THE IMAGE AS A METHOD OF TEACHİNG İN ART EDUCATION

Mowafaq Ali Alsaggar[1*]

Monther Sameh Al Atoum[2]

[1] *Yarmouk University; Faculty of Fine Arts; Department of Plastic Art. Irbid. Jordan*

[2] *Yarmouk University; Faculty of Fine Arts; Department of Plastic Art. Irbid. Jordan.*

Abstract

The majority of representations and pictures of the social remains unconscious. If we talk about the mimetic reference to ritual and other acts, we distinguish between the mostly unconscious representations of social actions in the body and brain respectively, which involve very different perceptions, and the mental images of the social, which have a visual character but are also often embedded in synesthetic experiences.

INTRODUCTION

Since the 1920s, the phenomenon of the „image effect‟ plays a role especially in the advertising theory and practice. Since the 1960s, the particular effect of image communication is subject to empirical research in the social sciences. Scientific disciplines concerned with image effects are above all psychology, media and communication sciences, research into the impact of advertising as well as brain, cognitive and imagery research. In spite of the many efforts, there are no empirical generalizations about the research subject „image‟ or more precisely „image effect‟ that will be the foundation for a theory construction substantiated by subjects. (Alsaggar, 2013)

In the following, the attempt to analyze the image effect of Picasso's Night Fishing at Antibes on the students will be displayed. How did the students perceive the picture and in what way did they illustrate it afterwards?

Corresponding author, e-mail mwafags2000@yahoo.com

Fig. 1: Picasso, Night Fishing at Antibes. 1939. Oil on canvas. Museum of Modern Arts, New York, US

Interpretation of Night Fishing at Antibes in art lessons

This study is exploring the influence of the printed image on nine-year-olds. The example here was Night fishing at Antibes (1939) by Picasso. The image was displayed to the students in the format of 2 by 2 m. They had the opportunity to look at the image, to describe it in terms of content, and then to construe it. At the end, it was about detecting the aesthetic standards and concepts of the image. This was possible in written or oral form. The question to the pupils was: Can you describe this picture? The artist was unknown to the students, but they knew the fish as a symbol for fishing and understood, after an explanation, the contents of the image showing a boat at the center with two fishermen spearing fish by the light of two gas lamps. This central motif is framed by others: at the right, we see two girls standing on the breakwater, one of the girls is holding onto her bicycle while licking an ice cream. At the upper left, we can recognize the old town of Antibes; in the center above there is a bright moon in the sky. The work displays a range of colors that has never before appeared in Picasso's paintings: dark blues and violets are contrasted with various shades of green, and this curious dark triad is brightened by a few yellow accents. The image and the theoretical education about the contents had great influence on the aesthetic characteristics of the children. Some children used the same colors or shapes or the symbol of fishing. Others tried to imitate the whole image.

The task consisted of the following components:

1. Identification of the image: the students recognize the elements and the contents of the image and its educational effect.

2. Translation of the image: the students nonverbally convert the image in their brain into an own language.

3. Interpretation of the image: This level correlates with the other two levels. The students describe the content and the meaning of the image.

The image of Picasso made a lasting impression on the children. In addition to the message of content, concerning their aesthetic drawings they orientated themselves by the artist‚s childlike way of painting, by the colors and by the abstract forms. Christoph Wulf quotes in his book Bild und Einbildungskraft: In mimetic processes, people generate representations and images of the outside world in their bodies. The majority of representations and pictures of the social remains unconscious. If we talk about the mimetic reference to ritual and other acts, we distinguish between the mostly unconscious representations of social actions in the body and brain respectively, which involve very different perceptions, and the mental images of the social, which have a visual character but are also often embedded in synesthetic experiences. When children start school, their "thoughts circle" (Herbart) already contains many mental pictures of the social,

which they have purchased in mimetic processes. Already Aristotle had pointed out that the human, especially in childhood, is mimetically talented in a special way. Not only the relations to people but also those to objects are mimetic. This is particularly the case with the objects being embedded in a social context. (Hüppauf; Wulf, 2006)

PERCEPTION IN THE TEACHING-LEARNING PROCESS

We perceive with the senses (sight, hearing, touch, smell, taste). But our perception is never an objective reflection of reality but always active subjective appropriation and interpretation according to the specifications of our cognitive apparatus. Perception is always selective; we could not cope with the shower of the perceivable. The reflectivity of perceptions activates communication. Communication is the basis of social action. Social action, however, is necessary for the matching of perceptions, and these determine reality. That is why we ourselves create reality via communication.(Hofmann, 2003)

The process of cognition includes many skills and activities; these include attention, awareness, remembering, the representation of information, etc. The attention plays an important role in the orientation of consciousness. Then it is about the role of the memory and then about the presentation of information. After the processing of stimuli, they are compared with the previous state to derive own interpretations. (Jenewein, 2009) The perception includes the interpretation of information of the environment in such a way that they make sense to the individual and permit respective responses to the environment. The process of perception is very complex, it occurs through the cooperation of the senses by transferring the stimuli and experiences via the nervous system to the brain, which plays an important role in the processing of sensory information and forms the inner consciousness of events. This means that perception is the interpretation of the sensory information that have reached the head. Perception refers to the ability of the individual to act on sensory messages with his or her senses, to mentally organize them. This is done on the basis of previous experience and recognition. There are many forms of perception, it is relative, eclectic, holistic, depending on readiness and age, etc. Moreover, perception can contain sensory and not sensory elements, principally, however, the sensual experience can be considered as a base for all human knowledge. Perception is one of the earliest knowledge processes both affecting other processes and being affected by other processes. The perceptual process can be defined as a mental activity converting and reorganizing sensory information with the help of cognitive senses. Perception is both influenced by personal factors such as self-consciousness, affiliation of the individual to his or her environment, or individual needs, as well as by external factors such as color, size and speed. If learning starts with perception, the teacher must understand the subjective nature of the learners, the respective mental and psychological learning receptivity, the previous learning experience, and also the environment of the students to ensure a suitable learning atmosphere and pedagogical principles as well as the provision of certain materials and techniques. The teacher should consider, among others, the following learning principles:

1. Perception is the basis of learning. The more senses of perception are involved, the higher is the learning potential of the students.

2. Each student is unique. Interests, intelligence and the effectiveness of senses vary. The students also respond differently to the respective teaching methods 3. The commitment of the students in the learning process is dependent on their experience and their interaction with each other and with their environment.

4. Pedagogical and technical means such as images must correspond to the level of the students as well as to their skills and ambitions.

5. Learning strategies and learning materials that meet the number of the pupils must be available. In addition, organizational experience must have some influence in the diversification of the teaching methods.

6. Creativity is the ultimate goal of the teaching-learning process.

THE PERCEPTION OF THE IMAGE

The ability of people to transform the world in the perception into images and to incorporate them is a human condition. It is the prerequisite for memories and projections of the future and thus for tradition and history as well as for historical and cultural change. (Wulf, 2007) The storage and the retrieval of the image in the brain presumes the ability of the individual to convert abstract visual things into own semantics. This form of information processing in turn affects the memory and the retrieval of memories as well as the storage and absorption of visual stimuli being connected with the image in mind. The process of saving is governed by the laws of similarity or symmetry, which leads to the formation of new forms and styles, i. e. to a symbolic language that is easier to store in the memory. The symbolic language here presumes the communication and the agreement between the members of a group who have seen the respective image. Perception is therefore situated before the symbolization process and includes the level of detection, the level of conversion, i. e. the transformation of energy from one form to another, and the level of transmission and processing of information. Perception comes before communication and communication leads to learning. Learning in general is the sum of what a person perceived. Or it is the sum of self-experience and the experience of the external environment less of what the person has forgotten, respectively. Otto Marmet considers that all learning is based on perception. He applies the following example for this: If children learn to throw the ball against the wall and to catch it again, they need above all their muscle function and their senses. They throw, watch what happens, correct, throw again, etc. (Marmet, 1994) They modify their behavior (i. e. they learn) due to their perceptions. Using this example, it is clear that attention is a necessity for perception and thus for the teaching-learning process. This means the sensory attention of the spirit must be encouraged visually, acoustically, etc. to create sensible thinking, remembering and imagination. What makes the role of attention and perception in the education process efficient is the effective use of teaching material such as images that mirror the students,, reality of life as well as possible and encourage them to deal with these images, to speak about them or to simulate them. The pictures also affect the sensory experiences that are important for effective teaching and active learning, that can increase the educational content. There is therefore the need to incorporate images as resources into the teaching-learning process, be it to conceive, to prepare, or to produce them, including the purpose to create a positive behavior for the students. A preoccupation with the image not only requires the use of technical tools but above all a way of thinking and a certain procedure of teachers and students. The aim of the use of images and illustrations in textbooks and in the classroom is not least to design the teaching and learning process manifold. (Marmet, 1994)
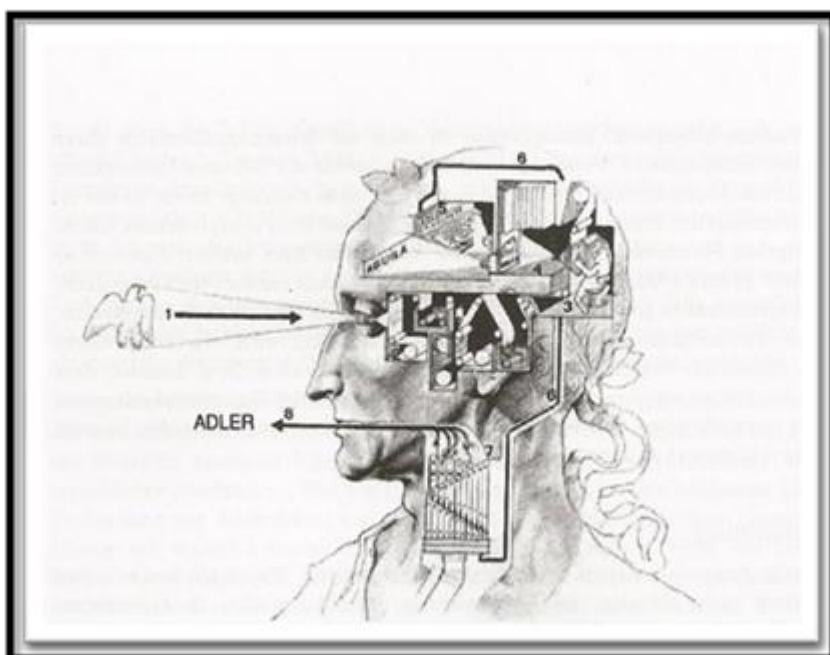
Fig. 2. This Image illustrates the brain's response to a stimulus

Images as an educational tool in the classroom

The images dealt with in the following part are mostly shown two-dimensionally or three-dimensionally in textbooks or on posters in the classroom. They often have little relation to reality in comparison to other images. Nevertheless, any kind of image can have a certain impact on the learning process and serve important purposes. The picture is an imitation of reality as the representation of a person, a landscape or a building with pencil or paint drawn on a surface or photographed. The picture is not the same thing that it shows but representative for this thing. The picture the teacher uses as an educational tool in the classroom is therefore a part of reality. It makes no sense to present the image to the students without any discussion or opinion to achieve something with the image. The learners,, perception of the design must be encouraged in order to analyze this, not only for a better understanding of the content of the picture but also to accustom the students to deal with images on their own. (Peez, 2008)

The image as an educational tool must therefore have the following properties:

1. The image must have clear characteristics, the elements may not be more complex than those presented to the class.

2. The image may only have a limited amount of information and not be overstuffed.

3. The image must correspond to the educational contents and to the learning atmosphere and it must be compatible with the educational principles of the cultural society.

4. The image area has a suitable size to be presented as a poster or using a projector according to the target group and to the teaching situation. The image must be in the interest of the student and stimulate discussions and questions. It must therefore teach their linguistic and intellectual skills and enable them to free expression.

Properties of the picture in the teaching-learning process

The use of images in the teaching-learning process has many advantages:

1. The image can present scientific facts in the form of visual depiction and it can specify abstract concepts and thus makes it easier to learn. It is a method for learners to enrich their perception it and to consider ideas in a new way.

2. The image draws the attention of the learners and promotes their deductive thinking.

3. The image offers the students the possibility to compare quantities, measures and shapes.

4. The image saves time and effort for the teacher.

5. The image activates the participation of students in the classroom, taking into account individual differences.

6. Images can help children with slow learning or learning difficulties. Images are also often used in intelligence tests or in psychological examinations.

7. Images can be useful in all school subjects and for all class levels.

All of these benefits require an effective use of images and the knowledge of their technical tools. (Dinkelmann, 2008)

IMAGE INTERPRETATION

The training of the students,, ability to interpret images has many advantages: they can learn to use a new visual language, to increase the ability to communicate in relation to events in their life, especially today, where most diverse creative forms are an essential communication tool. This includes visual devices such as video and photo camera. They contribute to spread a visual, universal language. In addition, the learners acquire a visual rhetoric to view and to discuss images and finally to discover the information in an image itself. Additionally, the image helps the children provide intuitive thinking next to intellectual skills. If the brain can find no image, it instinctively produces own mental images, which Arnold called "mind's eyes". (Arnold, 1999) There is a link between the use of images and the imagination during the activating of image elements in the head. There are several studies, as Al-Farra observes, that reinforce the importance of images as teaching materials, since they show how the students acquire the skills of image interpretation, how they practice them and thus how they gain potential. If the students only know images as support material for texts they read, a kind of illiteracy of visual knowledge is created and the learning potential through pictures remains unused. According to Al-Farra, other studies have revealed that the use of images accompanied by facts or questions can lead to better learning results of students. The ability of image interpretation is therefore one of the main objectives of current education and should be trained early. (Al-Farra, 2007)

STAGES OF IMAGE INTERPRETATION

The knowledge society does not only focus on conceptual and verbal knowledge, but also on visual knowledge in a way that we can talk about a change from a language-based culture to an image-based culture. (Ballstaedt, 2004) There are many didactic methods for reading and writing. Image interpretation should also have teaching methods to be able to impart the techniques to the students. In fact, the human brain is designed to analyze verbal and non-verbal language. The left hemisphere of the brain processes verbal information while the right hemisphere is specialized in non-verbal and visual perception. Both languages are important for language education and inseparable as means of communication. The information is stored in two separate systems, although these systems are in close connection to each other and are similarly organized. Therefore many education experts emphasize the complement of word and image in various stages of education, concerning both children and adults. (Ebd alhmyd, 2005) Students should learn to deal with images, to interpret and to understand their contents. The images in textbooks must be based on the educational objectives. They are an enrichment for the text and important for its readability. The process of image interpretation depends on a number of factors and variables, it is a complex process that involves a lot of mental processes and thus passes through different levels. The decoding process consists of two steps: differentiation and interpretation. There are various methods of image analysis; some of them are listed by Syed:

1. Enumeration : the viewer counts the contents of seeing.

2. Description: the viewer describes in detail the elements and characteristics of the image.

3. Interpretation: The viewer makes a relationship between the image elements and thus he or she makes a sense. (Syed, 1997)

Peterson also identifies three methods, namely the verbal translation of an image, its interpretation and finally its assessment. In contrast to many others Peterson does not the counting or identifying of picture contents. Lacy forms four levels of image interpretation: identification, analysis, interpretation and evaluation. Here comes the notion of analysis in addition; the level of description is not mentioned. (Pettersson, 1993)

There are many other versions for methods of image interpretation, for example Fredetle (1994), Heinich (1989), Moneim (2000), etc. In summary, it can be said that most of the above mentioned procedures begin

with identification, followed by description and finally interpretation. Most theories have in common these three levels. In my view, image interpretation of students includes the following steps: attention for the image, description of the image, interpretation of its content and finding out acceptable results, conclusion and evaluation of the information. (Al-Farra, 2007)

Contents of children's drawings after looking at Night Fishing at Antibes

After Picasso's Night Fishing at Antibes has been presented to the children as an exemplary aesthetic picture, they should visualize their own perception, their desires and thoughts. In their mimetic images, children always express certain ideas about Picasso's image that they have of their world. They enjoy the movement which involves the experience of producing a product. At that, the child is creator and designer. The children conveyed an impression of their perception and their imagination. However, a hasty interpretation would not be desirable, as we can easily reduce the image to an own interpretation. That is why we must also have some other sources of information in addition to the onetime child's drawing. (Braun, 2007)

Children do not draw reality, but project an "internal model". Precisely reality as it appears to them personally. Some children, for example, concentrate on the man in the middle at Night Fishing at Antibes, as depicted in figure (3) and (4). These were especially the boys,, drawings. With the girls,, pictures, it was different: they focused on the girls on the right side of Picasso's image, shown in figure (5) and (6). Thus, for one child the most important thing is the first to draw, another child thinks the fish is more important, another emphasizes the sun or certain graphics such as in figure (7). Mostly this is due to the own experience or the knowledge the children have about Picasso's image. (Di Leo, 1992)
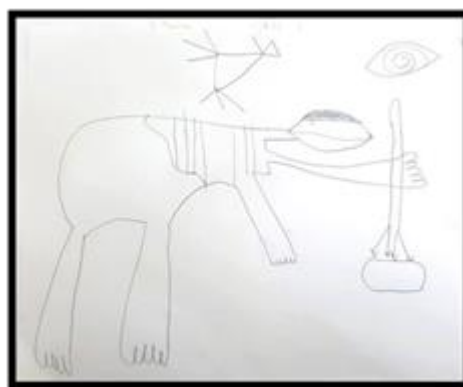

Fig. 3   **Fig. 4**

The same applies to all depictions, be they people, animals or objects. Not until school age, a depiction as realistic as possible becomes important to the child. At that time, the individual style of drawing also becomes clearer; the coloring becomes more realistic, a special talent for drawing becomes visible.

Fig. 5   **Fig. 6**

Fig. 7   **Fig. 8**

The drawing of Thiele (Fig. 9) is an accurate simulation of Picasso's image. The girl strictly oriented herself the original in terms of color, figures and movement. She wanted to copy the technique of the artist exactly; an autonomous interpretation does not exist here. It has only been used more red in the depiction of people.

Fig. 9

Even Picasso's image (center, top, bottom, right, left) contains a special kind of symbolism. As already touched upon, boys and girls draw different images. This has to do with their gender socialization and with their own perception as a boy or girl. In Picasso's image, male and female persons are painted on stereotype terms. Men get stubble hair and women long, possibly curly hair. Men get pants, women skirts or beautifully designed dresses (see figure 5 and 6).

FINAL DISCUSSION

Children's drawings are to be considered from the point of activity. The development of dexterity, the formation of a product is initially important here. Images also arise in our dreams, humans "create" them every night. Hidden information, fears, anxieties but also joyful expectations are concealed in dreams. In the same way, these things are expressed in children's drawings every day. Dreams often appear surprisingly to the sleeper. Similarly, images often emerge from the unconscious and can only be guessed and not be described by the painter. Children explain their picture to us, however, they cannot describe things in it that have arisen in their subconscious. (Dorner, 2004)

In fact, Freud,,s thinking has made us all aware – both of its theoretical as well as its clinical side – for the development constituted by the speaking subject on experiences that precede any visual activity. The image forms itself since the living in the maternal body, possibly based on auditory, tactile, synaesthetic sensations (Mollenhauer, 1996). Dolto even coined the concept of the "unconscious body image" (image inconsciente du corps) to describe an image that has nothing to do with the visual capacity by itself and that is already involved in the development of the speaking subject. Concerning the phenomenology, we could also pick up the analyses of Merleau-Ponty again to talk about this original and constitutive experience of the world, where – in the temporality of sense impression – the visibility of the world and the invisibility of the subject as well as their topological reversal interweave. Nevertheless, however, whether it is psychoanalysis or phenomenology, you will readily become aware that the question of the image or the vision inevitably leads us back to a reflection on the origin of a constitutive relationship between the imagining subject and a world whose image is formed by this subject and which in turn forms the subject. (Mietzner, 2005)

In everyday life, we communicate through images. This means our world not only represents our social reality by images, but is also constituted by images, a world that is not only represented by pictures, but in fact is constituted and is brought into existence by the production of images. The production of the world through images, however, can in turn be understood in at least two respects. One understanding is that only the interpretation of the world essentially takes place through the medium of iconicity. An additional, more

comprehensive understanding of a constitution of the world through the medium of the image also includes the action-leading quality of the images. (Meyer; Sabisch, 2009)

Nowadays, the image is connected to all areas of life. Especially mass media such as television and the internet play a major role concerning the question if people have a positive or a negative attitude. A positive effect of the picture in the teaching-learning process can be achieved, for example, by knowledge transfer using images from the market and advertising, mass media, exhibitions, theater, computer, sports, politics, etc.

REFERENCES

1.   Al-Farra, A: Mharat qra'h alswrh lda alatfal bwsfha wsylh t'elymyh . jam'eh fyladlfya . 'Eman. Amman 2007

2.   Alsaggar, M: Darstellung von Geschichten durch Digital Storytelling. Logos Verlag. Berlin 2013.

3.   Arnold, J: Affect in Language Learning,(1999).Cambridge University Press.

4.   Ballstaedt, S: Kognition und Wahrnehmung in der Informations- und Wissensgesellschaft, (2004). Available at http://www.bpb.de/files/HA65KC.pdf. Zuletzt aufgerufen am 12.12.2015.

5.   Di Leo, J: Die Deutung von Kinderzeichnungen, (1992). Karlsruhe: GERARDI Verlag für Kunsttherapie

6.   Dinkelmann, K: Kreativitätsforderung im Kunst Unterricht, (2008). München: Herbert Utz Verlag.

7.   Dorner, B: Ästhetische Praxis in der Sozialen Arbeit: Wahrnehmung, Gestaltung und Kommunikation, (2004). Verlag Juventa. München.

8.   'Ebd alhmyd, S: 'Es alswrh - alslbyat waleyjabyat, (2005). 'ealm alm'erfh. Alkwyt. Kuwait.

9.   Hoffmann, B: Medienpädagogik,(2003). Verlag Ferdinand Schöningh. Paderborn.

10.   Hüppauf, B; Wulf, C: Bild und Einbildungskraft, (2006). Verlag W. Fink, München.

11.   Jenewein, K:Wahrnehmung und Lernen in virtueller Realität Psychologische Korrelate und exemplarisches Forschungsdesign, IBBP-Arbeitsbericht Nr. 67. (2009)

12.   Marmet, O: Ich und du und so weiter : kleine Einführung in die Sozialpsychologie: 3. Aufl. . - München u.a. : Piper, (1994).

13.   Meyer, T; Sabisch, A: Kunst, Pädagogik, Forschung: Aktuelle Zugänge und Perspektiven - Bielefeld : Transcript, (2009)

14.   Mietzner, U: Visual history: images of education, (2005) . Berlin. Peter Lang.

15.   Mollenhauer, K: Grundfragen ästhetischer Bildung: theoretische und empirische Befunde zur ästhetischen Erfahrungen von Kindern Weinheim ; München : Juventa-Verl, (1996).

16.   Peez, G: Einführung in die Kunstpädagogik, (2008). W. Kohlhammer GmbH. Stuttgart.

17.   Pettersson, R: Visual Information: 2, illustriert Verlag Educational Technology. NewYork, (1993)

18.   Syed, F, Hfz allh, E: Wsa'el alt'elym wale'elam (Die Mittel der Bildung und Information), (1997). (t3), alqahrh:'ealm alktb. Kairo.

19.   Wulf, C: Kritische Friedenserziehung. - 1. Aufl. . - Frankfurt am Main : Suhrkamp 1974. Ethik der Ästhetik. - Berlin : Akademie-Verl 1994. Theorien und Konzepte der Pädagogischen Anthropologie. - 1. Aufl. . - Donauwörth : Auer 1994. Einführung in die Anthropologie der Erziehung. Beltz 2001. Die Künste im Dialog der Kulturen. Berlin: Akademie Verlag (2007).

20.   Wulf, C; Poulain, J; Triki, F: Die Künste im Dialog der Kulturen. Europa und seine muslimischen Nachbarn,Akademie Verlag 2007

The figures

Fig. 1: Night Fishing at Antibes. 1939. Oil on canvas. Museum of Modern Arts, New York, US. Available at http://www.moma.org/collection/works/78433

Fig. 2: This Image illustrates the brain's response to a stimulus, . Available at Peez, G: Einführung in die Kunstpädagogik. W. Kohlhammer GmbH. Stuttgart 2008

Fig. 3, 4, 5, 6, 7, 8, 9: Private photographs