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جامعة عين شمس، كلية التربية النوعية، القاهرة، مصر

تحية طيبة وبعد،،،

يسر **معامل التأثير والاستشهادات المرجعية للمجلات العلمية العربية (ارسيف – ARCIF)**، أحد مبادرات قاعدة بيانات **"معرفة"** للإنتاج والمحتوى العلمي، إعلامكم بأنه قد **أطلق التقرير السنوي التاسع للمجلات للعام 2024**.

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محتويات العدد

تابع محتويات العدد

A proposed teaching unit for children's artworks to improve the use of techniques, works and colors

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A proposed teaching unit for children's artworks to improve the use of techniques, works and colors

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Abstract

Search problem: The problem of the current research revolves around the following points, The field of artistic works as a field of artistic expression, The importance of artistic works in childhood Basic structure of the proposed teaching unit, Matrix of the experimental entrance to the proposed teaching unit, Lessons of the proposed teaching unit, A sample lesson from the lessons of the proposed teaching unit, The results of the teaching unit (in terms of the qualitative aspect), The results of the teaching unit (in terms of quantitative).

Research Objective: To reveal the extent to which the proposed teaching unit for children's artworks can improve the use of techniques, shapes and colors.

Research hypothesis: There are statistically significant differences between the pre-application (for the study of the subject of aliens) and the post-application (for the same proposed lesson) in favor of the post-application).

Keywords: A proposed teaching unit, children's artworks

ملخص:

العنوان : وحدة تعليمية مقترحة لأعمال الأطفال الفنية لتحسين استخدام التقنيات والأعمال والألوان

المؤلفون : مصطفى محمد عبد العزيز، عفاف احمد محمد فراج

تتمحور مشكلة البحث الحالي حول النقاط التالية : مجال الأعمال الفنية كمجال للتعبير الفني ، أهمية الأعمال الفنية في مرحلة الطفولة ، البنية الأساسية للوحدة التعليمية المقترحة ، مصفوفة المدخل التجريبي للوحدة التعليمية المقترحة ، دروس الوحدة التعليمية المقترحة ، درس نموذجي من دروس الوحدة التعليمية المقترحة ، نتائج الوحدة التعليمية (من الناحية النوعية) ، نتائج الوحدة التعليمية (من الناحية الكمية).

هدف البحث: الكشف عن مدى قدرة الوحدة التعليمية المقترحة لأعمال الأطفال الفنية على تحسين استخدام التقنيات والأشكال والألوان.

فرضيات البحث: توجد فروق ذات دلالة إحصائية بين التطبيق القبلي (لدراسة موضوع الكائنات الفضائية) والتطبيق البعدي (لنفس الدرس المقترح) لصالح التطبيق البعدي).

الكلمات الدالة : وحدة تعليمية مقترحة ، أعمال الأطفال الفنية.

Research problem

The problem of the current research revolves around the following points

1. The field of artistic works as a field of artistic expression
2. The importance of artistic works in childhood
3. Basic structure of the proposed teaching unit
4. Matrix of the experimental entrance to the proposed teaching unit
5. Lessons of the proposed teaching unit
6. A sample lesson from the lessons of the proposed teaching unit.
7. The results of the teaching unit (in terms of the qualitative aspect).
8. The results of the teaching unit (in terms of quantitative).

Research Objective:

To reveal the extent to which the proposed teaching unit for children's artworks can improve the use of techniques, shapes and colors

Research hypothesis:

There are statistically significant differences between the pre-application (for the study of the subject of aliens) and the post-application (for the same proposed lesson) in favor of the post-application).

Research tool:

Children's work description form through a teaching unit in the field of artistic works (prepared by the researcher) and contains (6) axes:

Dimensions – What are the elements – Details and techniques – Colors and materials – Lines – Artistic values

Research Methodology:

This research follows the quasi-experimental approach.

Statistical processing:

K^2 (X2)

Research sample:

An intended sample of children from 5-6 years old in a school in Cairo Governorate in Egypt, amounting to 40 children of both sexes, who were applied to them in groups of each group (10) individuals, and guidance was collective and sometimes individual.

Research Steps:

1- Sample selection

2- Applying the proposed topic "aliens" with the materials available in the lessons of the teaching unit (pre-application).

3- Preparing the lessons of the teaching unit and applying them to the sample members without being restricted to the number of sessions for each lesson and without being restricted to the time of each session.

4- Application of the proposed topic "extraterrestrials" dimensional application.

5- Preparing a form for the description of children's works in artistic works by analyzing the content of these works.

6- Application of the characterization form to the results of the application of the proposed topic "extraterrestrial" pre/post, and the arrival and statistical treatment of quantitative research results (Ka2), and their discussion

7- Qualitatively analyze children's artwork.

Research Background:

Artistic works are a field of artistic expression with different materials, and they depend on the exploitation of raw materials available in the environment, where the individual expresses through these materials, reshapes them, synthesizes them, adds to them, or deletes them, using various experiences, information, and skills to adapt these materials to suit his personality. (John Dewey, 1913)

Eglinton presents a comprehensive early arts program model where art making, encounters with art, and aesthetic experiences are integrated and equally weighted. (Eglinton, 2003)

While Kindler and Darras present a map of pictorial development during early childhood production experiences that supports the theoretical foundations, a focus on early art viewing experiences in addition to related arts production necessitates the utilization of an integrated early arts model. (Kindler, A. M., & Darras, B, 1997)

Working memory is necessary in learning and learning requires information to be changed, to interact with long-term memory and also to be stored and processed (Gathercole et al, 2006; Swanson et al, 2006)

According to Suleiman Mahmoud artistic works are one of the fields of art practice, through which the individual has opportunities to express himself in **one of two forms:**

The first picture: the completion of works that have utilitarian functions, in addition to their artistic value, using the elements and foundations of design.

The second image: making objects with a purely imaginary purpose, including three-dimensional holograms and flat two-dimensional. (Suleiman Mahmoud Hassan, 1982)

Some believe that works of art are nothing but manual skill and represent the ability of the individual to carry out things by hand to reach the production of innovative (new) works through

which they carry philosophical and intellectual contents and artistic and technical capabilities.

The importance of artistic works in childhood:

1- **The ability to recognize:** It means the child's ability to address his visible world and discover the knowledge associated with that visible world. The child when he sees the raw materials recognize them, and their characteristics, in terms of shape, color, size, and texture, as he recognizes the different ways to form and deal with them through this information, and can think about them, the child when he discovered the potential of the material that he ate he could reach solutions, and new ideas through experimentation in those materials. support for introducing children to art viewing experiences is evident in the national education standards and curriculum recommendations for children (Angela Eckhoff, 2007)

2- **The ability to remember**: Remembering means the ability to retrieve visual mental images or other images that have passed through the child's life, "and children differ in their ability to remember, and therefore this is also reflected in their artistic expressions, the child cannotform the materials without remembering information about the things he knows before". In early childhood arts education, art viewing or art appreciation experiences are often non-existent or a minor component of children's interactions with the visual arts (Epstein and Trimis 2002; Colbert and Taunton 1992).

The researcher believes that the works of art contribute to the process of remembering the child through:

I- Choose topics that help the child to retrieve mental images of the subject to be expressed.

II- Ask various questions about the topic that will be expressed, enriching and activating children's memory.

III- Recall the different techniques in works of art (suitable for childhood) when you need to use them to form new works

of art. In general, a child who does not have a memory cannot express his thoughts. (Barrett, T, 2004)

3 - **The ability to imagine**: Imagination in its broad sense includes all the mental processes that arise from the evocation of mental images, whether it is identical in the group of past experiences or not, but most often in imagination that something of innovation occurs.

The diversity of formation methods, and the various materials in terms of color, texture, shape and size, works to excite the imagination of children, and learning some techniques for these materials and tools helps the child to produce realistic images in an innovative and tangible form.

Maria Montessori has greatly encouraged the development of the child's ability to visualize, as visualization from her point of view is based on the reality surrounding the child, and that the child's ability to visualize or imagine helps him to use his mental potential in an innovative way. (Maria Montessori, 1998)

In the same context, Herbert Read mentions that children's fantasies lead them to new horizons of perceptions, and to ideas that belong to themselves genuinely, and thus children can innovate. (Herbert Reed, 2010)

4- **The ability to think :** thinking is a mental process that begins when facing the child to practice his artistic activity, and uses the available information of knowledge, remembering and imagining to produce different plastic works, the child when interacting with the materials is able to reshape them, he can convert the materials from one image to another image, such as using cloth and cutting it in the work of various formations of brides or flowers, as if classifying groups of squares, triangles and circles on the basis of shape or color, and that there are relationships between these geometric shapes each other to produce innovative forms that are meaningful to him. (Barrett, T, 1997)

5 - **Motor ability:** There is a link between the law that governs the direction of physical growth and the acquisition of manual skills in the field of artistic work, and the child at this stage (childhood) increases his awareness of his hand, so it becomes an effective tool used in his artistic experiences, seeking to discover new manual experiences, and may not care about what he accomplishes with any tool as much as his interest in holding and using this tool, and enjoying the dispersal and collection of things, and his hands continue to work. Non-stop even if he is preoccupied with his surroundings when looking at what his colleagues are doing.

"The child's sudden transition may appear from one movement to another, and this transition or change increases his ability to continue and endure, as the burden on some of the muscles of his body shifts by changing the movement, so the first group of muscles rests while the second group does work and so on."

A proposed teaching unit for the artistic works of the kindergarten stage

Objectives and foundations of building the proposed teaching unit:

This unit aims to develop the innovative and artistic aspects of a preschool child.

The teaching unit includes a set of lessons derived from the engineering and human elements (in the stories of children) and implemented with jute material as a floor that can be formed in different styles and a set of fabrics of different colors and textures (on the method of forming fabrics) with ease of assembling its units, which helps to find various solutions for the plastic formulations contained in one artwork. With the possibility of using the sample members for cutting operations that suit and express the subject of the story.

Within the framework of the above, this unit is based on two main axes:

A - Method of solving problems.

B- Experimental approach.

The Lorachapman matrix was used Loura H. chapman To design the proposed teaching unit, where Chapman defined the philosophy of modern programs in art education, which is summarized in The main objectives of art education are linked to content that includes experimentation, identification or exploration, and this content is based on four interrelated systems::

- Aesthetic value.
- Creative expression in art.
- Artistic heritage.
- Verdict.

The Chapman matrix is one of the first layouts that focused on visual culture, which worked to link the child and the artist and the role of art in society, and it also helped to determine what is offered to the learner and how to choose it.

Chapman pointed out that art prepares the child with experiences with mental and personal dimensions required by their growth and that suit their lives and the teacher's job is to be a mediator in teaching students art. (Laura H. Chapman, 2010)

Laura Chapman presented the vital steps of artwork with her matrix in six.

The steps are:

1- The ability to form ideas.

2 . The ability to adapt and crystallize ideas.

3 . Ability to use raw materials.

4 . Responding to visual elements.

5 . Analysis and interpretation.

6 . Judging the work of art.

The previous points were reviewed through three axes:

1 . Personal experience.

2- Artistic heritage.

3 . Social dimension.

When building the basic structure of the teaching unit, the formulation of the axes was changed to the basic, the axis of personal experience means the child's experience, and the axis of artistic heritage means the source of information for the child, and the teacher's activity was added because of its important role in the child's learning,(Elaine, G. & Loren, G, 1993).

So, the basic axes of the research became:

1 . Child experience.

2. Sources of information.

3. Teacher's activity.

When building the basic structure of the teaching unit, the order of the activity sequence was changed from the "Laura Chapman" matrix to correspond to the teaching unit as shown in the following table.

Table (1)

Modify the sequence order of activity Between the Loratchapman matrix and the teaching unit

Unit Building Matrix	Laura Chapman Matrix
1 - Responsiveness to visual elements.	1 – The formation of ideas and aids or sources of the artist.
2 – Formation of ideas, aids or sources of the child.	2- Adaptation and crystallization of ideas.
3 – Analysis and interpretation.	3- Use of materials.
4 – The ability to adapt and crystallize ideas.	4- Response to visual elements.
5 – The ability to use raw materials.	5- Analysis and interpretation.
6 – Judging the work of art.	6 – Judging the work of art.

Table (2)

Basic structure of the teaching unit

Teacher activity	Sources of information and auxiliary materials (experimentation in artistic works)	Child activity	Axes of the sequence of activities
• Presentation of teaching aids to visualize. • Display the means described for the elements and artistic values. • Presentation of some of the means illustrated for different techniques.	• Experimentation • Intervention. • His thoughts. • Ways.	• Build a visual experience through vision and presentation of teaching aids. • Recognize artistic elements and values. • Identify raw materials, name them and methods of formation. • Identify the techniques used in the unit.	1- Response to visual elements.
• Help to imagine and innovate.	Fantasy	• Imagine mental images as a result of past experiences and experiences that the child has known.	2- Formation of ideas and aids or sources of the child
• Explain and present the means and materials that help experimentation.		• Remember information about things the child already knows. • Expression of the bride.	3- Analysis and interpretation.
• Visual Display • Explain the methods of implementing different techniques	Preparatory models and drawings. Different methods of work. Various technical solutions.	• Understand the goal of the activity. • Experimenting with modulation methods.	4 – The ability to adapt and crystallize ideas.
• Display of various materials • Practical statement of performance methods	• Experimentation with materials and innovation in their use • Different performance methods	• Experimentation with raw materials • The interaction of the idea with the material • Growth of control. • Choosing the right material	5- Ability to use raw materials
• Preparing a children's work description form.		• Achieving a link between plastic methods and elements of artistic work. • Developing innovative and technical capabilities.	6. Judging the work of art.

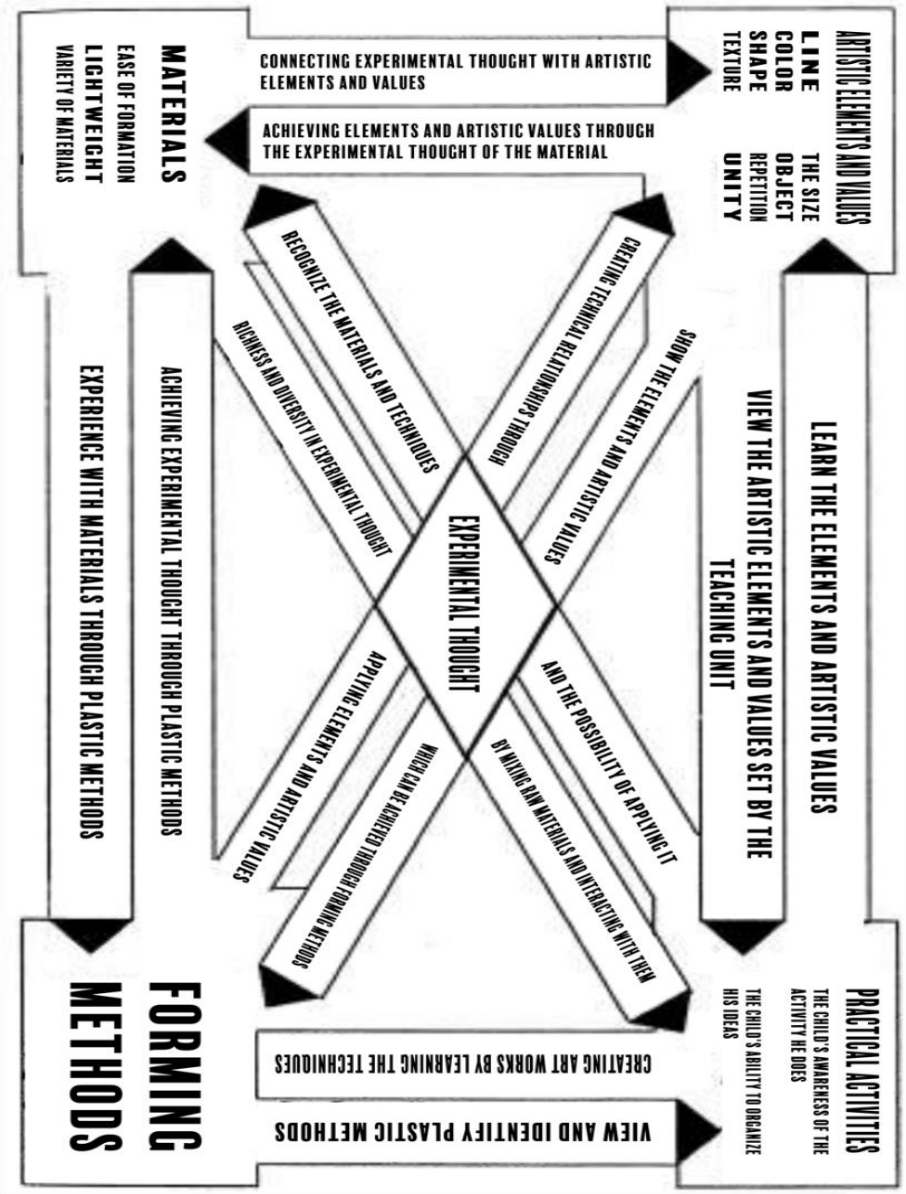

Figure (1)

Matrix of the experimental entrance to the proposed teaching unit

- Lessons of the proposed teaching unit:

Table (3)

Illustrates the sequence of lessons of the proposed teaching unit

Subject or activities	Lesson
A study of space and human forms and their analysis through geometric shape.	The first
A study of the different contacts of space elements through the remains of different fabrics and materials.	Second
Study the different methods of formation, elements and values of the artwork through the materials used.	Third
Flexibility in adapting ideas appropriate to the material and texture in the distribution of space and imaginary elements for children.	Fourth
Experimental approaches through the marriage of materials and plastic methods with the multiplicity of imaginative elements for children.	Fifth

From the previous table, it is clear that the teaching unit consists of five lessons, and this is in contrast to the lesson before / after, and the following are the elements and foundations of preparing each lesson:

1 - Subject. 2 - Objectives.

3- Basic concepts. 4- Teaching aids.

5 - Materials & Tools. 6 - Time.

7 - Lesson preparation. 8- Lesson Progress.

9 - Lesson activities. 10- Calendar.

11. Cleaning the place.

The procedural objectives of each lesson of the teaching unit are as follows:

Lesson one:

1- The child studies geometric shapes (square, rectangle, triangle, circle)

2- The child analyzes the geometric shape he is studying into the system that he forms for his shapes.

Lesson Two:

1 . Identify different materials.

2- Identify different contacts.

3 . Explain the relationship between material and texture.

4 . Innovating and discovering new methods and uses for some raw materials.

Lesson Three:

1 - Identify the plastic methods (Textiles - Decoding - Braiding - Deletion - Addition – construction, installation, and assembly).

2. Identify different colors, fonts and spaces.

3- Explain how to achieve diversity, repetition, rhythm and unity in children's artwork.

Lesson Four :

1 . Re-adapt the idea to the material and the raw material to the idea.

2 . Reformulate space forms in new formulations.

3 - Explains how to relate the young artist to the material and the subject.

Lesson Five:

1- The child discovers new materials and tools through practice and experimentation.

2- Creating new experimental formulas implemented with raw materials that have a functional role.

This is in addition to the before/after lesson and its theme was "A Story from Space".

- A sample lesson from the lessons of the proposed teaching unit:

The researcher chose the fifth lesson as a model for the lessons of the teaching unit to present its preparation, and some of the results of children in artistic works, the focus of the teaching unit.

Lesson Five:

1- Subject :

Experimentation through the marriage of materials and plastic methods for the multiplicity of imaginative elements for children.

2- Objectives :

(A) The child discovers new materials and tools through practice and experimentation.

(B) Creating new experimental formulas implemented with raw materials that have a functional role.

3- Basic concepts:

- Experimentation

It means the attempts produced by the researcher in order to achieve a certain goal, and during his quest to achieve his goal. (Mahmoud Al-Bassiouni, 1954)

it puts many steps that help him reach what he aspires to, experimentation means planning to put the goals into practice according to codified conditions so that the constants can be controlled, and the variables are identified and harvested in a narrow range. (Saad Al-Khadem, 1963)

4- Teaching aids:

See the following diagram showing some plastic materials, beads, and tassels.

Figure(2)

An educational method for some plastic materials, beads and tassels

5- Materials and tools:

Remnants of fabric - wax gun - threads of different colors and knives, scissors, beads - thick and unpointed wool needles - easy plastic materials - a piece of jute about 25 ×30.

6. Time:

Two sessions of 90 minutes.

7- Lesson preparation:

Before teaching the teacher must equip the workplace and prepare teaching aids in the required sequence.

8- Lesson Progress:

The teacher presents the lesson following a set of steps as follows:

- Children are asked to complete the previous lesson by introducing a combination of materials and plastic techniques.
- Children are asked to emphasize the creation of new human, botanical and space forms.
- Take advantage of all previous techniques in the formation of works of art.
- Works spontaneously and confidently while implementing ideas.
- Conduct discussions on the methods of formation implemented and benefit from them in the sixth lesson.

9- Lesson Activities:

Children carry out a set of activities related to the lesson in the classroom, and a set of activities to confirm and consolidate the concepts gained from the lesson at home, which are as follows:

A - Children make different formations of methods of flowing, braiding, deletion and addition, in addition to various adhesive operations to cut fabrics.

B- Children make a number of impregnated wool yarn materials by training them on that with a practical statement.

C- Creating new shapes through the use of wool thread needles.

10 . Calendar :

Through discussions, comparisons and presentation of questions, the extent to which children acquire knowledge, objectives and concepts of the lesson is identified.

- Observing the growth of children's skill performance through lessons to measure the extent of development they have gained in the skill, technical and technical aspect and the experimental entrance with raw materials and adapting them to innovative ideas and methods of formation.
- Know the extent to which children understand different methods of formation during the lesson.
- Make comparisons between children's artworks and arrange them in order of preference.
- Application of the children's work description form through a teaching unit in the artistic works of the kindergarten stage.

11 . Cleaning the place:

Return everything to its place and clean the place thoroughly.

Results of the teaching unit (in terms of the qualitative aspect):

"Samples of works of art for the study sample in the kindergarten stage" in the fifth lesson:

First artwork:

Figure (3) The work of the child: Nouran Amr Shaaban

First: In terms of dimensions:

The length is 35 cm and the width is 25 cm.

Second: In terms of what the elements are:

The work consists of a number of elements, including human, natural and unnatural.

Third: In terms of the details of the elements and techniques used:

We see in this work that the child carried out the bride in the middle of the work has cut the face in the form of a circle and eyes of beads and nose of beads and mouth of cloth and the top of the head put threads representing the hair of the bride and on the right and in a horizontal sequence placed bundles of jute threads representing tassels and was wrapped thread blue wool in the middle of these packages and in the left side above the work carried out the child element abnormal which is the spaceship and took the shape of the circular and has two legs in the form of Rectangular and the bottom of the spaceship there are two flowers of the remains of colored fabrics and below the work there are six tassels of woolen threads placed in a regular horizontal sequence

and on the right side above the work was flowing a group of warp and weft threads, which created spaces sequentially and regularly and put the child a number of blue beads as a kind of repetition in the units used.

At the bottom of the work, the child also expressed the grass with knitting and green woolen threads through a random saddle.

Fourth: In terms of colors and materials:

The child used a number of colors and materials, so she used red, green, yellow, milky, orange, brown and blue through the remains of fabrics, threads and beads, and she also used jute (burlap) as a ground for work and these materials were glued with a wax gun and knitting was done with thick and non-pointed needles.

Fifth: In terms of lines:

The child used intersecting, straight, curved, circular and refracted lines.

Sixth: In terms of artistic values:

There is diversity, rhythm and unity in this work through the spaces, lines and colors used.

Second artwork:

Figure (4)

Child work: Mahmoud Mohamed Abdel Moneim

First: In terms of dimensions:

The length is 35 cm and the width is 25 cm.

Second: In terms of what the elements are:

The work consists of a number of elements, including human, natural and unnatural.

Third: In terms of the details of the elements and techniques used:

We see in this work that the child has carried out the space bride has been characterized by the large size of the head and took the oval shape and put her three eyes of beads and nose and mouth and the top of the head put a group of black threads representing the hair of the bride and the body took the shape of the rectangle and did not put her plant and through knitting carried out her two legs and the left side we find a space rocket tilted to the left and its top took the shape of a triangle and the rest of the rocket took the shape of a rectangle and at the end of it a set of radiological lines woven in color Yellow and next to the rocket we find the child has done the process of slipping in

The middle part of the left side of the work He created a kind of repetitive system of empty spaces through the process of seeping, and we also find the method of knitting with thick needles The child was executed for two adjacent flowers and expressed the presence of weeds with a set of threads

Simulation with a random saddle stitch, and below the work the child made eight

Tassels of orange-green thread in regular succession and repetition.

Fourth : In terms of colors and materials:

The child used a number of colors, including dark red, white, black, green, orange, light purple and yellow, through the remains of fabrics and threads of different colors and touches, and he also used jute (burlap) as a ground for work, and these

materials were glued with a wax gun and knitting with thick and non-pointed needles.

Fifth: In terms of lines:

The child used broken, curved, intersecting and straight lines.

Sixth: In terms of artistic values:

Diversity, rhythm and unity exist through the multiplicity of elements and their repetition in diverse systems.

Third artwork:

Figure (5)

Child Labor: David Najeh Halim

First : In terms of dimensions:

The length is 35 cm and the width is 25 cm.

Second: In terms of what the elements are:

The work consists of a number of elements, including human, natural and unnatural.

Third: In terms of the details of the elements and techniques used:

We see in this work that the child has carried out the bride in the middle of the work and cut the face of the bride space in the

form of a circle and has three eyes of beads and nose and mouth of cloth and the body appeared in the form of a triangle with a fourth eye in the middle and above the eye two beads and the two arms connected to the body of the bride and they are in the form of a triangle and the bride has only one leg appear in the middle of the body.

To the right of the bride is the space rocket, which is represented by the abnormal element, on the left side there is a flower with four red leaves and a green stem, and below the work there are six tassels of yellow woolen threads.

At the top left is a milky oval representing a cloud.

The child must be able to identify with his own experience before he can be motivated to produce creatively, as the urge for expression will only come through an intense experience. (Viktor Lowenfeld, W. Lambert, 2011)

Fourth: In terms of colors and materials:

The child used a number of colors, including red, yellow, green, milky, black and white, through the remnants of fabrics and threads, and he also used jute (burlap) as a working ground and these materials were glued with a wax gun.

Fifth: In terms of lines:

The child used a set of lines, including straight, round, oval and refractory.

Sixth: In terms of artistic values:

There is diversity, rhythm and repetition in spaces, colors and lines.

Fourth artwork:

Figure(6)

The work of the child : Sherine Amr Ahmed

First: In terms of dimensions:

The length is 35 cm and the width is 25 cm.

Second: In terms of what the elements are:

The work consists of a number of elements, including human, natural and unnatural.

Third: In terms of the details of the elements and techniques used:

We see in this work that the child has carried out the space bride in the middle of the work and cut the face in the form of a circle and has three eyes middle large size and the other eyes smaller in size and the top of the head there is a group of yellow threads representing the bride's hair, and the body of the bride took the shape of a triangle and connected to it from the top of two arms in the form of a rectangle and from the bottom three legs rectangular shape, and on the right side carried out the child spaceship has made it of a rectangular shape and at the end of a circular shape and has Three squares representing the windows of the spaceship and on the left side of the bride there is a flower

carried out by knitting in orange and green, and on the left side of the top there is a fig cloud, and on the right side of the top there are three tassels that were glued with a wax gun, and at the bottom of the work there are eight tassels placed in regular succession that gave a regular rhythm to this work.

Fourth : In terms of colors and materials:

The child used a number of colors, including red, black, white, yellow, orange, milk, blue and green, through woolen threads and the remains of fabrics of different colors and textures, and the child also used jute (burlap). As a working ground, these materials were glued with a wax gun and knitted with thick, unpointed needles.

Fifth: In terms of lines:

The child used intersecting, straight, curved, circular and refracted lines.

Sixth: In terms of artistic values:

There is diversity, rhythm and repetition through the spaces, lines and colors used in this work.

Fifth artwork:

Figure (7)

Child work: Abdel Wahab Mohamed Abdel Wahab

First: In terms of dimensions:

The length is 35 cm and the width is 25 cm.

Second: In terms of what the elements are:

The work consists of a number of elements, including humanity, represented in the bride, natural represented in flowers, grasses, clouds, and unnatural, represented by the space rocket.

Third: In terms of the details of the elements and techniques used:

We see in this work that the child has carried out the bride in the far left side of the work and cut the face of the fabric in the form of a circle and put the first eyes in the middle of the face and the other above it and carried out a mouth of cloth and the top of the face and put a set of threads representing the bride's hair, the bride's body takes the shape of the circle and connected to it hands and legs and carried out the body, hands and legs through knitting stitch filler and the top of the bride there is a cloud in a brown color, and in the middle of the work there is the element is The natural is the space rocket and below the rocket there are fig flowers, the first carried out by knitting and the other by pasting through the remains of red fabrics, and on the far right there are three yellow sherbet in an upright position and the bottom of the work through the child for weeds by knitting with green woolen threads through a random saddle stitch and the work ended with a group of tassels of red and yellow colors in a regular horizontal sequence.

Fourth: In terms of colors and materials:

The child used a number of colors, including red, black, white, yellow, orange, blue, milky and green, through woolen and cotton threads and the remains of fabrics with contact, different colors and beads, and jute (burlap) was also used as a ground for work and these materials were glued with a wax gun and knitting with thick and non-pointed needles.

Fifth: In terms of lines:

The child used refracted, straight, round, curved and intersecting lines.

Sixth: In terms of artistic values:

There is a diversity of spaces and rhythm through the repetition of units and there is balance in this work through the elements.

Results of the teaching unit (in terms of quantitative aspect):

- The results showed that there are statistically significant differences between the pre-performance and the post-performance up to 0.05 in favor of the post-performance in the use of techniques: Tansl, tamping, pasting, drinking, emptying, cutting, addition, and winding, as it became clear the simplicity of these techniques and their proportion with the abilities of children in the Riyadh stage.
- The results also showed that there are statistically significant differences between pre-performance and post-performance up to 0.05 in favor of post-performance in the possibility of the kindergarten child to express through topics whose elements revolve around human, plant, natural elements (sun and clouds) and imaginary (rocket, spaceship).
- The results also showed that there are statistically significant differences between the pre-performance and the post-performance up to 0.01 in favor of the post-performance in the possibility of the Riyadh child to deal with 8-9 colors, and that he prefers bright red, dark orange, techniques, and from 8-9, light green, brown, and white.
- The results also showed that there are statistically significant differences between the pre-performance and the post-performance up to 0.05 in favor of the post-performance in the possibility of the Riyadh child to deal

with intersecting and circular lines more than straight lines, and that his work shows types of linear rhythms, color and tactile, with the emergence of a kind of unity and balance between spaces and between colors, and between shapes.

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