

Strengthening Competence of Formal Visual Analysis through Quest-Themed Module: An Experimental Research

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Abstract

The goal of Formal Visual Analysis is to justify how the formal visual elements of artwork modify the state of the object and ideal object. This research was conducted to investigate the effectiveness of using the quest-theme module to enhance the Formal Visual Analysis competence of junior high school students in Art. The Quest-Themed modules consist of critical elements of mastery learning and reliable teaching practices. There had been fewer researches based on Quest-Themed Modules to enriching the competence of Formal Visual Analysis level of the high- school learners in the Philippines. Independent sample t-test was used to identify the significant difference of the correlated variables. Findings showed that the effective treatment of the Quest-Themed Modules did raise the Formal Visual Analysis competence of the respondents.

Key Words: Quest-Themed Module, Action Research, Art Appreciation, Formal Visual Analysis

Introduction

Formal visual analysis is a method of examining visual information. It is an essential scheme to retell what you see in words. As a strategy, it can be applied to any artwork, whether a photograph, sculpture, painting or cultural assets in any historical period. It is assumed that in any artwork, there are some elements and principles that will be more evident than others in existence. When performing Formal Visual Analysis, therefore, learners should pick out the elements that are most significantly portrayed in the artwork they are analyzing.

Once learners have an inclination to perform Formal Visual Analysis, they will be well positioned to put themselves into a context where they represent their artwork based on the visual elements and operating principles of the original artists. The theory of Formal Visual Analysis will aid learners to create their crafts as professional artists do.

Formal visual analysis is a peculiar sort of visual form. Dissimilar to ekphrasis, it is not meant to arouse the work in the reader's cognition. Rather, it is a cerebration of the visual structure, of how certain visual elements have been arranged and function within a composition. The accurate Formal Visual Analysis is restricted to what the observer sees. To begin Formal Visual Analysis methodologically, is to face at a piece of artwork and take note of how your eye-tracking moves around the object. Since it informs how the eye-tracking is led through a piece of work, this type of statement caters a solid groundwork for deeper criticism. It is always a helpful travail, even if it is not supposed to be a conclusion in itself.

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Literature Review

The goal of the Formal Visual Analysis is to justify how the formal visual elements of artwork modify the state of the found object and ideal object. The focus should be on analyzing the formal visual elements—not the artwork. With that said, clearer discernment of the substance of the artwork is the ultimate end of any Formal Visual Analysis.

According to Barnett (2008), although the description is an important part of formal analysis, description is not enough on its own. Artists must provide and contextualize their descriptions of the formal elements of the artwork, so an analyst understands how each element seeks to influence the artwork's overall effect on the viewer. These may include emotional responses to the artwork, but the artists need to justify the formal visual elements that evoke their emotional responses.

Formal visual analysis is the rudimentary portion of art creation. Learner in the art field may encounter a visual analysis as an assignment itself. They may even write one as part of a research paper. Their resourceful references may come from some succinct and elaborated paperwork such as art publication, academic books, and collegian investigation papers.

Visual analysis is to recognize and understand the visual choices an artist makes in creating the artwork. Sayre (2005) opined that by observing and writing about varied parts of an art object, the analyst can clearly discern the artwork as a whole. A Formal Visual Analysis answers artwork's formal visual elements—color, line, texture, and size. Humanistic discipline, discourse or explications of meaning are also to be reckoned with in Formal Visual Analysis.

To write down a visual analysis, the learner must look closely at an art object—a photograph of an art object—and transform the optical responses into words. However, a Formal Visual Analysis does not merely record the external observation on the scene. Saltzman (1998) gave the necessary part of an observation list including: (a.) to observe the artwork and write down your observations; (b.) to formulate the main claim, and (c.) to support the main claim with valid details. A formal analysis does not concentrate on the subject matter, its function, or embedded culture, but the formal elements such as color, line, size, etc. A lucid, well-inscribed Formal Visual Analysis will comprise three processes: it will repute the formal visual elements discussed; it will expound the purpose of the formal visual elements; it will examine the effects of that function of aforementioned formal visual elements.

This paper made formal analysis of paintings in class, offering tools to help learners analyze their forms rather than an account of the history of individual artists or paintings. Taking the approach of formal analysis in education, the paper examined the visual aspects of a painting. It began by looking at broad questions such as the use of color and the depiction of space. The types of questions teachers ask in formal analysis can be asked of any painting students, and some of the questions can also be a useful starting point when thinking about other types of visual artwork in photography and cinema.

The question regarding how formal analysis of artwork affects subsequent interpretations has been a hotly debated topic in art theory. It is very difficult to dissociate the way a painting depicts an ideal object from the found object itself. Indeed, Groenewald (2004) argued that in artwork, “form” cannot be divorced from “content” and the distribution of color and lines, light and shade, volumes and planes, however delightful

as visual experience, must also be understood as more than visual expression. It is however rarely easy to separate **what** a painting depicts from **how** it depicts it.

The skills students learn from Formal Visual Analysis will prove useful in application as students are encountered with other public art later in their life. If students are going to an exhibition of artwork, they will be able to read in the catalogs and side panels about the themes and subject matters, which a particular painter intends to express; about the historical circumstances in which the painter was working, about the context where the art would have been displayed but could not, and about who it was painted for. The difference is that students equipped with Formal Visual Analysis will be able to reflect upon the artwork by themselves. By bringing together all that outside information surrounding the gazed piece of artwork an artist, proper, the period of cultural history of a particular artist, and the intellectual a context of the artwork, students as viewers with the tools, elements, and properties of Formal Visual Analysis, will end up with a much fuller and richer understanding of the artwork they are watching. More importantly, these students will be able to ground their interests in a particular artist or specific group of artists subsequently.

Artwork is the result of impulsive interrelatedness between the diverse visual art elements and operating principles of original artists. By applying the elements and principles concerned, views of the artwork can develop their empathy towards the sources of the time and the place that the artist's vision comes.

The notion of Quest-theme modules (QTM) in this paper was used to describe the structure and content of the course. As Groenewald cited Nulden (Groenewald, 2004), the quest-theme module is defined as a content-based rudimentary component of learning that is broader than lessons but narrower than an instruction. Modules are useful for experimenting with minimal changes in existing courses and at the same time focus more intensively on fragmented but sequenced reaction in a probing process of the artwork. From a pedagogical perspective, quest-theme modules share many characteristics with problem-based learning. As in problem-based learning, each quest-theme module contains a number of distinct phases. In this paper, the quest-theme module was made up of cartoon and animated characters to portray and display the sequence of the lessons for the pedagogical purpose of elevating learners' competencies in interpreting artwork.

This research then conducted a comparative study, exploring current performance index of the learners with their desired and expected goals. It was found that majority of the students were having difficulty in recognizing simple elements and properties in the visual analysis of artwork. In average, only 2 out of 10 students were able to identify simple visual elements in Formal Visual Analysis. These quite simple visual elements were important in the sense that they answer the basic activities in describing qualities and characteristics of a piece of presented artwork in the Art class. They are especially important in that they are always embedded in the lesson concepts in the K-12 Enhanced Basic Education Curriculum of Art.

The purpose of the study, therefore, was to examine the effectiveness of the Quest-Themed Module in use to enhance the competencies of Formal Visual Analysis in artwork among Grade 10 students at Sta. Ana National High School, Santa Ana, Pampanga.

Objectives of the Research

The main objective of this research was to conduct a survey on the degree of effectiveness of the Quest-Themed module in use to enhance students' competence of Formal Visual Analysis in artwork. Students

under observation were from the Grade 10, National High School at Sta. Ana, Pampanga. What the research sought to address included the following: (1) participants' competence level of Formal Visual Analysis of artwork; (2) their performance index in addressing artwork; (3) the degree of correlations between mean scores of the participants competence of Formal Visual Analysis and mean scores of their performances in artwork; (4) significant difference between the pre-test results of the control and experimental group; (5) significant difference between the post-test results of the control and experimental group, and (6) significant difference between the mean scores of pre-tests and post-tests.

Methodology

The Researcher employed the experimental method, which is an organized and scientific investigation effort of seeking to influence one or more variables by controlling other alternative variables. Creswell (2002) defined experimental research as a method of investigation that involves influence and controlled testing to infer causal processes. To be more specific, it is an operating lever where a Researcher observes the changes of one variable on the one hand, while controlling/randomizing the rest of the variables on the other hand. In short, there will be a control group, and random samplings against which test will be tried once in a time and therefore measured. Or, broadly speaking, one or more variables are manipulated to ascertain their result as dependent variables. Experiments were conducted with a view to explain causation and predicting future occurrences.

This research also employed the quasi-experimental design to suit the control and experimental group in the observation. The quasi-experimental design can be used to identify an adequate group that is as similar to the experimental group as possible for later effort of comparison that can be carried out in terms of their baseline characteristics (White, & Sabarwal, 2014). The Quasi-experimental design also showed the effectiveness of Quest-Themed Module (independent variable) to the Formal Visual Analysis level of Grade 10 learners. Target participants of this study were the students officially enrolled in Sta. Ana National High School. For this paper, quasi selection of participants in this research. There were two sections in the Grade 10. One was a Control Group that consisted of 21 males and 15 females. The other was the Experimental Group that consisted of 21 males and 17 females. The two groups were chosen based on their participation rate and engagement level in Art Education classes when they were in their first grading period. Data revealed that the two groups had the lowest performance index ranging from sedentary to poor.

This research proposed to introduce a Quest-Themed Module supplement as a primary tool to enhance the competence of Formal Visual Analysis of the students in their Art Education classes. The Quest-Themed module used in this research included five lessons, each comprising two parts: a lesson and a Formal Visual Analysis goal that students seek to achieve. The five lessons of the Quest-Themed module were carefully selected, developed and evaluated to address the students with least competencies in the Art Education curriculum.

To evaluate the effectiveness of modular intervention, this research also used a quantitative method to collect data. This included two instruments: questionnaires and a set of pre-unit and post-unit survey that brought forth a summative assessment of the whole class based on a mean difference in the Formal Visual Analysis.

Comparisons arrived at from statistic test were made between students under influence from the intervention and those under control. A pre-test was administered before the allocations of the two groups of students. This was followed by simple treatment of the Quest-Themed Module, according to the operating principles of

artwork, that was applied to the sampled experimental group. After completing the treatment, a post-test was administered again to the same group of learners. The purpose of this test was to measure the achievement of the sample students as experimental group. In sum, the Researcher constructed both the pre-test and post-test through a thorough review of the techniques of test construction and with the consent of the Art teachers and experts in the overall construction of the tests. Both the level of difficulty between the pre-test and post-test were almost in parallel. Tests were subjected to validity and reliability. Raw scores obtained from questionnaires, pre-unit, and post-unit survey were presented in tabular form for interpretation. To determine the significant difference between the Formal Visual Analysis index of the control and the experimental group, means and standard deviation were computed. That said, as reflected before and after the intervention delivery, both means of variables as the survey instruments were tested by using independent z-test and tested at 0.05 level of significance. A panel of eight supervisors and master teachers to observe the discipline of art were invited to ensure the content validity. Also, a reliability test using the test-retest method was performed, in which process there were ten teachers and students who were not a part of the research were invited to complete the set of questionnaire twice that there was differently arranged questions having been asked to ensure reliability.

Results and Discussions

Mean Levels of the Formal Visual Analysis of Respondents

Respondents from the control group achieved a mean score of 10.57 and could be registered a level of Skilled (S) with a standard deviation of 3.12 while respondents from the experimental group received a mean score of 10.04 and could be registered a level of Intermediate (I) with a standard deviation of 2.63. Lastly, the grand mean score of the participants was 10.31 which could be registered a level of Intermediate (I) with a standard deviation of 2.85.

Mean Levels of the Performances of the Control and Experimental Group

Control group achieved a mean score of 79.72 and could be registered a level of Approaching Proficiency (AP) with a standard deviation of 3.89 while respondents from the experimental group received a mean score of 79.54 and could also be registered a level of Approaching Proficiency (AP) with a standard deviation of 3.89. The grand mean score of the respondents was 79.63 which could be registered a level of Approaching Proficiency (AP) with a standard deviation of 3.86.

The Correlation Between Respondents' Formal Visual Analysis Level and Performance Index

It can be noted in the Table 1 that there were significant correlations between the Formal Visual Analysis levels and the academic performances of the respondents. Data showed that there was a significant correlation between the two variables tested in 2- tailed test with 5% level of significance. The computed value was 1.98 which was greater than the critical value of 1.96. Hence, the null hypothesis was rejected. On the other hand, the computed correlation coefficient was 0.71 and denoted high correlation. This means that the scores obtained in the performances were highly correlated to the obtained scores in respondents' literacy levels.

Table 1 Correlations Between Respondents' Formal Visual Analysis Levels and Performance Index					
Variables	Indicators	Result	Result	Significance (2 Tailed)	Remarks
Formal Visual Analysis Level	Pearson's Correlation	0.71**	-	1.98	Rejected
Performance Index		-	0.71**	1.98	Significant

Difference Between the Pre-test Results of the Control and Experimental Group

Using the z-test as an indicator, the value obtained between the two variable was 0.85, which was insignificant. The data meant that there was no significant difference between the pre-test results of the control group and those of the experimental group. This insignificance showed that the two groups were both having the same level of knowledge about the visual elements of artwork.

Table 2 Difference Between the Pre-test Results of the Control and Experimental Group				
Variables	Indicators	Result	Critical Value	Remarks
Control vs. Experimental	z-test	0.85	1.96	Rejected (Not Significant)

Difference Between the Post-test Results of the Control and Experimental Group

With the use of the z-test as an indicator, the value obtained between the two variables was 9.40, which was noted as significant. This meant that there was a significant difference between the post-test results of the control group and those of the experimental group.

Table 3 Difference Between the Pre-test Results of the Control and Experimental Group				
Variables	Indicators	Result	Critical Value	Remarks
Control vs. Experimental	z-test	9.40	1.96	Rejected (Significant)

Difference Between the Mean Scores of the Pre-test and Post-test Results

Table 4 revealed the difference between the post-test results of the control and experimental groups when employing the z-test as an indicator. The value obtained between the two variables was 4.51, which was regarded as significant. This denoted that there was a significant difference between the results of the mean score of the pre-test and that of the post-test. Relative significance between the two variables could be interpreted as a result of the effective treatment of the experimental group vis-à-vis control group.

Table 4 Difference Between the Pre-test Results of the Control and Experimental Group				
Variables	Indicators	Result	Critical Value	Remarks
Control vs. Experimental	z-test	4.51	1.96	Rejected (Significant)

Conclusion

Based on the above findings from the field survey made by this Researcher, the conclusions could be drawn as follows. First, majority of the participants were considered as Intermediate (I) in doing Formal Visual Analysis of artwork. On the other hand, both the mean scores of the performance index of the control and experimental group achieved the level of Approaching Proficiency (AP). It was also found after the Formal Visual Analysis there was a significant correlation between the participants' formal visual levels and the performance index. Also, the pre-test established that both experimental and control groups were registered the level Fair (F). Despite the pre-test results that denoted as Fair, yet there was no significant difference between the two variables. On the other hand, mean score of the post-test on the control group was registered the level of Fair (F), while the computed mean score for the experimental group was also registered the level of Excellent (E).

Second, judging from the results, it seemed that there was a significant difference between pre-test and post-test of both the control and experimental group. This proved the effect of the quest-theme module on the participants' competence of Formal Visual Analysis of artwork. It also showed that the students exposed and treated by the quest-theme module in class performed better than those students in the control group.

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