

Review Article

## Impact of Outdoor Painting on the Color Tone in Students' Paintings

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### Article History

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**Abstract:** The research is concerned with studying the effect of outdoor drawing on the degree of color in students' drawings. The research was divided into four chapters. The first was concerned with the research methodology, as it included the research problem, its importance and the need for it, in addition to the research objective, which is (identifying the effect of outdoor drawing on the degree of color in students' drawings), and it was specified in the academic year (2023-2024). The chapter concluded with a definition of terms. The second chapter represented the theoretical framework, and consisted of three topics. The first was entitled Color (its nature - characteristics - its relationship to the elements of composition), and the second topic was entitled (Color and its relationship to the foundations of composition in children's drawings). The third topic was entitled (the importance of place and its psychological effect on children's drawings). The chapter concluded with indicators of the theoretical framework. The third chapter specialized in research procedures, which included the research community and the research sample. The researcher relied on a deliberate sample represented by (7) male students and (7) female students. The students drew a topic entitled (A Free Day) in three stages, the first at home, The second is in the classroom, and the third stage is outdoors. The researcher adopted the experimental approach in the process of changing the drawing location, and the method of analyzing the content of students' drawings. The research included a research tool, which was a questionnaire that was presented to a group of experts. The questionnaire was subjected to the factors of validity and reliability. Statistical methods were used to display the tables and analyze the paintings statistically. The fourth chapter represented the results, including the effect of drawing outdoors on the degree of color in students' drawings through the relationship between line and color, as it was at a higher degree outdoors, while it was at a lower degree at home and school, and the conclusions, including: The effect of drawing outdoors led to a positive change in the degree of color in students' drawings. The chapter also included recommendations, suggestions and sources.

**Keywords:** Impact, painting, Color.

## CHAPTER ONE / METHODOLOGICAL FRAMEWORK OF THE RESEARCH

### First/ The Research Problem, its Importance, and the Need for it:

Art Education is an Important means of expanding children's perceptions and developing their concepts of the place around them, in addition to contributing to identifying its aspects, interacting with it and expressing it through changing the degree of color in their drawings, as the student reflects his feelings and impressions according to his perceptions of his personal and real worlds and translates them in the form of bright, cheerful colors. The family is the first institution as it contributes to shaping the child's personality and his psychological, social and mental growth, then the role of the school begins, as the child's entry into school represents an important shift in his personal and social life, as it differs radically from the family atmosphere, so his communication expands to include his family members, then his environment and society, so the child acquires many experiences and skills during these years and adapts himself to his new environment. Among the important auxiliary factors that affect the degree of color in students' drawings and increase its saturation are represented by a set of extracurricular activities by changing the place of drawing and drawing in the open air, where an atmosphere of liberation from restrictions and the practice of disciplined freedom prevails, but most art education teachers

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neglect this important activity, which leads to a noticeable decline in students' drawings through a decrease in the value of color and its degree of saturation. Hence, the research problem is evident in the following question:

- What is the effect of drawing in the open air on the degree of color in students' drawings?

As for the importance of the research, it becomes clear after answering this question by shedding light on the extent of the effect of drawing in the open air on the degree of color in students' drawings.

While the need for the research is represented by the following:

1. The research represents an experimental study in the field of specialization that helps educators to identify the student's personality and emotions by observing the degree of color in the drawing as it changes for the better in the open air.
2. The research contributes to enriching the local library.

**Second / Research Objective:** Learn about the Impact of Outdoor Painting on The Color Tone in Students' Paintings

**Third/Limitations of The Research:**

Learn about the Impact of Outdoor Painting on The Color Tone in Students' Paintings

Temporally/ Academic year (2023-2024)

Geographically/ (Thaghr Al-Iraq Elementary School for Boys) and (Thaghr Al-Iraq Elementary School for Girls) affiliated to the General Directorate of Education, which are two government schools in the center of Babil Governorate.

Objectively/ Students drew a topic entitled (Free Day), using colors (wood, pastel) on paper in three places (Home, Classroom, Outdoors).

**Fourth / Definition of Research Terms**

Impact / linguistically: Al-Razi defined it as leaving a trace on something. (3:5)

Impact / Technically: The Arabic Language Academy defined it as the mutual influence between the soul and the body. (46:23)

Impact / procedurally: It is the apparent contrast in the degree of color in students' drawings in the three places (Home, School, Outdoors) through analyzing the paintings according to (the elements of composition, the foundations of composition, and the characteristics of color).

Painting/ linguistically: It was mentioned in (the Basic Arabic Dictionary) as what the artist draws of a person, thing, or scene. (522:6), and Al-Razi defined it as the effect. (242:3)

Painting/ technically: (Abdul Ghani Al-Nabawi) defined it as a style and method of art through which the artist expresses his thoughts and feelings. (91:8)

Painting/ procedurally: It is what the students' colors showed of saturation or dimming in the color degrees that appeared during the change of the three places represented by (Home, School, Outdoors)..

Color linguistically: (Al-Razi) defined it as a form such as black and red, and so-and-so is colorful, meaning he does not remain in one creation. (609:5)

Color/ Ethnically: (Sami Rizq) defined it as the most important pillar of the visual arts, as the dynamic, physiological and psychological color relationships have an important effect on the color formation process. (44:12)

Color degree/ procedurally: It is used to describe colors with a degree of brilliance or darkness, and in other words, the color gradually changes from one color to another.

## CHAPTER TWO/THEORETICAL FRAMEWORK

### **The First Topic: Color (its nature, characteristics, and relationship to the elements of composition)**

Color is a mental activity whose main source is light, and it is characterized as an intangible substance, and the means of seeing color is the eye as a physiological effect produced in the retina, so it constitutes the most important effective artistic elements that dominate and are beloved in children's drawings, in addition to that, it has great importance as a means of artistic expression, and it is a good criterion in predicting their personality and mood and treating them, and contributes to developing their aesthetic and cognitive sense, due to its superior ability to stimulate their motivation. (34:24)

Scientists have long put forward scientific explanations for color that did not come out, except with philosophical justifications, and the best of these scientific explanations was that of the optics scientist (Ibn al-Haytham), as he sees that color is an existence that exists in itself, because color is like light that exists in the body in which it is, then color extends and shines on all bodies that encounter it.

The English scientist (Newton) proved that light is the origin of color, so we cannot perceive any color, except by means of the light falling on it and then reflected to Our eyes, and it follows that the nature of light affects the nature of

colors, so we find that colors differ in their appearance under daylight than under artificial lighting, and when he observed the phenomenon of refraction and dispersion of light, he discovered that all colors exist in sunlight and was able to form the first arrangement of colors. The idea of arranging colors came from two basic ideas, the first of which is the distribution of colors not on a straight line but on a closed circular circumference, and the second, which is based on the trichromatic theory of the scientist (Young), in which the three primary colors (red, blue, yellow) are placed at the vertices of an equilateral triangle. The arrangement of (Munsell), in which he agreed with the (Oswald) solid, comes to show us the best and most useful arrangements from a scientific point of view, in which he defined color with three meanings: (nature, value, and saturation). (11:16-24) The scientist Oswald divided colors into two main sections, between which there is a third section:

**Primary colors:** They are (yellow, red, and blue) (156:15)

They are the origin of other pure colors because they cannot be extracted from other pigments, and the primary colors are called chromatic colors (102:18) Secondary colors: They are called the six standard colors and they are dynamic colors, each of which consists of a mixture of two primary colors, which are:

**Orange:** It is obtained by mixing yellow and red, and it is the first of the secondary colors and the least absorbs light.

**Green:** It is obtained by mixing yellow with blue, and it is the second secondary color and stands in the middle in terms of absorption and reflection between black and white, and it is considered a complete color for a shade when it is composed of three parts of yellow with eight parts of blue.

**Violet:** We get it from mixing red and blue. It is the third secondary color and is the color closest in shade to black because it reflects a certain amount of light. 1. Neutral colors: These are white and black and are formed by combining three different primary colors and are called chromatic colors (156:15). The primary colors are the colors that the child first recognizes in terms of naming, inclination, and desire. Red is the most exciting color for the child in early childhood as it is the fastest color to know its name correctly, followed by blue as they learn its name early as well. (231:17)

### **Second: Color characteristics**

There are several methods developed to determine color specifications based on different foundations, but they are limited to the method called the Munsell System, which depends on describing colors based on three characteristics:

- 1- **Color characteristic Hue:** It is the characteristic that distinguishes any color and identifies its name and significance in relation to others, meaning that each color has a (name to indicate that color, for example, the name of the color (red - yellow - blue), and the nature of the color can be changed by mixing pigments, and the nature of the color depends on the locations of the color in the spectrum or on the wavelength, and is measured according to the wavelength (the unit of measurement is the micron) according to its location in the color circle according to Munsell. (35:11)
- 2- **Color value:** It is the characteristic by which we distinguish whether the color is light or dark, so through the value you can Differentiate between light red and dark red, and the light value depends on three degrees of light (light - darkness - shade) (250:13)
- 3- **Saturation degree:** It means the strength and saturation of the color (i.e. the strength of its radiation) and it describes the saturation and color richness, as the red color is radiant and pure, and when placed near the green color, it becomes richer and brighter than if it were the red color alone, as the pure colors and their derivatives become more radiant and stimulated whenever the opposite colors are placed near them in the color circle. (102:18)

### **Third: Color and its relationship to the elements of composition in children's drawings**

- 1- **The relationship of color to the line (Line):** The line is a means of expressing the child's motor development, as expression by line is distinguished from expression by color in him by a new characteristic that reveals a new development in the (physiological) control of hand movements. This is due to the different types of lines that change according to the transition that the child goes through from one age stage to another, so the line acquires absolute meanings that adults understand, and this confirms that the child has entered a new stage in his use of line in coloring.
- 2- **The relationship of color to shape (Shape):** The child can perceive the shape through its contrast with the ground (126:16), so through the color value the child expresses the shape because the concept of color in relation to the shape depends on the type of colors that make up that shape and how to treat it artistically, as colors are what play the role of the shape appearing in the artwork in a strong and attractive appearance and they play an emotional role in accepting the shape.
- 3- **The relationship of color to texture (Texture):** The relationship of color to texture is an urgent and influential phenomenon in human curiosity, and the child in the early childhood stage discovers texture through his mouth and sight, then his discovery of it develops through the sense of touch and feeling with the hand, as texture is an expression that indicates the surface properties of materials and these properties are recognized by the child at first through the visual system and then verified through the sense of touch, so we find him expressing smooth and rough surfaces or sometimes both types and his method of expression here is related to visual perception only, for example he expresses the trunk of the palm tree in a coloring style with a rough character, while the leaf of the rose is expressed in a coloring style with Soft stamp, here it generates a visual sensation resulting from the difference in the way it colors the surfaces.

- 4- **The relationship of color to space:** The child has a strong desire to fill the space with different spaces in terms of shape and color, and this can be observed through the child's play, as he performs the process of assembling and overlapping the things that exist in the space he is in, and during the child's growth and his ability to hold and move, he uses colors to fill the white paper with random straight and circular lines, forming what he perceives as a shape, so he has divided the space on the paper into the outer space of the shape and includes the space surrounding the shape and the inner space of the shape, and the process of developing these spaces begins by filling them with colors, and the child has become at a more developed age and able to use color to express space in drawing on paper.

### **The Second Topic**

#### **Color and its Relationship to the Foundations of Composition in Children's Paintings**

- 1- **Dominance in color:** Dominance in color in children's drawings can be achieved through contrast and difference, by the child distinguishing a different color tone from the other parts surrounding him, which works to attract the eye, making it the center of dominance, and the eye moves from it to the other parts that make up the artwork (187:13). The element of dominance in color appears in children's drawings through the use of color to show and distinguish the shape that the child is trying to draw attention to and highlight it from the rest of the components of the painting. He often uses warm or cold primary colors, and the element of dominance in color often depends on the psychological, emotional and affective side.
- 2- **Repetition in color:** It is the child repeating the coloring of a drawing of a certain element with its details and general appearance without deviating from the original, and it is one of the types of expression that characterize children's drawings, especially between the ages of (five and twelve years) (289:3). Repetition can be either momentary automatism, called momentary because it occurs at a specific moment, or continuous automatism, which appears in a series of connected works of the child in which he appears to have memorized a method for coloring some elements, so he repeats it on every paper he encounters. Despite the disadvantages that hinder the development of the child's perception due to the automatic repetition of its types in drawing, we can view it as a state of benefit that lies in building a type that makes it easy for the child to act in similar situations whenever he encounters it.
- 3- **Balance in color:** Color balance in children's drawings is one of the important foundations that play a major role in artistic work in general, and in organizing color in particular, as it is the reason for giving a person a sense of stability, and since balance represents one of the laws of nature and a foundation of life, Therefore, we find that the child tries to reach it with his deep feeling through his distribution of color in the space available to him. (170:12).
- 4- **Unity in color:** Unity in color is a necessity for children's drawings, as it contributes to spreading the spirit of organization among all units within the artwork and is achieved by forming the elements of the shape in a coherent formation through building integrated relationships between colors and between colors with sizes and shapes.

### **The Third Topic**

#### **The importance of place and its psychological impact on children's drawings**

Children are affected when they draw by all the factors surrounding them, including the place of drawing, the behavior of those in charge of it, the climate, the psychological state, as well as the health condition. These factors develop, stimulate, or frustrate their creative characteristics. In order to shed light in detail on the importance of the place and its psychological impact on children's drawings, we must study the places where the child draws, which are determined by three:

#### **First: Home**

The family (home) is the most important institution of social upbringing, as it determines the features of the child's personality, and determines his intellectual and psychological characteristics. In the first years of life, the child's behavioral patterns, values, and habits are formed, as they affect his adaptation to society. The family has multiple functions, which are:

- **The educational function:** This is represented by the intentional upbringing from birth, as the first five years are the most important period in the child's life, and upbringing differs from one family to another according to the educational, intellectual, economic, and religious level.
- **Health and physical education:** This is represented by eating, health care, and healthy habits, expanding children's horizons and mental growth, and providing stimuli and tasks that challenge and develop the child's abilities.
- **Moral, psychological and emotional education:** This includes emotional control, respecting the rights of others and how to deal with others.
- **Education about the child's gender:** This includes gender, whether male or female, in addition to answering their questions about reproduction and childbirth.
- **National education:** This includes belonging to the homeland and preserving traditions.
- **Economic education:** It is represented by how to spend and save. (36:22) All of the aforementioned functions are supposed to be based on parental treatment methods represented by the outward expression of parents' responses to their children's behavior as it aims to create a guiding influence in different life situations. It has an educational nature with which parents deal with the child and is represented by care, affection, neglect, rejection, non-acceptance,

tolerance, overprotection and pampering. It is referred to as the process by which the individual acquires the knowledge and skills (abilities) that enable him to communicate socially with members of society. (37:22) Based on the large and multiple functions that fall on the family, choosing the educational and moderate style for parents towards their children, including what it contains of encouraging mental independence and creating the appropriate conditions for developing interests in various fields of activities, as it reflects the great and important influence in improving the process of artistic performance, especially in the field of drawing, which leads to advanced creative cases. (125:7)

### **Second: The class**

Cases of encouragement and praise The student gets within the family, we must find something similar in school, such as not coercing, by encouraging the teacher to repeat cases of praise in front of peers, which leads to positive incitement to develop the spirit of research and logical thinking, in addition to instilling self-confidence to ask questions, compete and constructive criticism. This is not achieved except when the relationship is good between the teacher and the student, as it reflects the greatest influence in the development of drawing towards creativity or vice versa. This is what is called the facilitating or hindering relationship. The facilitating relationship between the student and the teacher, which is built on the teacher encouraging his students to be independent and suggesting that he expects new results from them when posing a problem and forming relationships closer to friendship, all of this leads to good results towards developing performance for the better. As for the hindering factors, they can be limited to the teacher not showing interest in the student and unintentionally directing him in a direction far from what he carries of energies and not respecting his opinion and dealing with the student with arrogance and creating a gap between them. These factors will create a breakdown in following up on good performance, which leads to To frustrate him and thus the loss will be great. (19: 21-22)

From here, the relationship that is based on support, sympathy and care, undoubtedly leads to love and interest in the art education lesson and keenness to commit to performing his duties and feeling comfortable when performing the duties assigned to him, in addition to the fact that it contributes to increasing the speed of learning and the emergence of tendencies in the student and developing them during the study or after it when regular in the professional field, which depends primarily on the teacher's personality, competence and teaching method (57:10), as the personality of the art education teacher has a great influence on managing the lesson, maintaining order and the success of administrative work, in addition to good educational methods and sufficient preparation from the art education teacher, which arouse desire and push students to perform their duties and work with sobriety and seriousness.

Since the modern art education teacher is (a human being, an artist and an educator) (206:2), he is an artist who practices various types of art and his skills exceed the narrow boundaries of specialization, and he has sufficient flexibility To be able to adapt to all educational fields available to him inside and outside the school, and therefore he is highly aware of the problems of society and its advanced goals, and is very knowledgeable about the nature of children's growth, and the latest methods by which they can learn, and there is no doubt that he is fully aware of the consequences placed on his shoulders in the process of contributing to shaping the mentality of the young in a way that is consistent with the advanced goals of society (206:2). Hence, it is required of the art education teacher before starting his teaching to try to create an atmosphere of good relations with his students by identifying the problems of children and their unlimited individual differences represented in their psychological environments, their cultural and social environment, their economic conditions, their information and their previous learning (76:9). He must also seriously study the psychological disorders and difficulties that confront each child in a direct manner, whether individually or collectively, and understand them very well, because this study will provide him with awareness and understanding to monitor the behavior of his students and provide him with many indications that enable him to lead them and direct them in the correct educational direction and help them in the process of Growth in their work (77:9)

### **Indicators Resulting from the Theoretical Framework**

- Color is the most important effective artistic element that dominates and is loved in children's drawings.
- Color is of great importance as a means of artistic expression
- Color is a good criterion in predicting and treating children's personality and mood.
- Color contributes to developing children's aesthetic and cognitive sense.
- Color has a great ability to stimulate children's motivation
- Expression with color in children's drawings is characterized by a new feature that reveals a new development in the (physiological) control of hand movements.
- Colors play an emotional role in accepting the form in children's drawings.
- The child expresses smooth and rough surfaces with color.
- The child expresses spaces in the painting by filling them with colors.
- The element of dominance in color in children's drawings depends on the psychological, emotional and affective side.
- Repetition in color is one of the types of expression that characterizes children's drawings.

- Balance in children's drawings appears through the distribution of colors in the space available to them.
- Unity in color is a necessity for children's drawings.
- Children's drawings are affected by all the surrounding factors, including the place of performance, the behavior of those in charge of it, the climate, the psychological state, as well as the health condition.
- The home is one of the important places for children's drawings as it has the first impact on determining the features of the child's personality, and his intellectual and psychological characteristics.
- The relationship between the teacher and the student, which is based on support, sympathy and care, undoubtedly leads to a love of the art education lesson, interest in it and keenness to commit to performing its duties
- The open air is one of the most important places where the beauty of children's drawings and the maturity and brightness of their colors are evident.

### CHAPTER THREE / RESEARCH PROCEDURES

**First/ Research community:** It included all primary school students in the center of Babylon Governorate affiliated to the General Directorate of Education.

**Second/ Research sample:** The researcher adopted a deliberate sample represented by Thaghr Al-Iraq School for Boys, and Thaghr Al-Iraq School for Girls, as (7) male students and (7) female students were selected. The researcher took into consideration the extent of the teachers' cooperation in facilitating the task of the drawing stages, and the cooperation of the administration of the two schools in facilitating the task of approving the students' drawing outside the school. The students drew (a free topic) in three stages, the first at home, the second in the classroom, and the third stage in the open air, as a date was set for a school trip to the Babylon archaeological resort, and after wandering in the gardens, they chose a place near the river and began drawing with complete freedom.

**Third/ Research method:** The researcher adopted the experimental method in the process of changing the drawing location, and the method of analyzing the content of the students' drawings.

**Fourth/ Research tool:** It is a form (questionnaire) that was formulated in its initial form (see Appendix No. 1).

**Fifth/ Validity of the tool:** The form was presented to a group of experts (\*), then the agreement rate was extracted from it using Cooper's equation, as the agreement rate (86%) was adopted, after which the paragraphs were subjected to deletion, modification and replacement until they reached their final form (see Appendix No. 2).

**Sixth/ Stability of the tool:** The researcher asked the analysts (\*\*\*) to analyze two models outside the sample scope, and the researcher analyzed the same sample twice in a row, with a time interval of (23) days between the first analysis and the second analysis, and after calculating the agreement coefficient using the (Scott) equation, the agreement rate was according to Table No. (1):

**Table 1: Represents The Stability Ratio of The Tool**

Sequence	Type of stability	Agreement rate
1	Between analysts (first and second)	85%
2	Between the first analyst and the researcher	86%
3	Between the second analyst and the researcher	85%
4	Between the researcher over time	88%

**Seventh/ Statistical methods:**

**A-Cooper's equation:**  $Pa = \frac{Ag}{Ag + Dg} \times 100 :$

Whereas: **Pa**= Agreement rate **Ag**= Number of Agreeing **Dg**= Number of Disagreements (27:25)

**B- Scott's equation:**  $Ti = \frac{Po - Pe}{1 - Pe}$

Whereas: **Ti**= Stability Coefficient **Po**= Agreed upon **Pe**= Disagreeing (87:26)

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**Eighth: Sample Analysis:**

**Table 2: Represents the Statistical Analysis of The Sample**

Sequence	drawing place	Main Categories	Secondary categories	Repetition	%
1	Home	Composition Elements	Line-color relationship	1	7.14%
			Relationship of shape to color	1	7.1%
			Texture-Color Relationship	0	0%
			The relationship between space and color	0	0%
	Class	Composition Elements	Line-color relationship	1	7.14%
			Relationship of shape to color	1	7.14%
			Texture-Color Relationship	0	0%
			The relationship between space and color	1	7.14%
	Outdoor	Composition Elements	Line-color relationship	3	21.5%
			Relationship of shape to color	3	21.5%
			Texture-Color Relationship	1	7.14%
			The relationship between space and color	2	14.4%
	Total				14
2	Home	Foundations of Formation	Color Dominance	1	7.14%
			Repetition in Color	1	7.14%
			Balance in Color	0	0%
			Unity in Color	0	0%
	Class	Foundations of Formation	Color Dominance	1	7.14%
			Repetition in Color	1	7.14%
			Balance in Color	0	0%
			Unity in Color	1	7.14%
	Outdoor	Foundations of Formation	Color Dominance	2	14.4%
			Repetition in Color	2	14.4%
			Balance in Color	3	21.5%
			Unity in Color	2	14.4%
	Total				14
3	Home	Color properties	Color Attribute	1	7.14%
			Color Value	1	7.14%
			Color Saturation	0	0%
	Class	Color properties	Color Attribute	2	14.4%
			Color Value	0	0%
			Color Saturation	1	7.14%
	Outdoor	Color properties	Color Attribute	2	14.4%
			Color Value	4	28.4%
			Color Saturation	3	21.5%
	Total				14

**CHAPTER FOUR**

**RESULTS AND DISCUSSION**

1. The effect of outdoor drawing on the degree of color in students' drawings appeared through the relationship of line to color, as it was at a higher degree outdoors, while it was at a lower degree at home and school, as in model No. (14,13,12,10,7,6,3,1)
2. The effect of outdoor drawing on the degree of color in students' drawings was distinguished through the relationship of shape to color, as it was at a higher degree outdoors, while it was at a lower degree at home and school, as in model No. (14,13,12,11,7,6,5,4)
3. The effect of outdoor drawing on the degree of color in students' drawings was through the relationship of texture to color, as it was at a higher degree outdoors, while the degree was absent at home and school, as in model No. (14,12,10,7,6)
4. The effect of outdoor drawing on the degree of color in students' drawings appeared through the relationship of space to color, as it was higher outdoors and lower at school and nonexistent at home, as in model No. (12, 11, 9, 8, 5, 4)

5. The effect of outdoor drawing on the degree of color in students' drawings appeared through the distinction of the element of dominance in color to a higher degree outdoors, while it was to a lower degree at home, as in model No. (13, 12, 10, 6, 4, 1)
6. The effect of outdoor drawing on the degree of color in students' drawings appeared through the distinction of the element of repetition in color to a higher degree outdoors, while it was to a lower degree at home, as in model No. (14, 12, 11, 7, 5, 4).
7. The effect of outdoor drawing on the color level in students' drawings appeared through the distinction of the element of balance in color to a higher degree outdoors, while it was to a lower degree at home, as in model No. (14,12,10,7,6,5,4,2,1)
8. The effect of outdoor drawing on the color level in students' drawings appeared through the distinction of the element of unity in color to a higher degree outdoors, while it was to a lower degree at home, as in model No. (13,12,9,8,7,3)
9. The effect of outdoor drawing on the color level in students' drawings appeared through the distinction of the color characteristic with two equal degrees outdoors and school, while it was lower at home, as in model No. (12,10,6,5,4,1).
10. The effect of outdoor drawing on the color degree in students' drawings appeared through the color value being highly distinguished outdoors, while it was less at home and nonexistent at school, as in model No. (14,12,10,8,7,6,5,4,3,2,1).
11. The effect of outdoor drawing on the color degree in students' drawings appeared through the color saturation being highly distinguished outdoors, while it was less at school and nonexistent at home, as in model No. (14,13,12,10,7,6,5,4).

## CONCLUSIONS

- The effect of drawing in the open air led to a positive change in the color degree in the students' drawings.
- The open air place had a great impact on the color degree in the students' drawings as it gave great freedom in using color, so it was brighter due to the stability of the psychological factor.
- The open air and its beauty enhanced the student's self-confidence, so the colors in the drawing were dominant.
- The school place is not a sufficient place that allows students to express their drawings with bright, clear and pure colors.
- The home place is not a sufficient place that allows students to express their drawings with bright colors.

## RECOMMENDATIONS

- The effect of changing place on the degree of color change in adolescents' drawings.
- The effect of outdoor drawing on kindergarten drawings.

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