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**RESEARCH ARTICLE**

## The Morphology of Animated Images as an Approach to Design Educational Presentations

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**ABSTRACT**

The present study tackles the importance of animated images in educational presentations. It highlights the effectiveness of animated images and their compatibility with the mechanics of the eye and the brain in the process of perception and learning as one of the most important problems that have been identified by the researcher through reviewing the educational and training lessons published on the Internet platforms, in addition to the electronic lectures of many faculty lecturers. Therefore, the research problem stems from the following question; To what extent can the morphology of animated images contribute to enriching the design of educational presentations? The present study highlights some research indicators and many conclusions, results, and recommendations after completing the analysis of selected educational presentations published on Internet platforms.

**KEYWORDS**

Morphology, Educational Presentations, Animated Images

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**1. Introduction**

**1.1 The General Framework**

**1.1.1 The Problem Statement**

Many studies indicate the importance and active role of educational presentations in enriching the learning process in all fields of knowledge. Conferences, training courses, and others have an important role due to the organization and simplification of the presented information. The suspense and attraction factor have an active role in achieving awareness of what is being done. However, these presentations are often not designed according to scientific principles that are compatible with the mechanics of the eye and the brain, which makes them lose their effectiveness in achieving the cognitive aspect, delivering information, and preserving it. They may also lose their goal. In addition, time and effort may be wasted.

Educational presentations are based on viewing and receiving, so they are a visual scene in the visual field; that is, this description makes them a set of general images. The present study adopts the scientific foundations and starting points through which, these presentations are designed through the morphological approach. This approach is consistent with the requirements of the theme of the presentation, being images in general, as well as the images used in those visual scenes. They may be static or animated. The latter has a very important role in conveying meanings and confirming them, moving away from the scene from stereotypes and stagnation, as well as achieving the factor of excitement and enjoyment. Based upon the research problem of the present study stems from the following question; **To what extent can the morphology of animated images contribute to enriching the design of educational presentations?**

**1.2 The Significance of the Present Study**

1. Enriching the educational process in design in particular and other fields of knowledge in general.

2. Educational presentations represent one of the most important contemporary teaching methods.
3. Compatibility of educational presentations with the eye and brain mechanics of the recipient.

### **1.3 The Objectives**

1. Detecting the structure of the animated image used in the slides of educational presentations.
2. Detecting the compatibility factors of animated images with the mechanics of the eye and the brain.
3. Emphasizing the role of animation in enriching educational presentations.

### **1.4 The Limits**

1. The Spatial Limit; Iraq.
2. The Temporal Limit; 2018-2022.
3. The Objective Limit; Designing educational presentations.

### **1.5 Definition of Terms**

#### **1.5.1 Morphology**

Linguistically, linguists call it the science of morphology (Al-Adbae, 2017). It is also called the science of word structure. It examines the structure of the word and the units that make it up. It deals with the structure represented by formulas, syllables, and phonetic elements that perform morphological or grammatical meanings. It also deals with this concept in the formal-synthetic aspect of morphological formulas and scales and their inflectional relationship on the one hand and derivational relationship on the other (Abdulmaqsoud, 2006).

Terminologically, it is defined as the study of form. It is also defined as the study of the structure of plants (Quddasi, 2019). It is considered as part of biology, which studies the structure of living bodies and the formation of new forms and structures. In sociology, it is the science of social form (Haliwak, 1986). Researchers in the field of art define it as the science of morphology or the science of studying forms regardless of function (Abdulhai, 2016).

Procedurally, it is a science that deals with the study of the internal and external structure of living and non-living bodies in order to understand and interpret their formation processes and their ecosystem, which sheds light on the relationship of part to part, part to whole, and the whole to the surroundings and to benefit from them in art and design.

## **2. Theoretical Framework**

### **2.1 The Relationship between Morphology and Art**

This science is the result of studies and research carried out by many scientists of natural history at the end of the eighteenth century. They sought to establish foundations and standards that define the shapes and descriptions of living organisms, their composition, and structures. Man has sought help from nature since ancient times. Nature became the guide for the man in the first attempts to search for beauty and creativity when man resolved to imitate its images and simulate its forms. Hence, nature was the first teacher who taught the first philosophers when they tended to define the principles and laws on which beauty is based in artistic works. Through it, they learned about the rhythm in fonts, harmony in colours, and diversity in composition (Zainahum, 2002). It still helps the designer to think and innovate forms more freely through the exchange of solutions available in nature and its structural foundations.

Morphology is described as the science of the study of shape, which sheds light on living organisms or one of their organs in terms of their external appearance and cellular composition, such as the type of cells, their components, and the types of tissue found in these organisms (Wannas, 2016). The concept of morphology focuses on the study of building shape. It deals with all living and non-living organs and the function of each of them. The form and function are linked. Each of them has its effect on the other (Hijazi, 2003).

It is also defined as the constructivist approach that is concerned with studying the shape as a whole after analysing it into its partial elements to place this form in the appropriate classification, the relationship between this form and the environment in which it lives, and its influence on it. Scientists' studies resulted in theories that contributed to the development of this science recently, the most important of which was the work of scientific steps based on the observation of all formal phenomena in nature, the organization of these observations, interpretation, drawing conclusions, and comparing them with each other (Saeed, 2010). The development of specific approaches stemming from nature, such as the analytical method of (Zviki), had a great influence on highlighting this important branch in the fields of research and study within the framework of what is now called Design Science. Therefore, the concept of morphology contributes to monitoring the structure of the animated image in educational presentations.

It monitors the structure of its internal systems and the symbols, connotations, and meanings it bears. This enriches educational presentations according to scientific foundations and principles that have a concern with the mechanics of the eye and the brain and the mechanisms of perception and not according to the aesthetics and attractiveness of the image in order to achieve its goal.

The study of morphology reveals the internal and external structures of things, their elements, their functions of each of them, the influence of each of them on the other, and their ecosystem that sheds light on the relationship of the part to the part, the part to the whole, and the whole to the surroundings, enriches using various forms of images, such as animated and static, in These presentations. The selection of images in the design of these presentations is not based on decoration or filling the gaps, but it is according to the meanings that the image bears, in addition to its ability to confirm the meanings at the same time in order to pay attention to the local concepts and uses of meanings. The meaning is a variable concept according to time and place.

## 2.2 The Image in the Visual Scene

The first uses of the image by man embodied the desire to achieve codification or documentation for events, decoration in more advanced stages, or even for spiritual and ideological representation. History recorded many tablets and paintings that summarized all of this in different formulations and multiple mechanisms, but the progress and development that affected all the details of human life changed the concept of the image and the nature of viewing it.

In its concept, it transcended the process of sight, being the product of multiple sensations that contribute to revealing the interspersed relationships of phenomena (Talima, 1983). It seeks to attract and draw attention to the meanings in the form of images. The process of creativity in art is based on reconstructing the visual scene Being an embodiment of reality or a simulation of it (Asaad, 1984).

Therefore, the formation of images in the brain is done by the effect of the feeling of things according to their subjects. On this basis, perceptions, as well as impressions, arise (Afanasyetev, 1976). The inverted triangle gives the recipient a sense of multiple meanings, such as (movement, rotation, fulcrum, tipping scales, and a sense of instability) due to the illogicality of its position, or at least because it is unfamiliar as in Figure (1). Therefore, the image excites the imagination by presenting and describing the situation to recall what is stored in the memory to clarify and confirm the meanings according to the concept of comparison or approximation.

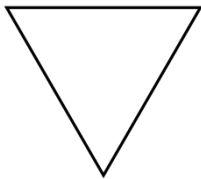


Figure (1)

The situation is different from the usual state of the triangle, which gives many meanings, such as movement and balance, as well as fulcrum, instability, and tipping the scales.

Life experiences have confirmed the importance and sensitivity of images as a form of awareness. The image is not isolated from awareness in terms of its essence. It must be understood as the content of an idea, in which attention is given to a sensory quality in a specific form (Tahir, 2002). If an image is a formal reflection of the idea, This does not mean that the relationship is based on the similarity between the form and the subject. Meaning has a reciprocal relationship with the unity of meaning, expression, and content (Horst, 1977).

The French poet (Paul Claudel) says, "The Eye Hears", while (Geninasca) emphasizes the role of sensory formal morphologies in giving reality a significance that is perceived by the mind and the senses at the same time despite the lack of confirmation of the connection with the contents that guide the plastic analysis of the image. Many morphological analyses are guided by the rhythms of the expression itself, its rhythmic speed, and quasi-material phenomena based on the perception of the image. The level of content articulates with the awareness of the level of expression (Fontana, 2003).

Therefore, image is more informative than text. It has the ability to communicate more than fifty-two words in one look (Wannas, 2022). Thus, it is a message that carries meanings in its formation and confirms them in the presence of the text, just as the movement gives the image greater effectiveness and gives it an aspect of suspense and excitement away from stereotypes and stagnation, Which links it to the spirit of the times and the requirements of the individual, most of which have become digital.

Design is also one of the most important areas that adopt research in the coordination and organization of elements and the relationships between the internal parts of the form in a coherent whole and on the functional and aesthetic levels (Shawqi, 2005). The perception of the body is linked to the existence of relationships between its components, regardless of the type of those relationships. The eye links between them and the interfaces of the external forms with a specific system to perceive them. The kinetic systems are one of the constituent elements of that system, and its style is in total unity (Ibrahim).

### **2.3 Animation and Mechanics of the Eye**

Animation is one of the most important sensory effects in the visual scene. It has an active role in creating relationships between the elements. It has been used as an element of scenography in theatre since ancient times. It still plays a major role in its influence, especially after technological development and the entry of computers into all fields of scientific knowledge. Animation has a direct influence on the eye, given that the latter is one of the most important senses that provide the brain with information in order to achieve the factor of understanding and perception.

The factor of attraction and emphasis of attention is no longer achieved by relying on the wavelength of colour such as red and yellow as in the past. It is achieved through animation, which in turn agrees with the mechanics of the eye as the latter operates with the mechanism of kinetic tracking and pays attention to every emotion that connects them together (Wannas and Salim, 2022). Moreover, tracing is a process that indicates that the eye is still when it sees the static figure, and it is mobile when the figure moves. However, visual wandering, bouncing, and jumping are other processes that show the ability of the eye to pick up no more than three single words or individual groups in a state that is similar to jumping in the sport of jumping during reading (Buzan, 1996).

Animation may be delusional, so it enters into all aspects of perception. Within the visual scene, animation produces a change in the visual relations, which affects the semantics of the form (Wahiba, 2002). Therefore, kinetic systems are considered integrated entities consisting of parts and overlapping elements. Mutual relationships arise between these parts and elements in order to perform functions and activities whose final outcome is the product achieved by the whole system (Al-Khouli, 1986).

The continuity of changing the place gives rise to dynamic sensations that indicate movement. In this case, it is not perceived by the eye but rather by the brain through the eye since perception is a mental process. Although the theory of relativity of (Albert Einstein) is scientific in basis, it also raised artistic imagination, as mass, speed, and time are no longer separate and independent values. Rather, that theory confirmed the connection and relativity of these elements. Speed is associated with movement as well as mass and time, which is a fourth dimension in physics (Abdullah, 2010).

The circle of research in the movement has expanded in the field of physics. Various fields of knowledge have exploited the results of those studies and research in general and art and design in particular. The most prominent research results stipulate the existence of several types of movement as follows:

1. Actual movement; It is represented in the movement of tree branches, the movement of water, the movement of cars, trains, and everything that moves due to motive energy.
2. Imaginary movement; It includes moving shapes in still images. In other words, shapes that suggest movement which is called (moving and fixed shapes in space) as shown in Figure (2).

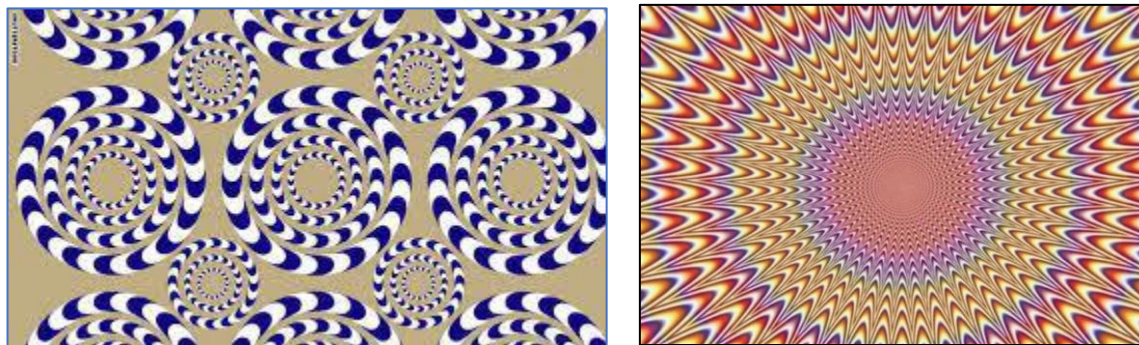


Figure (2)

It shows the illusionary movement that the den senses with what is called optical deception

3. Discretionary Movement; It is embodied in virtual reality and is based on estimated time; that is, it is similar in terms of movement occurrence to actual movement, except that its occurrence is not realistic, but in virtual reality as in video and computers.

### **2.4 The Effectiveness of Educational Presentations**

Educational presentations represent good modern methods of presenting scientific materials due to their organization in presenting various information. They are used in various fields, such as scientific research and seminars, as well as meetings and

conferences to discuss a topic. They are ideal means for presenting ideas. Their use has spread widely in the current era due to their great influence on enriching the field of education. They present information or ideas in a more interesting and attractive way, which gives them a great influence on the student. They also help the teacher maintain the sequence of his/her ideas and present the presentation in an appropriate manner. They contribute to maintaining the attention of the recipient throughout the presentation period. Educational presentations include multiple sensory effects such as sound, image, text, movement, and others.

The aforementioned sensory effects are one of the most important elements of scenography, which in turn represents the process of forming an audio-visual in the visual scene, which the recipient contributes to form with his/her presence and imagination. It is the art of forming space and controlling the nature of its presentation in order to achieve the purpose of the presentation itself (Al-Amidi), which gives the educational presentation greater effectiveness in facilitating understanding and realizing information, as well as contributing to fixing and preserving ideas and information in a manner that is consistent with brain mechanics since the latter has a greater tendency to the image than the word. That multiplicity helps stimulate the senses through those influences.

The sensory effects in the educational presentations build the formulations of the cognitive contents. At the same time, they include the learning contents that some researchers include within the teaching curricula (Suleiman, 2017). The technological revolution provided consumers of knowledge with new options for obtaining information, which required knowledge producers to behave unfamiliar in the past according to traditional means. Multimedia appeared as a medium or a means through which information is carried and displayed, which encouraged educational institutions to use it as one of the basic techniques for dealing with data and information using images, texts, movement, etc. (Hassan, 2016).

The design represents the creative work that achieves its purpose. The designer must take into account all the factors that would make his/her designs successful and make them more effective and achieve their intended goal. In the field of educational presentations, visual spaces appear as a scene that consists of various elements, including colour, text, images, animation, and sound. Therefore, the nature of each of these elements must be taken into account as follows:

1. Colour; Its symbolism, meanings, visual perspective, and the basis of its spread.
2. Texts; A headline or a subheading or a piece of text, the size and colour of the text and the factor of sovereignty, the mechanics of the eye and the brain and the rules of their interaction in reading texts.
3. Image; Its elements, subject matter, clarity, meanings, movement in it, everything it contains and its relationship to the visual scene and the subject.
4. Sound; It is an addition that activates another sensory perception in the process of receiving information, so the clarity of the sound, its function and its relationship to the scene must be taken into account.

Reconsidering the content, goals, and means of the educational process has become an urgent necessity. This allows the student to acquire knowledge. It also allows the teacher to keep abreast of changes and developments in the educational process and use them for educational purposes. Learners need skills and strategies that achieve deep understanding. Traditionalism increases the role of the teacher and reduces the role of the student, which leads to ineffectiveness and a loss of desire to learn (Ahmed, 2020).

### **2.5 Research Theories; Constructivism Theory**

It is the basis for modern teaching methods, although it has a direct connection with pragmatism. It is considered a modern branch of science. Constructivism refers to a group of theories that are concerned with the nature of knowledge. The factor of participation that brings them together with these theories is the belief that knowledge is born from people and cannot be outside the individual. It is a construction of reality. It occurs as a result of positive mental construction, just as perception is produced through the interaction between the accumulated prior knowledge and new knowledge. It is proven through practice, which assumes a balance and relationships between ideas instead of the formation of new ideas; that is, the growth of concepts is better than their formation (Al-Najdi et al., 2005).

The constructivist philosophy stems from the research of the psychologist (Jean Piaget) on the growth and development of knowledge in man and the building of knowledge. He believes that the individual builds knowledge through active interaction with the environment in which the individual is found. The individual does not acquire that knowledge through memorization (Al-Musawi, 2015). Among the learning strategies proposed by constructivists are the Problem-Centred Learning Strategy, the Learning Cycle Strategy, as well as the Human Model of Novak, the Conceptual Change Model, in addition to the Constructivist Learning Model from the perspective of (True Bridge and Babebe), and finally, the Cooperative Learning Strategy.

### **2.6 Indicators of the Theoretical Framework**

1. Morphology deals with all living and non-living things and their function.

2. Morphology is a structural approach that is concerned with studying the shape as a whole after analysing it into its partial elements to place this form in the appropriate classification for it, the relationship of this form to the environment in which it lives, and its influence on it.
3. Form and function are linked, and each has its effect on the other.
4. The process of seeing images is a product of multiple sensations that contribute to revealing the permeating relationships of phenomena.
5. Image attracts and draws attention to the meanings in a coded form.
6. The formation of images in the brain takes place through the effect of feeling things according to their subjects.
7. Image stimulates the imagination by presenting and describing the situation to recall what is stored in the memory to clarify and confirm the meanings according to the comparative or approximate concept.
8. Images represent the content of thought. Attention is given to a sensory quality in a specific way.
9. Image is a formal reflection of the idea, but it does not mean that the relationship is based on the similarity between the form and the subject.
10. Sensory visual morphologies contribute to giving reality a significance that is perceived by the mind and the senses at the same time.
11. Design is one of the most important areas that adopt research in the coordination and organization of elements and the relationships between the internal parts of the form in a coherent whole on the functional and aesthetic levels.
12. The perception of the body is related to the existence of relationships between its components, regardless of the type of those relationships. The eye connects between them and the interfaces of the external forms with a specific system to perceive them.
13. Animation is one of the most important sensory effects in the visual scene.
14. Animation has a direct effect on the eye, given that the latter is one of the most important senses that provide the brain with information.
15. Animation gives the possibility of achieving the factor of tension and attention, which in turn agrees with the mechanics of the eye.
16. Tracking is one of the motor processes that occur in the eye, which indicates that the eye is stationary when it sees the motionless figure and mobile when it moves.
17. Visual wandering and bouncing are motor processes that occur in the eye. They demonstrate the ability of the eye to pick up no more than three single words or individual groups in a state that is similar to jumping in the sport of jumping while reading.
18. Within the visual scene, animation produces a change in the visual relations, which affects the semantics of the form.
19. The continuity of changing the place evokes dynamic sensations that indicate movement. In this case, they are not perceived by the eye but rather by the brain through the eye since perception is a mental process.
20. Animation has three types; actual, imaginary, and discretionary.
21. Image is more informative than text. It has the ability to communicate more than (52) words in one look.
22. Animation gives the image more effectiveness and gives it an aspect of suspense and excitement away from stereotypes and stagnation.
23. Educational presentations represent good modern methods of presenting scientific materials.
24. Educational presentations are distinguished by their organization in providing various information. They are used in various fields of knowledge.
25. Educational presentations are considered one of the contemporary methods and ideal means for presenting ideas due to their great influence on enriching the field of education.

26. Educational presentations present information or ideas in a more interesting and attractive way, which gives them a great influence on the student.
27. Educational presentations help the teacher to maintain the sequence of ideas and present the presentation in an appropriate manner.
28. Educational presentations contribute to maintaining the attention of the recipient throughout the presentation period as they include multiple sensory effects such as sound, image, text, movement, and others.
29. The methods of educational presentations are compatible with the mechanics of the brain since the latter has a greater tendency towards the image than the word. It helps stimulate the senses through these influences.
30. Design represents creative work that achieves its purpose.

### **3. The Research Procedures**

#### **3.1 The Research Population**

The researcher reviewed workshops, training courses, and educational lessons on the Internet (YouTube), which are concerned with designing educational presentations. Due to the large number of these lessons and their same characteristics, the sample was selected to help obtain the objectives of the present study.

#### **3.2 The Research Sample**

Having extracted the indicators of the theoretical framework, the researcher randomly selected (9) lessons to be the research sample. Due to their same characteristics, three of them were randomly selected and presented, each with only three slides because of its relevance to the objectives of the present study according to the following justifications:

1. In terms of their formation, the selected designs give an opportunity to reveal the scientific foundations and starting points on which these designs were based.
2. There is a diversity in the selected models in terms of type, place, time, and method of presentation.

#### **3.3 The Research Tool**

In order to obtain the objectives of the present study and to reveal the role of animated images and the mechanisms of their use in educational presentations, and the extent to which the foundations and scientific premises are used in light of this, the researcher adopted the indicators of the theoretical framework as a tool for research.

#### **3.4 The Research Methodology**

The present study adopts the descriptive analytical approach. This study is divided into the theoretical side and the analytical study.

##### **1. The Theoretical Side**

The relationships, foundations, and structural principles of animation in the image used within the visual field of educational presentations, their elements, and the general movement of the slide that includes all the elements of the scene, considering it as a holistic image as well, are tracked through the concepts presented by modern and contemporary research and theories, including Mechanics of the Eye and the Brain, to serve the idea of the research on which the selected designs are based, to determine the movement factors in the images, whose non-employment has become a reason that contributes effectively to the failure of these presentations to achieve their purposes, since the design is a process that is based on technical principles and scientific premises that are consistent with the mechanics of the human body and its senses. It is also a planning process that precedes implementation to produce ideas with a philosophy that suits the need of the age and the dictates of the concepts presented by scientific theories and modern and contemporary studies to set the correct standards for designs in such situations in general in the educational process and to benefit from practical experiences and concepts granted by various fields of knowledge, as well as to explain the reasons of the success of the designer of educational presentations to improve designed presentations, to clarify the importance of the relationship between science and art as well, in addition to changing prevailing behaviours and concepts based on old technical foundations.

Therefore, the researcher addressed the premises presented by scientific theories, including the Constructivist Theory, and the concepts it gives that contributed to the advancement of technology, which in turn necessitated changing the foundations and principles through which the design of educational presentations is viewed and clarifying the importance of this in solving problems that the designer confronts in a way that gives it success and fulfilling its functional purpose.

##### **3.5 The Practical Side**

The researcher attempted to discover the extent of the use of animation in the images of educational presentations by analysing a sample of the lessons of educational presentation designs published on YouTube, using the Photoshop program, which allows

and facilitates this, in order to verify the extent of the use of these presentations referred to In advance of the principles and concepts that must be adopted in achieving its objectives and functions, without addressing the mechanisms of its operation or its formation programmatically. This included analyzing a sample of the slides of those presentations to monitor the correct scientific standards that are based on the concepts of modern and contemporary theories and studies in light of animation in images, in line with making those designed presentations fulfil their functional purpose in an effective and real way away from perceptions. The researcher approached this idea from modern and contemporary scientific foundations, principles, and concepts, taking into account the aesthetic and functional values that must characterize the design of these presentations as an intentionally directed act.

Based upon one slide in the educational presentation is an image, and the images used within one slide also fall within the scope of the present study as follows.

Sample (1)



**3.5.1 Description**

It is a training lesson for designing the educational presentation in a professional way using the (PowerPoint) program, published on the Internet (YouTube platform) on 07/25/2018 on the link above. The presentation reviews a number of information related to water. The designer of this educational presentation tried to use Multiple and diverse sensory effects.

**4. Analysing Slide Components**

**4.1 Analysing Slide 1 Components**

It is noted that it includes fifteen elements divided into eight texts and numbers of different sizes, colors, types, and places, and five backgrounds of multiple sizes and colors from heterogeneous color families. The first slide also included a personal picture, three logos for social networking programs, and a white ribbon





#### 4.2 Analyzing Slide 2 Components

It included six elements divided in the form of a light neutral background and a realistic image of water wave frequencies, as well as one text in Arabic and another in English, a mobile phone number and an arrow in orange.



#### 4.3 Analyzing Slide 3 Components

The third slide includes nine elements divided into one text and three words with arrow shapes indicating rotation around the center point in orange and an arrow-shaped pointer of the same color at the bottom right of the slide.



Sample (2)



#### 4.4 Description

It is an educational lesson entitled (How to Deliver an Effective Presentation). It is published on the (YouTube) platform on the link above. It is presented by Dr. Fouad Ali Al-Qarm, from the Al-Zaytoonah University of Jordan. This educational presentation includes many animated images, transitional movements between slides and all elements, as well as many sound effects, texts, and various shapes such as animated clocks, graphic, and geometric shapes, logos, etc. This educational lesson highlights how to prepare and design the content of the presentation, how to prepare self-preparation before preparing the presentation, and how to communicate ideas to the recipient in a seamless form.

#### 4.5 Analysing Slide Components

##### 4.5.1 Analysing Some Slide Components



Sample (3):

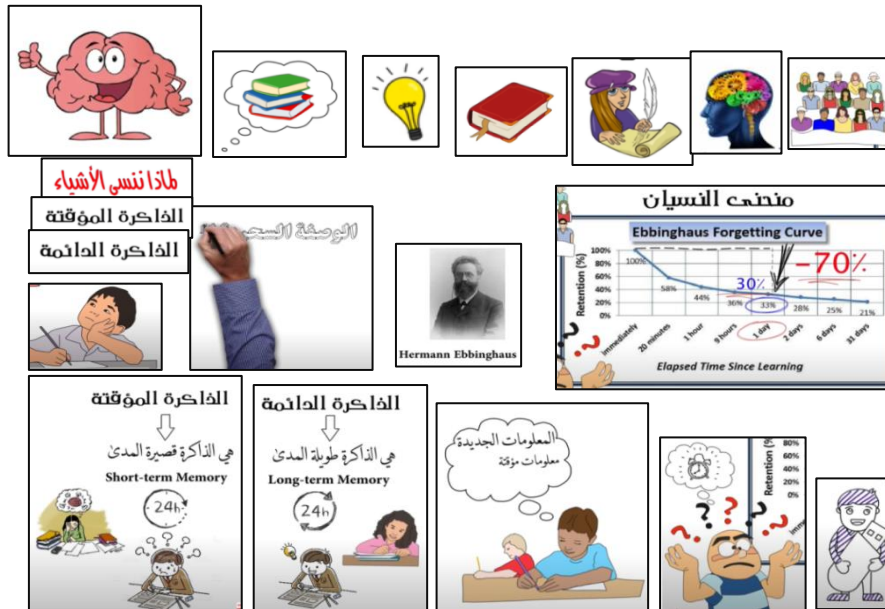


#### 4.6 Description

It is an educational presentation entitled (The Magical Recipe for Steel Memory). It is published on the (YouTube) platform, on 1/3/2018, on the link shown under the image above. This lesson adopted the process of clarifying the preservation of information within 24 hours only and the conversion of information from temporary to permanent memory. In five steps, it tackled the forgetting curve, why we forget things, how our minds store information, temporary memory and permanent memory, short-term

memory and long-term memory, and spaced repetition method. This educational presentation includes many slides containing movements in pictures, text and colours. It adopts a Simplistic approach and directness in the delivery of information.

#### 4.7 Analysing Slide Components



#### 5. Conclusions

1. The process of selecting colours in the slides of educational presentations is not based on scientific foundations.
2. The educational presentation slides include a large number of texts.
3. There is no prevalence element in the images and texts in most of the slides of the educational presentations.
4. There is incompatibility between the strategies used in the performances with the mechanics of the eye and the brain.
5. There is no element of animation in images and texts, which has become a reason for not communicating the ideas to be communicated.
6. The wrong use of movement within the visual scene of educational presentation slides is another reason for the poor achievement of the desired goal.
7. The weakest types of images containing animation are used, which embody moving and fixed shapes in space.
8. The failure to choose colours in a deliberate manner is the reason for not achieving the colour perspective, which in turn results in a kind of delusional mental movement.
9. There is a poor ability to adjust movement timing and smoothness within the framework of the educational presentation slide.
10. Lack of sounds accompanying the movement, which weakens its emphasis conceptually.
11. Images of no value that can support the educational objective of educational presentations are used.

#### 5.1 The Results

1. Animation of all kinds is of great importance in achieving the desired goals when designing educational presentations.
2. Designers of educational presentations should use pictures more than using text. Images are more informative than texts, and they have the ability to communicate more than 52 words in one look.
3. The need to use images, especially animated ones, is based on their compatibility with the mechanics of the eye and the brain.
4. Animation is one of the most important sensory effects in educational presentations.

5. While animated images are necessary for educational presentations, they need an accompanying voice that supports them and confirms their transformation into the visual scene.
6. There should be compatibility between images and texts to achieve mutual support within the educational presentations scene.
7. The animated pictures contribute to achieving the suspense and fun aspect during the continuation of the educational presentation.
8. Animation supports the image. Both of them contribute to realizing awareness, confirming information, and recalling it more smoothly later on.
9. Pictures and all animated forms within educational presentations are compatible with the spirit of the times and the tendencies of individuals, most of which have become digital.

### **5.2 The Recommendations**

1. Studying the actual movement and its influence on the perception process in individuals.
2. Studying the imaginary movement and its effectiveness in achieving the cognitive goals of the design decisions.
3. Conducting a comparative study between discretionary and delusional movement in design.

### **5.3 Suggestions**

1. Including the process of designing educational presentations as a course in all sections that include an aspect of teaching methods.
2. Adopting a law to legalize the publication of educational presentations that are published on Internet platforms.
3. Establishing accredited training centres to teach the design of educational presentations.
4. Introducing all teaching staff in primary, secondary, and high schools, institutes, faculties, and agencies to educational courses and developmental workshops in this regard due to its importance in the educational process.

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