WOULD TEACHING EITHER PROBLEM-BASED LEARNING OR SKILLS-BASED LEARNING SIGNIFICANTLY INCREASE STUDENTS' DRAWING ABILITIES?

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NAEA 2013 Conference

Fort Worth, TX

LEARNING OUTCOMES

- Gain an understanding of problem-based learning
- Gain an understanding of skill-based learning
- Gain knowledge of research on both teaching strategies
- Formulate an informed opinion about which teaching strategy(s) to use and how to use them in the art classroom

PROBLEM-BASED /SKILL-BASED LEARNING?

- Do art students increase their drawing ability better through problem-based learning, or technical skill-based learning?
- Through a discussion based on recent research, participants will begin to formulate some answers.
- It can be debated whether students learn to draw accurately through problem solving or technical skills.
- We will first view an outline of both teaching strategies

SKILL-BASED TEACHING STRATEGY FOR VISUAL ART

- Art Teacher instructs all students to draw the same thing
- Art Teacher instructs all students step by step how to draw the same thing at the same time
- All student drawings look very similar

SKILL-BASED STRUCTURES FOR TEACHING DRAWING

- Traditional skills-based learning may increase drawing ability because of the repetitive slow paced, step-by-step learning presented in a simplified manner (Babaian, 2009).
- Artist's strength in technical drawing skill contributes to their perceptual advantages (Seeley & Kozbelt, 2008).
- Artists employ patterns of perceptual strategies when visually analyzing data to create effective drawings.
- Stimulus is categorized influencing how it is perceived, affecting the outcome of the drawing.

SKILL-BASED STRUCTURES FOR TEACHING DRAWING

- Drawing from observation involves technical skill, understanding of spatial orientation, and mathematical conventions (Diket, 2009).
- Drawing skills help students become aware of aesthetic, expressive qualities, and experiences (Silver, 1989).
- Technical and conceptual skills should be taught simultaneously (Marshall, 2008).
- Artists must be successful with technical skill to properly express artistic vision (Eisner, 1997).

SKILL-BASED STRUCTURES FOR TEACHING DRAWING

- Reasons for people unable to draw what they see are inaccurate perceptions, poor decisions as to where to place marks, poor motor control, and inaccurate judgment about their depictions (Cohen & Bennett, 1997, as cited in Kozbelt et al., 2010).
- Most of these mistakes occur because people draw what they know rather than what they actually see due to conceptual interference (Kozbelt et al., 2010).
- Observation drawing, “requires the suspension of visual cognition” (Schiferl, 2008, p. 78) while maintaining attentiveness concentrating on changes of observed sensory qualities.

SKILL-BASED STRUCTURES FOR TEACHING DRAWING

- To suspend visual cognition, a person concentrates on what is observed rather than what is understood while drawing the object
- Technical skill in drawing requires concentration and repetitive practice similar to most skills in life (Krenik, in press; McManus, et al., 2010; Snow & McLaughlin, 2005).
- Drawing from observation also involves technical skill as students work to understand spatial orientation, mathematical conventions, and shifting between exercises and projects (Diket, 2009).

DISCUSSION

- discuss with a partner a review of skill-based teaching strategy

PROBLEM-BASED TEACHING STRATEGY FOR VISUAL ART

- **I.** Present an ill-structured drawing problem with as few conditions as possible.
  - ✧ Provide an option for students to find their own drawing problem to solve.
  - ✧ If students are unsuccessful in finding a drawing problem, the art teacher may decide to present a selection of problems to solve, or assign one.
- **II.** Students choose a drawing problem to find/solve.

PROBLEM-BASED TEACHING STRATEGY FOR VISUAL ART

- **III.** Students are placed in small groups of 4-5.
  - ✧Research and discuss strategies to solve the problem
  - ✧Discuss what students *know* about the problem
  - ✧Discuss various ways of solving the problem.
- **IV.** Students decide what additional information is needed to solve the problem as individuals and/or in groups.

PROBLEM-BASED TEACHING STRATEGY FOR VISUAL ART

- **V.** Teachers provide students with multiple ways of solving the problem, such as experimenting with a variety of media and sharing the results with fellow students.
  - A. realistic (still life, portrait, landscape, seascape, animals)
  - B. invented (fantasy, manga, heroes)
  - C. memory (cartoon, tv. movie characters, places)
  - D. perspective (atmospheric, linear)

PROBLEM-BASED TEACHING STRATEGY FOR VISUAL ART

- **VI.** Students then begin solving a drawing problem that is meaningful to them.
- **VII.** Problem-based learning is successful when students solve thier problems with little assistance from the art teacher .

PROBLEM-BASED STRUCTURES FOR TEACHING DRAWING

- Perception, identification, and manual dexterity function together to create the process of drawing (Seeley and Kozbelt, 2008).
- Because implicit memories are significant factors in drawing, young children mostly draw from memory, and almost never draw from observation (Milbrath, 1998) .
- Both visual and perceptual processing are pivotal in creativity, and drawing makes students more curious and observant (Snow and McLaughlin, 2005).
- Visual memory is related to drawing accurately. The visual storage in memory is like a library of structures (McManus, Chamberlain, Loo, Rankin, Riley, and Brunswick, 2010).

PROBLEM-BASED STRUCTURES FOR TEACHING DRAWING

- If a person perceives well, they also draw well (Kozbelt, 2001).
- During observation drawing, students who gaze back and forth between the object and their drawing, achieve greater accuracy (Coen-Cagli et al., 2007).
- Anticipating drawing a complicated edge affects spatial understanding, increasing the likelihood of accuracy (Seeley & Kozbelt, 2008).
- Artist's advantage at perception and drawing stem from object recognition, practice and concentrating throughout previous knowledge interferences (Kozbelt & Seeley, 2007).

PROBLEM-BASED STRUCTURES FOR TEACHING DRAWING

- Imaging has a special bearing on technical skills for the visual arts, and mental images and imagination are essential for creativity (Perez-Fabello, and Campos, 2007).
- Students with a greater imaging capacity have a greater capacity to remember visual images, which enhances their memory (Perez-Fabello, & Campos, 2007).
- The skill required for accurate visual representations have claims to be explained by the superior perceptive skill of the artist because perception has been correlated with drawing accurately (Kozbelt et al., 2010).

DISCUSSION

- Participants discuss with a different partner a review of problem-based teaching strategy

DISCUSSION

- Participants will be randomly placed into small groups to discuss the benefits of each teaching style
- Facilitator will ask one individual from each group to summarize the main points of each discussion

TAKE A STAND & CLOSURE

- Each participant will take a stand deciding whether they tend towards problem-based, skill-based, mixed, or undecided.
- Facilitator will bring topic to a closure

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