The aesthetic discourse of glass painting skills among students of the Institute of Popular Heritage

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Abstract

The artist has embraced the art of painting as a pliant medium through which to convey his artistic eloquence, employing the material both as a foundation and a surface for execution—most notably in glass painting. The embodiment of aesthetic visual language manifests as a value worthy of consideration within the realm of elevated expression, particularly through the presence of skilled performance. Based on these premises, the study aimed to explore the aesthetic discourse embedded in the visual skills of glass painting among students of the Institute of Folk Heritage.

To achieve this objective, a selection of (30) artworks was made. The researcher adopted the descriptive-analytical method, as it proved suitable for fulfilling the study's aim. Two analytical forms were developed: the first, pertaining to performance skills, comprised (10) items applied during the execution of the glass paintings. The second form encompassed (5) domains, which were assessed comprehensively upon completion, following validation and reliability testing.

The findings revealed that the aesthetic discourse was most notably crystallized among the students of the Institute of Folk Heritage within the domain of relational elements, where dominance ranked highest. The remaining four domains showed varied levels of emphasis, with "personality" taking precedence, followed by "geometric," "environmental," and "symbolic" elements. A realistic methodology, a joyful content, and the use of contrasting colours were also evident. At times, a distinct inclination emerged within the meticulous steps of technical skill, standing in contrast to the more general foundational steps. These elements, manifested in the structural composition of the glass visual scene, eloquently reflected the students' artistic capacity to captivate the viewer

One Chapter

First: Keywords

1 . Discourse2.Aesthetic Discourse 3.Skills 4.Drawing Skills 5.Glass Painting .

1. Discourse: A mode of expression whose forms vary according to the tools employed, offered to the recipient as a medium for conveying diverse meanings.
2. Aesthetic Discourse: An artistic expressive language encompassing symbols and colours embodied within the visual scene.
3. Skills: The precise, swift, and proficient execution of activities to meet defined objectives.

4. Drawing Skills: The accurate implementation of the fundamental steps required to produce artistic works

5. Glass Painting: The articulation of lines and colours upon a transparent glass surface.

Second: Research Problem

Aesthetics is among the most contemporary themes in the realm of art, and despite the considerable efforts invested in artistic research, certain facets—foremost among them the aesthetic discourse—remain insufficiently explored. This discourse is a pressing necessity in an age marked by rapid evolution, as art serves as a universal, aesthetic, and documentary language replete with symbols and colours that articulate meaning.

Since ancient times, humans have relied on art to externalize inner sentiments and document daily life, transmitting its messages across individuals and transcending spatial and temporal boundaries—so long as its artistic structure is preserved.

Over time, humans have mastered the art of painting as a profound expressive language, employing materials drawn from nature—including glass—as a medium for the fine arts, aligned with the evolving spirit of artistic discourse.

Glass painting, in particular, represents a synthesis of foundational execution skills and the inherent qualities of the glass surface, requiring specific techniques to render lines and colours effectively. Through this medium, the artist can project messages that transport the viewer into entirely different realms—mirroring reality and shaping both individual and collective consciousness through its communicative power.

The discursive language of glass painting is one that is comprehensible to both the cultured and the moderately educated, allowing for a nuanced reading of its embedded meanings. Its communicative and aesthetic value intensifies in parallel with the advancement of the artist's technical performance, particularly as it is manifested upon the glass canvas.

Glass painting skills evolve gradually—from rudimentary beginnings to a refined sequence of intricate visual executions—eventually attaining a stage where the discourse becomes a source of genuine aesthetic pleasure. This developmental arc applies notably to the students of the Institute of Folk Heritage, whose aesthetic discourse is reflected through their mastery of glass painting techniques.

Given the significance of examining the extent and potency of aesthetic discourse within artistic production, and considering glass painting as an independent art form, alongside the scarcity of studies focusing on students of the Institute of Folk Heritage—who possess specialized artistic knowledge—the researcher deemed it necessary to undertake this current study, both as a contribution and a continuation of the academic exploration in this field.

Third: Significance of the Research

The importance of the present study lies in the following points:

1. The study delves into the interpretation of the plastic art text, exploring the mechanisms of artistic communication through symbolic and visual messages, framed as a common expressive language in visual composition.

2. It may illuminate the rhetorical inclinations inherent in the artistic sensibilities of the creators, reflecting contemporary trends among a select group of specialists at the Institute of Folk Heritage, as revealed through the study's findings.

3. The research tool offers a systematic approach to identifying the refined aesthetic discourse within glass-based artworks, eschewing conjecture and subjective comparisons.
4. The study may serve as a valuable resource within the broader field of visual arts, particularly in relation to the engaging and expressive discourse found in glass-based compositions.
5. It stands to benefit postgraduate researchers in the realms of aesthetic philosophy, visual arts, and art education.
6. The current research seeks to draw attention to glass as a medium that harmonizes material, design, and colour, in pursuit of artistic delight through surface-based painting.
7. It aims to enrich academic librariesespecially within faculties of art and art educationwith a contemporary study focusing on visual scenes interpreted by students.

Fourth: Research Objective
1. Explore the aesthetic discourse inherent in the glass painting skills of students at the Institute of Folk Heritage.

Fifth: Research Boundaries
This study is confined to:
1. Fifth-year students, morning classes, Institute of Folk Heritage, Department of Arts, Baghdad (2024–2025).
2. The second semester, within the subject of Art Education.
3. The aesthetic discourse pertaining to the skill of glass painting — specifically in terms of composition and technical performance.

Chapter Two
Section One: Aesthetic Discourse

Discourse is a form of language employed to convey an array of ideas, potentially infinite in scope. In the realm of linguistics, it is primarily understood as spoken language, visibly expressed, and rooted in dialogue. The sender of a message dispatches content imbued with layered meanings through vocal symbols, which the recipient then deciphers with objectivity and precision. " It influences the receiver by delivering a specific message aimed at establishing communication, which is only fulfilled upon the recipient's full comprehension of the message"

(Jabir, 1988, p. 85)

This communicative relationship later evolved into an expressive aesthetic statement, reflecting individual refinement and development through the creation of an artwork. " The visual language that leaves a perceptual impact on the mind stimulates the brain's linguistic center, producing description and meaning"

(Sahib et al., 2006, p. 204)

Visual rhetoric embodies a refined sensibility through the interplay of lines, masses, colours, and the spatial dynamics of hue, motion, direction, and scale. This aesthetic system lays the groundwork for an artistic scene that echoes the internal nature of the human being. " Plastic art is the manifestation of the unseen—of ideas and emotions—translated into forms and symbols in accordance with the nature of the prevailing cultural structure"

(Basri, 2008, p. 20)

Gadamer posits that " the truth contained within an artwork is not static; rather, it transforms from generation to generation and from era to era, depending on the experience of its audience. Yet, the constancy of form is what renders understanding possible"

(Abu Zaid, 1996, p. 41)

Artistic production throughout history has never adhered to rigid formulas but has instead progressed through evolving phases. Each era birthed a coherent collection of artistic investigations, giving rise to what we now term as schools or movements—each playing a vital role in translating vision into visible reality. " Style is the means by which we express our perception of the world and the internal necessities of the artistic and human self "

(Al-Wadi, 2011, p. 138)

Thus, artistic creation becomes a visible realm shaped by the artist, affirming meaning for the viewer, as both creator and recipient are drawn into a temporal sphere of urgent needs and mutual engagement. This continuous interaction fosters a profound communicative understanding, enriched by the study and exploration of others' experiences and cultures, allowing the observer to delve into the depths of the painting and activate its internal forms. Moreover, as Stolnitz states, " formal organization, in itself, possesses complete aesthetic value "

(Stolnitz, 1981, p. 353)

Venturing into the depths of a painting and navigating its spatial dimensions reveals a variety of forms, which often lean toward pluralistic visual arrangements. These range from representational figures—such as humans and animals—to geometric shapes and, ultimately, to abstract configurations. As Bowness notes, " the artistic form, in its reductive style, seeks expression from within, relying on abstract shapes imbued with suggestive power capable of accessing the essence and sufficient meaning beyond appearances"

(Bowness, 1990, p. 203)

These visual elements—whether figurative or abstract—are dispersed across the pictorial space, and while they may not always convey direct emotional depth, artists often turn to colour as a fundamental vehicle for expressing thought. " Colours are the foundation of all artistic works that portray human life across its many domains, serving as a medium through which emotion and value are conveyed"

(Abd, 2023, p. 10)

The creator of the artwork may, at times, move from expressive, colour-driven symbols to the use of script within the discourse, drawing on personal introspection to communicate deeper artistic meaning. In other words, "the emergence of lettering alongside colours signifies a departure from the painting's conventional path toward a broader, more liberated expressive space"

(Sahib et al., 2006, p. 274)

The array of visual elements composing the scene demands a distributive competence capable of transmitting aesthetic meaning across the composition. This spatial distribution does not conform to pre-existing molds handed down to the artist; rather, it is grounded in the structural principles of visual composition. Through analysis—rooted in a descriptive examination of the artwork's components—one can discern the underlying organization. As stated: "In analyzing the structure of a work of art, emphasis is placed on the design principles employed in organizing its visual elements"

(McCoy, 1999, p. 6)

Therefore, the aesthetic and thematic message emanating from the visual surface arises through the convergence of essential elements, carefully considered by the student-artist in accordance with their cultural background and artistic experience. This process ultimately reveals the depth and refinement of their discourse and the level of mastery achieved.

Section Two: Skill

The arts have produced a wealth of creative works, and the process of executing a visual composition demands a high degree of mastery to achieve its intended meaning. This execution operates within the realm of discourse—more precisely, at the heart of aesthetic discourse. As Al-Wadi notes, "Beauty is inseparable from craftsmanship; it is the true beginning of aesthetic"

(Al-Wadi, 2011, p. 13)

Accordingly, the realization of a visual scene in painting must be approached with skill. Skill is defined as "a type of behavior instilled through training, enabling the learner to perform with speed, precision, and excellence—that is, to reach a high level of proficiency while expending minimal time and effort"

(Al-Saadi, 2004, p. 33)

The distinguishing feature of skill in painting—particularly glass painting—is that it is governed not by personal intuition alone, but by foundational principles. These principles emphasize executing tasks with utmost speed and precision, aiming for peak performance and minimizing reliance on trial and error or mechanical repetition. Skill levels vary according to the nature of the artistic task. Bloom classifies skill according to its complexity into three categories:

1. " Simple Skills: Involving a single movement, such as the use of one finger for a specific configuration.
2. Complex Skills: Requiring multiple movements, such as employing various techniques to complete an artwork.
3. Manipulative Skills: Where the individual interacts with external objects, such as tools, devices, or materials "

(Al-Ilham &Fahdawi , 2013, p. 37)

Glass painting falls within the realm of complex skill, as it necessitates multiple coordinated movements and extends further into the domain of manipulative skills, requiring precise handling of tools and materials through a sequential process.

Section Three: The Art of Glass Painting

The methodology of glass painting has secured a unique place among the arts, distinguished by its dual nature—both as a principal artistic form and as a decorative complement to various visual disciplines. It serves as a miniature model, often encompassing core conceptual content before artists embark on broader creative ventures. Its strength lies in its capacity to compress spatial depth onto a surface, as Hegel describes: "The interior collapses the external totality rather than preserving it as it is"

(Hegel, 1988, p. 23)

Initially, artists executed lines directly and without intermediaries. Over time, however, the practice evolved with the incorporation of various materials, driven both by artistic necessity and a desire to harmonize with contemporary expression through environmentally available resources.

Among these materials was glass, which gradually integrated into painting. "The earliest use of glass was as a thin layer applied for glazing ceramic vessels"

(Harden, 1948, p. 316)

With the gradual refinement of its functional use, and through a deepening relationship between the art of design and the medium of glass—with its transparency and reflective brilliance—glass painting emerged. This form adopted simplified symbolic approaches and a vibrant interplay between colour and light (natural or artificial), enhancing the luminous clarity of the compositions. "In Iraq, glassware was adorned with floral and animal motifs, varying in relief and elevation"

(Hamid & Salah, n.d., p. 63)

From these early stages, the practice evolved into flat-surface glass painting, which relies on specific techniques to crystallize the depicted scenes. :Theessentialproceduralstepsinclude

1. "Cleaning the glass thoroughly before beginning.
2. Placing the prepared design beneath the glass panel on a worktable.
3. Securing the design to the glass with adhesive tape.
4. Tracing the design using lead lines along the indicated contours.
5. Filling in the spaces defined by the lead with colour"

(Demerdash, 2019, p. 41-42)

Through this process, one can experience the visual pleasure of glass painting, born from the interaction between structural composition and a chain of skilled performances in its realization. This can be effectively illustrated through the following diagram.

Diagram No. (1)
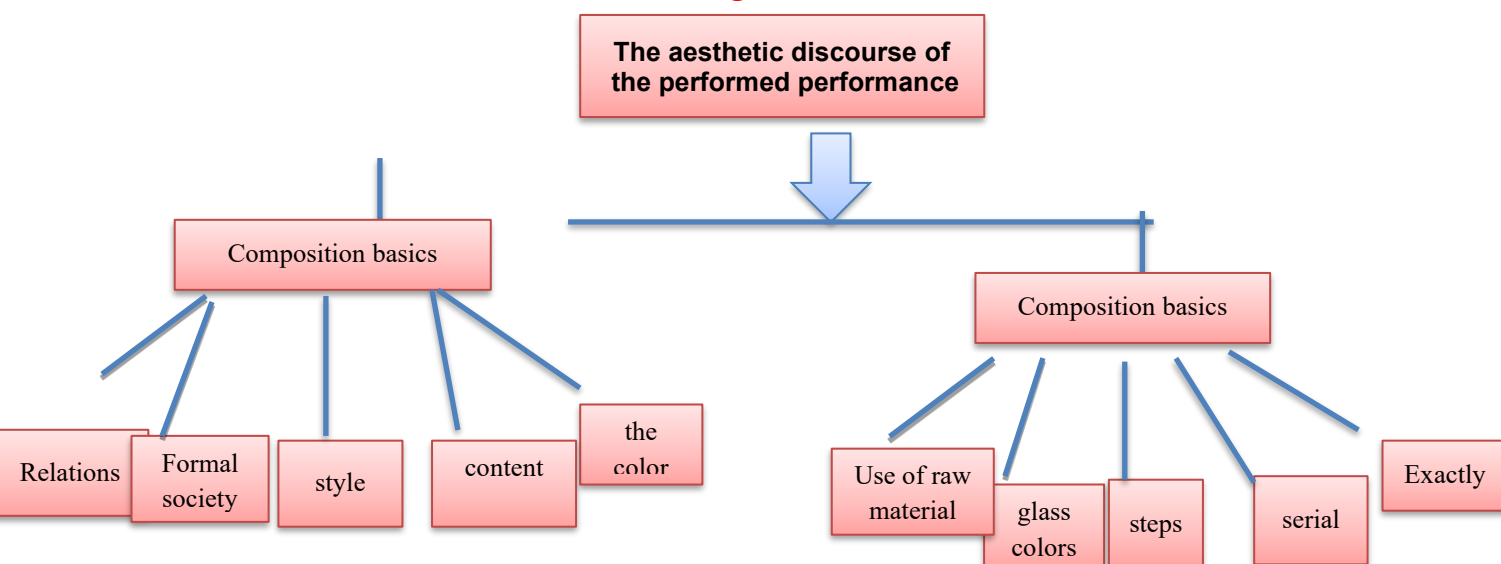
Theoretical Framework Indicators

From the previously outlined fundamentals of the artistic approach, the following insights may be derived:

1. Art is one of the innate faculties of rhetorical expression in human beings, extending across a broad spectrum—from manual craftsmanship to the refined skill of creating artistic works.
2. Discourse serves society by fostering mutual understanding, and it has evolved alongside the emergence of a need for artistic production—an endeavor inherently laden with essential symbols to realize an elevated mode of communication.
3. Artistic discourse provides learners with a space to channel their energy and fulfill their expressive desires through the act of painting. This becomes increasingly evident and pronounced when the individual possesses a cultivated artistic sensibility.
4. The material employed plays a vital role in constructing and conveying the intended artistic action, and among these aesthetically rich materials is glass.
5. One of the most crucial foundations of a plastic art composition lies in the execution of lines, forms, colors, and ideas, arranged in visual relationships that the viewer can interpret to grasp the intended meaning.
6. To convey eloquence from the artistic impulse onto the medium of glass painting, a certain level of technical proficiency and deliberate execution is required.
7. Calligraphy can be integrated into the visual artwork, serving as a mode of expression rooted in the individual's inclination for articulated, visualized sound.
8. To interpret a glass scene artwork, a process of analytical reading must be employed—consciously navigating between its constituent parts in a holistic manner, in accordance with the principles of art.
9. The embodiment of aesthetic discourse in artistic creations does not arise from mere mechanical execution; rather, it necessitates the synthesis of formal relationships and skilled performance to attain a refined artistic language.

Chapter Three

First: Community and Sample

The community consists of glass painting works by students from the Institute of Folk Heritage / Ministry of Culture – Baghdad, for the academic year 2024–2025, with a total of 72 students (male and female) distributed across five levels of general art study. This is detailed in Table No. (1).

Table No. (1) Research community

T	the line	Number of female plates	Number of male plates	Total paintings
1	the first	4	4	8
2	the second	4	4	8
3	the third	3	3	6
4	Fourth	7	9	16
5	Fifth	18	16	34
	Total	37	35	72

Second: The Research Sample

The current research population comprises glass painting artworks created by fifth-grade students of the Institute of Folk Heritage* / Ministry of Culture – Baghdad, during the academic year 2024–

2025. The total number amounts to thirty (30) pieces, distributed across two exhibition halls. Due to the limited quantity, all artworks produced by the fifth-grade cohort were selected in their entirety. Table No. (2) illustrates this distribution.

- ~~The artworks selected for this research were chosen from students of the Institute~~ of Folk Heritage, as they represent a specialized focus in arts and are comparatively less exposed to theoretical studies than students of the Institute of Fine Arts.

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Table No. (2) Research sample

Hall	Total students before exclusion	Total after exclusion*	Paintings
Q1	18	16	16
Q2	16	14	14
the total	34	30	30

Third: The Exploratory Sample

A total of ten (10) paintings were selected from fourth-grade students, comprising five (5) works by male students and five (5) works by female students, for the purpose of establishing the instrument's reliability.

Fourth: Research Instrument

– Construction of the Analysis Form

Following an extensive review of literature related to the art of glass painting and the aesthetic discourse of form and content in shaping the artistic image, as well as prior studies, an analysis form was devised to assess the aesthetic discourse in the artworks. :Theformconsistsoftwomainaxes The first axis: Composition, which includes five domains (Relations, Formal Structure, Style, Content, and Color). The second axis: Glass Painting Skills, comprising ten (10) items.

– Instrument Criterion

To accurately interpret the contents of the artistic outputs, the analysis requires a technique that moves from the overall form to its individual elements, and then reconstructs these elements into their original visual totality.

- Four (4) students were excluded from the sample:
   three (3) were on academic deferment and one (1) had failed the year

~~Implementing the analysis form and extracting the results based on the frequency of recur~~ring items in the students' artworks yields general findings.

However, for a more precise interpretation, a clearly defined quantitative and qualitative statistical criterion must be adopted.

The researcher employed the five-point Likert scale in assessing the flat glass artworks. This scale ranks the recurrence of analysis items as follows:

(Always – 5, Often – 4, Sometimes – 3, Rarely – 2, Never – 1).

To determine the orientation of the sample, the following formula was applied:

$(5 - 1) \div 5 = 0.8$, This value (0.8) was used as the class interval added progressively, as shown in Table No. (3).

Table No. (3) Form Standard

Trend	Always	Often	Sometimes	Rarely	Never
Degree	5	4	3	2	1
Category	4.2 − 5	3.4-4.2	2.6- 3.4	1.8- 2.6	1 – 1.8
Rated	Excellent	Very good	good	Middle	Weak

Fifth: Instrument Validity

Validity is one of the essential requirements of any study. To ensure the instrument's validity, face validity was employed by presenting the form to a panel of experts* in the fields of visual arts, measurement and evaluation, and art education, to solicit their opinions on the appropriateness of the items.

The experts provided feedback recommending the revision of certain items. The instrument achieved an agreement rate of 90% or higher, with only minor linguistic modifications made—no items were removed. Based on the experts' and reviewers' assessments, the instrument was deemed valid and suitable for application. This validation is documented.

Sixth: Test Reliability

Instrument reliability is a crucial and logical scientific requirement to ensure that consistent results can be obtained when the test is repeated. This is widely accepted and clearly demonstrated when "the research tool yields the same or closely similar results if re-applied to the same sample under the same conditions"

(Nawfal, 2010, p. 276)

The reliability of the research form was verified using two methods:

1. Test–retest reliability (intra-rater agreement over time): The researcher analyzed the same material twice at different points in time, with a maximum interval of 21 days, thus employing time as a factor to assess the consistency of the analysis.
2. Inter-rater reliability (agreement between the researcher and other observers*): To calculate the reliability coefficient using both methods, the form was applied to 10 randomly selected drawings by fourth-grade students. The Holsti formula, which is considered suitable for computing inter-rater reliability, was used.

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* 1. Prof. Dr. Hussein Al-Saqi Basic Education Specialization/ Art Education/ Honesty and Consistency

2. Prof. Dr. Firas Ali Hassan Basic Education Specialization / Art Education / Honesty

3. Prof. Dr. Nada Ayed Youssef Basic Education Specialization / Fine Arts - Drawing / Honesty

4. Ms. Sahar Abdul Kazim, Basic Education, Specialization: Fine Arts - Drawing, Honesty and Consistency

5. A.M.D. Zeina Yaour Basic Education Specialization / Statistics / Validity

:Theresultingagreementcoefficientswereasfollows Between the researcher and herself over time: 93.70% , Between the researcher and the first analyst: 91.32% , Between the researcher and the second analyst:

89.63% , Between the first and second analysts: 90.46% ,These high agreement rates indicate that the instrument has strong reliability, adequately serving the purposes of the current study. This is further supported by the literature in this field, as shown in Table (4).

Table No. (4) Indicators of stability

T	Types of stability	Average
1	Between the researcher's attempts over time	93,70%
2	Between the researcher and the first analyst	91,32%
3	Between the researcher and the second analyst	89,63%
4	Among analysts	90,46%

Seventh: Research Methodology

The researcher employed the descriptive-analytical method, as it is deemed the most suitable and capable approach for achieving the study's objectives. It is regarded as the most appropriate and effective method for this type of research, given its ability to discern the intellectual and aesthetic content embedded within the artworks under investigation, and to examine their characteristics in a methodical and scientific manner, as supported by the relevant literature in the field.

Eighth: Implementation of the Experiment

Following the validation and reliability testing of the analytical tool, the application phase commenced. The performance component of the performance analysis form was implemented directly during execution within the classroom, while the compositional aspect was analyzed after collecting the students' works, with the assistance of experts, on the date (4 / 5 / 2025).

oolstatisticalTS: Ninth

1. Chi -square test to determine the validity of the analysis form.

Holsti's formula to ensure the reliability of the instrument. (Holst, 1964, p. 68).

2. Formula for determining sample direction to calculate the class interval.
3. Arithmetic mean, standard deviation, and percentage to extract the results.

Chapter Four : Research Findings

First : Presentation and Discussion of Results

To fulfill the objective of the study—identifying the visual aesthetic discourse of glass painting skills among the students of the Institute of Folk Heritage—the researcher relied on the arithmetic mean, standard deviation, and percentage. The table below presents the results of the aesthetic discourse analysis form items, as shown in Table (5).

Table No. (5) Aesthetic discourse analysis form for skill performance in glass painting

First: The formation axis

T	Field	Paragraphs	Arithmetic mean	BendRStandard AF	RatioCentennial	Trend	Rated
1	Relatio	A. Dominance	4.03	1.2	80.6	Often	Very good
		b. Balance	3.67	1.25	73.4	Often	Very good

The Peerian Journal
Open Access | Peer Reviewed

Volume 45, August 2025
Website: www.peerianjournal.com

ISSN (E): 2788-0303
Email: editor@peerianjournal.com

		C. Rhythm	3.9	1.14	78	Often	Very good
		D. Proportionality	3.93	1.18	78.6	Often	Very good
		H. Unit	3.8	1.25	76	Often	Very good
2	Formal Structure	A. Personality	4.3	0.97	86	Always	Excellent
		b. Environment	3.53	1.31	70.6	Often	Very good
		C. Geometric	3.93	1.18	78.6	Often	Very good
		Dr. Letters	2.4	1.67	48	Rarely	Weakness
		H. Symbols	3.4	1.36	68	Often	Very good
3	Style	A. Realistic	3.83	1.29	76.6	Often	Very good
		b. Abstract	3.17	1.49	63.4	Sometime	Good
4	Content	A. Joy	4.2	1.05	84	Always	Excellent
		b. Sadness	3.3	1.39	66	Sometime	Good
		C. Mixed	2.47	1.31	49.4	Rarely	Middle
5	the color	A. Gradual	1.47	1.15	29.4	Never	Weak
		b. Contrasting	4.57	1.12	91.4	Always	Excellent
		C. Mixed	1.9	1.33	38	Rarely	Middle

The second axis: Glass Painting Skills

T	Paragraphs	arithmetic mean	BendRStandard AF	ratioCentennial	Trend	Rated
1	Preparing the glass before implementation accurately within five minutes	4.8	0.6	96	Always	Excellent
2	Place the glass pieces in the appropriate place.	4.67	0.75	93.4	Always	Excellent
3	Place the prepared design under the board accurately within five minutes.	4.4	1.32	88	Always	Excellent
4	Fix the design with adhesiveQOn the glass	4.5	1.12	90	Always	Excellent

	precisely within five minutes					
5	Draw lines with pencil for each shape drawn.	3.6	1.25	72	Often	Very good
6	Draw lines with a pencil completely continuously	3.13	1.34	62.6	Sometimes	good
7	Draw lines with one thickness precisely	3.07	1.44	61.4	Sometimes	good
8	Color selectionDepending on the design to be implemented	3.33	1.53	66.6	Sometimes	good
9	Color the marked areas with pencil completely evenly.	3.2	1.47	64	Sometimes	good
10	to leaveThe material is straight so thatdry up precisely	4.8	0.65	96	Always	Excellent

Second: Interpretation of Results:

The table above reveals that the aesthetic discourse concerning the skill of glass painting within the composition axis predominantly manifested at a commendable level, particularly in the domain of relational elements, where the item "Dominance" attained the highest proportion of (80.6%) .

Within the realm of formal structure, the percentages varied; the "Personal" element consistently appeared with a notable rate of (86%) , while the items (Geometric, Environmental and Symbols) frequently achieved a very good rating, recording percentages of (78.6%, 70.6%, and 68% respectively.

Regarding style, the outcomes were diverse, with the majority of works rated very good under the (Realistic) category at (76.6%), and (Abstract) appearing occasionally at (63.4%) .

In the content domain, item percentages also varied, with (Joy) consistently embodied and rated excellent at (84%), whereas (Sadness) appeared intermittently with a rate of (66%) .

Within the color dimension, the (Contrasting) element was consistently rated excellent, achieving a proportion of (91.4%).

In the second axis, pertaining to the skill of painting on glass panels, three prominent trends emerged: items such as (Glass Preparation ,Applying the Medium in Straight Lines, Placing Glass Pieces, Fixing the Design, and "Positioning the Prepared Design) were always rated excellent, with respective percentages of (96%, 96%, 93.4%, 90%, and 88%).

Conversely, the item (Drawing Lead Lines for Each Painted Shape) was mostly executed at a very good level, with a (72%) rating, while (Selecting Colors According to the Design, Evenly Coloring the Lead-Outlined Areas, Continuously Drawing Lead Lines, and Drawing Lines with Uniform Thickness) occasionally attained moderate ratings of (66.6%, 64%, 62.6%, and 61.4%) respectively.

: Conclusions: Third

1. The artistic discourse among students at the Institute of Popular Heritage is crystallized through the clear incorporation of artistic relationships within the structural organization of

the glass visual scene, particularly in the element of dominance, reflecting the students' artistic aptitude in captivating the viewer.

2. The reliance on personal imagery, followed by geometric, environmental, and symbolic elements, imparts a language of diverse and creative compositions by navigating the constructive space of the artwork .

3. The limited use of calligraphic elements in the artistic formation by the students and the embodiment of fundamental compositional principles reflect their mastery of pictorial artistic rhetoric and the expressive impact of glass painting.

4. Beauty in artistic expressions arises from a conscious and retrospective presence of realism in the visual form, conveying profound human meanings.

5. The emergence of a joyful psychological content, symbolized in the glass forms, mirrors the students' personal acceptance of their specialization and their intrinsic motivation in executing artistic works.

6. The interplay of contrasting colors with the reflective brilliance of glass elevates the work's aesthetic value within the framework of visual psychological interpretation.

7. The avoidance of color gradation in artistic expression highlights a rejection of monotonous coloring, favoring dynamism and excitement, alongside a personal inclination towards the visual language of glass.

8. The visual language of pictorial discourse follows a path of integration between form and glass materiality, employing synthesis to convey conceptual meanings.

9. Expressing oneself with a high level of artistic value through skillful execution of fundamental steps in glass art reinforces the foundational elements of aesthetic language that inspire and circulate among students.

10. The decline in the artistic discourse fluency relative to their technical skills stems from a limited mastery of precise procedural steps, which are essential for achieving flawless rhetoric.

Recommendations: Fourth

1. Employ the analytical tool for assessing aesthetic discourse in exhibitions and art competitions to provide an opportunity for logically analyzing compositional organization.

2. Develop research instruments encompassing the fundamentals of artistic discourse across other art fields such as sculpture, theater, and acting, aiming to assess the artistic output level at the College of Fine Arts.

3. Conduct training workshops for art educators on diverse methods to evaluate the fundamentals of joyful discourse across artworks in art education, utilizing various environmental materials, with the objective of assessing the achievements of art students and enhancing the evaluative artistic skills of instructors.

4. Reconsider the approaches, activities, and curricula for training students in the precise execution of pencil line drawing and coloring of defined areas to elevate the aesthetic discourse to the desired level of artistic proficiency.

Fifth: Suggestions:

The researcher proposes undertaking :

1. A nalysis analogous to the present one focusing on students of the Fine Arts Education departments.
2. An investigation into the aesthetic rhetoric within other enriched skills among the students of the Institute of Popular Heritage.
3. An exploration of the artistic discourse in students' outputs within the disciplines of sculpture, pottery, and ceramics.

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