

NEEDS ANALYSIS ON THE DEVELOPMENT OF STIMULATION SETTING USING CTML MODEL IN THE SUBJECT OF DRAWING STUDIES

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ABSTRACT

The aim of this research is to identify the possibility of developing the Stimulation Room Courseware for Drawing Studies method in addition to and substitute for outdoor learning and indoor learning in the teaching and learning of Drawing Studies for tertiary level Art Education in Malaysia. This courseware and method could be integrated with ICT to enhance the teaching and learning in Visual Art Education. This research was conducted by utilizing the Design Developmental Research that consisted of three phases but the present paper discusses only the needs analysis that was carried out during the 1st phase with the objective of determining Art Educators' perspectives of applying the Stimulation Room Courseware for Drawing Studies in their courses.

Keywords: *art education, courseware, stimulation room, drawing studies*

INTRODUCTION

This research was conducted to develop a Stimulation Room Courseware for Drawing Studies course. The aim in developing this stimulation courseware was for it to be used as the stimulation method of Drawing Studies which can be implemented as a new teaching aids, and as a substitute for outdoor learning method. In this research, the researcher attempted to explore the possibility of implementing the stimulation method for the teaching and learning of drawing studies.

Generally there are two methods used in teaching drawing studies, namely indoor learning and outdoor learning methods. These methods are usually determined by the lecturers who teach the subjects or the administration of the respective institutions. This explains why there are two different approaches that are currently being used in teaching Drawing Studies at the tertiary level in Malaysia. However, it also implies that there is no standard procedure in the teaching and learning of drawing studies. Standardising procedures is not the main issue in this research; instead it is to seek diversity in the teaching process of Drawing Studies subject (Hafizoah Kassim, Howard Nicholas, Wan Ng, 2009).

There are negative and positive aspects to indoor learning and outdoor learning methods (Dillon, Rickinson, Teamey, Morris, Choi, Sanders and Benefield, 2006). The most common problem related to indoor learning is the environment of indoor classes which are regarded as boring and dull, whereas outdoor learning is found to be exciting (Naimie, Siraj, Piaw, Shagholi, and Abuzaid, 2010). However, outdoor learning can be problematic because of uncontrolled bad weather conditions which make it difficult to plan outdoors activities in advance. Hence this warrants an alternative method of teaching the course that has the best of both methods.

Background of Study

Currently in Malaysia, many private colleges offer art education courses. For example, one of the main subjects that students must take is Drawing Studies which is a core subject at the foundation level as it is a basic and main requirement for Art and Design courses. Knowledge and understanding of drawing is certainly crucial and should be mastered by Art and Design students. According to National Accreditation Board (Lembaga Akreditasi Negara, LAN), under The Malaysian Qualifications Agency Act 2007 (Malaysian Qualification Agency Act (MQAA), 2007), Art and Design programmes which are offered to students must cover the mastery of body of knowledge, practical skills, social skills and responsibilities. Students must be able to master each subject according to the syllabus accredited by MQA. This is due to the fact that drawing is a process of visual communication which defines the ability of student to visualize drawings as part of the communication process.

As Arts is now considered as a vital subject in Malaysia's educational system, it is vital to discuss the importance of teaching and learning methods so that instructors could discover the best way to create the ideal environment for students to learn Arts. As many universities are trying to accommodate the needs of today's society in preparing their students for future challenges, the opportunities and benefits of new teaching technologies cannot be ignored (Salinas, 2004). With new technologies, the process of learning can be simplified or enhanced which could eventually increase the quality of the art subject taught. It is in this view that the researchers have proposed the use of ICT mediated stimulation in the teaching and learning of drawing studies subject. The function of ICT is to enable the acquisition, production, storage and processing, reporting, recording and presenting information in the form of voice, images and data contained in nature acoustic signals, optical or electromagnetic (Duta, Rivera, 2014).

According to Khairezan and Au (2011), Visual Art Education is a subject that places much emphasis on creativity, innovation and critical thinking, and therefore urge teachers and instructors to explore the full potential of ICT in their classrooms. The advantage of integrating ICT in Arts classrooms can be seen through its potential to promote a new way of perceiving and practicing arts (Taylor, 2007). This indirectly shows the importance of implementing ICT in the subject of drawing studies. According to Heinich, Moleda, Russell and Smaldino (2002), stimulation is an abstraction or simplification of some real-life situation or process. The concepts of stimulation room is to combine the positive impacts of two separate methods of teaching drawing which is outdoor learning and indoor learning class. Therefore, this research is significant as it is not just going to utilize ICT but also provides new ideas in developing a new method of teaching drawing. This research would provide the answer to whether ICT can be used to help teachers and instructors in the teaching and learning process of Art education especially in drawing studies course.

Problem Statement

Based on the researchers' observation and personal experience, there are two private universities in Malaysia that use different curricula in teaching drawing studies. One university is located in the city of Kuala Lumpur and teaches via indoor drawing while the other private university

is located in Shah Alam, Selangor and teaches via outdoor learning. Both universities are in the Klang Valley. Hence this shows that there is a difference in the way classes are being conducted at the tertiary level, and instructors have adopted the approaches with their students' best interests in mind.

According to Anderson (2000), learners cannot learn something from imagination and that is the fact why creative classes must be carried out in a more open environment. This relates to the theory of John Ruskin, the famous art critic, who argued that artistic skills is acquired through 'innocence of the eye' (Ruskin, 1856). The background of the subject matter which is the classroom could put a barrier between the student and the intention as the background could influence the subject matter (Ruskin, 1856). However, we have to accept that it is not all bad to have drawing classes indoor. For instance, the focus and behaviour of the students could be monitored and possibly controlled by the instructors. Students will have their own drawing tables, chairs and air condition to suit their physical needs. Also, there will be less safety issues in indoor teaching and learning process (Bixler, Carlisle, Hammitt, and Floyd, 1994).

On the other hand, outdoor classes could pose potential problems for the students especially those related to safety features that are questionable (Malone, 2008). In teaching outdoor, it is obvious that instructors must take students out of their classrooms or university compound which could raise some concern among parents who may feel uneasy. This is evident in the feedback collected from lecturers regarding safety issues when teaching outdoor (Dillon, Rickson et.al, 2006). The students also stated that it was hard for them to focus on their drawing due to humidity as it made them sweaty and uncomfortable. Malaysian climate is also very unpredictable, which may jeopardise outdoor class activities and teaching plans (Hamidi, Shariff, Monstein, 2014). Vice versa, outdoor teaching also has its benefits (Margaret McMillan, 1914) as students could enjoy the environment which is a source of inspiration.

Research Objectives

Generally, there are three research objectives to the overall study but the current paper discusses the first research objective only as it focuses on

the needs analysis of the instructors concerned. The first research objective which addresses Phase 1 of the study, identified the instructors' needs and perception of the possibilities of implementing the Stimulation Room for Drawing Studies as a substitute for indoor learning and outdoor learning. Thus, the researchers were keen to find out about their views of the proposal before developing the teaching method in Phase 2 of the study.

The second objective is to develop a suitable stimulation courseware for teaching and learning of drawing studies which would serve as teaching aids. The researchers will develop the courseware to support Phase 2 which is Design and Development. The courseware will be based on Cognitive Theory of Multimedia Learning (CTML) by Mayer's (1998) that focuses on multimedia learning theory. The courseware will be the main component of the proposed stimulation method.

The third objective is to determine the result of the outdoor and stimulation method and the usability of the stimulation room for drawing studies courseware. This objective will comply with the Implementation and Evaluation which is Phase 3 of this research. The results of the findings would determine whether the stimulation room for drawing studies method could be implemented or not.

METHODOLOGY

In carrying out the needs analysis section of the study, the researchers adopted the Qualitative and Quantitative approaches of Design Developmental Research (DDR) developed by Richey and Klien (2007). The DDR approach allows researchers to obtain a systematic study of designing, developing and evaluating instructional programmes, processes and products-which met the criteria of the current research. Hence for the needs analysis stage, the researchers distributed questionnaires, observed the classes and interviewed experts for their perspectives of the proposed stimulation method.

During observation sessions, the researchers observed the current teaching and learning methods of Drawing Studies subject at both universities. During the observations, the researchers focused on the classroom environment, the strength and weakness of the ambiance and

students' behaviour as the class progressed. Through this observation, the researcher managed to examine the current teaching and learning of the Drawing Studies subjects.

After the class, the researchers held interview sessions with the instructors of the subject and asked them questions based on the teaching and learning process, their ideas and views on the current methods used in the teaching and learning of Drawing Studies. The researchers also interviewed them about the potentials and possibilities of implementing the proposed stimulation process, and ways to improve them.

The researchers' also distributed a set of questionnaires to all the Art and Design instructors from both universities (n=23) so that the findings of the survey could be generalized to research related to Stimulation Room for Drawing Studies method.

FINDINGS

1. Findings from the interviews with the Drawing Studies instructors

Interview data from the two Drawing Studies instructors revealed that they used several techniques in teaching drawing. For the question on how they teach their students the topic of scenery drawing, they shared the same view that they brought their students outdoor for drawing. However due to limited time, they asked their students to take photographs of the scenery and brought them to class for the drawing sessions. However, they agreed that some of the students obtained their pictures from the Internet and printed them before drawing the scenery in class.

On the question of the positive and negative impacts of the indoor and outdoor teaching and learning of Drawing Studies, both lecturers gave similar answers where they found it difficult to control the students' behaviour and the students' lacked of focus when completing their drawing. The instructors also claimed that their students usually lost interest in their drawings due to "disturbance" from bystanders, and the "hot and warm climate" which made them uncomfortable. The

lecturers found it “easier to control” the students in a classroom where they could focus on the students and maintained a well-organized and more comfortable classroom setting. But they also admitted that with outdoor ambience, the students benefitted more in terms of detailing and the originality of their drawing probably to due to higher concentration and less external disturbance. Both the instructors were very keen in the proposal of implementing the stimulation room courseware for Drawing Studies. Their positive response reflected their acceptance of the idea. They mentioned that the stimulation could bring the outdoor environment ambience to indoors; it could also create a positive mood for outdoor drawing process without fear of safety and distraction.

2. Findings from the questionnaires distributed to the Art and Design lecturers

As mentioned earlier, questionnaires were distributed to intact groups of instructors- totalling of 23 Art and Design instructors to determine their perspectives of implementing the stimulation room courseware for Drawing Studies, in other words, using ICT in art teaching and learning. Questions probed on the lecturer’s ideas on the stimulation process and their readiness to conduct ICT based teaching and learning in Drawing Studies Course.

Data showed that 91.3% agreed to a question whether the stimulation for the Drawing Studies could involve the use of audio and visuals. The instructors (69.5%) also supported the idea that the students would be more interested in the subject if the stimulation room courseware was implemented. Furthermore, 82.6% agreed that there would be a better visual perception for the students if stimulation (audio and visuals) were used instead of placing the original subject matter in front of the class. This shows that the Art and Design instructors believed that the stimulation room courseware could evoke a better understanding and stimulate better emotions among students during their drawings sessions.

On the questions of the lecturers’ readiness to implement ICT based teaching and learning in Drawing Studies, 82.6% stated their readiness

to do so. Moreover, 65.2% admitted that their universities were ready to implement ICT in their teaching and learning of Arts.

CONCLUSION

Results from the needs analysis showed a positive response from the instructors for implementing the stimulation room courseware for Drawing Studies. The courseware is not a replacement for the outdoor learning process, but is a substitute or an optional method in teaching Drawing Studies to make sure that the process of teaching and learning is not jeopardized by factors like weather conditions. This paper presented the findings to the needs analysis of the overall study, and therefore cannot be used to reach conclusive decisions as yet on the use of stimulation in Drawing Studies.

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