

3. GUIDED INVESTIGATION – RESEARCH AS INSTRUCTIVE – EDUCATIONAL PROCESS

Ecaterina Toşa²³⁸

Abstract: *In fine arts the guided investigation – research, as training method extends from the work and creation process to the evaluation of the strategy that led to certain results observable or measurable within an axiological framework and to the assessment of the teaching – learning situation.*

Key words: *learning by guided investigation - research, assessment, items*

The educational artistic practice incorporates various stages of documentation, study, research and analysis, assessment and didactic evaluation. The project related to guided artistic investigation – research, as training and self-training method involves activities of observation, study, experiment, analysis, recordings, processing and transcoding of some graphic elements and aspects. This complex method of learning and individual or group assessment requires a long-term activity, integrated in the artistic instructive-educational activities that concern data and information collection about a certain pre-established theme and their exploitation within the study and drafting of graphic creation works.

The investigation involves an ample evaluation endeavour, made individually or within the team, that starts in the classroom, in the creation workshop by defining and comprehending the work task, possibly by starting to solve it, then it continues outside the classroom for an extended period of time, the students having permanent debates with the teaching staff. The research project ends with the presentation in front of colleagues of a report about the results obtained and of the product thus designed. The guided research may have a theoretical, practical, constructive, creative connotation that can be carried out for a longer period of time, on sequences established in advance or structured depending on circumstances.

Exercise 1 of learning by guided investigation - research:

Interdisciplinary didactic activity that intends the acquirement of knowledge by a project integrating theme suggested within the subject *Study of human shapes and figure in drawing*, 9th grade. The suggested theme is “*Eyes – window towards the world*”. This form of learning by guided investigation – research develops students’ capacity of observation and artistic creation founded on the application and experimental practical character, involving in the visual-plastic expression, the knowledge of organization laws for the elements of plastic language and the transposition of the conception by particular drawing techniques.

In the preparation and performance of the exercise will take into account the knowledge acquired in biology, physics, physical education, history of arts

²³⁸ Lecturer PhD, University of Arts and Design from Cluj-Napoca of Romania, catitosa@yahoo.ca

and architecture, drawing, modelling. The lesson is carried out in phases, during a 3 hour course. Class level: intermediate. This specialty project emphasizes the development of visual perception, the comprehension, mainly visual of the outside and inside world that we are living in. This is why the eye - the extremely fine and sensitive organ that helps us perceive, recognize, comprehend the surrounding universe - is to us the fundamental instrument of reception and subjective comprehension, together with the hand. Besides their biological role the eyes offer, from artistic perspective a big possibility to express the model's character, the conditions and feelings of the represented characters.

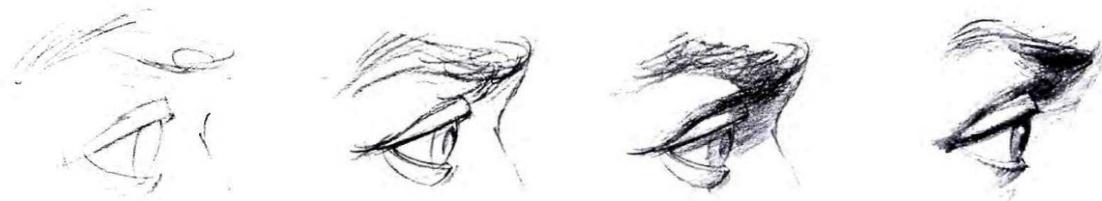
I – First phase: students document, collect documents and information related to eyes (students can come up with bibliographical suggestions);

a. biology elements – from the atlas and biology text books

b. optics elements

II – Second phase: students are guided to make warming, relaxation, re-energizing exercise of the eyes (the palms are rubbed until they warm up, then both eyes are covered with the palms to convey the energy accumulated);

III. – Third phase: Determination of the elements of artistic procedure for the comprehension and reproduction of the shape;



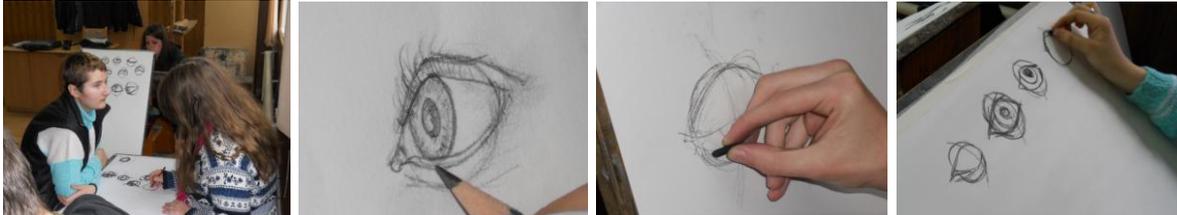
IV. – Fourth phase: action instructions related to the integrating theme of the project (approaches); Some pieces of information will be displayed from the following areas: biology, physics (optics elements). Boards are displayed using biology atlases, images on the computer monitor about types of eyes, their positions in relation to certain axes and facial marks. In the conversations with the students is employed previous biology and physics knowledge, updating and completing it. Students are seated face to face, in twos and they watch one another (shapes of the eyes, colours, proportions, expressions etc.).

A few exercises of warming up the eyeball, focus, energizing, relaxation will be presented. The theme for the following class is to notice the action of temperature (outside and inside) upon the eyesight. The complex, biological shape of the eye is observed and studied, reducing it to the spherical basic shape for the image creation using lines and valorization. By drawing exercises the relations between components will be observed and analysed: different sight angles of the eyes, various situations: eyes wide open, eyes half opened, eyes closed, eyes closed tight, looking upwards, looking downwards, sideways, etc.

Students experiment movements, eye relaxation and activation exercises:



Students' activities: they watch and analyse, they actually make the exercises to test their skills and limits, they sketch, schematize and draw. The eye drawing exercises are made on 50/70 cm drawing paper, in coal or pencil using a living model.



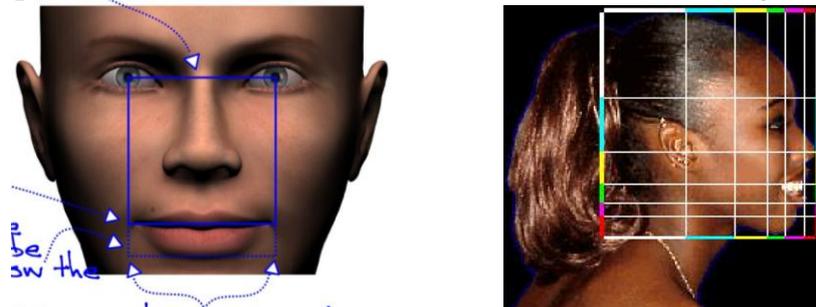
V. – Fifth phase: students, project and activity assessment;

The assessment should be incorporated in the activity materials, this including students' activity products, illustrative images from the lesson. In the end the drawings are compared and the papers and the activity are evaluated.

Exercise 2 of learning by guided investigation - research:

In the subject *Study of human shapes and figure in drawing*, the main preoccupation on the level of 9th grade is the *study of portrait*. The study of human shapes and figure in drawing forms and develops students' capacity of artistic creation founded on the practical application and experimental character, involving observation and perception materialized by analysis and synthesis. Also, in the visual-plastic expression are studied the rules of organizing the elements of plastic language and the transposition of own conception through specific techniques. The lesson suggests for investigation the theme of the portrait detail "mouth" and it is carried out in phases, in two courses of 3 hours each. Class level: intermediate.

I. First phase: Research content – Parts of the basic theory

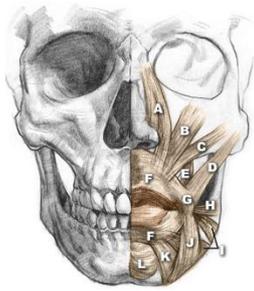


positioning

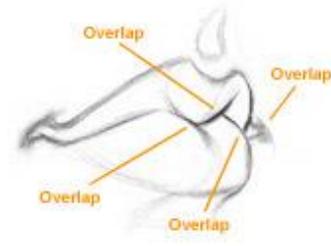
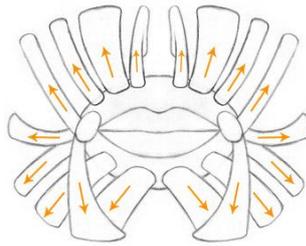
proportions



biological role



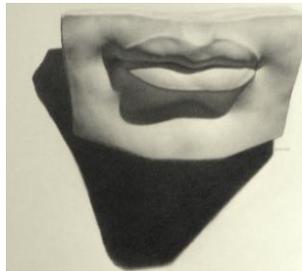
anatomical structure



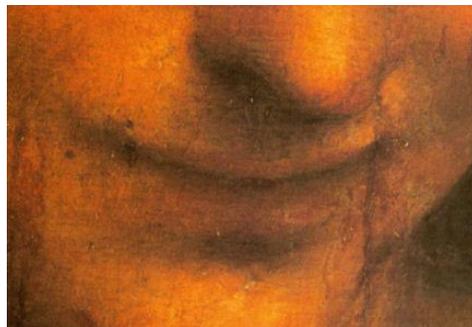
components



external image and expressions



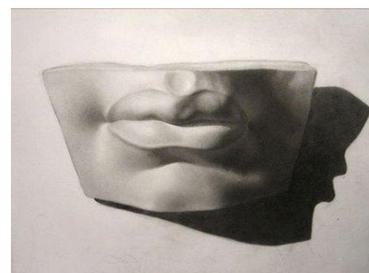
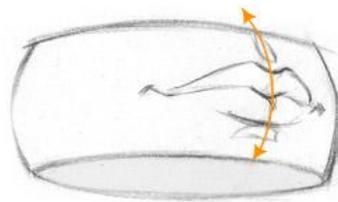
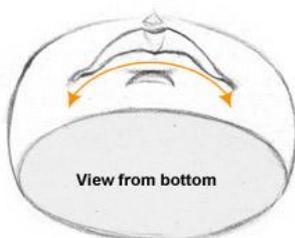
artistic transposition in drawing



artistic interpretation in sculpture, painting, digital art

II. Second phase: Pointing out the possible difficulties encountered by the students and their remediation:

- opting out the template drawing of the mouth;
- logical approach, founded on the basic principles, on the comprehension of volumes in the direct observation;



- making arched shape of the mouth line;
- study of volume and eliminating the local colour;

III. Third phase: Students activity: two sub-groups are formed and they investigate alternatively the element from different perspectives, mainly theoretically and practically. Basic questions: what is the role? what is the shape? what is it formed of? how is it made in drawing? what are its sizes? what are the proportional shares?

From biological perspective is included information from:



From artistic anatomy perspective:

<p>Gotfried Bammes Anatomie artistică</p>	<p>Dr. Gheorghe Ghițescu Anatomie artistică</p>	<p>Giovanni Civardi FigureDrawing</p>

From imitative arts' history perspective:



From the study of shapes perspective:



Theoretical elements related to this anatomical fragment are studied, investigated from various points of view and various sources. The anatomical fragment will be analysed, comparing the solutions found by the masters and seeking of own solutions, drawing by using moulds and gypsum models. All the information collected is displayed and analysed so as to reach an overview.

The students of subgroup 1 research, study texts and images from anatomy atlases, artistic anatomies, texts and images from the internet (they will read, summarize, memorize, abstract, sketch and draw based on images). Each student will pick 5 essential pieces of information and will make at least 5 drawings, sketches within 50' time. The students in subgroup 2 study the volumes of moulds, the gypsum portraits made available (they will notice, touch, rotate, lift and put down, until they comprehend the shape and the volume). Each student will pick 5 pieces of essential information and will make at least 5 drawings, sketches within 50' time.

IV. Fourth phase: Students communicate the conclusions of their own subgroups, discuss and exchange information, they expose the limits of the approach manner, the way in which the personal preoccupations, the possibilities offered affected and influenced the study. (50')

In the following week's course the roles are reversed, the subgroups will perform the tasks of the other subgroup. Additional investigations: from one week to another, students will study artistic anatomies in electronic format.

V. Fifth phase: Students and activity assessment;
Students assess each other's works according to synthesis and analysis criteria of this anatomical fragment investigated.

At the end of the investigation - research all students will be able to:

- approach drawing of the mouth based on simple and clear principles of creating the visual shape (essential reference points, vertical and horizontal axes, large areas of shadow and light);
- see and comprehend the volume of visual components of the mouth in tri-dimensional space;
- to transpose in drawing by own methods the individual manner of comprehension.

Assessment:

- for 10 – 9 grades the student will present: minimum 5 significant theoretical pieces of information, fluently in the adequate language; minimum 5 quality drawings made after mouldings and portraits on A4 paper size;
- for 8 – 7 grades the student will present: minimum 3 significant theoretical pieces of information, fluently in the adequate language; minimum 3 quality drawings made after mouldings and portraits on A4 paper size

- for 6 – 5 grades the student will present: minimum 1 theoretical piece of information, cursively in the adequate language; minimum 1 quality drawing after mouldings or portrait on A4 paper size

Skills: observation, sizing, transposition, communication, cooperation.

Abilities learned by students: approach abilities of the subject from various perspectives, visual observation abilities, cooperation, communication, oral expression abilities, visual - plastic expression abilities.

The evaluation of efficiency of learning by investigation – research is made in the lesson in which they draw an oversized portrait on a drawing paper of 70/50 cm size using a gypsum model or a living model. The final assessment involves reporting to students' class by comparing students results, the progress levels, or by comparing the results to a standard of experiences or reference to firm standards, made by selections and ranking with high degree of objectivity. This method employs competition which has a special motivating and mobilizing role for students. Besides these forms of assessment the individualized scoring is also applied, which involves comparison of students' results to other of their performances. The latter form is used due to the value of pointing out the didactic acquisitions. In the learning exercises by guided investigation – research the teachers must take into account some contextual variables, of social cultural environment, the possibilities and specific resources, the actual creation and learning conditions of students.

References

1. Chiș, V., 2001, „*Activitatea profesorului între curriculum și evaluare*”, Editura Presa Universitară Clujeană, Cluj-Napoca
2. Cucuș, C., 2002, „*Pedagogie*” Ediția a II-a revăzută și adăugită, Editura Polirom, Iași
3. Cucuș, C., 2008, „*Teoria și metodologia evaluării*”, Editura Polirom, Iași
4. Ionescu, M., 2000, „*Demersuri creative în predare și învățare*”, Editura Presa Universitară Clujeană, Cluj-Napoca
5. Ionescu, M., Radu. I. (coord.), 1995, „*Didactica modernă*”, Editura Dacia, Cluj-Napoca
6. Lisievici, P., 2002, „*Evaluarea în învățământ. Teorie, practică, instrumente*”, Editura Aramis, București
7. Meyer, G., 2000, „*De ce și cum evaluăm*”, Editura Polirom, Iași
8. Orțan, F., 2007, „*De la pedagogie la științele educației*”, Editura Didactică și Pedagogică, R.A.
9. Stan, C., 2001, „*Autoevaluarea și evaluarea didactică*”, Editura Presa Universitară Clujeană
10. Șchiopu, U., 1999, „*Psihologia artelor*”, Editura Didactică și Pedagogică, București
11. Voiculescu, E., 2001, „*Factorii subiectivi ai evaluării școlare. Cunoaștere și control*”, Editura Aramis, București