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سعادة أ. د. رئيس تحرير المجلة المصرية للدراسات المتخصصة المحترم  
جامعة عين شمس، كلية التربية النوعية، القاهرة، مصر  
تحية طيبة وبعد،،،

يسر معاميل التأثير والاستشهادات المرجعية للمجلات العلمية العربية (ارسييف - ARCIF)، أحد مبادرات قاعدة بيانات "معرفة" للإنتاج والمحتوى العلمي، إعلامكم بأنه قد أطلق التقرير السنوي التاسع للمجلات لعام 2024.

ويسرنا تهنئكم وإعلامكم بأن المجلة المصرية للدراسات المتخصصة الصادرة عن جامعة عين شمس، كلية التربية النوعية، القاهرة، مصر، قد نجحت في تحقيق معايير اعتماد معاميل "Arcif" المتوافقة مع المعايير العالمية، والتي يبلغ عددها (32) معياراً، وللاطلاع على هذه المعايير يمكنكم الدخول إلى الرابط التالي: <http://e-marefa.net/arcif/criteria>

وكان معاميل "ارسييف Arcif" العام لمجلتكم لسنة 2024 (0.4167).

كما صنفت مجلتكم في تخصص العلوم التربوية من إجمالي عدد المجلات (127) على المستوى العربي ضمن الفئة (Q3) وهي الفئة الوسطى، مع العلم أن متوسط معاميل "ارسييف" لهذا التخصص كان (0.649).

وبإمكانكم الإعلان عن هذه النتيجة سواء على موقعكم الإلكتروني، أو على مواقع التواصل الاجتماعي، وكذلك الإشارة في النسخة الورقية لمجلتكم إلى معاميل "ارسييف Arcif" الخاص بمجلتكم.

ختاماً، نرجو في حال رغبتكم الحصول على شهادة رسمية إلكترونية خاصة بنجاحكم في معاميل "ارسييف"، التواصل معنا مشكورين.

وتفضلوا بقبول فائق الاحترام والتقدير

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# **Individual Differences in Plastic Artistic Expression in Adolescence**

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**Prof. Mostafa M. Abdel Aziz <sup>(1)</sup>**

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## Individual Differences in Plastic Artistic Expression in Adolescence

Prof. Mostafa Mohamed Abdel Aziz

### Abstract

This study deals with the impact of different gender factors (males / females), intelligence (high, low), and economic and social level (high / low) on the characteristics of adolescent drawings and this study is the first field study in Egypt related to adolescent arts and the first study that takes the statistical method as a means of data processing in the field of arts, and the .first study includes a research tool to analyze the characteristics of drawings Identify the problem: The aim of the current study is to try to find out what is characterized by the drawings of adolescents of artistic characteristics, or more specifically to reach preliminary

**Keywords:** Individual Differences, Plastic Artistic Expression

### ملخص:

**العنوان :** الفروق الفردية في التعبير الفني التشكيلي في مرحلة المراهقة

**المؤلفون :** مصطفى محمد عبد العزيز

تتناول هذه الدراسة تأثير عوامل الجنس المختلفة (ذكور/إناث)، والذكاء (مرتفع، منخفض)، والمستوى الاقتصادي والاجتماعي (مرتفع/منخفض) على خصائص رسومات المراهقين، وتعد هذه الدراسة أول دراسة ميدانية في مصر تتعلق بفنون المراهقين وأول دراسة تتخذ الأسلوب الإحصائي كوسيلة لمعالجة البيانات في مجال الفنون، وأول دراسة تتضمن أداة بحث لتحليل خصائص الرسومات. تحديد المشكلة: تهدف الدراسة الحالية إلى محاولة معرفة ما تتميز به رسومات المراهقين من خصائص فنية، أو بشكل أكثر تحديداً الوصول إلى استنتاجات أولية

**الكلمات الدالة :** الفروق الفردية ، التعبير الفني التشكيلي

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## Introduction

This study deals with the impact of different gender factors (males / females), intelligence (high, low), and economic and social level (high / low) on the characteristics of adolescent drawings and this study is the first field study in Egypt related to adolescent arts and the first study that takes the statistical method as a means of data processing in the field of arts, and the first study includes a research tool to analyze the characteristics of .drawings

### Identify the problem:

The aim of the current study is to try to find out what is characterized by the drawings of adolescents of artistic characteristics, or more specifically to reach preliminary answers :to the following questions

- Do teenage cartoons have characteristics that distinguish them? Or in other words: what is the image in which we find the production of adolescents in general in the field of :plastic arts, then
- Does what we find among adolescents in their economic and social levels lead to disparities between them in the characteristics of their artistic production? There is no doubt that those who belong to different socio-economic levels vary among themselves as well in terms of the extent of their exposure to artistic production, and therefore it was expected that the different socio-economic levels will differ among themselves in terms of what they have previously been exposed to from the artistic cultural heritage as well as in their methods of artistic expression, which would lead us to expect a disparity between adolescents of different socio-economic levels in the characteristics that characterize .them. Their fees
- Do teenage cartoons differ from teenage girls' fees due to ?the sex factor alone

I have studied the collective differences between the sexes, many mental functions that you do not think include artistic production, yet it is often said that the sexes differ in this respect. Therefore, it was necessary to study the matter empirically rather than be satisfied with tribal knowledge that was not based on any .kind of realistic experimental investigation

These were the guiding assumptions of this current study, .and in the light of which the study curriculum was developed

Research Plan: The general plan of the research focused on the basis of a comparison between the fees of adolescents from first, second and third grades in secondary schools who vary among themselves in terms of gender, then socio-economic level, and finally in terms of general mental ability. It was seen in this research that students of a private secondary school should be selected from language schools on the basis that they represent a socio-economic group higher in their level than students of general education schools. Which is undoubtedly that this procedure Something that can be considered and discussed (Abd al-Salam Abd al-Ghaffar, Raafat Nassim, 1976, 27) Then all these students whose total number was (600) six hundred students, , were asked to choose from a modified list of Mony's problems list containing thirty items (which represent ten of the eleven problem areas that came in Moni's list) the most important ten problems that they feel the impact of in their lives as a first step, then to identify the most important one of these ten problems, and finally to express this problem graphically. Below is the modified list of .issues for Moony containing the thirty topics



**Table1****Art Education Topics****(Image modified from the list of issues for Mooney)**

Subject	M	Subject	M
Daydreaming	16	Obesity or physical thinness	1
The problem of distance from the teachings of religion	17	Family income problems	2
Lack of understanding from parents or siblings	18	Lack of hobby	3
Fear of the future career	19	Difficulties mixing with the opposite sex	4
Recall difficulties.	20	Introversion and distance in people	5
Unusual height	21	Despair of life	6
Inappropriate clothing	22	Blind docility to temptations	7
Obstacles that prevent meeting friends	23	Family quarrels	8
Lack of turnout from the opposite sex	24	An elusive job	9
Hatred and contempt of people	25	Lack of school readiness	10
Lack of personal freedom	26	General health impairment	11
Guilt	27	Inadequate housing	12
The problem of leaving the house	28	Free time without entertaining work	13
Confusion in choosing the right college	29	Difficulty understanding the opposite sex	14
Lack of response from teachers	30	Confusion of people	15

**Table (1) then presents the following questions to be answered by the sample members:**

- 1- In front of you in the previous table (30) art education topic (drawing)
- 2- Each topic touches certain psychological aspects
- 3- Read these topics carefully and choose the top ten (10) topics that you feel express your most important psychological aspects and then mark  $\checkmark$  next to them
- 4- Choose a topic that you consider the most important topic of concern to you from among the ten (10) topics you have already chosen and place a tick next to a mark  $\checkmark$ .
- 5- Express an angle, aspect, scene or aspect of the subject I have chosen and put my mark next to it, an  $\checkmark$  artistic expression with the materials given to you.

When assigning the sample members, it was taken into account that they were provided with materials and tools similar in terms of paper type, area, black fluomaster pen, etc. The directives given to them were also uniform for all members of the sample of both sexes.

In order to study the effect of inequality in intelligence on graphic expression in adolescents, the Cattle General Ability Test prepared by Salama and Abdel Ghaffar (1970) for the Arab environment was conducted. This test is a non-verbal test that is hardly affected by the cultural difference between the examinees. The students' grades were then estimated at six hundred, and the top quartile and bottom quartile were selected to be compared in terms of the characteristics of their fees. Thus, the sample size from which the data on intelligence disparity were derived became (147) students, (147) female students.

In order to be able to analyze the drawings objectively close in its method of analysis that is used in the stories that respond to the examiners in the test of understanding the subject and similar projective tests, the researcher (Ahmed Abdel Aziz Salama , 1973) By designing a form to analyze the fees of teenagers, and it was the first form of its kind in the Arab world.

### **The results of the study:**

**First: The effect of sex**, i.e. the differences between adolescents in terms of the technical characteristics of their drawings, according to the form set:

**1- As for the content of the fee****Table (2)**

**Frequency distribution and percentage of male and female students according to the content of the drawing, as well as the value of Ka2.**

Ka2	females		males		Content of the drawing	M
	Percentage	Iteration	Percentage	Iteration		
12.210	86	127	69	101	Descriptive shallow Deep symbolic philosophical	1
	14	20	31	46		
400r	29	42	33	48	optimistic pessimistic	2
	71	105	67	99		
271R	33	49	37	55	Quiet violent	3
	67	98	63	92		
248R	69	102	66	97	Specified in a clear time and place Not Specified	4
	31	45	34	50		

function at the level of 0.01

Table (2) shows the frequency distribution and percentage of artistic production of males and females of adolescent students on the sub-dimensions of the content, and from it it is clear that the drawings of adolescents do not differ statistically significantly from the drawings of adolescents, except that a larger percentage of adolescent fees are characterized by shallow descriptive content (86% for adolescent girls compared to 69% for adolescents). A larger proportion of adolescent cartoons (31%) are characterized by deep philosophical symbolic content (compared to only 14% in adolescent girls), and this result, if it could be reached in subsequent similar studies, would alert us to the existence of authentic sexual differences between adolescents in terms of the intellectual content represented by the spontaneous cartoons issued by them.

## 2- For the main character in the drawing:

Table (3)

Frequency distribution and percentage of male and female drawings of adolescents on the dimension of the main character in the drawing and the value of Ka2

Ka2	females		males		Main character	M
	Percentage	Iteration	Percentage	Iteration		
0.321	95 5	140 18	97 3	143 5	Present in the drawing Not present in the drawing	1
zero	100 -	140 -	97 3	139 4	humanism Symbolism	2
zero	72 28	101 39	71 29	102 41	Leader Compact Corner	3
1.657	39 61	54 86	47 53	67 76	Quiet Violent and passive	4
zero	99 1	139 1	100 -	143 -	of the sex of the examined Heterosexuality	
1.527	45 55	63 77	37 64	53 90	Alone in drawing She has other characters	
1.631	11 89	16 124	18 82	25 118	Defined within a frame Unspecified	
1.340	81 19	114 26	64 36	91 52	Once painted Frequent	
0.023	23 77	32 108	25 75	35 108	Take care of her drawing Her luck of care is equal to that of other elements.	

Looking at this table, it is clear that the drawings of adolescents do not differ from the drawings of adolescents statistically significantly in terms of the basic character in the drawing, but it shows how the adolescent when he guarantees his drawing a human character, tends to make this character of the same sex as we see that the main character in the drawing of adolescents and adolescents is always a human figure (139 out of 143 in adolescents, 140 out of 140 in adolescents).

And that this basic character is always of the sex of the adolescent who expresses himself in drawing (143 out of 143 for adolescents, 139 of 140) for adolescent girls, and perhaps this result shows us the relevance of what goes to some of the owners of projective tests (especially the test of understanding the

subject) that the unity of the examined with characters other than his sex refers to faulty identifications and to latent feelings of the type of homosexuality.

### 3- For the additional character in the drawing:

Table (4)

**Frequency distribution and percentage of male and female drawings of adolescents on the dimension of the additional character in the drawing and the value of Ka2**

Ka2	females		males		Additional characters	M
	Percentage	Iteration	Percentage	Iteration		
341t	54	80	58	86	Exist Non-existent	1
	46	68	42	62		
16.768**	24	29	19	19	Older Approach to age smaller	2
	53	63	76	74		
	23	28	5	5		
11.136 *	21	18	17	15	There is no interaction between her and the main character Friendly interaction Hostile reaction	3
	18	16	41	36		
	61	54	42	37		
1.424	79	63	72	62	Approach in the drawings of the main character to a severe degree Medium degree Lack of convergence	4
	8	6	13	11		
	13	11	15	13		
16.897**	50	40	19	16	Related to the kinship of the main personality Don't call a kinship	5
	50	40	81	70		

(\*) function at 0.01 (\*\*) function at 0.001

When examining the previous table, it turns out that adolescents do not differ from adolescent girls in terms of including their drawings an additional character next to the main character in the drawing, but they differ statistically significantly in the characteristics that characterize this additional character in terms of being older, younger or equal in age to the basic character, and in terms of the presence of interaction while and between the basic character, and in terms of the existence of a kinship between them. It has been shown that the additional character in the drawings of teenagers is more distinguished than

its counterparts in adolescents that it is more different from the main character in terms of age. They are either older or younger, while 47% of the additional characters in Teenage cartoons are different in age than the main character. The corresponding percentage in adolescents is only 24%.

As for the interaction between the additional personality and the main character, it was found that the percentage of adolescents drawings that do not show interaction or that have a hostile interaction is greater than that of adolescents, as it is 82% in adolescents while it is 59% in adolescents.

As for the kinship between the additional characters and the main character, the percentage of adolescents drawings in which the additional characters are not related to the main character is 81%, while the corresponding percentage for adolescent girls is 50%, and this means in a clearer phrase that what is most reflected in the adolescent cartoons of interaction between the main character and the additional character in it is of the type of interaction between relatives. Perhaps the drawings of adolescent girls in this regard be a woman in which the life of adolescence is reflected in terms of social, in that most of those contacted by adolescence and interact with them are relatives, unlike the case for adolescents, whose circle of social contacts is not limited to relatives alone, but extends to include neighbors and peers from the neighborhood and so on.

But it is really strange that the relationship between the main character and the additional character in the drawings of teenagers is either based on the lack of interaction between them or that it is based on hostile interaction. This result, if obtained later when studies of this kind are repeated, would lead us to explain it by the view of some psychologists on the basis of the sibling rivalry observations. It is more severe among females than in males. Or we may go on to interpret this statistical result to the depths of that we say that adolescence in Arab society does not find when expressing its motives even in the field of imagination and illusions of freedom what the adolescent finds, and for this it

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uses these motives a dynamic defensive process such as desist or reverse configuration, which leads to the transformation of topics with a positive emotional charge cathected subjects To topics with a negative emotional charge (see the book Psychology Number of Freud written by Calvin Hall and translated by Ahmed Abdel Aziz Salama and Sayed Ahmed Othman).

#### 4- Regarding the presence of the opposite sex in the drawing:

**Table (5)**

**Frequency distribution (and percentage and value of Ka2) of male and female drawings of adolescents according to the presence of the opposite sex in the drawing.**

Ka2	females		males		opposite sex	M
	Percentage	Iteration	Percentage	Iteration		
1.441	41	61	64	50	Italics in the drawing	1
	59	87	66	98	Non-italics in the drawing	
24.508**	20	12	68	34	As sexual subjects only	2
	80	49	32	16	As ordinary people	
23.476**	15	9	16	8	There is no interaction between him and the main character	3
	15	9	56	28	Friendly interaction	
	70	43	28	14	Hostile reaction	
0.042	58	52	82	41	Similar to the method of drawing individuals of the same sex	4
	15	9	18	9	different	
zero	78	7	22	2	It has a lot of details	5
	22	2	78	7	It has few details	

\*\* function at 0.001

From this table, it is clear that the opposite sex is tilted in the drawings of adolescents and adolescent girls to uneven degrees, statistically significant, and it was also found that adolescents differ statistically significantly from adolescent girls in terms of graphic expression of the opposite sex as sexual subjects, while we find that the expression of the opposite sex as a sexual subject is represented by 68% of the drawings of adolescents, we find that this percentage does not exceed 20% in

females, and perhaps this does not seem strange if we remember The process of social normalization in Egyptian society and the distribution of sexual roles between females and males do not accept from females the declaration of sexual desires or illusions and fantasies of a sexual nature as much as it accepts from males. It is also noted from the table that the drawings of adolescents differ from the drawings of teenagers in terms of another important basic is the interaction between the main character present in the drawing and the additional character of the opposite sex. because the interaction that takes place between these two basic and additional characters in the drawing in adolescents is more friendly than hostile (friendly interaction 56% versus hostile 28%) while this interaction in adolescent cartoons is quite the opposite, that is, it is more hostile. From it amicably (70% hostile reaction versus 15% friendly interaction) and the interpretation of such a result will not differ from the interpretation of the previous point.

In the interpretation of this result, the researcher can go doctrines of various ones, for example: that the feeling of adolescent girls in Egyptian society towards members of the opposite sex tend to the side of hatred and aggression than it along with friendliness and welcome on the basis of what you find adolescence in her family of separation of her family allows her brother to impose his powers on him. Or the researcher may go in interpreting such a statistical result to the fact that both adolescents and adolescence feel sexual impulses we members of the opposite sex to an almost equal extent. But adolescents differ from adolescent girls in the explicit expression of these payments, while adolescents reveal them in the form of friendly interaction, we find that these sexual pushions in adolescent girls are exposed not only to cessation or denial. denial Only, but you are exposed to another defensive trick, which is reverse configuration. reaction formation So that the orientation of adolescence becomes valence The opposite sex is hostility on the face of it and in fact a sexual impulse, thus making it easier for them to get along socially, so



that their interactive expression becomes hostile between the sexes as a kind of camouflage for the sex drive then similar to the processes of camouflage and underestimation of the apparent content of dreams to which the lipid energies are exposed.

### 5- For the environment around the main personality:

Table (6)

#### Frequency distribution (and percentage and Ka2 value) of male and female adolescents by environment around the primary personality

Ka2	females		males		The environment around the core character	M
	Percentage	Iteration	Percentage	Iteration		
0.827	80	118	85	125	Present	1
	20	30	15	23	Not present	
0.8816**	37	44	18	22	From inside the house	2
	63	74	82	103	From outside the house	
0.720	93	110	94	118	From inside the country	3
	7	8	6	7	From outside the country	
2.924	54	64	55	69	Friendly	4
	46	54	45	56	Hostile	
21.988**	56	66	34	42	Realistic	5
	44	52	66	83	Stay away from reality	

\*\* function at 0.01

By examining the table, it is found that the environment in the drawings of adolescents is derived from the interior of the home to a greater degree than in adolescents. The explanation of this in the view of the researcher is easy on the basis that the home represents for females their important environment or all their environment to which their imagination relates, which is relative to them the basic psychological field. It is also noted that the environment comes contrary to what is common among some people of tribal expectations or preconceived ideas Preco-cieved ideas or apriori expectations.

**6- As for the technique of drawing:****Table (7)****Frequency Distribution (and Percentage and Ka2 Value) of Male and Female Adolescent Drawings by Technique Used in Drawing**

Ka2	females		males		Painting Technique	M
	Percentage	Iteration	Percentage	Iteration		
13.794***	84	123	64	94	realistic mere	1
	16	24	36	53		
8.988**	77	113	91	133	Total Detailed	2
	23	34	9	14		
2.448	80	117	87	128	The background is there Background not found	3
	20	30	13	19		
26.38***	67	99	37	54	Selected fonts The lines are frenzy	4
	33	48	63	93		
2.420	29	57	30	43	People are rigid People in motion	5
	61	90	70	103		
17.720***	16	23	38	56	Use of linguistic symbols Lack of use of linguistic symbols	6
	84	124	62	91		
2.770	80	118	89	131	Use of formal symbols No formal symbols	7
	20	29	11	16		
Zero**	52	76	51	75	The painting is full of shapes The plate is medium	8
	48	71	49	72		

**Table function (7)**

Ka2	females		males		Painting Technique	M
	Percentage	Iteration	Percentage	Iteration		
4.360*	33	49	22	32	Use of decoration Lack of decoration	9
	67	98	78	115		
20.180	55	81	29	42	Selection shot before drawing Do not select with bullets before drawing	10
	45	66	71	105		
0.670	3	5	6	9	Cancellation or reversal of the drawing Not writing off the drawing	11
	97	142	94	138		
6.090	74	108	59	87	Filling spaces with material color Do not fill the spaces with the color of the material	12
	26	39	41	60		

The study of the significance of the differences between adolescents and adolescent girls showed that there was no significant difference except that the drawings of adolescents differ from the drawings of adolescents in the following dimensions:

A- The dimension (realistic / abstract), the percentage of adolescents drawings in which the realistic method was used (64%) and in which abstract drawings were used (36%), while the corresponding percentages reached that among adolescents (84%, 16%) respectively.

B- Drawing (gross / detailed) The percentage of fees of adolescents who followed the total method was 91% and those who followed the detailed method (9%), while the corresponding percentages were among adolescents (77% and 23%) respectively.

C- Fonts (Defined / Obscured) The percentage of fees with specific fonts among adolescents (37%) and the percentage of fees with obscured fonts (63%), while the corresponding percentages for females (67% and 33%) respectively.

D- In terms of (the use of the linguistic symbol / non-use of the linguistic symbol), the percentage of fees for adolescents who used a linguistic code was (38%) and the percentage of fees for those who did not use a linguistic code (62%), while the corresponding percentages for females were (16%, 84%) respectively.

E - For (the use of decoration / non-use of decoration) the percentage of drawings of adolescents who used decoration (22%) and the percentage of drawings in which the decoration was not used (78%), while the corresponding percentages for that among adolescents (33%, 67%) respectively, that is, adolescent girls resort more to decoration than adolescents to a statistically significant degree.

(Identification with bullets before drawing / not identifying with bullets before drawing). The percentage of drawings of

adolescents that used the definition with bullets before drawing was (29%) and the percentage of drawings in which the definition was not used with bullets was (71%), while the corresponding percentages for that among adolescents were (55% and 45) respectively.

G- The special dimension (filling the spaces with the color of the material / not filling the spaces with the color of the material) The percentage of drawings of adolescents who filled the spaces with the color of the material (59%) and the percentage of fees that did not fill their areas with the color of the material (41%), while the corresponding percentages for that among adolescents (74% and 26%) respectively.

Second: The influence of the intelligence factor That is, the differences between the highest intelligence and the lowest intelligence between the examinees of both sexes in terms of the technical characteristics that characterize their drawings, according to the form set.

### 1- In terms of the content of the drawing:

**Table (8)**

#### **Frequency distribution (percentage and value of Ka2) of IQ and IQ students by fee content**

Ka2	Low-intelligence students		Higher Intelligent Students		Content of the drawing	M
	Percentage	Iteration	Percentage	Iteration		
0.175	79 21	116 31	76 24	112 35	Descriptive shallow Deep symbolic philosophical	1
0.016	30 70	44 103	31 69	46 101	optimistic pessimistic	2
0.133	34 66	50 87	37 63	54 93	Quiet violent	3
5.038*	61 39	90 57	74 26	109 38	Specified in a clear time and place Not Specified	4

It is clear that the factor of general mental ability (intelligence) does not occur from the types of difference between

adolescents in terms of content, but only one type of difference, is that the content of the drawings of intelligent more specific time and place clear.

## 2- For the main character in the drawing:

**Table (9)**

**Frequency distribution (percentage and value of Ka2) of drawings of highest-IQ and lowest-IQ adolescents by main character in the drawing**

Ka2	Low-intelligence students		Higher Intelligent Students		Additional characters	M
	Percentage	Iteration	Percentage	Iteration		
zero	95 5	141 7	96 4	142 6	Present in the drawing Not present in the drawing	1
zero	100 -	141 -	97 3	138 4	humanism Symbolism	2
2.216	67 33	95 46	76 24	108 34	Leader Compact Corner	3
1.321	39 61	55 86	47 53	66 76	Quiet Violent and passive	4
zero	99 1	140 1	100 -	142 6	of the sex of the examined Heterosexuality	5
0.169	43 57	60 81	39 61	59 86	Lonely in painting With her other key characters	6
0.423	13 87	18 123	16 84	23 119	Defined within a frame Unframed	7
0.799	75 25	103 35	70 20	99 43	Once painted Frequent	8
0.001	24 76	34 107	23 77	33 109	Take care of drawing it to a greater degree than others Her luck of care is equal to other elements.	9

From the table, it is clear that the two categories did not differ statistically significantly from each other in any aspect related to the main character in the drawing.

### 3- For additional characters in the drawing:

**Table (10)**

**Frequency distribution (and percentage and value of Ka2) of drawings of the highest-IQ and lowest-IQ adolescents by additional characters in the drawing**

Ka2	Low-intelligence students		Higher Intelligent Students		Additional character	M
	Percentage	Iteration	Percentage	Iteration		
0.013	55	82	57	84	Exist Non-existent	1
	45	66	43	64		
0.408	19	17	18	16	Older than the main character Approach to age Younger than her	2
	32	28	28	24		
	49	44	54	47		
0.408	19	17	18	16	There is no interaction between her and the main character Friendly interaction Hostile reaction	3
	32	28	28	24		
	49	44	54	47		
3.664	70	57	82	68	Approach to the drawing of the main character Severely Medium degree Lack of convergence	4
	11	9	9	8		
	19	16	9	8		
0.351	37	30	31	26	Related to kinship Bthe main character Don't call a kinship	5
	63	52	69	58		

\*\* function at level 0.001

From the table, it is clear that the two categories did not differ statistically significantly from each other in any aspect related to the presence of the opposite sex in the drawing.

An examination of this table shows that the two groups are no different in terms of the inclusion of additional characters in their drawings. However, they differ statistically significantly in the characteristics of these additional characters in that they are older, younger, or equal in age to the main character. It was found that the additional characters in the fees of the lowest intelligence students are characterized to a greater degree than their counterparts in the higher intelligence students that they are more

different from the main personality in terms of age, they are either older or younger, while 40% of the additional characters in the fees of the lowest intelligence are different in age from the basic personality, we find that the corresponding percentage for that in the higher intelligence students is 33%.

#### 4- Regarding the presence of the opposite sex in the drawing:

**Table (11)**

**Frequency distribution (percentage and value of Ka2) of drawings of highest-IQ and lowest-IQ adolescents by the presence of the opposite sex in the drawing**

Ka2	Low-intelligence students		Higher Intelligent Students		The opposite sex	M
	Percentage	Iteration	Percentage	Iteration		
zero	37	55	38	56	Italics in the drawing	1
	96	93	62	92	Non-italics in the drawing	
0.073	44	24	39	22	As sexual subjects only	2
	56	31	61	34	As ordinary people	
1.528	16	9	20	11	There is no interaction between him and the main character	3
	29	16	38	21	Friendly interaction	
	55	30	42	24	Hostile reaction	
1.773	78	43	89	50	Similar to the way other individuals of the same sex are drawn	4
	22	12	11	6	different	
1.00	42	5	67	4	It has a lot of details	5
	58	7	33	2	It has few details	

From the previous table, it is clear that the two categories did not differ from each other statistically significantly in any aspect related to the presence of the opposite sex in the drawing.

**5- For the environment around the main personality:****Table (12)**

**Frequency Distribution (and Percentage and Ka2 Value) of Drawings of Highest and Lowest Intelligence Adolescents by Environment Drawn Around the Primary Personality**

Ka2	Low-intelligence students		Higher Intelligent Students		The environment around the core character	M
	Percentage	Iteration	Percentage	Iteration		
0.378	80	118	85	125	Present Not present	1
	20	30	15	23		
0.176	28	33	26	33	From inside the house From the house	2
	72	85	74	92		
0.031	89	105	98	123	From inside the country From outside the country	3
	11	13	2	2		
zero	53	63	56	70	Friendly Hostile	4
	47	55	44	55		
zero	42	50	46	58	Realistic Fictional	5
	58	68	54	67		

From the table, it is clear that the two categories did not differ statistically significantly from each other in any aspect related to the existence of the environment drawn around the basic personality.

**6- As for the technique of drawing:**

**Table (13) Frequency Distribution (Percentage and Ka2 Value) of Drawings of Highest Intelligence and Lowest Intelligence Adolescents by Technique Used in Drawing**

Ka2	Low-intelligence students		Higher Intelligent Students		Painting Technique	M
	Percentage	Iteration	Percentage	Iteration		
2.448	69	101	79	116	realistic mere	1
	31	46	21	31		
0.224	85	125	82	121	comprehensive Detailed	2
	15	22	18	26		
0.881	81	119	86	126	The background is there Background not found	3
	19	28	14	21		
6.596 *	44	65	60	88	Specific fonts The lines are frenzy	4
	56	82	40	59		
0.136	35	52	33	48	People are rigid People in motion	5
	65	95	67	99		



0.276	29 71	42 105	25 75	37 110	Use of linguistic symbols No linguistic symbols	6
1.679	82 18	120 27	88 12	129 18	Use of formal symbols No formal symbols	7
1.361	48 52	70 77	55 45	81 66	The painting is full of shapes The plate is medium	8
4.362 *	22 78	32 115	33 67	49 98	Use of decoration Lack of decoration	9
0.503	40 60	58 89	44 56	65 82	Selection shot before drawing Do not select with bullets before drawing	10
0.675	3 97	5 142	6 94	9 138	Cancellation or reversal of the drawing Non-write-off	11
0.548	64 36	94 53	69	101 46	Filling spaces with material color Do not fill the spaces with the color of the material	12

(\*) function at 0.05

The study of the significance of the differences between those with high intelligence and less intelligent showed that there was no statistically significant difference except in the dimension of determining the lines, where the percentage of drawings of adolescents with higher intelligence with specific lines (60%), and the percentage of those whose graphic lines were obsessed (40%) while the corresponding percentages for those with less intelligence (44%, 56%) respectively.

Also, people with high intelligence differed from those with less intelligence in the dimension of using decoration, as (33%) of those with high intelligence regained decoration in their drawings, and (67%) of them did not use decoration, while the corresponding percentages reached the least intelligent (22%, 78%) respectively.

### Third: The impact of the socio-economic level:

That is, the differences between adolescents with a high economic level and those with a low economic level:

#### 1- As for the content of the drawing:

**Table (14)**

**Frequency distribution (and percentage and value of Ka2) of adolescents with different socio-economic levels according to the content of the drawing.**

Ka2	Students with a low economic level		Students with a high economic level		Content of the drawing	M
	Percentage	Iteration	Percentage	Iteration		
23.320**	60	88	30	45	Descriptive shallow Deep symbolic philosophical	1
	40	60	70	103		
0.090	30	43	32	47	optimistic pessimistic	2
	70	103	68	101		
0.040	36	53	35	51	Quiet violent	3
	64	93	65	97		
1.360	71	104	64	95	Specified in a clear time and place Not Specified	4
	29	42	36	93		

(\*\*) function at the level of 0.001

The examination of the table shows that there are no statistically significant differences except in the special dimension where the drawing is descriptive or philosophical, as the percentage of those whose drawings were descriptive from adolescents with a high socio-economic level (30%) and the percentage of those whose drawings were philosophical (70%), while the corresponding percentages reached that for those with a low socio-economic level (60%, 40%) respectively.

This can be explained if we take into account the environmental, cultural and educational differences to which the members of the two groups are exposed, which are characterized by wealth for those with a high socio-economic level, which helps to make the expression by drawing among the members of the

first group (high socio-economic level) more profound than the members of the second group.

## 2- For the main character in the drawing:

**Table (15) Frequency distribution (percentages and value of Ka2) of adolescents with different socio-economic levels according to the main character in the drawing.**

Ka2	Students with a low economic level		Students with a high economic level		The main character in the drawing	M
	Percentage	Iteration	Percentage	Iteration		
zero	95 5	141 7	96 4	142 6	Present in the drawing Not present in the drawing	1
zero	69 1	140 1	98 2	139 3	humanism Symbolism	2
0.780	75 25	105 36	69 31	98 44	Leader Compact Corner	3
0.820	40 60	56 85	46 54	65 77	Quiet Violent and passive	4
zero	100	141	99 1	141 1	of the sex of the examined Heterosexuality	5
7.450*	33 67	46 95	49 51	70 73	Lonely in painting She has other characters	6
0.420	13 87	18 123	16 84	23 119	Specific Clearing Frame Not Specified	7
1.520	69 31	97 44	76 24	108 34	Once painted Frequent	8
0.640	21 79	30 111	26 74	37 105	Take care of her drawing. Her luck of care is equal to other elements.	9

(\*) function at 0.05

By studying the table, it is clear that the statistically significant difference in the dimension of drawing the character alone in the drawing or with other characters only, the percentage of fees of those with a high socio-economic level in which the main character is alone in the drawing (49%) and the percentage of fees that the main character was with other characters (51%), while the corresponding percentages reached for those with a low socio-economic level (33%, 67%) respectively.

This can be explained by the fact that those with a high socio-economic level develop the environment by virtue of its available possibilities and the tendency to exclusivity and independence.

**3- For additional characters in the drawing:**

**Table (16)**

**Frequency distribution (percentages and Ka2 value) of adolescents with different socio-economic levels by additional characters in the drawing.**

Ka2	Students with a low economic level		Students with a high economic level		Additional characters	M
	Percentage	Iteration	Percentage	Iteration		
4.59*	63	93	49	73	Exist Non-existent	1
	37	55	51	75		
13.33*	20	26	25	22	Older Approach to age younger than her in age	2
	57	74	71	63		
	23	29	4	4		

**Table Function (16)**

Ka2	Students with a low economic level		Students with a high economic level		Additional characters	M
	Percentage	Iteration	Percentage	Iteration		
3.76	15	14	23	19	There is no interaction between her and the main character Friendly interaction Hostile reaction	3
	35	33	23	19		
	50	47	54	44		
8.52*	79	73	71	52	Approach to the drawing of the main character Severely Medium degree Lack of convergence	4
	4	4	18	13		
	17	16	11	8		
	40	38	25	18		
4.10*	41	38	25	18	Related to the kinship of the main personality Don't call a kinship	5
	59	55	75	55		

(\*) function at 0.05

When examining this table, it is found that those with a high economic level differ from students with a low economic level in that their fees include additional personalities in a

statistically significant difference, so we find that 63% of the fees of those with a low economic level show additional personalities, while the corresponding percentage for those with a high economic level is only 49%. This is in line with the conclusion of the research in the previous item.

Drawings with additional characters in the two totals (high economic level) and low economic level also differed in the age of the additional characters, the degree of affinity of the additional characters with the main character, and the kinship between the additional characters and the main character.

We find that the fees of students with a low economic level are characterized by additional characters being greater or smaller than the actual main character, while 43% of students with a low economic level have drawn additional characters older or younger than the main character, we find that the corresponding percentage for those with a high economic level is only 29%.

We also find that 18% of those with a high economic level draw additional characters with an average degree of drawing approach to the main character, while the corresponding percentage for those with a low economic level is 59%.

It is clear that these results are consistent and consistent in the sense that we find that adolescents from the lower socio-economic level tend to include additional characters and that they make these additional characters older than the main character in terms of age, closer to the main character and more fortunate than the main character and more closely related to them. One can use the interpretation of these results to be the different physical aspects of the two environments: the low socio-economic levels and the higher socio-economic levels, which differ in the physical aspects, including the large number of crowding in the first from the second, and a difference in the social aspects, among which is that the circle of social interaction in which the individual indulges is wider at the lower levels and that the size of the family

and therefore the number of relatives is greater in the families of the lower levels than in the families of the higher levels.

#### 4- For the basic environment:

Table (17)

**Frequency distribution (percentages and value of Ka2) of adolescents with different socio-economic levels by environment tagged around the primary personality.**

Ka2	Students with a low economic level		Students with a high economic level		The environment around the core character	M
	Percentage	Iteration	Percentage	Iteration		
0.260	80	119	84	124	Oblique Non-oblique	1
	20	29	16	24		
31.28*	40	48	15	18	From inside the house From outside the house	2
	60	71	85	106		
zero	96	114	92	114	From inside the country From outside the country	3
	4	5	8	10		
14.24**	44	52	65	81	Friendly Hostile	4
	56	67	35	43		
22.68*	56	66	34	42	Realistic Fictional	5
	44	53	66	82		

(\*\*) function at 0.01

An examination of the table showed a statistically significant difference in the following dimensions:

(a) **The environment from inside the home or from outside the home. The fees of those with the highest level, who painted the environment from inside the house (15%) and the percentage of fees of those who drew the environment from outside the home (85%), while the corresponding percentages for those with a low level (40% and 60%), respectively.** This result can be explained by the fact that the children of higher levels are wider in their view, to the environment and broader in their aspirations so that they are less confined to the home environment and less restricted to them in their imagination and illusions.

(b) The environment is **friendly or aggressive: the percentage of those with a high economic level who drew the**

environment (65%) and the percentage of those who painted the environment aggressive (35%).

While the corresponding percentages reached that when those with a low economic level (44%), (65%) respectively, and we can explain this in light of the fact that the prevalence of aggression of different types is greater in the environment in which the children of the low socio-economic levels live than in higher environments.

(c) **The environment is realistic or imaginary: the percentage of those** who drew the environment realistic among the children of the higher levels 34%, and those who drew it imaginary of them 66%, while the corresponding percentages for those of the lower levels are 65% and 44% respectively. This finding may also explain that the former are more liberated and driven by their imagination and dreams than others. This would suggest to us the need to study the relationship between the degree of adherence to realism in painting on the one hand and the level of ambition from On the other hand (Afaf Ahmed Farrag , 2022):

### 5- For the opposite sex in the drawing:

**Table (18)**

**Frequency distribution (percentages and value of Ka2) of people with different socio-economic levels by opposite sex in the drawing.**

Ka2	Students with a low economic level		Students with a high economic level		opposite sex	M
	Percentage	Iteration	Percentage	Iteration		
4.67*	44 56	65 83	31 69	46 102	Similar in the drawing Not present in the drawing	1
0.02	42 58	27 28	41 59	19 27	As sexual subjects only As ordinary people	2
7.080*	8 37 55	5 24 26	26 28 46	12 13 21	There is no interaction between him and the main character Friendly interaction Hostile reaction	3

9.98**	94 6	61 4	70 30	32 14	Similar to the way other individuals of the same sex are drawn different	4
5.40*	25 75	1 3	57 43	8 6	It has a lot of details It has few details	5

(\*) function at 0.05,

(\*\*) function at 0.01

An examination of this table shows that the two groups differ significantly in terms of the inclusion of the opposite sex in their drawings. The percentage of those who appeared of the opposite sex in the fees of those with a high economic level (31%) while the corresponding percentage for those with a low economic level was 44%.

The drawings that appeared in the opposite sex in the two groups also differed in the dimension of the interaction between the opposite sex and the main character, in the similarity of the way the opposite sex was drawn to draw individuals and others of the same sex and the large or few details in the drawing of the opposite sex.

We find that the percentage of those who drew the opposite sex without interaction with the main character or hostile interaction among students with a high economic level (72%), while the corresponding percentage for those with a high economic level (70%).

We also find that 94% of the fees of those with a low economic level showed that the fees of the opposite sex were similar to the way other individuals of the same sex were drawn, while the corresponding percentage was for those with a high economic level (70%).

We find that 75% of the fees of those with a low economic level show the opposite sex and have few details, while the corresponding percentage for those with a high economic level (43%).



This can be explained in the light of the degree of environmental interaction and contact with the opposite sex, it is known that environments with a low socio-economic level are more stringent than environments with a high socio-economic level in tolerance in interaction with the opposite sex, our findings largely reflect the differences in the degree of interaction with the opposite sex, we find that those with a low socio-economic level tend to be the interaction between the opposite sex and the basic personality hostile interaction as they draw the opposite sex In a similar way to drawing other individuals of the same sex, the opposite sex in the drawing have little detail. In all of this, they differ from those with a high socio-economic level, which reflects the type of gender link imposed by the environment on their children, which in turn leads to the children of higher levels being more experienced with members of the opposite sex (education is usually co-educational in private schools), friendlier in their interaction and more knowledgeable in detail.

#### 6- As for the technique of drawing:

**Table (19): Showing the frequency distribution (percentages and value of Ka2) for those with different socio-economic levels according to the drawing technique**

Ka2	Students with a low economic level		Students with a high economic level		Painting Technique	M
	Percentage	Iteration	Percentage	Iteration		
6.67*	81 19	118 28	67 33	99 49	realistic mere	1
0.01	84 16	122 24	84 16	124 24	Total Detailed	2
2.61	80 20	116 30	87 13	129 19	The background is there Background not found	3
0.01	51 49	75 71	53 47	78 70	Specific fonts The lines are frenzy	4
0.28	32 68	47 99	36 64	53 95	People are rigid People in motion	5
9.25 -	19 81	27 119	35 65	52 96	Use of linguistic symbols No linguistic symbols	6
0.88	81 19	119 27	76 24	113 35	Use of formal symbols No formal symbols	7

(\*) function at 0.05

**Digit Table Function (19)**

Ka2	Students with a low economic level		Students with a high economic level		Painting Technique	M
	Percentage	Iteration	Percentage	Iteration		
1.48	56 44	80 64	48 52	71 77	The painting is full of shapes The plate is medium	8
0.20	29 71	42 104	26 74	39 109	Use of decoration Lack of decoration	9
11.62*	52 48	76 70	32 68	47 101	Selection shot before drawing Do not select with bullets before drawing	10
1.80	6 99	4 142	7 93	10 138	Cancellation or reversal of the drawing Not writing off the drawing	11
2.44	62 38	90 56	71 29	105 43	Filling spaces with material color Do not fill the spaces with the color of the material	12

The study of the differences between the two groups showed that there was no statistically significant difference except in the following dimensions:

(a) **Realism versus abstraction** – 67% of those with a realistic economic level were realistic, 33% were abstract and the corresponding percentages at the low economic level were 81% and 19%, respectively.

(b) **Use versus non-use of linguistic symbols** – the percentage of those who used linguistic symbols with a high economic level was 35%, and the percentage of those who did not use linguistic symbols was 65%, while the corresponding percentages in fees for those with a low economic level were 19% and 81%, respectively.

(c) **Pencil identification versus non-determination** – 32% of those with a high economic level who set their drawings before starting to draw and 52% did not use the low economic percentile determination and 48%, respectively.

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# الدراسات المتخصصة

المجلة  
المصرية



دورية فصلية علمية محكمة - تصدرها كلية التربية النوعية - جامعة عين شمس

## الهيئة الاستشارية للمجلة

أ.د/ إبراهيم فتحي نصار (مصر)

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