

Instructional Design Project

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ETEC 6440: Instructional Design II

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Project Title

Enhancing Engagement in Beginner Art Drawing Classes

Identifying Instructional Goal

Problem and Opportunity

Mastering the skill of art requires a lot of practice. One of the most important lessons will be drawing. If you walk into a beginner art classroom, you will probably see a lot of students drawing still-life objects. However, many younger students often find this process tedious and lose interest in the subject.

- Younger beginners (middle/high school range) often get bored with drawing still life. Because of the young age, students do not understand the purpose of drawing. Instead of actively thinking about the process of drawing, the students will just copy the image/objects mindlessly.
- Instead of the traditional method, a more creative teaching method could be used in this situation. For example, Visual Thinking Strategies (VTS) is a better fit.

Instructional Goal

The instructional goal for this project is to make the beginner art drawing process/classes more engaging and appealing. Students should be able to improve their drawing skills and understand the meaning of the process. Students should also be able to have a more creative way of thinking. Eventually, students should have a better attitude towards the subject as well.

General Overview of the Learners, Contexts, and Tools

- The students who participate in beginner drawing classes are usually around age 12-16 (middle/high school range).
- The students will start the project in person in the classroom.
- The teacher will conduct a conversation(critique) with the students (individual/group).
- The teacher will conduct a lesson and do a demonstration.
- The teacher will give feedback during/after the drawing process.
- Aside from the art necessities like still life objects/images, pencils, erasers, and paper, the instructor should also prepare visual images to start the conversation.

Conducting a Goal Analysis

Learning Domain

This project involves mostly the cognitive learning domain and affective learning domain. Students should be able to perform and finish their projects with a much more engaging experience than before. Eventually, it leads to a skill improvement which is the psychomotor learning domain.

1. *Engagement in visual image conversation*

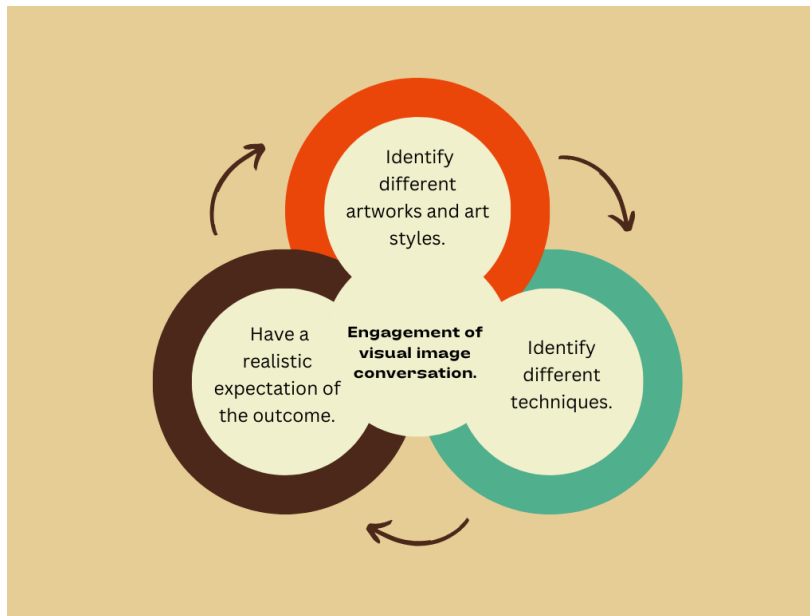
The teacher will conduct a conversation before/mid-way/after using the visual images. To make connections between different artworks/styles so the students can understand the meaning of the drawing process.

- 1.1 Students should be able to identify different artworks and art styles.
 - *A. Ability to critique different art styles.*
 - 1.2 Students should be able to identify different techniques.
 - *B. Identify different sizes, proportions, and compositions of artworks.*
 - 1.3 Students should have a realistic expectation of the outcome (accepting the work may not be 'perfect').
 - *C. Have a positive attitude towards the learning process*
2. *Deliver the learning content through a variety of methods, such as lectures and demonstrations, to effectively convey the information to beginners.*

The teacher will teach the learning content including lectures and demonstrations.

- 2.1 Students should be able to learn foundational drawing skills.
 - *A. Identify and describe the principles of 2D and 3D space, value, and form.*
 - 2.2 Students should be improving their skills with practice.
 - *B. Demonstrate knowledge and skills to create works of art using observing, designing, sketching, and critical thinking.*
 - 2.3 Students should be familiar with the drawing process.
 - *C. Demonstrate knowledge and skills to create works of art using the basic drawing principles and skills.*
3. The teacher will come around and give suggestions during and after the drawing process.
- 3.1 The students should be able to reflect on and rethink the whole process of the project.
4. The students should be able to give constructive feedback on other students' work.
5. The students should be able to apply their drawing skills to future projects, such as painting and designing.

Subordinate and Entry Skills



Entry skills:

For step 1: Engagement of visual image conversation

- A. Ability to critique different art styles.
- B. Identify different sizes, proportions, and compositions of artworks.
- C. Have a positive attitude towards the learning process

Learners and Contexts

Learners analysis

Students who come to beginner drawing classes are in the age range of 12-16 years old. There are occasionally younger or older students joining the class depending on their skill levels. Most of the younger learners (12-14 years old) have a negative attitude after 2-4 sessions. Students found it difficult to continue the process because of the repeated context. Students naturally want to stay in their comfort zone to do much simpler drawings.

Performance and Learning Environment

The class will take place in an art studio in person. The art studio should have all the art necessities ready including pencils, erasers, papers, easels, different paint mediums, and still-life sets and objects. The studio should also have a high-resolution digital screen/monitor to show visual images to students. That is mandatory. Instructors will need to give demonstrations in person for better understanding. Instructors are also capable of giving instant feedback while in the studio.

Performance Objectives

1. Given a blank paper and drawing materials (CN), demonstrate drawing skills, process, and creativity (B) that adhere to drawing techniques and principles for visual appeal (CR).
2. Given a set of art prints/images (CN), identify different artworks and styles (B), by labeling each artwork with its corresponding art style (CR).
3. Observe other classmates' drawings (CN), identify different techniques and skills they used (B), giving constructive criticism and feedback (CR).
4. Observe your own drawings that you have done through all the classes (CN), identify different techniques, look for any differences you have found (before vs. after)(B), giving constructive reflections on your own progress (CR).

Assessment Instruments

Entry skills tests

Students will be asked to draw from a set of still-life objects without instruction to check their skill level first.

Pretests

Students will be asked to draw from the same or similar set of still-life objects from the entry skill test with instructions.

Practice tests

1. Instructors will show different types of art styles (images), and then ask questions about them.
2. Students will practice drawing skills during the class and also receive feedback and critique from an instructor and other students

Posttests

Students will be asked to draw from the same or similar set of still-life objects from the Pretest without instruction to check their work and learning progress.

Instructional Strategy

Learning Components	Considerations for Each Component	Instructional Strategy
Preinstructional activities	1. Provide for motivation 2. Pretest [Step 1] (skill) 3. Inform learner of objectives	1. Showcase instructors' new vs. old portfolios (progress of getting better) 2. Before vs. middle vs. after skill comparison 3. Students should be able to

		(a) Identify and apply different techniques and skills to different situations (b) Improve drawing techniques (c) Give constructive feedback and thoughts on the process
Presentation of information	1. Provide instruction on basic drawing technique 2. Conversation before + during + after the process	1. Introduce the basic drawing concepts and techniques; 2. Talk to students to ensure they are on the right track; get to know how students feel about the current project; adjust when needed it
Learner Participation	1. Drawing sessions 2. Critique	1. Practice the skills 2. Communicate with other students
Assessment	1. Midtest [Step 2] 2. Conversation	1. Following the Pretest, students will be asked to do the same/similar object(s) drawing test to see the comparison (progress) 2. Feedback from students (attitude, thoughts, obstacles, etc.)
Follow-through activities	1. Posttest [Step 3] 2. Critique all finished work	

Instructional Materials

Storyboard

[Storyboard Canva](#)

Formative Evaluation and Revision

Participants

During the evaluation process, a total of 13 middle school and high school students, aged between 11 and 17 years old, participated. Among these students, there were 3 at the beginner level, 5 at the intermediate level, and the remaining 5 at the advanced level. This diverse group of students provided a range of perspectives and experiences, enriching the evaluation process and its outcomes.

Procedure

The instructor scheduled time to meet with each of the 13 students individually, conducting face-to-face interviews. Before the interview, all 13 students who were involved in the instructional project were informed about the content. This communication likely served to ensure that the students were aware of the project's status, goals, and expectations, allowing them to be better prepared for the interview process. During these interviews, the instructor will sit down with the students to ask questions about the project, discuss their progress, address any concerns, and exchange feedback. This one-on-one time allows the instructor to get to know each student's strengths, weaknesses, and learning styles better, ensuring a more appropriate approach to their learning methods.

Interview Questions & Analyze

Post-interview

1. Age + How long have you been studying/practicing art?

These students are aged between 11 and 17 years old. All students who participated in the interview have been learning and studying art from a young age (starting 5-7 years old).

2. What level of art skill do you define yourself? (Beginner/Intermediate/Advanced)

3 beginners + 7 intermediate + 3 advanced

3. General thoughts/feelings about still-life drawing?

Four students show strong disinterest in the subject. The rest of the students had more neutral opinions.

4. Most/least favorite part of the still-life drawing? Why?

All students answered that their least favorite thing about the subject is its repetitiveness. Two students suggested that their favorite part of still life drawing is its simplicity.

5. Do you think practicing still-life drawing can be beneficial?

Five students agreed that practicing drawing still life can be beneficial, while three students disagreed. Six students expressed neutrality, either agreeing or disagreeing.

Post Course interview

1. What is your favorite/less favorite part of the project?

Ten students had a neutral impression of the project. Three students found it interesting.

2. What part of the project do you find the most interesting/challenging? Why?

Three students expressed interest in the project, mentioning that they liked the design. They especially like the part about “before vs. after portfolio”. The rest of the students gave the impression that they liked the idea of the project but were not confident enough to give any thought/advice until they actually had the lessons.

Revision

Instructional Strategy Component	Problem Identified	Proposed Changes to Instruction	Evidence and Source
Motivational, introductory materials	Many students already have a strong opinion (negative attitude) of the subject, they don't realize the importance of repetitive practice.	1. Make sure students understand why the process is necessary. 2. Make sure they can see the improvement and changes.	Post-interview
Pre-test	NA	NA	NA
Information presentation	Need more detailed images/materials	Add more to the slides/project	Expert-review
Learner participation	Need more interactions.	Group activities.	Expert-review
Post-test	NA	NA	NA

Summative Evaluation

Purpose

The main purpose of this summative evaluation is to gather feedback and insights from qualified experts in the field. This phase aims to assess the overall effectiveness of the project in meeting its objectives and making the classes more engaging for beginners.

Participants

I contacted two art teachers, both of them are subject experts with MFA degrees. One specializes in painting, and the other specializes in drawing. I showed them the materials and then simulated a shorter/summary version of the course.

Suggestions

One suggested collecting more images/materials to create a 'photo album' so that students can freely observe the images without any limitations. The other expert stated that she liked the group activities and critique, but noted that hosting a constructive conversation with younger students would be challenging.

Final Project

<https://sites.google.com/view/artproblem/home>

Dick and Carey's model is a lot more complicated than the ADDIE model. Each step has so many details that need to be focused on. My experience with this model involves several parts.

First, we identified the learning goals and objectives, ensuring they were specific, measurable, and aligned with the desired outcomes. It seems simple, but confirming the learning goals was quite challenging. I remember we spent extra time just to make sure the goal was reachable.

Next, we analyzed the learners' characteristics and context to match the instruction to their needs. We then developed assessment measures to evaluate learning and guide instructional revisions.

All of these steps are time-consuming and involve many different resources. To plan everything ahead of time is very important. Overall, the D&C model is a fairly lengthy and systematic process.