Perceptions Of Students While Articulating The Illustration And Visual Art Terminologies

ANIRBAN DHAR Department of Fine Arts, Graphic Era Hill University, Dehradun, Uttarakhand, India 248002

ABSTRACT

We conducted a qualitative study to investigate how modern high school students define success and in what circumstances they feel most successful. Investigating How Students Understand and Use Visual Art and Illustration Terms in Their Written Work Visual art presents a nuanced stimulation. We create a generalizable model for the perception and assessment of visual art, drawing on the premise that the interaction of emotion and cognition produced by a stimulus drives judgments. Students had a hard time recognizing the significance of art education, despite their appreciation for artistic freedom.

Keywords: Students, Articulating, Visual Art, Terminologies AND school.

INTRODUCTION

Over the last several decades, educational systems everywhere have struggled with issues including school reform, overcrowding, teacher shortages, and curricular shifts. Since the arts are often seen as peripheral to the abilities that lead to entry-level jobs, arts education programs have been written off as irrelevant to students' success in the classroom (Eisner, 1998). The relevance of student perspectives in determining whether arts education has had or is having an impact on their academic life is a crucial premise held by some educators about the continuation of arts education in schools, and so informed the subject of this research. Educators who want to argue for the inclusion of arts education in the curriculum must demonstrate the subject's relevance to the larger educational strategy. Many in the education community question the relevance of the arts to student success in key subjects like mathematics and reading (Eisner, 1998). The purpose of this essay is to investigate the influence that students believe arts education has had on their own academic growth and aspirations.

Decision-makers should take into account the opinions of high school students while debating the value of arts education in the public and private school curricula (Eisner, 1998). Students at schools with a strong commitment to arts education have been found to be more engaged and productive in the classroom (Chapman, 1998). Forseth (1980) conducted a study that looked just at the visual

arts, rather than the broader impact of arts education. The positive effects of arts education on students' motivation, cognitive abilities, and academic performance in other subjects were not firmly shown by these investigations. Therefore, according to Forseth, participation in the arts has little effect on academic performance in other areas, such as mathematics. Lutifig (1994) conducted more current studies that support the idea that arts education may impact reading and comprehension outcomes. However, these studies did not account for students' opinions on whether or not arts education affected their academic performance or career aspirations. This is because students' self-evaluations were not regarded to be a credible element. The value of adding student self-reports in qualitative research has recently been highlighted. Scriven (1995) argues, for instance, that students' self-evaluations might be useful data for informing the creation of educational programs. Incorporating students' perspectives into the investigation of arts education's value and effect on academic performance strengthens the study's overall credibility.

Using a phenomenological design and building on the work of Bornholt, Goodnow, and Cooney (1994) and Watt (1995), this study investigates the worth of arts education from a novel angle: the students'. In today's technology world, arts education has many obstacles to overcome. Administrators and legislators that doubt the power of arts education to positively affect student growth, accomplishment, and success are one danger to arts education's continued presence in the curriculum. Some lawmakers and school administrators question whether or not arts education should be required as part of a well-rounded education, and whether or not the resources now allocated to it would be better spent on courses like math and science. This study aimed to investigate whether or not students really get the academic advantages that they attribute to exposure to the arts. The arts are often advocated for eradication in schools due to economic concerns and reform movements, as stated by Stapleton (1998).

Stapleton said that these trends have a negative impact on arts education as well as particular educational systems and make it more difficult to dedicate resources to their support. He argues that putting more emphasis on short-term gains than on long-term development undermines support for arts education, lessens the likelihood that it will have a positive effect on students' progress, and deprives them of agency in the classroom. Based on these findings, Eisner (1998) said that schools should reevaluate how they measure students' progress in the classroom and how they include students in their own evaluations. Eisner argues that evidence suggests kids who have access to arts education at school are more likely to establish strong values, be motivated by external influences, and achieve academic achievement. A global perspective, including research into the arts curricula of other countries and an examination of the relationship between these programs and student achievement, is necessary for educators to commit to arts

education programs now that their pedagogical horizons have broadened and they recognize the importance of arts education.

LITERATURE REVIEW

Dhanapal, Saroja & Kanapathy, R. & Mastan, J.. (2014). The purpose of this study was to investigate the impact of visual arts on scientific education at the third-grade level. Researchers utilized a mixed-methods approach to learn how educators and students see the value of art and design in the scientific process. An online survey administered to students and faculty at an international school in Malaysia provided the information needed for this study. The study's authors pinpointed how pupils were inspired to study science via the medium of visual arts. Literature evaluations by other educators provided further context for the study. The research concluded that the learning of science alone does not stimulate or improve children's mental and physical development, but that the addition of visual arts does help. The results also showed that practically all educators and students viewed the use of visual arts in scientific classes favorably. Students' attitudes toward science improved when teachers let them to use whatever artistic medium they wanted to document their newfound knowledge. Teachers have also found that using visual arts to teach science inspires their pupils to do better. In conclusion, it may be said that the visual arts contribute to the success of scientific education. Researchers argue that include visual arts in science classes at all grade levels will help students acquire the critical thinking and problem-solving skills necessary to thrive in the modern world.

Zoe Wittber (2017). Education in the visual arts should be a mandatory part of every elementary and secondary school's curriculum. Essential to a well-rounded education, it gives kids a platform for self-expression and development. Several Perth, Western Australia (WA) secondary school Visual Arts teachers have lately spoken out about the considerable shortfall in Year 7 students' Making and Responding in Visual Arts. Therefore, this study aimed to determine the level of exposure to the Visual Arts that incoming Year 7 students had before starting high school. The study used a qualitative methodology to collect detailed accounts of instructors' interactions with students in the visual arts at both the elementary and secondary levels. These educators discussed how they see Visual Arts education developing in modern-day Perth. The results of this study shed fresh light on the development of Art and Design courses in Perth's eastern suburbs. In particular, it revealed how much children learn about the Visual Arts throughout their primary school years and what it means for their secondary schooling. Despite the study's limited sample size, its results provide more evidence of a Visual Arts instruction gap in local primary schools, especially in the more generalist classes examined.

Eça, Teresa. (2017). Articulating artistic thinking techniques, using creative research instruments and tools for collecting and analyzing data, and drawing conclusions are all necessary steps in the knowledge-building process. Creative processes aid in frame negotiation and epistemological challenge by providing alternative conceptual frameworks.

Erim, Gonca. (2020). In order to help seventh graders reach their academic goals, this research will examine how students respond to visual arts instructors who include parts of popular culture into their lessons. To this goal, the study used the multiple-case design, a qualitative research technique. Eleven secondary school art educators from Turkey's Bursa province's central regions participated in the research. Two interview guides and a study of relevant documents were utilized to compile the data. The results were analyzed using a thematic framework, and were assembled with "student implications" as the overarching subject. The findings of the study revealed that both the students' attitudes regarding the course and their use of popular culture references in the visual arts class varied. It might be argued that the most important of these variations were the ways in which they encouraged students to get involved in and learn from the material presented in class.

Marqués Ibáñez, Ana María. (2018). Modern visual culture, which reflects societal shifts, must be systematically examined using visual research approaches that deepen understanding in the disciplines of art and education. Using visual creative research approaches in the context of education, this study introduces new frameworks for monitoring and analyzing visual material in art. These approaches encourage the development of novel modes of visual narrative discourse and provide vital pedagogical resources for the study of modern visual culture by scholars and aspiring educators. Formats such as interactive documentaries, participatory mapping, and digital storytelling are discussed in this analysis of contemporary methods for studying visual content. We also discuss the rationale behind the methodology of the development of visual approaches for use in the classroom, as well as their application. Artistic representations with pedagogical applications, such as photography and filmmaking, will be introduced and explored so that students may better comprehend the visual culture around them and create their own works.

DEFINITIONS OF SUCCESS: THE ACTS OF ACCOMPLISHMENT AND THE FEELINGS OF ACCOMPLISHMENT

We identified three overarching concepts about how success is defined. First, pupils thought of success as the process of reaching objectives. One of our pupils named Daniel offered this definition of success: "Um, success to me would just mean setting goals and achieving them, like throughout life." Some of the other kids spoke on how important it is to strive for your objectives and not expect

anything to be "just handed to you." Speaking about his definition of success, Jack said, "[Success is] striving and completing- basically a project or any homework, even completing homework, that is pretty successful for me." Second, we learned that students consider themselves successful when they have attained a sense of satisfaction from having done something difficult. Jennifer defined success as "the moment when you finally accomplish a goal you've set for yourself. Yeah. The feeling you receive when you finally achieve something after working incredibly hard for it. And, of course, happiness.

Figure 1. Erin's Artwork

Our third finding about student definitions of success was the prevalence of the theme of triumph over adversity. Having a target to work toward is central to many descriptions of achievement in life. When asking our students what they considered to be important in our art classes, we discovered a common thread. The students shared their experiences of working through obstacles to complete challenging projects in art class. They overcome obstacles and learned from their experiences because of their tenacity and commitment. Adolescents may expand their cognitive abilities and learn more about themselves and the world around them by engaging in creative expression. The arts have been shown to aid in education, brain maturation, and intellectual expansion (Diket, 2003; Zeki, 2001; Eckert, 2012; Hughs, 2011). Two students showed off their artistic prowess by talking about the difficulties of carving lettering in relief for wall plaques. Erin and Shannon mentioned the challenge of retaining the letters' contour against a flat backdrop while discussing this project (Figures 1 and 2).

Figure 2. Shannon's Artwork

Figure 3. Krista's Artwork

Figure 4. Daniel's Artwork

The concept of "perfection" in student artwork was brought up often. Figure 4 depicts Daniel saying, "I think I could've done a better job, like painting it. The world isn't flawless, you know. As Erin put it, "I tried to be a perfectionist, but then I realized, usually later that it's not going to happen." Only two of the pupils surveyed were entirely happy with every aspect of their artwork. According to

Burton's (2000) study of art instruction for teenagers, the students' admission of a lack of technical abilities suggested a perception that good art demands a high degree of expertise. Burton understood that teenagers' unhappiness in art class stems from a lack of knowledge in the technical abilities required to create the works they imagine. It seems that students were fast to identify difficult aspects of their own work. They also identified areas where they were less than pleased with their job. However, when we asked these students to produce examples of their best work, many brought pieces that had presented some kind of difficulty throughout the creation process. We looked at the views of pupils in the art class in addition to their definitions of success at the teenage level. The pottery class has been praised by students for its welcoming, encouraging, and engaging environment. Students told us that pottery class was a welcome diversion from their "more challenging" classes like chemistry. It's that lighthearted class I take just before I go home, Chad joked.... It's relaxing at the end of a long day....Allows me to exercise my brain without exerting as much effort as writing, doing equations, and other "fun" mental activities.

The Art Class Environment is Supportive

We found that many of the students felt similarly about the class's positive atmosphere. They told us the pottery studio was a safe haven where they could be themselves. As Allison put it, "it's just more fun, and more what you want to do instead." Choices in art class gave kids agency. Jennifer also mentioned how helpful it was to be able to express oneself freely in art class. Figure 7 shows Jennifer's (not her real) description of the class: "It was like a class where you could just express yourself and there weren't any tests or papers or anything." It's great to have a class where you can do your own thing, express yourself creatively, and produce anything you want. However, I do believe it's a nice thing to have in moderation.

Figure 5. Jennifer's Artwork

Our research showed that students in art classes were able to articulate the benefits of taking such a course. Students felt empowered and had great experiences due to the class format and the opportunity for students to exercise free choice and self-expression.

IDENTIFYING ART

The present boundary between "art" and "craft" was almost nonexistent throughout a large chunk of history (Hauser, 1999), and the concept of art as a unique category originated simply from the perceived difference between nature and human effort. Art was taught in craftsmen' guilds throughout the Middle Ages; music was typically paired with mathematics; and poetry was studied with the study of rhetoric and grammar. A distinct categorization of music, poetry, painting, sculpture, and dance was not offered until the middle of the eighteenth century, when Abbé Batteux did so (Shrum, 1996). The primary focus of these fields was on aesthetics rather than practicality, which led to their eventual designation as the fine arts, a term that eventually spread throughout Europe. The idea that art is a distinct human endeavor with its own specific impact on audiences has persisted to the present day. But it seems unlikely that academics will ever agree on a single definition for this field. Wartenberg (2006), for instance, explores 29 distinct takes on what does and does not qualify as art. From ancient descriptions of art as "imitation" (Plato), "redemption" (Nietzsche), and "the communication of feeling" (Tolstoy), to more contemporary such as "fetish" (Adrian Piper) and "virtual" (Douglas Davis), he relies on a wide range of philosophical perspectives.

Cognition: Perceived Attributes

There has been a great deal of prior study on art perception and visual aesthetics (Pickford, 1972), often focusing on particular aspects of aesthetic judgments like the attractiveness of particular constellations of facial lineaments depicted in portraiture or the attractiveness of particular colors in relation to particular shapes. Funch (1997) argues that the contributions of Fechner, Lipps, Arnheim, and Berlyne to the growth of art appreciation as a discipline need particular recognition. When Fechner (1871) suggested adding empirical observation to philosophical ideas, the field of psychological aesthetics was born. As a result, aesthetic evaluations should be based on objective criteria rather than abstract ideas. By proposing that aesthetic enjoyment is felt to belong to the work of art rather than the observer, Lipps (1906) contributed to this movement with his empathy theory. Since feelings are uniquely associated with the person who is experiencing them, it follows that they should have some bearing on how we perceive the qualities of a work of art. To recognize categories at all, it has been suggested that viewers must first be emotionally prepared to do so (Damasio, 1994). Therefore, it is possible to assign to the artwork itself the qualities that contribute to its aesthetic or intellectual appeal, despite the fact that the viewer's

perception of these qualities is moulded in part by the emotions evoked by the artwork. This means that each part represents a unique yet interconnected facet of the overall aesthetic experience. Therefore, it makes sense to include not just affective responses but also evaluations of aesthetic and intellectual appeal into assessments of art appreciation.

Affect

Oatley and Duncan (1992) found that interacting with cultural items accounts for 7% of everyday emotional experience. It's been shown that visual art may move people emotionally by appealing to their sense of aesthetics (Tan, 2000). The significance of a viewer's subjective feelings in assessing a piece of art is an open topic that motivates the present study. Both the timing and the causes of the emergence of various affective states are distinct. A feeling's valence indicates whether it's more pleasant or negative in nature. In most cases, a good effect will result in a favorable assessment, whereas a negative affect will result in a negative evaluation. LeDoux (1996) examines the presence of at least five arousal systems in the brain that contribute to emotional experience, while Mehrabian and Russell (1974) describe the arousal potential of an emotion as a feeling state of activation that ranges from sleepiness to frenetic excitation. Arousal, in addition to the valence of emotion, has been shown to impact information processing and appraisal in previous studies.

The Interplay of Cognition and Emotions

Cohen and Areni (1991), Berkowitz (1993), Forgas (1995), LeDoux (1995, 1996), and Wyer, Clore, and Isbell (1999) are just a few of the researchers who have proposed affective-cognitive models that postulate that the overall evaluation of a stimulus is the result of a dynamic interplay between the affect elicited by the stimulus and the cognitive responses to the stimulus. However, the mechanisms through which different models interact with one another vary. For example, Berkowitz (1993) posits a three-stage response to a stimulus, beginning with fundamental and automatic association processes, progressing to more deliberate, higher-order cognitive processing, and culminating in higher-order emotional reactions. Berkowitz's proposal that "low-road affective processes," "high-road cognitive processes," and "high-road affective responses" may all develop in response to a stimulus is supported by LeDoux's (1995) model, which is grounded in neuropsychological research. Zajonc (1980) disagrees with this view, instead favoring the concept that emotional responses occur relatively automatically rather than as a product of post-cognitive, higher-order processing.

OVERVIEW OF THE EMPIRICAL INVESTIGATION

In order to better understand and quantify the different factors that we hypothesize impact art assessment, as well as how these factors connect to one another and inform art evaluation as a summary judgment, we conducted an empirical experiment. There were three phases to the actual study. We may be following the "reverse-design approach" advocated by Tan (2000), which is in line with previous research in the fields of psychological aesthetics and psychology of the arts. Specifically, we use the properties of the stimuli to rebuild the emotional and cognitive processes underpinning the experience of visual art, and then we use this knowledge to design a confirmatory model that more reliably examines these associations using a single stimulus. Initially, a number of artworks were used to elicit lists of feelings and characteristics relevant to perceiving and evaluating art. The second stage set out to improve upon the first by developing a structural equation model that incorporates both the emotional and cognitive aspects of consumers' perceptions of visual art into a single, cohesive whole for the purpose of assessment. Stage 3 includes a single-stimulus test of the structural model and a confirmatory factor analysis (CFA). The following section elaborates on these three phases of the empirical inquiry.

STAGE 1: PRELIMINARY ITEM GENERATION

A list of feelings and perceived qualities involved in the perception and assessment of artworks was created based on the aforementioned viewpoints for use in the primary research as part of the empirical inquiry. Exploratory interviews with a convenient sample of five art professionals (artists and curators) and ten non-experts supplied a list of things during the first step of item development. Two pilot studies were conducted using these emotions and attributes, with participants viewing works of art and rating their level of agreement on an 8-point Likert scale (0 = do not agree at all, 7 = agree strongly) regarding whether or not the artwork evoked the emotions and whether or not the attributes were descriptive of the artwork. The artworks were selected to cover a wide variety of genres, techniques, and expressive potential. Eleven participants (ranging in age from 22 to 67) were recruited for the pilot research, and they each filled out three questionnaires based on three distinct pieces of art.

STAGE 2: SCALE AND MODEL DEVELOPMENT

The purpose of this research was to create a structural equation model that incorporates both the affective and cognitive aspects of art judgment into a single unified whole.

Stimuli. Pre-testing ensured that there was a wide range of valence and arousal in the five figurative paintings used as stimuli. Ten undergraduates, four graduate students, and two teachers participated in the pretests out of convenience. On 9-point semantic differential measures, respondents rated if the artworks made

them feel happy, sad, neutral, or angry. Saturn Anxiety (M = 7.0) and anger (M = 2.6) were predicted to be the most common responses to Francisco Goya's Devouring his Son. The work by Käthe Kollwitz, titled "Mourning Man," caused viewers to feel sad (M = 3.3) and lethargic (M = 4.0). Wassily Kandinsky's painting Moscow caused viewers to feel happy (M = 6.7) and excited (M = 6.3). The painting Madame Monet and Her Son by Pierre-Auguste Renoir evoked happy feelings (M = 7.2) but not much excitement (M = 3.9). Neutral feelings (M = 4.8) and low levels of arousal (M = 3.6) were reported in response to Käthe Kollwitz's self-portrait.

Examining Variables to Determine Cause. Seventy-eight percent of the cumulative variance was explained by the four factors derived from 17 emotions and 19 perceived attributes using an exploratory factor analysis with Promax rotation, Kaiser normalization, and the suppression of loadings lower than.40. Model of Structure. In light of the above theoretical frameworks, first assessments of an artwork's aesthetic appeal and interestingness are likely to be influenced by the viewers' emotions For instance, the aesthetic value evaluation of an item may be influenced by the pleasant feelings it evokes. Next, it seems to reason that these factors would have an impact on how the artwork is evaluated critically. For instance, if a piece of art is seen as engaging and thought-provoking, it may be more likely to be viewed by a wider audience.

Table 1. Emotions Factor Loadings (Stage 2)

Emotion	Negative – High arousal	Positive – Low arousal	Positive – High arousal	Negative – Low arousal
Agitation	.87			
Stress	.86			
Anxiety	.85			
Tension	.82			
Uncertainty	.56			
Serenity		.90		
Contentment		.89		
Happiness		.80		
Joy		.76		
Stimulation			.84	
Eagerness			.83	
Enthusiasm			.79	
Excitement			.75	
Loneliness				.87
Melancholy				.77
Sadness				.75
Despair				.70
Cronbach α	.89	.81	.87	.87

CONCLUSION

High school students were interviewed for our research, Students' Perceptions of Success in an Art Classroom, to determine what constitutes academic, artistic, and personal success in their eyes. Hillary's emphasis on technical abilities in the classroom has been called into question after finishing this research. She realized that a compromise between her aims and the students' interests may have resulted in more student participation since her pupils utilized other metrics, such as who the artwork was for, to evaluate their success. It was not the goal of this study to reach firm conclusions, but rather to collect enough information to run exploratory factor analysis on in order to gain some rough hints of which feelings and qualities should be included in the more thorough examination that would follow.

REFERENCES

1. Dhanapal, Saroja & Kanapathy, R. & Mastan, J.. (2014). A study to understand the role of visual arts in the teaching and learning of science. 15.

2. Zoe Wittber (2017). PRIMARY STUDENTS' ENGAGEMENT WITH THE VISUAL ARTS AND THEIR TRANSITION INTO YEAR 7

3. Eça, Teresa. (2017). Visual Arts Research. 10.13140/RG.2.2.14553.62569.

4. Erim, Gonca. (2020). Students' Approaches toward the Visual Arts Course Using Elements of Popular Culture. European Journal of Educational Research. 9. 1201-1210. 10.12973/eu-jer.9.3.1201.

5. Marqués Ibáñez, Ana María. (2018). Visual Research Methodologies in the Field of Art Education: Conceptual Analysis and Specific Theoretical Framework of Reference.

6. Margolis, E. & Luc Pauwel, L. (2011). Handbook of Visual Research Methods. London: SAGE

7. Morales, M. (2014). Tejiendo espacios. Intervenciónes artísticas como investigación educativa.. Terciocreciente 5 . Revista de Estudios en Sociedad, Artes y Gestión Cultural.

8. Rolling, J. H. (2014) Transgressing Positivism: Arts Based Research as Improvisational Inquiry

9. Shapiro, Michael J. (2012).Studies in Trans-Disciplinary Method: After the Aesthetic Turn.. New York, NY: Routledge.

10. Gillard, T. (2011). Trust Through Art And Its Practice: An A/R/Tography Study. The University of British Columbia (Master dissertation).

11.   Paulmann S., Ott D. V., Kotz S. A. (2011). Emotional speech perception unfolding in time: the role of the basal ganglia. PLoS ONE 6, e17694. 10.1371/journal.pone.0017694

12.   Likova L. T. (2012a). Drawing enhances cross-modal memory plasticity in the human brain: a case study in a totally blind adult. Front. Hum. Neurosci. (in press).

13.   Likova L. T. (2012b). "The spatiotopic 'visual' cortex in the blind," in Human Vision Electronic Imaging: Proceedings of SPIE, eds Rogowitz B. E., Pappas T. N., de Ridder H., Burlingame, 8291, 17.

14.   Acevedo B. P., Aron A., Fisher H. E., Brown L. L. (2011). Neural correlates of long-term intense romantic love. Soc. Cogn. Affect. Neurosci. 10.1093/scan/nsq092

15.   Teichert, L. (2015). Wohlwend K, Literacy playshop: new literacies, popular media, and play in the early childhood classroom. Journal of Early Childhood Literacy, 15(1), 141- 144. https://doi.org/10.1177/1468798414552429