

THE RELATIONSHIPS OF MEDIA, TASK STRUCTURE AND LEARNER ENGAGEMENT IN A TUTORIAL DESIGNED TO TEACH ART CRITICISM

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Purpose of study

This research study proposes to add to the body of knowledge about the relationships of type of media and learner engagement with media in the context of specific types of learning tasks.

Why media?

Some recent studies report that young adults spend spend 10 hours per day in front of screens composed of pictures and words (NAEA ,2011).

How can media be used to enhance learner engagement with the learning task?

Questions

- What are the relationships between task structure, type of media, and learner engagement with media in a task that requires critical thinking skills?

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Related study

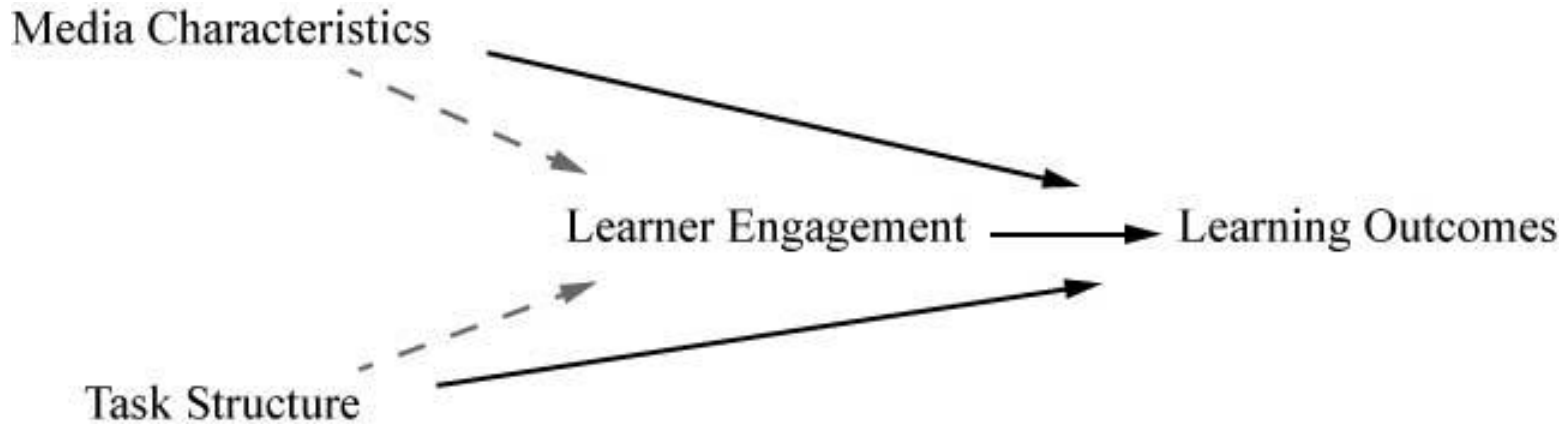
- ◉ Study of art helps improve observation skills: UTSA med school, McNay Art museum study
- ◉ http://www.mcnayart.org/index.php?option=com_content&view=article&id=208%3Amcnay-art-museum-helps-ut-medical-students-improve-observation-skills&Itemid=188

UTSA med school, McNay art museum study

- ① “A study of the program showed measurable improvement in participants’ visual observation... which can lead to improved patient care.”
- ① “By examining original works of art, students learn to look carefully at a subject and avoid being misguided by assumptions”
- ① “Students who have studied art are more likely to notice ... small but telltale signs.”

McNAY ART MUSEUM HELPS UT MEDICAL STUDENTS IMPROVE OBSERVATION SKILLS.
January 20, 2011

Hypothesis



The characteristics of the media and the structure of the learning task may influence both the learner's engagement with media and the learning outcomes.

Art Criticism

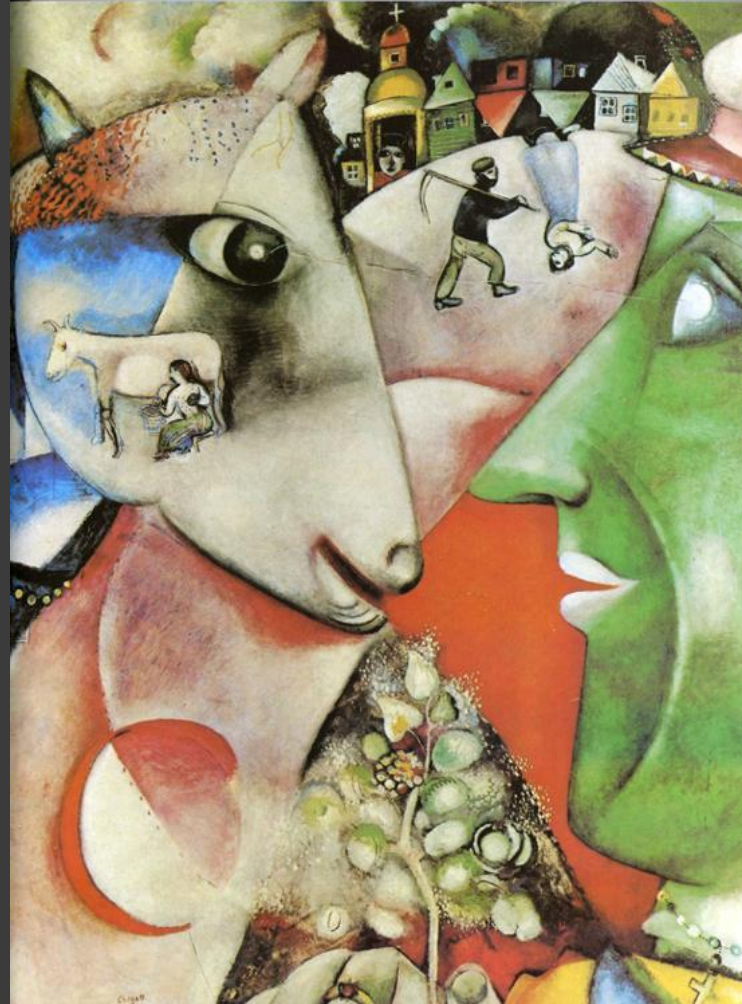
There are many approaches to art criticism:

- ⦿ Formal analysis (analysis of the forms)
- ⦿ Content analysis
- ⦿ Semiology
- ⦿ Discourse analysis
- ⦿ Psychoanalysis

Formal analysis (analysis of the forms)

I and the Village

- ◉ Marc Chagall
- ◉ 1911. Oil on canvas,
6' 3 5/8" x 59 5/8"



Content analysis

The Third of May 1808

Francisco Goya



◉ Content analysis

Portrait of Giovanni Arnolfini and his Wife

Jan van Eyck 1434

Oil on 3 oak panels

(32.4 in × 23.6 in)



Semiology (Symbolism)

Art Criticism

The Two Fridas **The Two Fridas**, 1939, Oil on canvas, 67" x 67", Collection of the Museo de Arte Moderno, Mexico City

<http://www.pbs.org/weta/fridakahlo/worksofart/index.html>

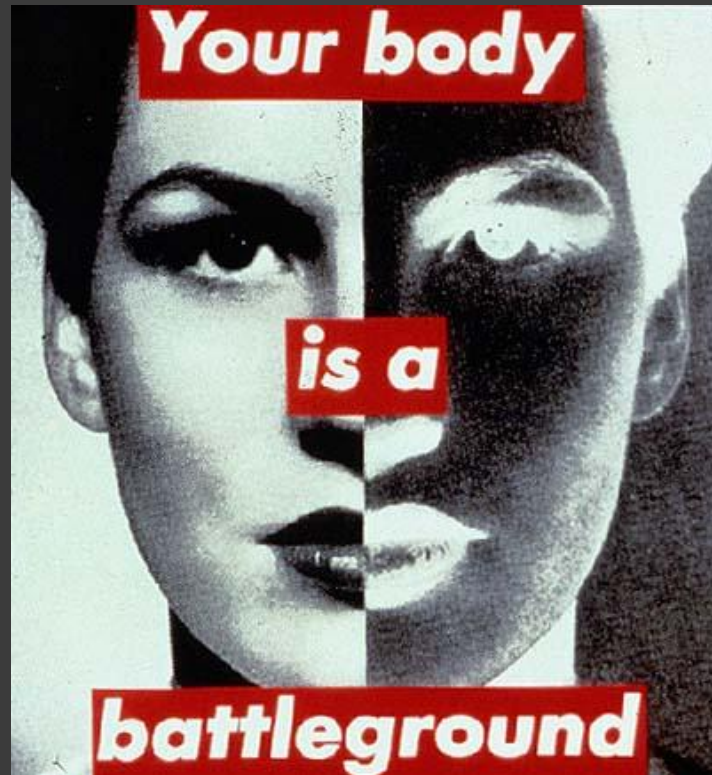


Discourse analysis

Barbara Kruger

[Your body is a battleground - 1989](#)

Collage



Psychoanalysis

- POR AMOR AL ARTE, Salvadore Dali



Leonardo da Vinci

The Virgin and Child with Saint Anne(1508)

oil painting on wood panel



Pieta (1489-1499)
Michaelangelo
Marble



What will I be asked to do?

- If you agree to participate in this study, you will be asked to visit an online tutorial to view a presentation on, the formal method of image analysis. You will also receive a glossary of related art terms, and be asked to answer questions about a reproduction of an artwork that is displayed in the tutorial.

You will then write a two to three paragraph critique of the work of art, and complete a 20 question survey about your experiences while using the tutorial. The tutorial should take less than one hour to complete. The survey questionnaire should take about 15 minutes to complete.

What are the risks

- ⦿ **What are the risks involved in this study?**
- ⦿ The risks associated with this study are minimal, and are not greater than risks ordinarily encountered in daily life.

What are the possible benefits of this study?

- ◉ You will gain knowledge and hands- on experience with an experimental learning environment, and develop awareness of issues related to use of media in education.
- ◉ You will gain knowledge of an established approach to image analysis, and fundamental vocabulary terms for writing about visual images.

You will be able to save your essay and the tutorial learning materials to your computer, for future reference.

- ◉ The education community will gain knowledge that can guide design and use of media for learning, and best practices for teaching image analysis.

Do I have to participate?

- No. Your participation is voluntary. You may decide not to participate or to withdraw at any time without your current or future relations with Texas A&M University or the university in which you are currently enrolled being affected.

Who will know about my participation in this research study?

- ⦿ This study is anonymous. Participant names will not be collected, and the web server is set to NOT collect IP addresses. You will be identified only as a member of the class or group to which this invitation is extended. No identifiers linking you to this study will be gathered or retained by the researchers.

Study data will be anonymously archived on the primary researcher's personal computer and backed up on a secure cloud site, and kept for a minimum of 7 years after completion of the study.

Who do I contact with questions about the research?

- If you have questions regarding this study, you may contact Nancy Wood nancy-wood@sbcglobal.net 210-846-0152

Who do I contact about my rights as a research participant?

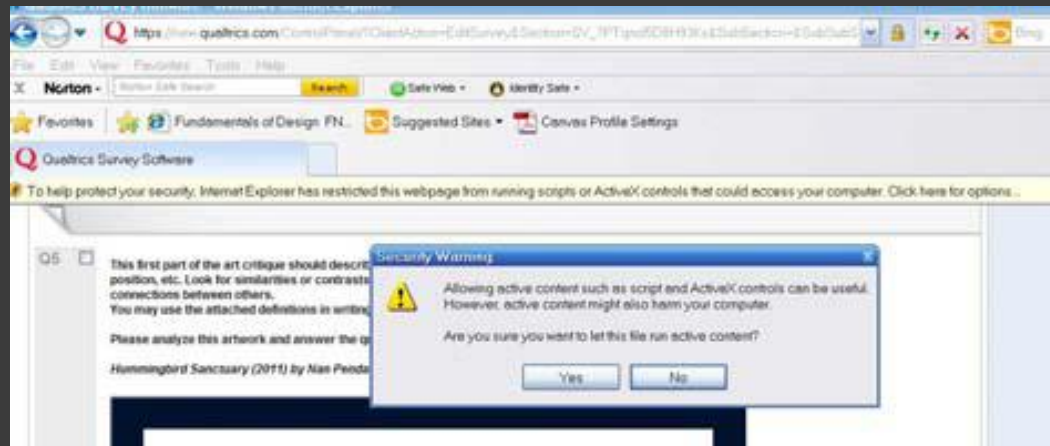
- This research study has been reviewed by the Human Subjects' Protection Program and/or the Institutional Review Board at Texas A&M University. For research-related problems or questions regarding your rights as a research participant, you can contact these offices at (979)458-4067 or irb@tamu.edu.

Technical Info

- You may need the Flash Player v 10.3 installed on your computer to view parts of the tutorial. You can download the Flash player at <http://www.adobe.com/support/flashplayer/downloads.html>
- If you are using Internet Explorer, you may see security messages from your computer such as the ones pictured below . The messages vary depending on your computer settings.

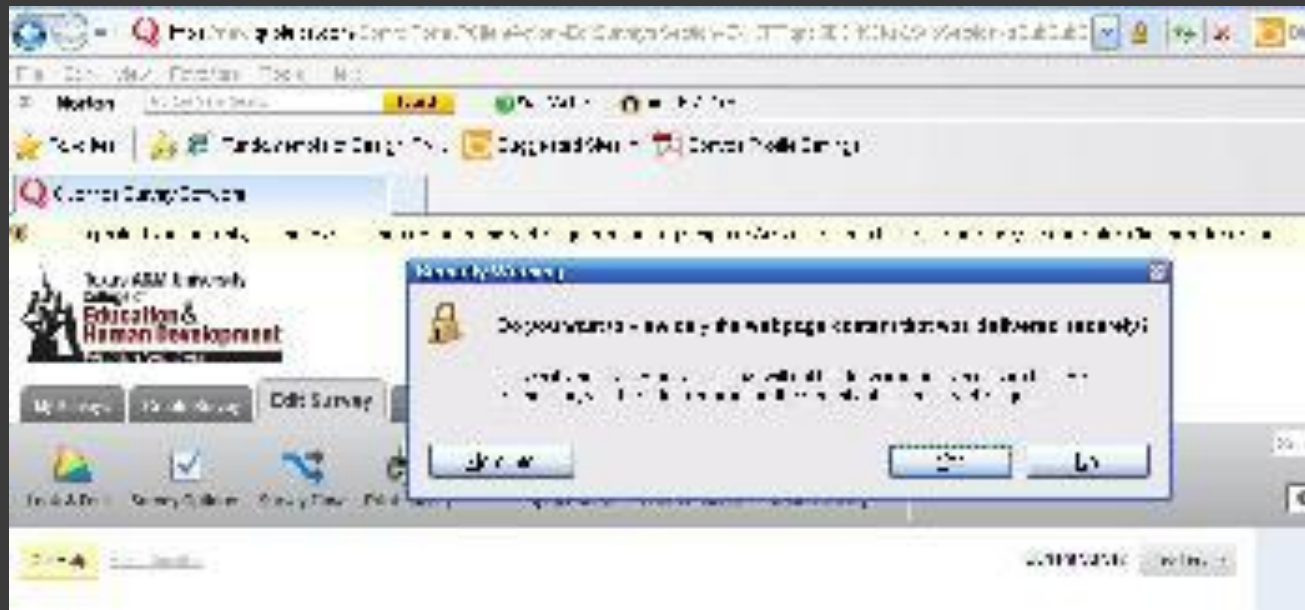
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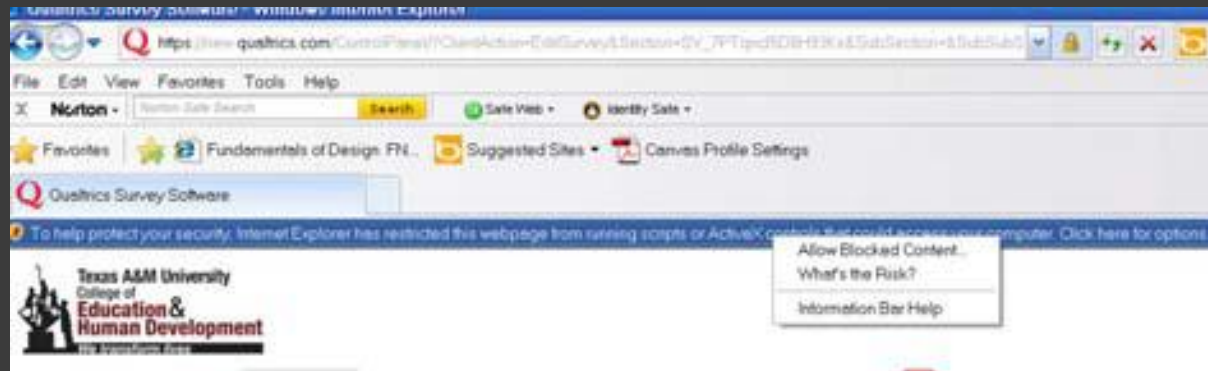
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Art Critiques

- Art criticism is a process of learning to look at and talk about art.

The Feldman method (1970) of formal art criticism is widely used by educators to help learners develop an awareness of the formal elements of art (forms of art), and how artists use these elements to create an effective composition.

The method has four stages: description, analysis, interpretation, and judgment.

Description and analysis

- ⦿ The first two stages, description and analysis, are an objective description of the visual design elements used, and their relationships to one another.
- ⦿ An initial reaction to the work may be included (Anderson, 1988), but interpretation of the work's "meaning", and evaluation of the merits of the work, should be delayed until after the description and analysis, have been completed. Gillian Rose calls this approach "the good eye" (2007, p.25).

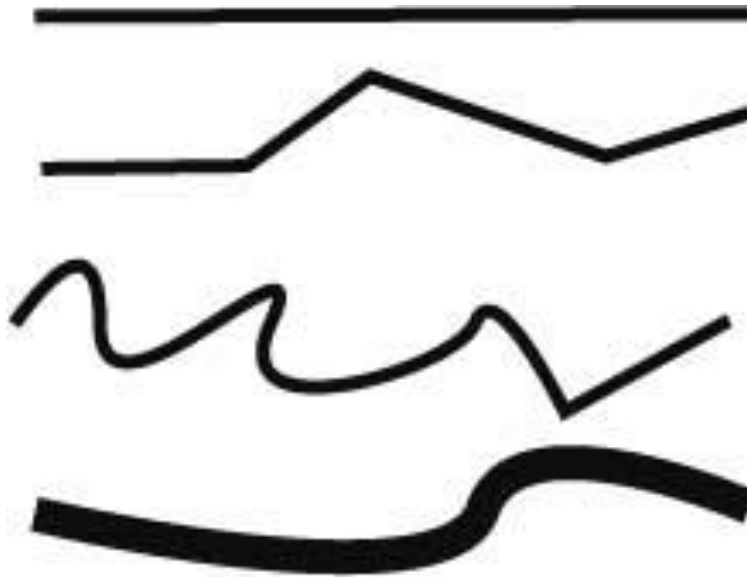
Through careful observation and description of the elements that comprise the work of art, you will notice relationships that may hold the key to your interpretation and evaluation of the work.

Elements of Art

- ◎ The elements of art include **shape, line, value, texture, color, space.**

Line

- A line is a simple form that is relatively narrow in width and prominent in length (Davis, 2011).



Line

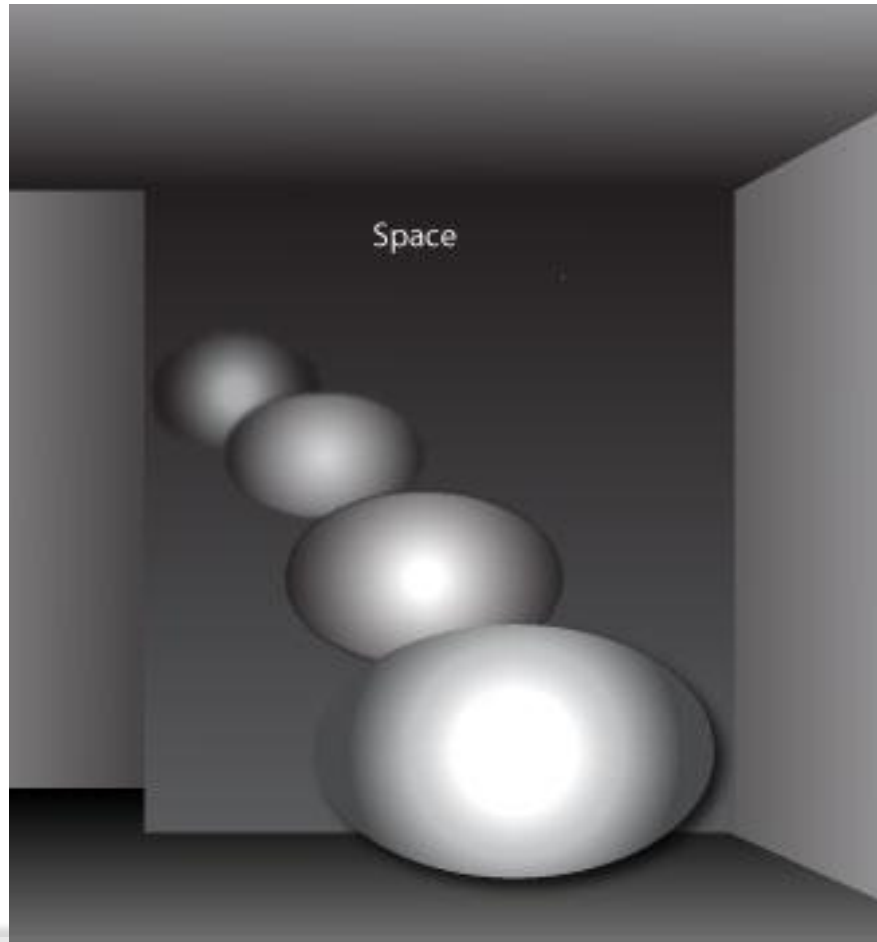
Shape/Form:

- A shape is a closed two-dimensional figure with a discrete length and width. Also known as *form* (Davis, 2011).

Shape



◎ **Space:** In two-dimensional design, an illusion of space occurs when the composition suggests the existence of a third dimension behind the picture plane. Also known as *depth* (Davis, 2011).



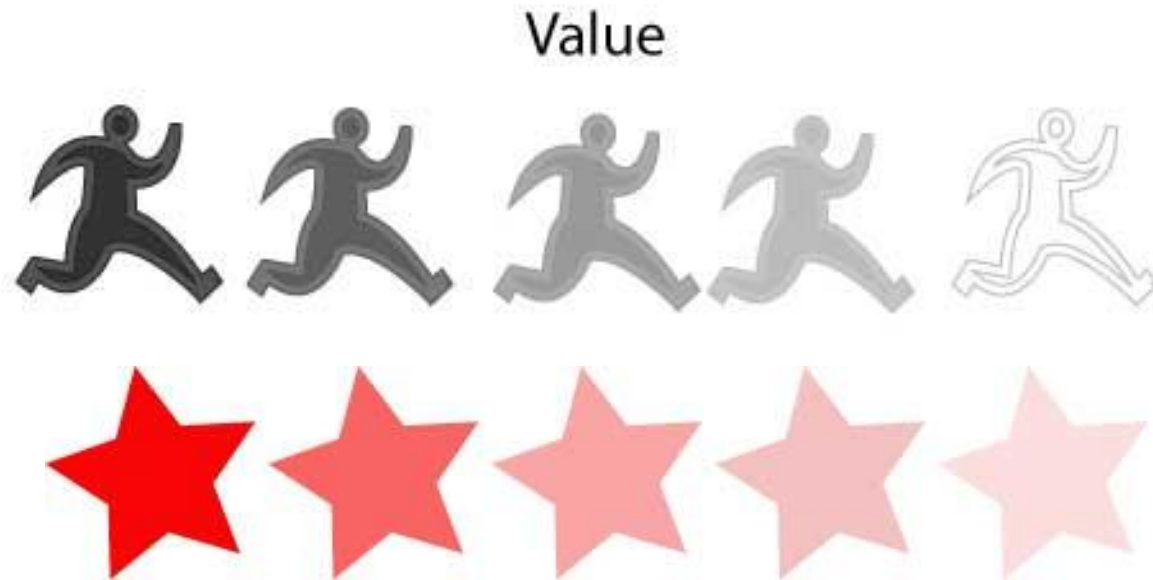
Color:

- A color is defined by a unique combination of hue, value, and saturation (Davis, 2011).



Value:

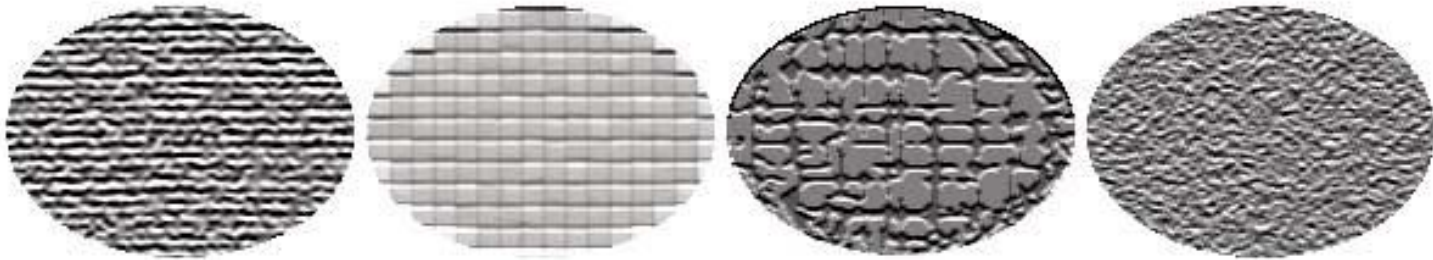
- Value is the relative lightness or darkness of a color (Davis, 2011).



Texture:

- Texture is defined as the physical surface quality of an object (Davis,

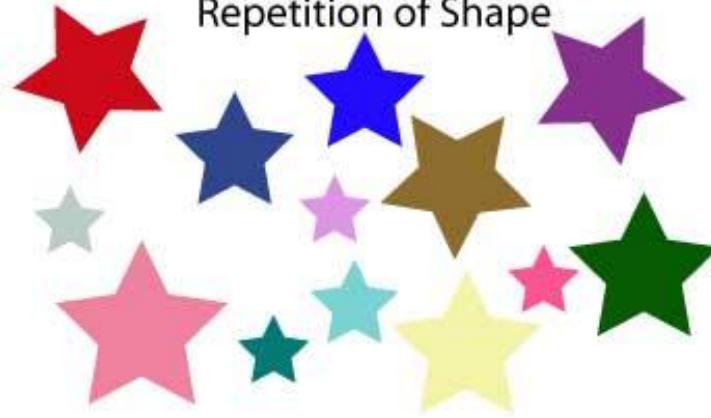
Texture



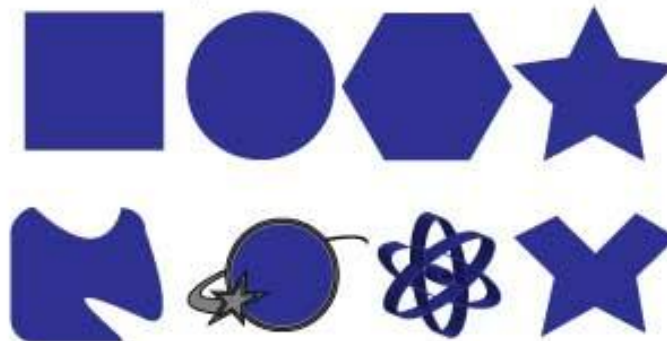
Repetition

- Artists can repeat color, value, texture, line quality, shape, size, and so on.
- Forms that share a similar characteristic, like shape, color, size, texture, etc, will seem connected.
- Repetition of one or more elements of art throughout the composition will connect things and unify the artwork.

Repetition of Shape



Repetition of Color



Contrast

- Artists can contrast color, value, texture, line quality, shape, and size, and so on to create variety, visual interest and emphasis.

The elements with the greatest amount of contrast with other elements in the work will usually grab your attention first.

An example might be a group of shapes of similar size, with one much larger shape. The larger shape will stand out.

Contrast of Color



Contrast of Shape



Contrast of Size



Emphasis

- The artist uses contrast of size, shape, position, color, or texture to emphasize important areas of the painting.
- Usually the artist applies the greatest amount of contrast to what she wants the viewer to see and think about. We call this the focal point of the artwork.

Contrast used to create emphasis

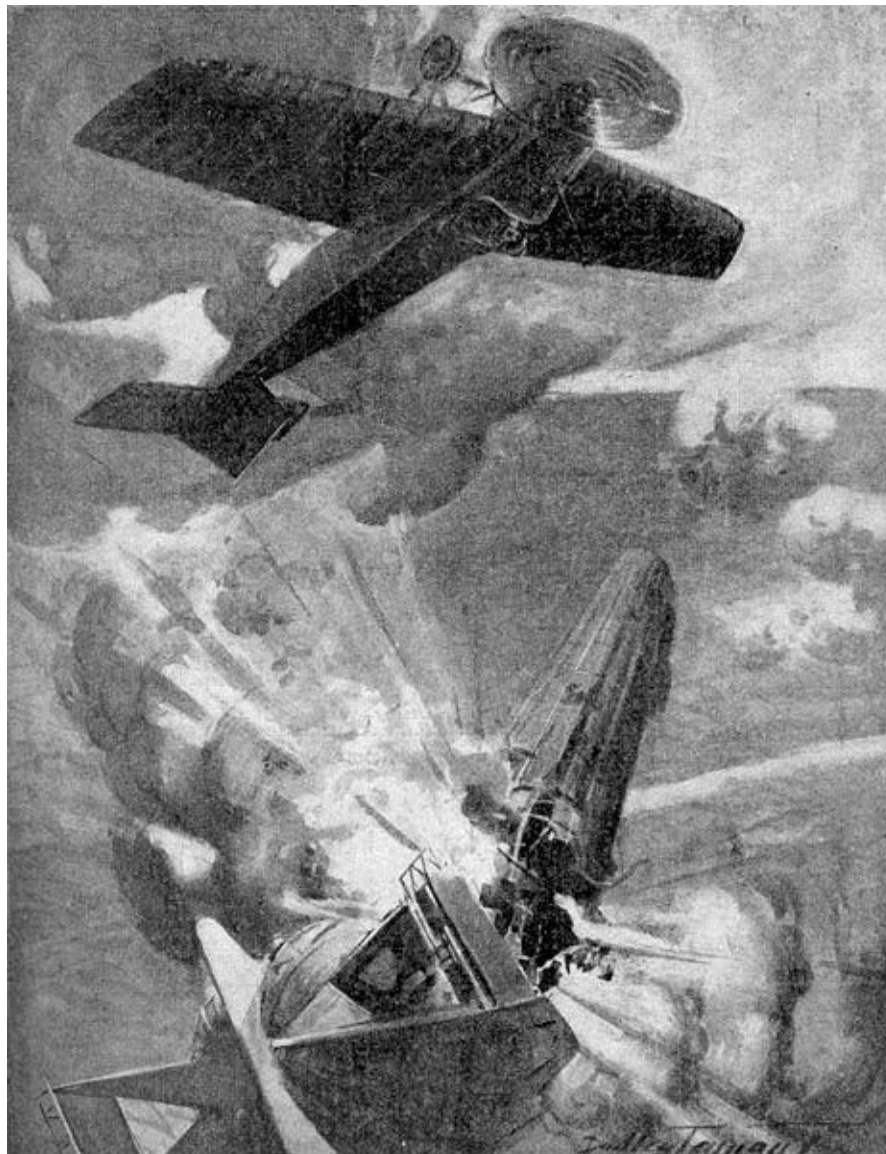


Contrast and repetition used together

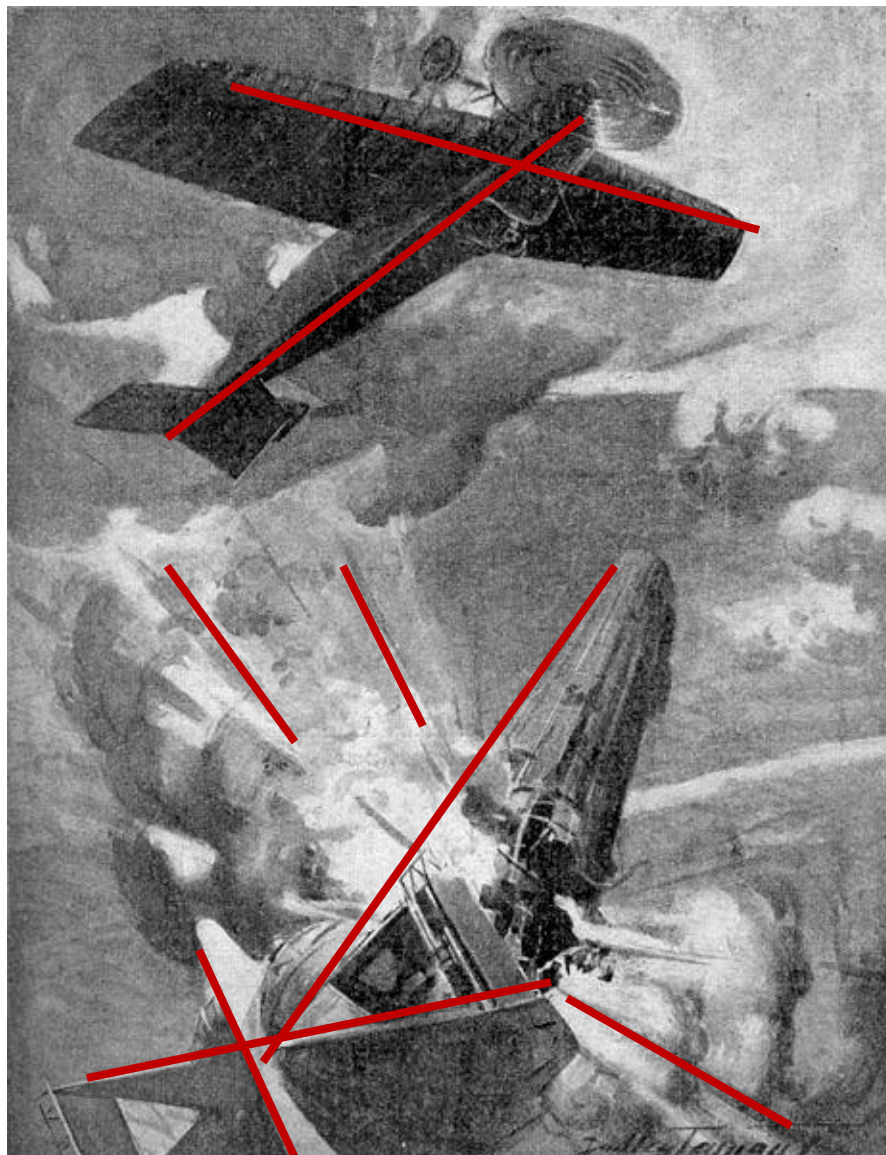
- Artists create relationships between the forms in a work of art by either repeating or contrasting them.
- When an artwork has too much similarity of forms, we may find it dull and uninteresting to look at. When an artwork has too much variety of form, we say the work is busy or cluttered or chaotic.
- A successful work of art balance repetition and contrast to create a unified composition that has visual interest for the viewer.

References

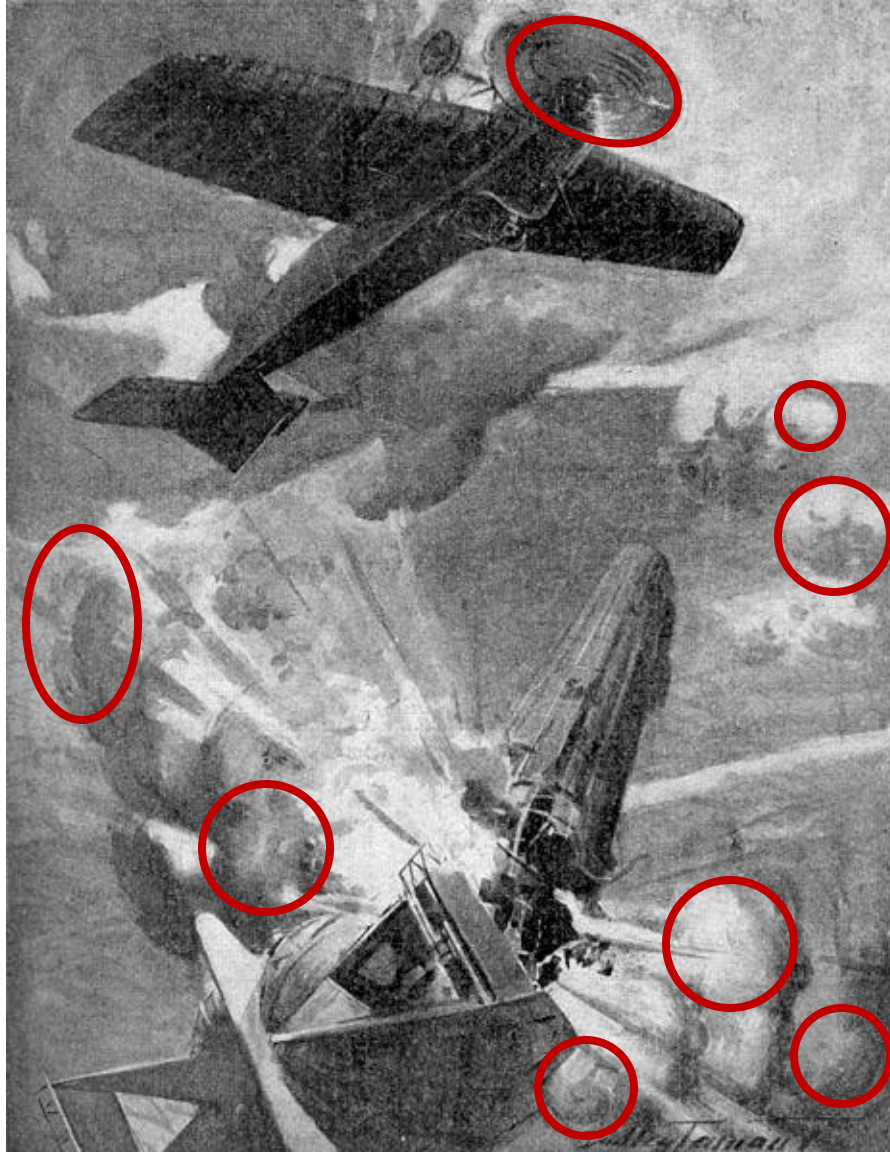
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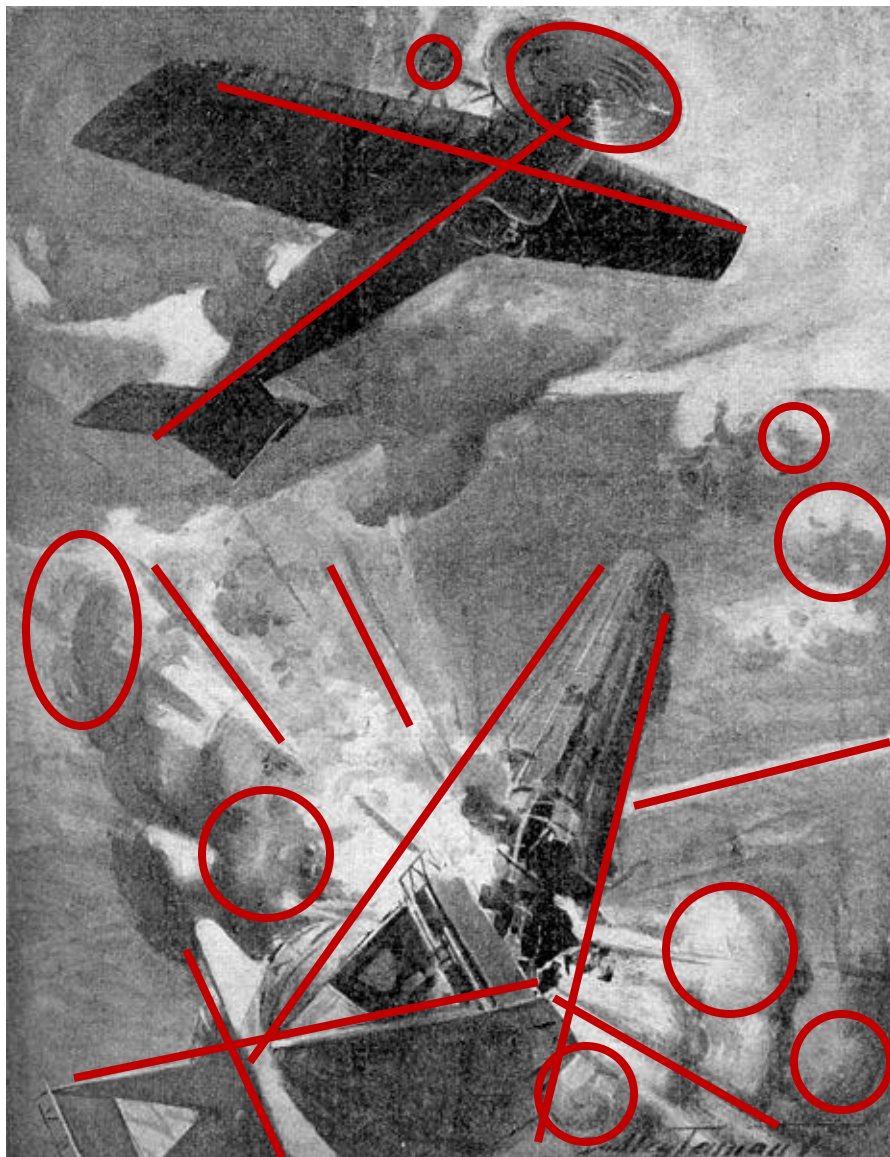
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René Magritte
Les valeurs personnelles (Personal Values)
1952

Link to Research

- ⦿ <http://www.pixelpaint.com/AMsurveylink.html>