

The attitudes of teachers towards using photographs in the teaching of drawing

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This study aimed to identify the attitudes of teachers towards using photographs in the teaching of drawing. A descriptive-analytical approach was used, and the data was collected using a tool constructed by the researchers. The sample included 45 teachers, and the calculation means, standard deviations, and ANOVA were calculated. The study revealed that the attitudes of teachers towards using photographs in the teaching of drawing were low. The results showed there were no statistically significant differences in the attitudes of the teachers towards using photographs in the teaching of drawing for the variables of the study gender, education, experience, and specialisation. In light of these findings, the researchers recommended the need to conduct further studies in finding solutions to offset the attitudes of negative art education teachers. The researchers also pressed the necessity to conduct training sessions to raise teachers' awareness.

Keywords: *Drawing, Photograph, Teaching, Attitudes, Teachers.*

Introduction

In modern art education, the teaching is based on the methodological improvement of the teaching method, and allows for role of the artist-teacher, who can provide effective training for students (Melnikov & Petrenko, 2017). Drawing is one of the areas of art education., and it is the premise of an important method for expression. The subject creates in the understudy with training and the task of the instructor in visual training to lead the student to look, see, and record what he or she sees through the drawing (Unsworth, 2001).

Art educators, such as Lewinfeld and Cizek, focussed on the importance of creativity to the student. They were convinced that drawing from reality affects one's creative abilities, and

loses one's personality. Moreover, that creativity lies in one's memory. Lewinfeld and Cizek rejected the visual sources of various kinds, highlighting that the student does not need those sources because the student draws from his memory. Therefore, the teachers of art education followed these theories, and urged students to use memory only in their drawings, and avoid other sources (Mortazavi, 2001; Hallmark, 2011).

It is worth mentioning that it is important to make changes to teach drawing to students, where there are many new methods developed in this technological era (Melnikova & Petrenko, 2017). Hence, in this field, it is best to grasp a technological role, which continues to advance media inside the visual expressions (Patton R. & Buffington M, 2016).

Photography as a Method to Teaching in Art

It is interesting to note that teaching students how they should understand photography, and use it properly, is the duty of art educators and teachers (Lu, 2005). Yet, often teachers of art education consider it the death of artistic creativity. Some do not even encourage students to see the works of art created by artists in the past, for fear of influencing students' self-creativity (Pan, 2007).

Several studies have revealed students' needs for visual references which can provide a starting point for the ability to express, the physical medium as a technical means, develop the vision of the student, and expand their mental capacity (Mortazavi, 2001; Van de Windt, 2008). Along with this, the use of photography encourages the student to understand information (Krauss et al., 2010).

We live in a visual world that does not yet recognise what images can play in supporting and developing the capabilities of our students (Cappello & Lafferty, 2015). Although, at a time when visual means are rampant, teachers are ignoring these tools and paying no attention to them (Williams, 2000).

In the same context, recent studies suggest that visual concepts are not popular among art educators, where art education teachers do not welcome dealing with images, and therefore, are not able to teach visual concepts (Vianna, 2009). Some teachers have not had a foundation in visual expressions (Ashworth, 2010). Moreover, few teachers use technology to teach art education or have a level of understanding of technology and make it meaningful in student education (Pamela & Carpenter, 2007).

To provide students with an excellent education, teachers of art education need to prepare more appropriately and provide them with different skills (Bae, 2004). In this context, Wright



Jackson (2012) urge teachers to take advantage of the students' drawing environment, and the need to use images in drawing.

Problem Statement

Although photography is one of the most important components of visual culture (Gao 2015), we live in a visual world that does not recognise the role that images can play to develop students' abilities in drawing (Cappello & Lafferty, 2015). Recent studies indicate that visual ideas are not prominent among art teachers, where they are not ready to teach visual ideas. Therefore, they do not allow the use of photos (Vianna, 2009). Some teachers of art education disregard visual means, despite these tools being rampant and playing an important role to support students' art education. There is supposed to be a persuading motivation behind why teachers do not value the utilisation of advanced media to teach drawing (Agyeman, 2015; Williams, 2000). Therefore, there is an urgent need to identify these perceptions, and their causes to mitigate their negative effects in the instructive field. It is hoped that the results of this study will provide significant data and information to help decision-makers to take necessary actions for the general public interest.

Research Questions

This study attempted to answer the following questions:

1. What are the attitudes of teachers towards using photographs to teach drawing?
2. Do the attitudes of teachers differ towards using photographs in the teaching of drawing according to gender, education, experience, and specialisation?

Aims of the Study

The study aimed to examine the attitudes of teachers in the Alramtha District towards using photographs in the teaching of drawing.

Importance of the Study

The importance of this study lies in it being linked to the academic education system of art education. It is important to identify the attitudes and perceptions to make appropriate changes to the teaching of art education through the decision-makers in the curriculum, as its positive impact will be reflected on students, and thus, generally increase the artistic production of students.

Limits of the Study

1. This study only involves teachers of art education at the Directorate of Education Ramtha in Jordan.
2. This study was limited to the teachers' second semester in the academic year 2018/2019.
3. The results of the study can be determined by the degree of validity, and reliability of the research tools employed in this article.

Previous Studies

Several previous studies have made notable findings. Bunch (1995) compared the differences in visual awareness and technical knowledge between two groups. The experimental group was taught using photographs, and a control group was taught using traditional art methods. The results indicated that there were no statistically significant differences between the two groups. This shows that the use of images can increase visual awareness among students in the field of drawing, as a mirror of visible reality.

In the study by Phelps and Maddison (2008), the research aimed to study the factors that influenced the attitudes and beliefs of art teachers towards information technology. The results highlighted that while some teachers took technological applications as a means of innovation, others continued to avoid them altogether. This is due to the prevailing beliefs about the nature of the arts, and the misperception of technology and its relation to creativity. It is viewed as a negative relationship.

The study of Agyeman (2015) sought to investigate the views of art educators on the use of digital means in art, its role in artistic production and teaching, how these views affect art, and how it relates to improving the aesthetic value of art pieces produced using digital media. The results indicate that some believe that the painting which is created using digital media, lacks aesthetic values, while others believe that traditional art is outdated and does not pay attention to the curriculum. This study relied on interviewing as a method of data collection. The data and reviewed literature showed media has played a large role in the history and development of painting and is an inherent aspect of the artist's experiences and development.

According to Dietz (2015), the students welcomed the use of pictures to teach drawing. This study shared a topic between drawing and photography to teach students drawing, which led to the development of their skills, and the production of successful works of art, away from traditional painting.

Ecoma (2016) showed the applications of visual art students to the eradication of visual illiteracy in the Department of Visual Arts. Through the presentation of various works of art produced by students, it was shown that students can communicate meanings to the viewer by the use of images, and the decoding of meanings and symbols in visual forms. This was due to teaching methods and visual curricula, including continuous training on the visual perception, and visual skills of students. Besides, this urged the students to use images to improve their visual skills through continuous training.

After studying the theoretical literature and previous studies, it was found that several studies dealt with the attitudes of teachers towards using photograph technology to teach art in general, its effect on students' work art, and understanding in greater depth (Phelps & Maddison, 2008; Agyeman 2015). The above studies have confirmed the spread of a negative perception towards digital media in art among teachers.

However, the study of Bunch (1995) did not reach differences of statistical significance between traditional education and using photographs. On the other hand, the studies of Ecoma (2016), and Dietz (2015) confirmed the usefulness of images in teaching art, and the positive impact on the work of students.

Method and Procedures

To achieve the objectives of the study, the researchers followed the descriptive-analytical method.

Study Population

The population of the study was comprised of all the teachers of art education at the Directorate of Education in Ramtha for the academic year 2018/2019. The number of teachers was 45. The results were analysed in light of the sample, as shown in the following Table 1.

Table 1: Study sample of teachers

	Variable	Number	%
Gender	Male	25	56%
	Female	20	44%
	Total	45	100%
Experience	1–10	21	47%
	More than 10	24	53%
	Total	45	100%
Education	Bachelor	31	69%

	Higher Education	14	31%
	Total	45	100%
Specialisation	Art Education	8	18%
	Fine Art	23	51%
	Design	14	31%
	Total	45	100%

The Table 1 shows that the study sample included 45 teachers, consisting of 25 males, and 20 females. They were distributed as follows. The teachers' experiences were divided into two levels: level one or 1–10 years, includes 21 teachers out of 45, with a rate of 47 per cent; and level two or more than 10, includes 24 teachers out of 45, with a rate of 53 per cent. The teachers' education was also divided into two categories: 'Bachelor' includes 31 teachers out of 45, with a rate of 69 per cent; and 'higher education' includes 14 teachers out of 45, with a rate of 31 per cent. They represent 18 per cent of the art education specialisation, 51 per cent from the fine art specialisation, and 31 per cent from the design specialisation.

Research Instrumentations

The researchers reviewed the theoretical literature and adopted the questionnaire used in this study from the work of Evans (1997). An instrument was developed to fit the Jordanian education, and a questionnaire was designed using a Likert-type six-point scale, which ranged from '1' or 'strongly disagree' to '6' or 'strongly agree'.

Validation and Reliability of the Instrument

To test for validity, the tool was shown to a panel of ten experts, consisting of educational supervisors, and university professors. The appendix lists the names of the experts and their respective job titles. Several items were either changed or entirely deleted, based on the raters' opinions.

The stability of the research tool has been calculated, and the reliability factor (0.78) was considered acceptable for scientific research.

Results

To answer the first question of the study, the researchers calculated the mean and the standard deviation of the instrument items prepared for this purpose. The results are shown in Table 2.

Table 2: Means and standard deviation for attitudes of teachers towards using photographs in the teaching of drawing.

No.	Items	Mean	SD
Q1	The use of photography enhances the teaching of drawing.	3.88	1.55
Q2	Teaching drawing through photographs is an academic error.	3.91	1.78
Q3	The photo does not teach the student the foundations of building artwork.	4.06	1.19
Q4	Photographs are a suitable art mediator for drawing.	3.80	1.40
Q5	I avoid using a photo in students' drawing instruction.	3.88	1.70
Q6	The photo enhances the students' visual skills.	4.08	1.42
Q7	The photo adds an aesthetic feature that enriches drawing lessons.	4.06	1.26
Q8	The photo offers unlimited drawing potential.	3.68	1.22
Q9	The photograph lacks a sense of traditional art.	4.20	1.51
Q10	The photograph contrasts with the artistic mentality.	3.93	1.77
Q11	The photo does not help teach the art of drawing.	3.22	1.52
Q12	The photograph achieves a balance in the students' educational aids.	3.86	1.03
Q13	Using the photo in the drawing harms the students.	3.60	1.81
Q14	The photo helps to reduce and shorten the distance and time to accomplish drawing.	4.20	1.15
Q15	The curriculum encourages visual experience in the classroom.	3.71	1.35
Q16	The photo presents details which enrich the students' visual memories.	4.06	1.25
Q17	Copying from pictorial sources reduces the creativity in the drawing.	4.55	1.47
Q18	It is best for the students to draw from their memory only.	3.93	1.66
Q19	The photograph helps the students to understand the aesthetic values.	4.06	1.21
Q20	Teaching drawing from reality and visual observation is better than memory.	3.28	1.71
	Overall	3.9	

The results in Table 2 show that the calculation mean for the attitudes of teachers towards using photographs in the teaching of drawing is generally 3.9. This shows that their attitudes towards using photographs in teaching were low. The highest average calculation means for teachers is 4.5, corresponding to the seventeenth item, which indicates that the pictorial source harms creativity in drawing, according to their standpoint. This was followed by the

ninth item, in terms of the calculation mean of 4.20, where it states that the photograph lacks a sense of traditional art.

However, the eleventh item came last, in terms of the calculation mean of 3.22. This item addresses that the photo does not help teach the art of drawing. The result shows that teachers know the role of image in drawing, but they ignore it. This is confirmed in the twentieth item, which states that teachers prefer drawing from memory, based on the calculation mean of 3.28.

The results indicate that teachers recognise that photographs help in drawing but it destroys the creativity of students, according to their point of view.

To answer the second question, the researcher calculated the statistical means and standard deviations associated with gender, education, experience, and specialisation, as shown in Table 3:

Table 3: Means and standard deviations of teachers' attitudes towards using photographs in the teaching of drawing.

	Variable	Mean	SD
Gender	Male	3.85	0.371
	Female	3.95	0.313
	Total	3.90	0.347
Experience	1–10	3.95	0.355
	More than 10	3.85	0.339
	Total	3.90	0.347
Education	Bachelors	3.90	0.381
	Higher education	3.88	0.269
	Total	3.90	0.347
Specialisation	Education	3.95	0.250
	Fine arts	3.86	0.337
	Design	3.93	0.419
	Total	3.90	0.347

The Table 3 refers to the calculation mean and standard deviations of the attitudes of teachers towards using photographs in the teaching of drawing, and according to the variables of gender, education, experience, and specialisation.

A difference was found in the calculation mean between males, and females of 0.1 for females, where the calculation mean of females is 3.9, and the standard deviation is 0.31, and the mean of males is 3.8, with a standard deviation of 0.37. The results indicate that the

category of teachers with less teaching experience (1–10 years) is the most positive towards using photographs in the teaching of drawing with a mean of 3.9, and standard deviation of 0.35. Yet, the attitudes of the most experienced category of teachers (more than 10 years) were less positive, with a mean of 0.38, and a standard deviation of 0.33.

Regarding the attitudes of teachers, according to their education, Table 3 indicates that the category of teachers with bachelors is the most positive towards the use of photographs in the teaching of drawing, with a mean of 3.90, and standard deviation of 0.38. However, the attitudes of those with a higher education were less positive, with a mean of 3.88, and a standard deviation of 0.26. The results showed that the mean of the teachers in the education specialisation was the highest among all the specialisations, with a score of 3.95, and a standard deviation of 0.25. The design specialisation teachers scored 3.93, with a standard deviation of 0.41. The lowest mean of 3.86 was attributed to the fine arts specialisation with a standard deviation of 0.33. By reading the above results, we find that there are apparent differences in the calculation mean of the attitudes of the teachers, according to the variables of gender, education, experience, and specialisation. To ascertain the validity of the differences, the researchers performed an ANOVA analysis. The results are presented in Table 4.

Table 4: ANOVA test of attitudes of teachers towards using photographs in the teaching of drawing.

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	1.241 ^a	14	0.089	0.654	0.798
Intercept	339.972	1	339.972	2509.466	0.000
Gender	0.441	1	0.441	3.254	0.081
Experience	0.007	1	0.007	0.051	0.823
Education	0.009	1	0.009	0.063	0.803
Specialisation	0.277	2	0.139	1.023	0.372
Error	4.064	30	0.135		
Total	689.755	45			
Corrected Total	5.305	44			
a. R Squared = 0.234 (Adjusted R Squared = -0.124)					

The Table 4 shows that there are no statistically significant differences in the attitudes of the teachers towards using photographs in the teaching of drawing for the variables of the study of gender, education, experience, and specialisation.

Discussion of the Results

Results Related to the First Question

The results showed that the attitudes of teachers towards using photographs in the teaching of drawing were low. The reason for this could be attributed to several factors. The most important of these is that they are influenced by and cling to old theories, where they grew up in schools, and universities with those theories. As such, rejecting all the optical aids in the drawing. Teachers believe that the image will destroy the students' creativity, if used in the drawing.

Accordingly, teachers assess the person who uses visual aids as not being an artist. Most of the teachers reject all non-traditional means of art in general, where they believe the use of any new means will destroy the spirit of art, and as such, do not interpret it as art.

The results of this study are consistent with Phelps and Maddison (2008), and Agyeman (2015), which indicates the attitudes of teachers towards using photographs in the teaching of drawing were low, and negative.

Results Related to the Second Question

The results indicate that there are no statistically significant differences in the attitudes of teachers towards using photographs in the teaching of drawing for the variables of the study, which were gender, education, experience, and specialisation. This shows that everyone lives in the same environment and circumstances, and they have received the same instructions.

Recommendations

In light of the results of the study, several recommendations are identified:

1. The negative attitudes of teachers may continue to be transmitted to their students (Lu, 2005). Therefore, further studies need to be conducted to find solutions to the attitudes of negative art education teachers.
2. The necessity to conduct training sessions to raise teachers' awareness to accept that artists and drawings can be produced through photographs.
3. The need to elaborate units in the curriculum of art education to demonstrate the importance of visual means for students.

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Appendix

Validity Experts of Attitudes of Teachers towards Using Photograph in Teaching of Drawing Questionnaire

No.	Name	Academic Rank and specialiaation	Workplace
1.	Ali Bawaneh	Assis Prof: Curriculum	Imam Abdul Rahman bin Faisal University - Saudia
2.	Qasem Alshagran	Asso Prof: photography	Yarmouk University - Jordan
3.	Munther Alutoom	Asso Prof: Art Education	Yarmouk University - Jordan
4.	Abdallah Obeidat	Assis. Prof: Art History	Yarmouk University - Jordan
5.	Osamah adalalah	Asso. Prof: Educational Technology	Jadara University - Jordan
6.	Kayed Amr	Prof: Drawing	The Hashemite University – Jordan
7.	Elham Alonooze	Prof: Philosophy of Art Education	Bagdad University - Iraq
8.	Abdalghaffar Alqaysi	Prof: measurement and Evaluation	Bagdad University – Iraq
9.	Moafaq Alsaggar	Asso. Prof: Art Education	Yarmouk University – Jordan
10.	Ayman Khreesat	Doctor-Educational management and planning	Queen Rania Center for Studies - Jordan