

Revista Romaneasca pentru Educatie Multidimensionala

Romanian Journal for Multidimensional Education

ISSN: 2066 – 7329 (print), ISSN: 2067 – 9270 (electronic)

Covered in: Index Copernicus, Ideas RePeC, EconPapers, Socionet, Ulrich Pro Quest, Cabel, SSRN, Appreciative Inquiry Commons, Journalseek, Scipio, EBSCO, DOAJ

Work Projects in the Subject of Art Education

Ainhoa GÓMEZ PINTADO

Revista Romaneasca pentru Educatie Multidimensionala, 2013, Volume 5, Issue 1,
June, pp:19-34

The online version of this article can be found at:

<http://revistaromaneasca.ro>

Published by:

Lumen Publishing House

On behalf of:

Lumen Research Center in Social and Humanistic Sciences

Work Projects in the Subject of Art Education

Ainhoa GÓMEZ PINTADO¹

Abstract

Education in general and art in particular, must also getting to train students in various fields of knowledge, help in its formation as a person, increase motivation, develop creativity and so on. Traditional media have not obtained the desired results and that is why quite some time, new methodologies are beginning to emerge with the intention of improving the educational prospects. One of the tools that have emerged in order to respond to this situation has been the work projects.

This approach aims to offer a project design that enhances creativity as well as the motivation of the students of the subject of artistic education in secondary education, while the acquired competencies listed in the official curriculum for this stage, and students are new to the knowledge of their environment.

Keywords: *Work Projects, Motivation, Artistic Education, Environment, Creativity.*

¹ Doc., University of the Basque Country, UPV-EHU.

1. Introduction

Studies on the subject agree the importance of creativity for the full development of the person, while point towards intrinsic motivation as essential factor of it. However, they aren't easy to empower in the context of the classroom due to a large extent, normal educational practices which, with its closed nature, constitute a limitation to one as the other. In addition, factors such as the lack of preparation of the teacher or the minor part of this group attaches to the subject they are holding the delivery of it mainly theoretical way, on the basis of general-interest books that do not suit the specific needs of the group and through practices that stand out by not promoting nor experimentation and creativity – indispensable to our principles understand this matter - and by contrast, the rote repetition and copy of examples given. As a result this problem arise educational solutions raised with a more open than the traditional didactic units character and which on the basis of the interests of students, give this group a greater freedom of action and decision than usual.

2. Extrinsic and intrinsic motivation

One of the benefits implied by the project work according to its supporters is that they get motivation in students. We notice that the motivation is not solely the result of a psychological factor but basically depends on the culture, an element that mediates both the conduct and behavior (Amabile, 1996). Thus, the change in school culture to raise an educational practice that is attractive and attracts the interest of students will entail strengthening the motivation of it. Today learning is often associated with overcoming obstacles, tests, homework ... -and not the personal commitment to knowledge. Consequently, this type of education means that students receive motivation is extrinsic-pass of course -be rewarded or punished for it, get a good job ...- and not intrinsic. However, in the case of arts education these extrinsic motivations disappear because, as mentioned, how in spite of the explanations in the curriculum, faculty, students and therefore does not perceive this course as a basic knowledge it is not the same in the eyes of society to suspend mathematics or language arts, indicating that arts education has not achieved sufficient prestige or social school and therefore cannot extrinsically motivate learning effort (Agirre, 1997,

pp.27-32). Given this situation we can only choose to intrinsic motivation, on the other hand much more effective and desirable, and that is why a methodology close to the work projects can serve this purpose.

3. Project work's methodology

On the other hand, one of the reasons why it is difficult to develop an adequate arts education is sometimes the excessive rigidity of the curriculum in a context in which teachers not to teach over matter is present. This means that the teacher, lack of knowledge and resources, turn to textbooks which, in a standardized and universal, are the ones who end up determining the curriculum and learning in the classroom. In many instances the practices of these publications are based solely on the teaching of canonical art alien to the interests and realities of students, and exercises designed for rapid implementation in A4 format and clean-type tools wooden markers or paints.

That is why this new approach, in which they accommodate the popular arts or forms of expression belonging to the "street" displays much closer and therefore more attractive, so that students get involved in their own training effectively, taking the first step toward a personal commitment to the learning experience, to intrinsic motivation. This result is obtained also by teachers, because, when working by projects the teacher does not have to be an "expert in the art" allowing you to get away from the "guide book ". The teacher whose main task is to coordinate research and guide their students, learn with them, allowing those involved are the top brass of their own training and that the teacher is both learner-changing relationships also to the classroom. Learning from the known to, through research and experimentation into the unknown. This pathway includes complex intellectual tasks, which presented as challenges, require the use of intellectual abilities are not always present in the school-decision making strategies and responses, logical association of ideas and events, discussions and agreements between different positions ... and allow positive results to students through traditional methods, such as memorization, do not succeed academically (Hernandez, 2007). Such an approach also extremely suitable in art education by allowing multiple ways and answers or solutions to the same problem-one of the main features of art and creativity, because establishment of different personal connections

between the different information acquired. Also, investigation procedures proposed are multiple character because, apart from textbooks, we use sources as varied -as internet, newspapers, magazines ...- and the support of entities or resources outside the school environment such as for example, specialists on the subject to be treated.

These methods allow not only have a fully updated information, but actively involve the student as they prepare and make them responsible for the information necessary for their formation, stop being passive recipients of information provided by teachers (Hernandez, 2000, pp. 153-186).

Similarly, the project methodology usually involves transdisciplinary learning, having to resort to other materials during the performance of work, promoting the connection between knowledge, a relationship that comes from within the curriculum required to argue that "the images and aesthetic elaborations, whether or not art can not be interpreted and understood without taking into account their historical, social and political. It is that, along with supported arts education in a practical and purely formal or stylistic analysis, introduce other criteria critical approach, such as those relating to social reasons, anthropological, economic, power, that mediate aesthetic products with which we live" (Hernandez, Jodar, Marín, 1991).

The project methodology is currently implemented in several centers, primary and secondary. One of the pioneers is the CPESS, College of Secondary Education of Central Park East in New York. The main purpose of this center is to "teach students to use their minds well, prepare for a life well-developed productive, socially useful and personally satisfying" (Meier, Schwarz, 1997, pp.48-70) i.e, raising a thoughtful person with qualities of empathy and critical skepticism. Intended purposes from the union of the personal and social, two basic and inseparable. This educational project is to develop learning skills, research, relationship, reasoning, analysis, etc... Through practice and active thinking, speaking for the attainment of project based learning. The courses, seminars, practical and personal independent study conducted during the course materialize in a portfolio and an oral presentation, which will serve as a basis for evaluation. Study groups are heterogeneous; it encourages participatory learning and horizontal, with the integration of students, teachers, family and others, inside and outside the center, and with a maximum-curriculum also reflected in the

values of the institute as high expectations and confidence-, which is highly motivating for students. At the same time, the proposed content-general for all, without segregating practices, does not mean that teaching and learning are not personalized. It is an interesting point of comparison Meier and Schwarz (1997) made between this center and kindergartens, which usually have this type of education much closer, integrated, personal, practical and experimental, something that unfortunately is lost move to higher grades. It is precisely this kind of education that we want to bring in the unit that is present.

4. "Aesthetics and meanings of our environment."

Studies on the subject agree the importance of creativity for the full development of the person, while point towards intrinsic motivation as essential factor of it. As we can see the creativity is beyond the ability to produce or visual art. Modern society, with its constantly changing reality requires flexible responses of individuals, which address different situations. Creativity becomes a key factor in the success of any project or field.

We should not just think you are born with "creative" or "not creative." Developing creativity is possible through environmental factors and the implementation in the teaching of four main milestones: need, freedom, interaction and environment (Amabile, 1997). However, this fact leads to introduce new teaching methodologies and educational goals rethink, so that it is possible to achieve not only the development of creativity and mastery of the field of study or learning by our students, but also increase their motivation. To do this, it is essential to involve the students in building their own knowledge enhancing research, experiences and challenges dialogic positive change to achieve their role from passive to active.

However, creativity and intrinsic motivation aren't easy to empower in the context of the classroom due to a large extent, normal educational practices which, with its closed nature, constitute a limitation to one as the other. In addition, factors such as the lack of preparation of the teacher or the minor part of this group attaches to the subject they are holding the delivery of it mainly theoretical way, on the basis of general-interest books that do not suit the specific needs of the group and through practices that stand out by not promoting nor experimentation and creativity – indispensable to our principles

understand this matter - and by contrast, the rote repetition and copy of examples given.

As a result this problem arise educational solutions raised with a more open than the traditional didactic units character and which on the basis of the interests of students, give this group a greater freedom of action and decision than usual.

This is precisely the basis that is emerging project raised in this paper, entitled "The value of the everyday." "Aesthetics and meanings of our environment." This approach begins in the near the student's environment so knowledge come in relation to their daily reality, lies in the construction of knowledge by their own involved through research and the decision-making process changing the passive role of the student body by one active and taking as a starting point the skills available to the people and not of their deficits. We work on the formal content of the subject - i.e., the formal elements of visual language, reading and production of images and theoretical contents about art - and restricted codes and the identity of those involved are respected to enable multiple answers or solutions by integrating the dialogical process as a fundamental principle of evaluation methodologies and dividends this in a sequential manner, reinforcing both the motivation and creativity.

Your thread is the heritage of the urban environment, understood this as the set of all artistic demonstrations surrounding young people today and the methodology used includes sensory tours, Image library, research and critical analysis, realization of art dossiers or creation of own work and exhibition of the same.

The proposed evaluation is formative in nature, summative and continuous taking into account aspects related to the internalization of the contents, as procedures and attitudes. The personal work portfolio, the manifesto and the preparation of the exhibition but will consider it as final assessment instruments shall be considered as a whole, ie all are valued and each of the steps taken to achieve them.

4.1. Objectives

This project tries to be an alternative for course books and standard teaching units usually used in the field of Arts and Visual Culture in secondary school, improving many negative aspects that those traditional methods have, that were mentioned previously. To get this purpose, it is suggested:

- The use of open and non standard practice to encourage experimentation and therefore, creativity.
- Approach to the visual culture of students to reinforce motivation, and so, their implication in their own learning, as well as to reduce the distance between their own knowledge, and the one they have got from formal education.
- To embrace, through the practice but not through the theory, the basic elements of visual culture; and to use the knowledge they acquire in the critical understanding of all those images around them, with no distinction between canonical art and visual culture.
- Through the personal and cooperative investigation, to contribute to change the passive role of students into an active role, to get a significant learning.

These general objectives are materialized as the achievement of the following competence by students:

1. Learning to look, and not only see around us to appreciate, respect and consideration in a critical way.

2. Understanding multiple concepts and functions of visual culture (aesthetics, meaning, communication, transgression ...) and appreciate the possibilities offered

3. Understand that different products of visual culture have the same functions and concepts that the so-called canonical art.

4. Recognize the importance of critical understanding of visual culture as it is, given their closeness, a vital influence on our development.

5. Knowing how to interpret and appreciate the various formal elements (line, texture, colour, form, composition ...) not only two-and three-dimensional images but in reality, since they are an intrinsic part of the aesthetics and functions of the elements our everyday environment.

6. Increase your knowledge about the art, particularly in the contemporary developing a critical view of it.

7. Know and use different modes of description, interpretation, transmission and representation to us.

8. Find creative ways to express their ideas, feelings ... not only in the realization of a work but also the time to exhibit their work or research

9. Rebuilding the belief that it is necessary to draw, paint or sculpt in the right way to make a creation, showing that any object or element can be used for a message, product or artwork.

10. Increase your self-confidence through the results, following its own processes and pathways and appropriate to each of them.

11. Use different personal skills through various means of research and practice that allow us to build and use knowledge and creativity to increase our confidence

12. Working knowledge of various areas of the curriculum through a project based on the interests of the students themselves.

4.2. Methodology

The project was conceived as a cognitive walkthrough. Students will conduct a "way" step by step, as they do every day from home to school. The landmarks that make this trip were raised through questions, which must be answered before taking the next step.

The starting point for building new knowledge will be known by students, along with your experiences and everyday life. Performing the same "tour" around the student does not mean that the goals, perceptions, feelings and knowledge are the same and, although each person make his own way, this will be continuously shared with others, which will mean an enrichment of the experience.

Whereas some of the practices may need a little reflection, we will explain in brief some of the activities and educational goals.

4.2.1. Image library (iconotheque)

Understood not as a "collection" of images but, as pointed out by Aguirre (1997), as a tool for learning and research to search for images so as to use them.

4.2.2. Sensory journey

To develop awareness proposes the use of a "sensory journey" or sensory walk. In these courses there is the realization of small tasks or representations as means of developing and improving the perception of the experience of the medium. In our case the guidelines are as follows:

- Look up, down, near and far
- Pay attention to small details

- Making the same journey quickly and slowly, to verify the change in perception
- Do not only look but also smell, hear, touch.
- Take an element in the way
- Record a video
- Take a picture or draw a picture of something we like

4.2.3. *Theoretical research*

One of the problems we encounter when working aesthetic perception is the lack of knowledge by students of a vocabulary, not only in describing and communicating the experience but also, least initially, to determine which are the formal elements that make up a tri-or two-dimensional image. While this information may be provided by the teacher, as well as for artists, types of technical exhibitions., We find it more interesting and enriching for students, albeit with the help of teachers and the literature , and the advice from the teacher about the search tools-being they who make the necessary investigations. This approach also helps in the development and construction of knowledge and their own criteria. The media raised for research include: literature, internet, specific texts, magazines, television, videos, interviews, debates, visits to museums, galleries, etc.

4.2.4. *Products*

Throughout the project proposes the creation of different products of artistic on design and aesthetics in a manner that exceeds the theoretical knowledge acquired and, therefore, more easily assimilated. Thus, not only should make an art object at the end of the process, but all the information collected during the various exercises will be presented following creative formats and not limited to the use of lists and schedules..

4.2.5. *Art object, manifest and dossiers*

No we will use the portfolio (Hernandez, 2000), but if it means we might define as closely related to, and that will serve not only as a learning tool, but also as a means for reflection and evaluation of knowledge. Students will create and write three elements that will be the consequence and reflection of the journey undertaken: an art object, a manifesto and a personal dossier. The art object can be public or private,

that is, may be translated as an ephemeral action in the street respect the rules of citizenship and will be removed at the end of exposure, or as a separate object. The creations in public may be submitted on site or through pictures or videos. With all the items created will be made, by the students, an exhibition for the rest of school students and the general public. To do this, to organize the exhibition space, determine the placement and the route and its dissemination, making critically on what intervention is your immediate area. The exhibition will be accompanied by a manifesto, inspired by those made by the various artistic movements, which are the main routes, ideas, concepts, thoughts ... obtained through the educational process done. This element group is completed with a single dossier, inspired in the documents accompanying such as "letter" to the artists, reflecting their personal tour. All products will have a thoughtful and creative character, inspired learning.

4.3. Project Design

The project presented here is structured around ten questions or items that marked the journey of student learning. Here are the activities to be undertaken in each of the questions.

4.3.1. What is art?

- First, individually, shall seek or bring home a picture of them or consider them art (may be an object, a photograph taken by them, taken from internet ...) and explain the personal reasons for this classification to the group.
- Once created its own definition, and after a common discussion, consult theoretical texts to reflect on the definitions and modify them if deemed necessary.
- Based on their knowledge and the theorists, define the features and functions of art and will make a group list. This list will be the basis for the search listing (author, date, title, technical, artistic movement ...) images that meet these requirements, starting the iconotheque. This will be provided with a series of books and internet addresses to help them and can be expanded by the contribution from the students themselves.
- There will be a panel discussion on imagery, on one side, clear of all information not known or understood (e.g. on the artistic

movements, the meaning of the work, the techniques used ...), and, the other, drop, if any, those images that are not considered to meet the requirements. The definitions and characteristics must be submitted jointly to the images obtained. To this end, they identified a number of options they have to assess, weighing, along with other options of their own, the most appropriate or valid to their interests and finally making a statement of everything achieved to date will be placed in class.

4.3.2. *What is Visual Culture?*

- Through this approach will realize that these same functions and meanings, we find elements that are not considered art by society in general, but which are fundamental to personal development, since, in most cases, are closer its reality and interests. To do this, ask them, based on the list of characteristics and definitions of art made in advance to think and to discuss additional items that meet these requirements (e.g.: advertising, graffiti, stencil, design, tattoos, merchandising, films. .) and where we can find (e.g., television magazines, urban areas).
- After defining the elements, the corresponding images should look through magazines, books, internet, etc. Continuing to iconotheque.
- After selecting all the images that best fit the above characteristics should be related and exhibit along with the above reflecting on his daily presence and its influence on them and them.

4.3.3. *What are the elements of our environment characteristics when tested?*

- Made the "sensory journey" that was explained above in order to raise awareness of the environment. Following the guidelines set in the exercises already carried out should look at those elements that meet the requirements set out (canonical art, advertising, posters, graffiti, stencil, window, architecture ...) and "capture" through drawings, photographs, or collection of physically, while doing a video recording.
- The results are presented to the class to comment, stating your interest and suitability. The images and products made will become part of the iconotheque.

4.3.4. What I found most interesting?

- Taking the above discussion every student must decide which of the elements contained in its way is the right to continue working. Once selected, find all the information related to it. For this dish a series of questions that are helpful in your search: What do I know about it? And what I wonder? The research will focus on aspects such as history, aesthetics, author, technical, location in the city ... or other features that students find interesting. It may also make way for new issues or proposals, for example, if the filmmakers are from a particular social or cultural group, if intended for a specific type of receiver, etc., Or whether to propose to undertake a talk, workshop ...
- Once the individual working groups will be formed from 4 to 6 students based on themes, travel, art ... Each student will provide the information obtained and the photographs of the analyse to the group and must complete individual information through discussion and implementation share of the proceeds

4.3.5. What formal elements of visual language appear?

- Through a class discussion will identify the formal elements of visual culture (texture, line, shape, colour, light, rhythm and composition in the images collected in the previous practice), functions (informative, persuasive, educational, aesthetic and expressive) and characteristics of abstraction or image Knowledge and monosemic or polysemic character. It will build on what they already know with the help of teachers and expand the information by searching books, art, internet, etc.. to complete the above schema.
- With the information obtained will be held image analysis group at both the denotative and connotative, looking at the visuals, aesthetics, meaning and critical interpretation.

4.3.6. How to present and explain all the information we have acquired?

- Should show the rest of the class information and work. This will determine the manner of presentation. Suggest some questions that will serve as a starting point such as: where do we find much information exposed? (Internet, museums, television guides,

libraries, stores, newspapers, works of art ...). After considering these elements to understand the different ways to expose and treat information in each ask ourselves: how can we create own classification based on any of these means? Each student group must decide how you want to make the presentation to the rest of the class and take it out.

- Each group will present to the rest of the class work

4.3.7. But...Only these elements have a certain aesthetic, meaning, expression...?

- They must choose one or more formal elements (texture, line, shape, colour, light, composition and rhythm) and look at them in their usual route "captured" through photographs, drawings, rubbed. The goal is to appreciate the different aesthetic and communicative everyday items.
- The products created will be discussed and explained in class, discussing their aesthetic sense, perception, etc., Using the knowledge already acquired. The images will become part of a student's personal iconotheque. Furthermore, this debate may give rise to the need for new "catch".

4.3.8. Who are the artists who have found inspiration in everyday items?

- Be investigated on various artists who found inspiration or use everyday items, or analyzed the formal elements in their creations. They provide a basic bibliography and a series of projected images that serve as a starting point. On this occasion also be encouraged not only the use of literature (catalogues, specialized books ...) or the Internet but also to visit museums and galleries, exhibition spaces so they know which cultural and do not maintain contact. These sources must be found and creative works that make use of the elements above them and they have "captured", or by conceptual similarity or by the use of similar objects.
- All images and information found are pooled in order to obtain new data that may be

4.3.9. What can we create?

Using any of the means of artistic creation discussed above (photography, sculpture, video, picture ...) and taking as inspiration the

artists studied, should create a visual product. This work may be either independent or object be embedded or related to its sensory journeys. They may also make use of the products (videos, photographs, drawings, frotages ...) that have previously created or made.

4.3.10. How to show others our work?

- All the products should explain it in terms of different tours around the city, either at school in showroom format or combination of both. Students will select, based on their own ideas and various options investigated during the course of this project, the one that best suits your purpose.
- So prior to the realization of the exhibition will write a manifesto, inspired by the existing artistic character, which should state the process undertaken so far. To do this, should first make a sketch lived project that will add the information, findings and images they deem necessary.
- Of all the schemes carried out to decide which is the one that best reflects the process and goals worked and, on that basis shall be held in conjunction final Manifesto.
- The Manifesto group will form the basis for every student make a personal dossier of his work reflecting on the information gathered, selecting the most appropriate images created iconotheque of its staff, setting out its conclusions, explaining his work ... The format of the dossier will be free and can be submitted electronically, through video, in story form, and so on.
- Finally, we carry out the preparation of the exhibition. Each entry must be accompanied by a dossier of its creator and drafted the Manifesto will be made public. Students should decide on the means used to publicize and give the widest possible exposure (press, mail shots, posters ...), all depending on available resources.

5. Conclusions

The teaching of arts education based on standardized academic textbooks court exercises the students are not motivated or it develops creativity. Besides the theoretical contents are not internalized and, on numerous occasions, including, feeling alien and not discerning its importance either theoretical or practical. Furthermore, the model

extended in arts education in our classrooms today does not achieve the goals outlined in the official curriculum not being, in short, valid educational tool. It is necessary to make a change in methodology that involves the transformation of the role of students from passive to active, increase motivation and develop knowledge and experimentation.

In short, we believe that educational practices currently in place in general, are likely to be improved. Is necessary for this: the awareness of teachers on the importance of the matter and the use of methodological tools and appropriate proposals.

The main conclusions drawn from these two requirements are:

- The aesthetic references of all kinds are constantly present in the processes of socialization, identity construction and development of ideas that young people acquire a reference to the society and the world they inhabit. Through art education should train students in visual communication, to promote awareness and provide them with sufficient wealth to enable them to record function in this society that makes continued use of visual aids.
- It is necessary to provide technical tools, process and language that build trust in their abilities to produce and interpret critically aesthetic messages, expressing emotions and feelings and opinions and think through art.
- This lesson is part of the training of the individual, as it helps to: develop creativity, imagination, autonomy, fosters perceptual and motor, aesthetic sensitivity, personal expression, increases the qualitative thinking, emotional intelligence and communication skills and socialization.
- The art, in particular equity - understood as different modes of expression that are part of our environment-has a direct bearing on the life experience and must be worked into the classroom, in order to break the huge gap installed in our culture between east and society.
- Visual literacy is necessary to train young people in the critical reading of the images that are part of their everyday reality and an important influence on the construction of their values, so that art education should refer to the visual culture in general, without discrimination against those manifestations which are not considered part of the art canon.

- Art education has a dual function and, therefore, two groups of contents: the theoretical and practical. Understanding the works of art is not limited to memorize styles and authors but includes contextualized in time, culture or society. Likewise, the use of various processes, tools and techniques involves not only expand their knowledge on these but also involves the enrichment, through practice, the foundations of the theory.
- Creativity, experimentation, divergent thinking ... are the foundation of all artistic expression, making it necessary to work these processes in the classroom to develop through practice.

References

- Agirre, I. (1997). *Ikonoteka baten antolakuntza I eta II*. Hik Hasi, n° 23, 27-32.
- Amabile, T. (1996). *Creativity in context: update to the Social Psychology of Creativity*. Colorado: Westview Press.
- Broc Caverro, M.A. (2006). *Motivación y rendimiento académico en alumnos de Educación Secundaria Obligatoria y Bachillerato LOGSE*. Revista de Educación, n° 340, 389-414.
- Gobierno Vasco (2007). *Departamento de Educación, Universidades e investigación*. BOPV, supplement to n. 218, 2007:546. In: http://www.hezkuntza.ejgv.euskadi.net/r43-2459/es/contenidos/informacion/dif10_curriculum_berria/es_5495/adjuntos/iii_eranskina_oinarrizko_gaitasunak.pdf
- Hernández, F (2000). *Educación y cultura visual*. Octaedro. Barcelona, 153-186.
- Hernández, F., Jodar, A. y Marín, R. (1991). *¿Qué es la Educación artística?* Barcelona: Sendai.
- Hernández, F. (2007). *Espigadoras/es de la cultura visual. Otra narrativa para la educación de las artes visuales* Barcelona: Octaedro.
- Meier, D. & Schwarz, P. (1997). *El colegio de educación secundaria de Central Park Este: lo difícil es hacer que suceda*. Apple, M. y Beane, J. (eds). Escuelas Democráticas, 48-70. Madrid: Morata.