, making art—or just talking about it—provides opportunities to learn words for colors, shapes and actions. When toddlers are as young as a year old, parents can do simple activities such as crumpling up paper and calling it a “ball.” By elementary school, students can use descriptive words to discuss their own creations or to talk about what feelings are elicited when they see different styles of artwork.

Decision Making: According to a report by Americans for the Arts, art education strengthens problem-solving and critical-thinking skills. The experience of making decisions and choices in the course of creating art carries over into other parts of life. “If they are exploring and thinking and experimenting and trying new ideas, then creativity has a chance to blossom,” says MaryAnn Kohl, an arts educator and author of numerous books about children’s art education.

Visual Learning: Drawing, sculpting with clay and threading beads on a string all develop visual-spatial skills, which are more important than ever. Even toddlers know how to operate a smart phone or tablet, which means that even before they can read, kids are taking in visual information. This information consists of cues that we get from pictures or three-dimensional objects from digital media, books and television.

“Parents need to be aware that children learn a lot more from graphic sources now than in the past,” says Dr. Kerry Freedman, Head of Art and Design Education at Northern Illinois University. “Children need to know more about the world than just what they can learn through text and numbers. Art education teaches students how to interpret, criticize, and use visual information, and how to make choices based on it.” Knowledge about the visual arts, such as graphic symbolism, is especially important in helping kids become smart consumers and navigate a world filled with marketing logos.

Inventiveness: When kids are encouraged to express themselves and take risks in creating art, they develop a sense of innovation that will be important in their adult lives. “The kind of people society needs to make it move forward are thinking, inventive people who seek new ways and improvements, not people who can only follow directions,” says Kohl. “Art is a way to encourage the process and the experience of thinking and making things better!”

Cultural Awareness: As we live in an increasingly diverse society, the images of different groups in the media may also present mixed messages. “If a child is playing with a toy that suggests a racist or sexist meaning, part of that meaning

develops because of the aesthetics of the toy—the color, shape, texture of the hair,” says Freedman. Teaching children to recognize the choices an artist or designer makes in portraying a subject helps kids understand the concept that what they see may be someone’s interpretation of reality.

Improved Academic Performance: Studies show that there is a correlation between art and other achievement. A report by Americans for the Arts states that young people who participate regularly in the arts (three hours a day on three days each week through one full year) are four times more likely to be recognized for academic achievement, to participate in a math and science fair or to win an award for writing an essay or poem than children who do not participate.





What is Art?

Art is the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power. (Oxford dictionary)



Creative Arts



Includes the following :

Art: Children express and represent what they observe, think, imagine, and feel through two- and three-dimensional art.

Music: Children express and represent what they observe, think, imagine, and feel through music.

Movement: Children express and represent what they observe, think, imagine, and feel through movement.

Pretend play: Children express and represent what they observe, think, imagine, and feel through pretend play.

Appreciating the arts: Children appreciate the creative arts.



* Creative Arts

It identifies four elements: art, music, movement, and dramatic play.

- Teaching teams learn about effective classroom strategies that stimulate active involvement in the creative arts and promote learning and brain development in young children.
- The domain elements and indicators support children's imaginative thinking and self-expression, and enhance their progress in other domains.



Creative Arts

For example,

- children may count musical beats,
- experiment with mixing colors to make a new one, - create dialogue for a story drama,
- or move like the animal characters in a story.

In such activities, they are learning in several domains and using a variety of social, cognitive, and creative processes.





Creative Arts

All areas of creative arts can incorporate the diversity of children in the program.

- ✓ Dance,
- ✓ art,
- ✓ pantomime, and
- ✓ creative expression

are areas where English language learners
Included without needing to rely on
language skills in English.



Practical applications with different materials



Creative Arts

Movement



includes ...

dancing to music and moving in various ways

to learn what the body can do or

to express an idea or feeling. Children might imagine how an animal moves, then try to imitate it. They could focus on a specific feeling, such as joy or fear, and create movements to express the feeling. Movement facilitates spatial awareness and sensory integration, contributes to overall health and fitness, and promotes development of physical skills.



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* Creative Arts

They explore the processes of art using

- materials, tools, and techniques
- and create products such as ...

- drawings,
- paintings,
- sculptures,
- mobiles, and
- collages.





Children's Creative Development



What art experiences do children need to have?

Children need extensive and intensive experiences of doing art and thinking about art to develop different life skills such as communication, problem solving, social & emotional, motor, self expression and creativity.

Scribbling stage - 2 years



- Random scribbles begin at age one-and-a-half, but quite quickly take on definite shapes.
- Circular movement is first because it is most natural anatomically.

The preschematic stage



3 years old

- Occurs around age three and provides a tangible record of the child's thinking process.

- The first representational attempt is a person, usually with circle for head and two vertical lines for legs.

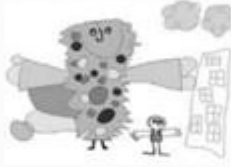
- Later other forms develop, clearly recognizable and often quite complex.

- Children continually search for new concepts so symbols constantly change.



4 years old

The schematic stage



6 years old

- The child arrives at a "schema," a definite way of portraying an object, although it will be modified when he needs to portray something important.
- The schema represents the child's active knowledge of the subject.
- There is definite order in space relationships: everything sits on the base line.

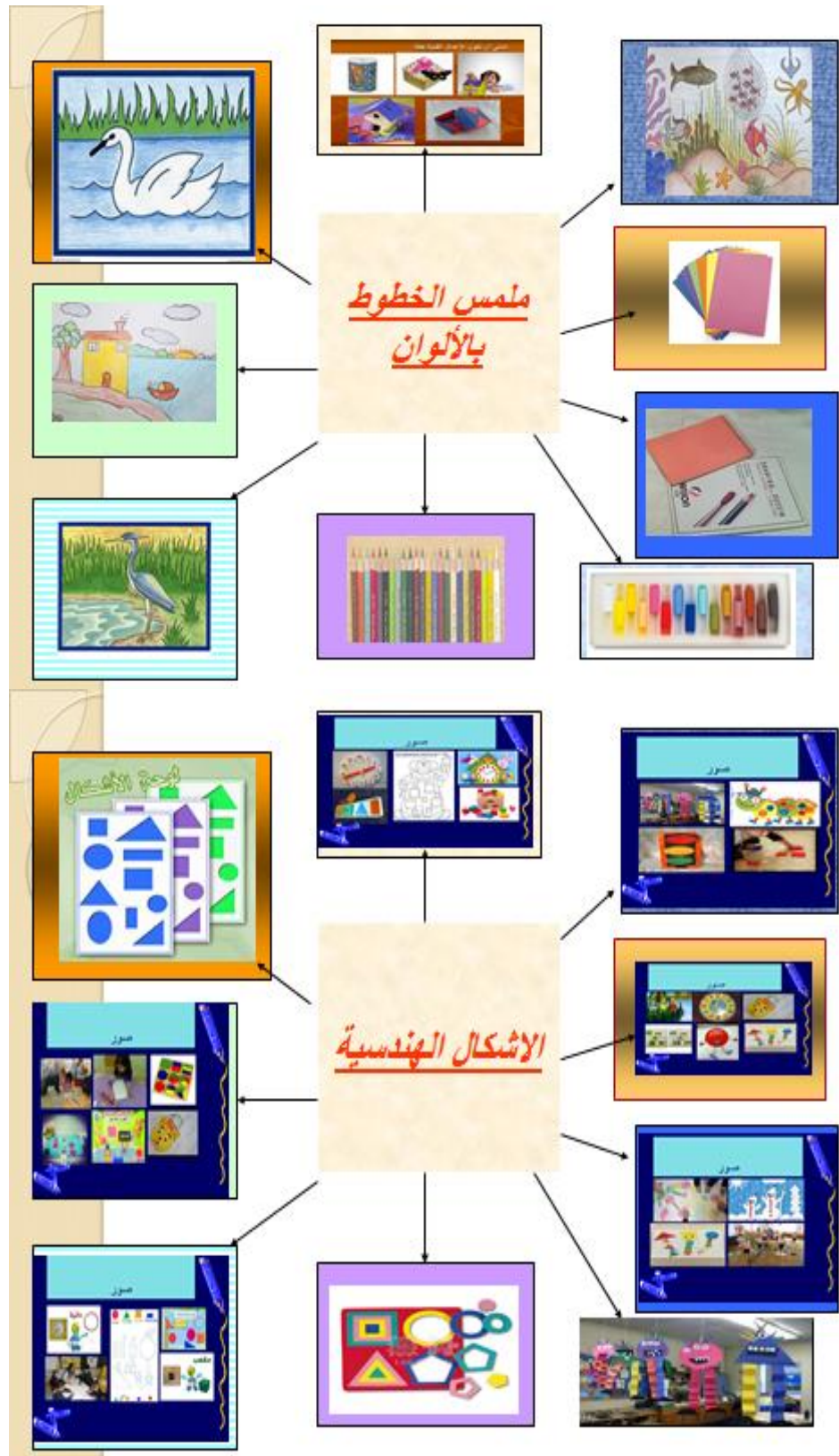
The gang stage: The dawning realism



- Children begin to compare their work and become more critical of it.
- While they are more independent of adults, they are more anxious to conform to their peers.











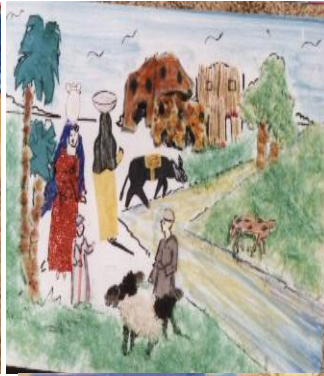
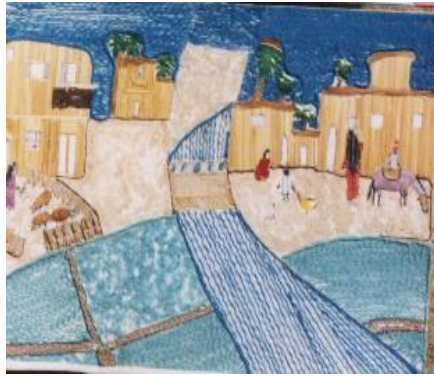












Technical applications of the implementation of childhood students and basic education



ey my friends ... Azikum ... what are
?you doing today
I have a sweet story, you know her
name eh? Her name
Sweet girls) Do you know who are)
sweet? Come with me, we know they
?are beautiful, why

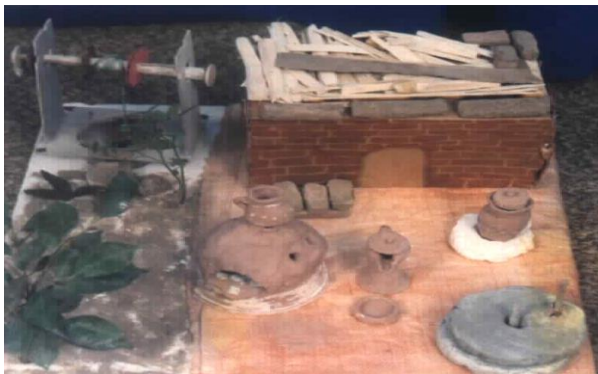
**It had three sweet girls,
Sesame and Shushu Tutu.
They were always waking
from sleep in bed. Shushu
used to make her bed after
sleeping, and Tutu liked to
arrange the library and
knowing Sesame loved
what? You love to eat birds
every day, because you love
.duck, goose and chick**





One day, they agreed to spend a day with their grandmother in the countryside.

When they arrived at their grandmother in the countryside, they rejoiced at the view of the countryside, and they saw



They entered their grandmother's house, saw their grandmother grinding wheat, and asked her to do what, my grandmother? She told them to grind the wheat so that it stays accurate and bake bread. They asked their grandmother to help her in their work, and they answered her water from Al-Bir and helped her in baking.





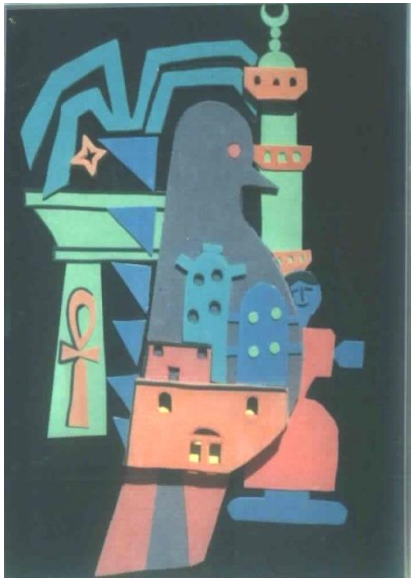
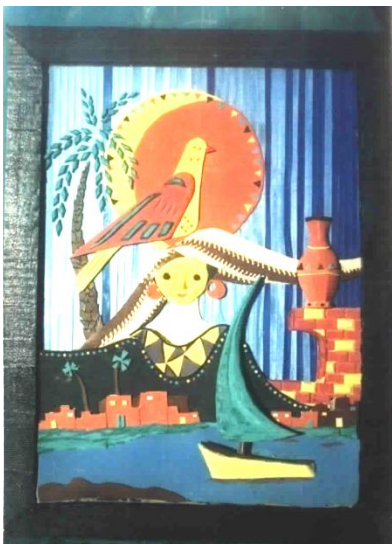
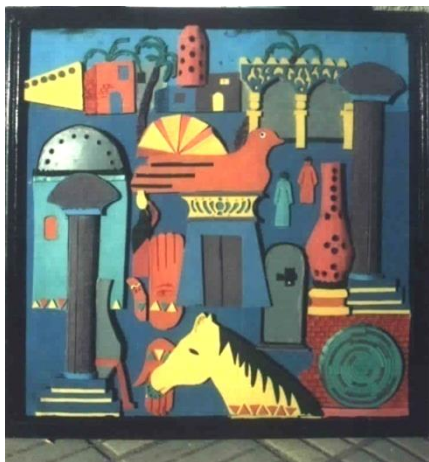
They promised her a visit to the zoo, so they could see the giraffe, the sheep and the



After the beautiful day is over, thank their grandmother for this beautiful day



The child's knowledge of the shape of the old farmer and the ancient sailing process through the use of colored marbles

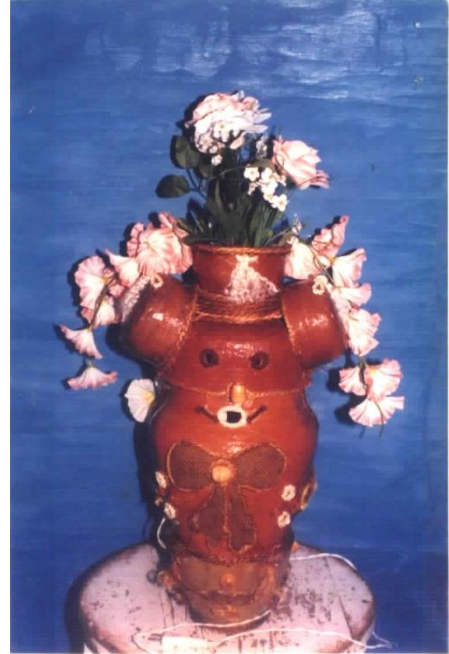




The child's knowledge of the ancient Pharaonic heritage by presenting some Pharaonic motifs made of colored foam



Teaching the correct child to perform the prayer



Roses

The most beautiful
gift given to the most
precious people ...
Mama and Papa on
their birthdays and
our lovely friends
And we tell them
every year and you
are good



Teaching the child how to take care of the plant and not cut it by displaying a public garden model using environmental materials





Teaching the child how to recognize time by displaying a watch made of different materials of the environment





**Educating the
child
Make vases
in various
forms using
pottery
And macrame
threads
And sulfur**



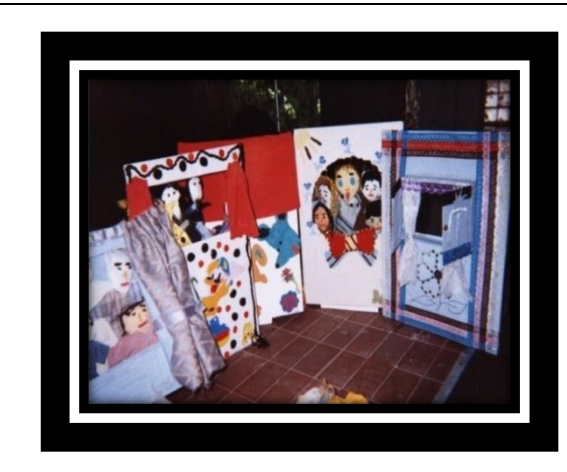


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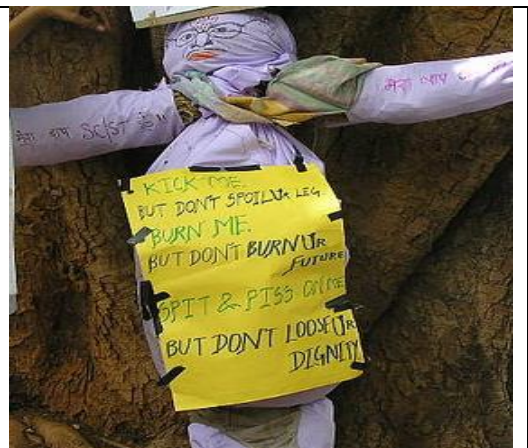
















Subject name: synthesis of materials

.(Activity name: (country house

–: Objectives *

:Knowledge goal

.The child takes the form and components of the country house

:A standard goal

.That the child participates in making a model for the country house

:A sentimental goal

.The child feels happy while performing the activity

–: Used equipment's *

.Foam, leaf, clay, paper

–: criticism *

The picture is clear and its colors are suitable for dealing with

.children



.Subject: - Synthesis of materials

.Subject name: - Sugar and cat –

–: Objectives *

:Knowledge goal

.The child hears and obeys the words of adults

:A skillful goal

.That the child describes the shape of the story

:A sentimental goal

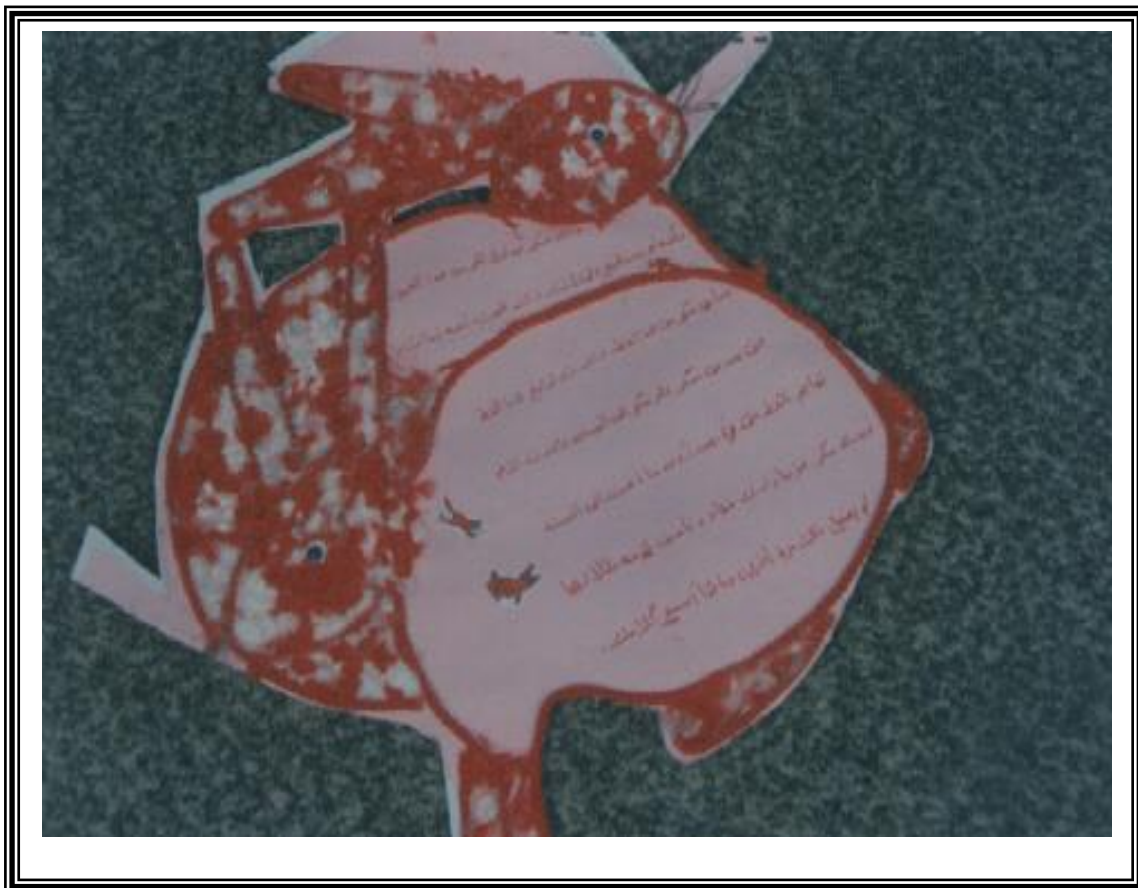
.The child should enjoy the story

–: Used equipment *

.(Thread - Cardboard - Fabric - Cotton - Beads - Colors)

–: criticism *

The picture is a new idea to present the story and an interesting style, as well as its appropriate and attractive colors, and it is lovely for the .child



.Subject name: synthesis of materials

.Activity name: Crib

- : Objectives *

:Knowledge goal

.The child knows the contents of the bed

:A skillful goal

.The child to make his own bed

:A sentimental goal

The child feels happy while performing the activity and each child

.expresses the bed he sleeps on

-: Used equipment *

Wood - Cotton - Canvas - Office Staples - Distinguished Chlorine Box)

.(- Gunny - Cellophane Paper

-: criticism *

.The picture is clear, interesting, and a level-inspired child



.Subject name: synthesis of materials

.Activity name: Telephone CD

- : Objectives *

:Knowledge goal

.The child learns addition, subtraction and multiplication

:A skillful goal

.For children to sort numbers, the child uses the disk himself

:A sentimental goal

.The child expresses the numbers using the phone disk

:Tools and materials used *

.Cartoon - color - foam

: criticism *

In this picture, unattractive colors are not suitable for dealing with children. Also, the existing processes of multiplication and division are difficult for children and are incompatible with the child's mental level. And we find the picture is not clear



.Subject name: Synthesis of ores

.Activity name: Kids Games Exhibition

- :Objective: After carrying out this activity, the child can *

.Learn about the uses of wood material -۱

.He makes some toys himself and shapes it -۲

.Participates in a group work -۳

-: Used equipment *

Wood - Colors - Photo - White Fail - Cardboard - Cans on Paper -)

.(Sullivan Paper - Some colored thread rolls - Wire or Rope

- :The activity consists of *

.(Train - Radio - Telephone model - Piggy bank with carton)

**This work can be done by the child himself or participate in it with
.others**



.Subject name: Synthesis of ores

.Activity name: Bird's nest

-. Target

That the child learns about the types of birds raised at home. -۱

.(Knowledge goal

.Emotional) that the child participates in the work)-۲

Mahari) that the child uses some simple materials in a beautiful)-۳

.artwork

-. Used equipment *

Foam - burlap - boss (grill) - plywood - mkt - color carton - artificial

.planting - cotton

- :The work consists of *

A model for a nest + some birds - a palm tree + a nest guard

:The work may be group *

.(Some additions)

Nothing but it would have been preferable for musk to be a man

.standing in the middle of the nest and we imagine serving the birds



.Subject name: Synthesis of ores

.Activity name: teapot

-: Target *

.That the child gets to know the shape of a teapot -\

.He uses the skill to make a beautiful model -\

- :Raw materials *

.(Wood color - buttons)

.(Work: - (Individual *



.Subject name: Synthesis of ores

Activity name: Geometric shapes

-. Target

That the child knows the geometric shapes -1

To learn how the watch works -2

That the child makes some toys using geometric shapes -3

.Material

(Crochet paper - colors - cardboard)

Business is *

(Hour - piggy bank for the baby on the body of a teddy bear)

Work: group



Subject name: synthesis of materials

Activity name: Mosque

–: Objectives *

.That the child describes the shape and state its colors –١

.That the child express his opinion about the shape –٢

.That the child learns the prayer times and how –٣

– :Raw materials *

.Cartoon paper –١

.Canson wrapping paper –٢

.Wax for pasting –٣

.Colors –٤

– :How to implement this activity *

.The mosque paper is reduced and pasted with wax –١

.Covering the shape with canon paper –٢

.Coloring in different colors –٣

.Work: Group



.Subject name: synthesis of materials

.Activity name: The Pharaonic Face

–: Objectives *

.That the child passes the Pharaonic form –١

.That the child enumerates the colors –٢

.That the child innovates at work –٣

.Raw materials used: - wood - foam - colors - adhesive *

– :How to implement this activity *

.Cutting the wood in the shape of the Pharaonic face –١

.Cut the parts of the face (eye - nose - mouth - crown) from the foam –٢

.Paste the parts of the face on the shape –٣

.Coloring the shape with different colors –١

Work: Group



.Subject name: synthesis of materials

.Activity name: Accessories

-. Objectives *

.That the child tastes the colors that are in the figure -۱

.That the child is creative in the things he loves -۲

.To develop the child's technical skills -۳

- :Raw materials *

.Leather to keep accessories -۱

.Colors -۲

.Adhesive substance -۳

.Metal -۴

.Loving shapes for children -۵

.Work: Group



- 1) **Broer and Zernicke** : Efficiency of human movement.
- 2) **Corbin** : Becoming physically educated in the elementary school .
- 3) **Cratty** : Perceptual and motor development in infants and children .
- 4) **Dauer, Vietor** : Dynamic physical education for elementary school children.
- 5) **Gallahue** : Motor development and movement experiences for young children.
- 6) **Gallahue** : Understanding motor development in children.
- 7) **Lawther, John** : the learning and performance of physical skills.
- 8) **Logsdon** : Physical education for children a focus on the teaching proces.
- 9) **Mc Clenghan, Gallahue** : Fundamental movement : a development and approach.

كتب ومراجع ورسائل علمية

<https://www.youtube.com/watch?v=06GuZmu8FNo>

<https://www.youtube.com/watch?v=EKXjqn->

[j17https://www.youtube.com/watch?v=G6dOxG0u3W44](https://www.youtube.com/watch?v=G6dOxG0u3W44)

<https://design.tutsplus.com/tutorials/how-to-learn-to-draw-stage-one-manual-skills--cms-23304>

Alfred. J, (1997) : A Guide To Physical Education For Mentally Retarded Using Persisting Lige Situation “, no 5 and 10 , In Sheboygan County School For Special Education ,Sheboygan falls .

Allen, (1993) : Training Preschool Teacher to Promote Reciprocal Interactions Between Children with Autism and Their Typical Classmates, PHD, University of Massachusetts, Dissertation Abstracts, Vol.54-068.