Enriching Formal Visual Analysis among Grade 10 Learners through Quest-Theme Module: An Experimental Study

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ABSTRACT

This study was conducted to investigate the effectiveness of using the quest-theme module to enrich the formal visual analysis level of junior high school students in Art. A questionnaire and a teacher-made pretest and post-test were used as primary tools in gathering the data needed in this study. The study found that majority of the student respondents were classified as Level 2 in terms of formal visual analysis and also, most of them were under Approaching Proficiency (AP) category in terms of their academic achievements. Furthermore, the study unconcealed a significant relationship between the formal visual analysis level and the academic performance of the respondents. Findings also showed that pretest results were interpreted as fair. Seemingly, there was no significant difference in the mean scores of the control and experimental group. The study revealed that post-test results from the control group were interpreted as fair while results from the experimental group were described as excellent. Implicitly, the results from the data showed that there was a significant difference between the two variables. It was also found on the pre-test and post-test mean scores analysis that there was a significant

difference between the results of the two variables. It discovered the effectiveness of using the quest-theme module to enrich the formal visual analysis.

INTRODUCTION

Formal visual analysis is an essential method for handling visual information. In other words, it is a scheme used to retell what you see in written words. This strategy can be practically applied to any work of art, from any historical period, whether a photograph, sculpture, painting, or cultural artwork.

In any product of art, all of these elements and principles will be existing, but some will be more evident than others. When performing formal visual analysis, learners should pick out the elements they feel are most powerfully portrayed in the artwork they are analyzing.

A dandy spot to begin formal visual analysis is to face at the artwork and take note of how your eye moves around the object. Once learners incline formal visual analysis, they will be well preconditioned to put this explanation into activity by making their representation based on the elements and principles of design. The theory of formal visual analysis will aid learners to create their crafts as professional artists would.

Formal visual analysis is a peculiar sort of visual form. Dissimilar to ekphrasis, it is not meant to arouse the work in the reader's cognition. Rather, it is a cerebration of the visual structure, of how certain visual elements have been arranged and function within a composition. The accurate formal visual analysis is restricted to what the observer sees. Since it informs how the eye is led through a piece of work, this type of statement caters a solid groundwork for other types of criticism. It is always a helpful travail, even when it is not supposed as a conclusion in itself.

The goal of the formal visual analysis is to justify how the formal visual elements of an artwork modify the state of the subject and content. The focus should be on analyzing the formal visual elements - not rendering explanations about the artwork. That said, an discernment of the substance of the product is the ultimate score of any formal visual analysis. According to Barnet (2008), although the description is an important part of the formal analysis, the description is not enough on its own. An artist must introduce and contextualize his descriptions of the formal elements of the work, so the analyst understands how each element

influences the work's overall effect on the viewer. He may include his emotional responses to work, but he necessarily justifies them and rear them up with grounds, the formal visual elements that evoke his emotional response.

Formal visual analysis is the rudimentary portion of art creation. References as multifaceted as art publication, academic books, and collegian investigation papers trust on succinct and elaborated formal visual analyses. A learner may encounter a visual analysis as an assignment itself, or he may write one as part of a longer research paper.

The purpose of the visual analysis is to recognize and understand the visual choices the artist made in creating the artwork. Sayre (2005) opined that by observing and writing about separate parts of the art object, the analyst would arrive at an improved discernment of the art product in total. A formal visual analysis answers an artwork's formal visual elements - visual dimensions such as color, line, texture, and size. A formal visual analysis may also reckon humanistic discipline, discourse, or explications of meaning.

To write a visual analysis, the learner must look closely at an art object - or a photograph of an art object and transform your optical remarks into the inscribed passage. However, a formal visual analysis does not merely record your observances. It likewise claims the work of art. Saltzman (1998) includes the following: (a.) observe the artwork and write down your observations; (b.) formulate the main claim, and (c.) support your main claim with visual details.

A formal analysis does not concentrate on the subject matter, function, culture, etc., but it may conceive them when they employ to selections regarding the formal element, things like color, line, size, etc. A lucid, well-inscribed formal visual analysis will comprise three belongings: it will repute the formal visual elements discussed, it will expound the purpose of the formal visual elements, and it will handle the effects of that function of aforementioned formal visual elements.

This manuscript focused on the formal analysis of art, offering tools to help learners analyze the form of paintings, rather than accounts of the history of individual artists or paintings. The Formal analysis examines the visual aspects of a painting, and it begins by looking at broad questions such as the use of color and the depiction of space. The types of questions teachers ask informal analysis can be asked of any painting students see, and some of the questions can also be a useful starting point when thinking about other types of visual culture, such as photography and cinema.

How does the formal analysis of a work of art affect our interpretation of it? This has been a hotly debated subject in art theory. It is very difficult to dissociate

the way a painting depicts a subject from the subject itself. Indeed, the great twentieth-century critic and theorist Groenewald (2004) argued that in a work of art, "form" cannot be divorced from "content" and the distribution of color and lines, light and shade, volumes and planes, however delightful as a visual spectacle, must also be understood as carrying a more-than-visual meaning. It is rarely easy to separate what a painting depicts from how it depicts it.

It is probably most useful to think of the skills that students will gain in a formal analysis as something they will use in conjunction with other information. So, if they are going to an exhibition of work by a particular artist, they will be able to read in the catalogs and side panels about the themes and subject matters which interested a particular painter, about the historical circumstances in which he or she was working, about the places where the art would have been displayed, and about who it was painting for; but students will be able to see for themselves just how the paintings they are looking at work on a visual level. By bringing together all that outside information about a work of art, an artist, or a historical period, students will end up with a much fuller and richer understanding of the art they are looking at.

Similarly, if a learner is studying a particular artist or period of cultural history, he will need to bring together your analysis of art with an understanding of the broader history and intellectual context of the artworks themselves. But with the tools, elements, and properties of formal visual analysis, he will always be able to ground his interest in a particular artist or group of artists in their works themselves.

A product of art is the outcome of the impulsive interrelatedness between the diverse visual art elements and principles as they are used by the creator. By thinking the elements and principles concerned, you can sense more intimately at the work of art, and hence infer more meagerly the artist's supposed vision, as well as attending how the activity ponders the time and place from where once it came.

On the other hand, the research described in this paper, the notion of Quest-theme modules (QTM), was used to describe the modular structuring of a course and the course content. Nulden (1999) defined the quest-theme module as longer than lessons are and brief than instruction, and it is recommended that in a content-based motion, the module represents the rudimentary component of learning. Modules are useful for experimenting with minimal changes in existing courses and at the same time, focus more intensively on process-methodologies. The Quest-theme module can, to some extent, be viewed as a reaction to the fragmented and the sequenced model above. From a pedagogical perspective, quest-theme modules share many characteristics with problem-based learning (PBL). As in problem-

based learning, each quest-theme module contains a number of distinct phases. In this manuscript, quest-theme module was made up of cartoon and animated characters to portray and display the sequence of the lessons and in targeting and achieving learner's competencies.

In the GAP analysis conducted by the researcher, it was found that majority of the students were having difficulty in recognizing simple elements and properties in the visual analysis in Art. Average of 2 out of 10 students were able to identify simple fundamentals in the formal visual analysis. These fundamentals were very important in the sense that they answer the basic activities in describing qualities and characteristics of presented artworks in Art lessons especially that they were always embedded in the lesson concepts in Art of the K-12 Enhanced Basic Education Curriculum.

The purpose of the study, therefore, was to ascertain the effectiveness of using the quest-theme module to enrich formal visual analysis in Arts among Grade 10 students at Sta. Ana National High School for the academic year 2017 – 2018.

OBJECTIVES OF THE STUDY

The main objective of this study was to conduct experimentation on the degree of effectiveness of using the quest-theme module to enrich formal visual analysis in Arts among Grade 10 students at Sta. Ana National High School for the academic year 2017 – 2018. More specifically, it sought to answer the following queries: (1) the formal visual analysis level of participants in Art; (2) the academic performance of the participants in Art; (3) significant relationship between the mean scores of the formal visual analysis level of participants and mean scores of their academic performances in Art; (4) significant difference between the pretest results of the control and experimental group; (5) significant difference between the post-test results of the control and experimental group, and (6) significant difference between the mean scores of pretests and post-tests.

METHODOLOGY

Research Design

To attain the purpose of the study, the researcher employed the experimental method of research. The experimental method of research was an organized and scientific formulation to investigation in which the researcher influences one or more variables, and controls and measures any alteration in other variables. This was an

experiment where the researcher manipulates one variable and control/randomize the rest of the variables. It has a control group, the respondents have been randomly appointed between the groups, and the researcher only trials one effect at a time. It was also important to know what variable researchers want to test and measure. Creswell (2002) defined experimental study as a method of investigation that involves the compendium of research designs which use influence and controlled testing to infer causal processes. One or more variables are manipulated to ascertain their result on a dependent variable. Experiments were conducted to be able to predict the phenomenon. Typically, an experiment was constructed to be able to explain some causation. Experimental research was important to society. It helped us to improve our everyday lives.

This study used the Two Group Control Group Design. This was the simplest and most common of the pretest-post-test designs and was a helpful way of controlling that an experiment has a powerful level of internal validity. The rule behind this arrangement was relatively simple and involved randomly assigning subjects between two groups, a test group, and a control. Both groups were pretested, and both were to be post-tested, the ultimate difference being that one group received the treatment. This test allowed several distinct analyses, giving researchers the tools to filter out the experimental noise and confounding variables. The internal validity of this design was strong because the pre-test ensures that the groups were equivalent.

The various analyses that can be performed upon a two-group control group pretest-post-test designs were: (1) this design allowed researchers to compare the final post-test outcomes between the two groups, giving them an estimate of the overall effectiveness of the treatment; (2) the researcher can see how both groups changed from pretest to post-test, whether one, both or neither improved over time and if the control group also showed a significant improvement, then the researcher must attempt to uncover the reasons behind this; and (3) the researcher can examine the scores in the two pretest groups, to guarantee that the randomization operation is effective.

Participants

Participants of this study were the students officially enrolled and admitted as Grade 10 in Sta. Ana National High School. For this paper, simple random sampling was used for the recruitment of the participants for this study.

Table 1. Profile of Profile of Respondents

Sections	Number of Students	Number of Samples
St. Anne	46	10
St. Augustine	48	14
St. Therese	47	12
St. Andrew	48	14
St. Mary	46	10

According to Fraenkel, Wallen, and Hyun (2012), simple random sampling was reasoned as an impartial mode of picking out a sample from a given population since every associate was given equal opportunities of being selected. In this proficiency, each member of the aggregation has an equal opportunity of being selected as the subject. The entire process of sampling was done in a single step with each subject selected independently of the other members of the population. In this study, the researcher made use of the most primitive and mechanical lottery method. Each member of the population was assigned a unique number. Each number was placed in a bowl or a hat and mixed thoroughly. The blind-folded researcher then picked numbered tags from the hat. All the individuals bearing the numbers picked by the researcher were the subjects for the study. Sampled respondents were grouped into two.

Before the conduct of the two phases of this study, the researcher secured first a letter of approval from the division office to conduct the study. After the consent of the school head, questionnaires were administered to respondents. To decrease the response rate error and solicit a relatively high response rate of the survey, the researcher distributed the survey questionnaires personally. In any case that there are clarifications, respondents were informed for a follow-up. A letter was sent to the advisers of respective student respondents for the documentary analysis of their academic performances.

To establish the ethical considerations among the respondents, the anonymity of respondents was protected by numerically coding each questionnaire and keeping all the responses confidential. All study data were kept in locked file cabinets in the researcher's table.

Instrumentation

The first phase of the study aimed to determine the formal visual analysis and literacy rate of the respondents in principles of designs in Art. Principally, a self-developed questionnaire, containing items of different formats: asking either for one or all that apply, dichotomous answers like "Yes" and "No," self-assessment items, measured on a 4-point Likert type, and open-ended questions, was given to the respondents.

A teacher made pretest was administered before the allocations of the two groups of students. Immediately, simple treatment of the use of the quest-theme module in the principles of design of Art was applied to the determined experimental group of the study. After completing the treatment, a teacher made post-test was administered again to the same group of learners.

The purpose of this test was to measure the achievement of the students constituting the sample. The researcher constructed both the pretest and post-test, through a thorough review of the techniques of test construction and consent of the Art teachers and experts were weighed in the construction of tests.

Both the pretest and post-test were almost parallel with difficulty level. Tests were subjected to validity and reliability.

Validity and Reliability of the Instruments

A panel of supervisors and master teachers handling Art disciplines were used to secure the content validity of the survey instruments. A reliability test using the test-retest method was performed by asking ten teachers and students who were not a part of the study to complete the questionnaire. After one week, the same persons were again asked to complete the questionnaire which now featured rearranged items. The test-retest method was a measure of reliability obtained by administering the same test twice over a while to the same group of individuals. The scores from Time 1 and Time 2 could then be correlated to evaluate the test for stability over time (Phelan & Wren, 2007). The questionnaire consisted of 50 items, which were organized into three sections.

Data Collection

A GAP Analysis was conducted to draw the study. After obtaining results, the researcher secured first a letter of approval from the division office to conduct the study. After doing so, another letter of approval was sent to a school principal where the participants and letters of information and invitation as well, as the informed consent, were sent to the participants.

In order to establish a concrete justification, the researcher administered pretest to determine the participant's formal visual analysis level. Retrieval of the pretest questionnaire will be done after the test, and the data will be tabulated. The researcher provided the experimental group with simple treatment through the use of the quest theme module.

After the lesson has been discussed, post-test will be administered to both groups. Participants will be given thirty minutes to answer the test. The post-test questionnaire will be retrieved after the group has answered the questions.

Statistical Techniques

Raw scores obtained from questionnaires, academic performances, pretest, and post-test were presented in tabular form for interpretation. For the manipulation of data, means and standard deviation were computed. In order to determine the relationship of the motivation and engagement levels and performance ratings, Pearson Product Moment Correlation was applied. To define the significance of the difference between the mean scores of both pretest and post-test were tested at the 0.05 level by applying Z-test.

RESULTS AND DISCUSSION

Formal Visual Analysis Level of the Control and Experimental Group

Distribution of the respondents according to the formal visual analysis level of the control and experimental group. Majority of the respondents fell on the level of Intermediate (I) with a range of 6 – 10 for both the control and experimental group. In the control group, they were dominated by Level 2 participants with an average of 19 counts or with an equivalent of 63.33%. Five (5) were considered as Skilled (S) with an equivalent percentage of 16.67. Only two under the control group were defined as Expert (E) having a percentage of 6.67.

Same with the control group, 14 out of 30 respondents in the experimental group were assessed to be under Intermediate (I) level or with an equivalent of 46.67%. Ten (10) appeared to be Skilled (S) having 33.33%. Three (3) out of 30 were described as Expert (E) with an equivalent percent of 10.00.

Mean of the Formal Visual Analysis Level of the Respondents

Respondents from the control group got a mean score of 10.57 and interpreted as Skilled (S) with a standard deviation of 3.12 while respondents from the experimental group received a mean score of 10.04 and described as Intermediate

(I) with a standard deviation of 2.63. Lastly, the grand mean score of the participants was 10.31, which was interpreted as Intermediate (I) with a standard deviation of 2.85.

The degree of the academic performance ranged from 75 – 90 for both the control and experimental group. In the control group, the majority of the participants has an academic performance of ranged from 79 – 82 with a percentage of 43.34 or an equivalent to 13 frequencies. It indicated that most of them have an Approaching Proficiency (AP) performance in class. Eleven (12) of the respondents or with an equivalent of 40.00% have an average ranging from 75-78. These respondents were noted to have a Developing (D) performance in their class. A percentage of 13.33 or four respondents were seen to have an academic performance that fell on 83 – 86 denoted a Proficient (P) performance and the lone respondent or with an equivalent of 3.33% performed very well, or Advanced (A) with an average ranged from 87-90.

On the other hand, the majority of the experimental group has an academic performance ranging from 75-78. Fourteen (14) of them or with an equivalent percentage of 46.67 has Developing (D) performance inside the class. Ten (10) respondents were under the Approaching Proficiency (AP) performance ranging from 79-82 or with an equivalent of 33.33%. An equivalent of 13.33% was given to four respondents who proficiently performed in the class and two out of the 30 respondents performed advanced with an equivalent of 6.67%

Mean of the Academic Performances of the Control and Experimental Group
Control group got a mean score of 79.72 and interpreted as Approaching Proficiency (AP) with a standard deviation of 3.89 while respondents from the experimental group received a mean score of 79.54 and also described as Approaching Proficiency (AP) with a standard deviation of 3.89.

The grand mean score of the respondents was 79.63, which was interpreted as Approaching Proficiency (AP) with a standard deviation of 3.86.

The Relationship between the Formal Visual Analysis Level and Academic Performance of Respondents

It can be noted in the table below the significant relationship between the formal visual analysis levels and the academic performances of the respondents. Data showed that there was a significant relationship between the two variables tested in 2- tailed test with 5% level of significance. The computed value was 1.98, which was greater than the critical value of 1.96; hence, the null hypothesis was rejected.

On the other hand, the computed correlation coefficient was 0.71 and denoted high correlation. This means that the scores obtained in the academic performances were highly correlated to the obtained scores in the literacy levels of respondents.

Table 2. The Relationship between the Formal Visual Analysis Level and Academic Performance of Respondents

Variables	Indicators	Result	Result	Significance (2 Tailed)	Remarks
Formal Visual Analysis Level	Pearson's Correlation	0.71**	-	1.98	Reject Ho
Academic Performance		-	0.71**	1.98	Significant

Pretest Results of the Control and Experimental Group

The control group got the mean score of 22.96 and interpreted as Fair (F) with the standard deviation of 3.61 while the experimental group got the mean score of 22.75 which was also interpreted as Fair (F) with the standard deviation of 4.80.

The grand mean score of the pretest results of the control and experimental group was 22.86, which were described as Fair (F) with a standard deviation of 4.21.

Difference between the Pretest Results of the Control and Experimental Group

Using the z-test as an indicator, the value obtained between the two variable was 0.85, which was respectively not significant. The data mean that there was no significant difference between the pretest results of the control group and the experimental group, which showed that the two groups were both having the same level of knowledge.

Table 3. Difference between the Pretest Results of the Control and Experimental Group

Variables	Indicators	Result	Critical Value	Remarks
Control	z-test	0.85	1.96	Accept Ho
Vs.				Not
Experimental				Significant

Post-test Results of the Control and Experimental Group

The control group got the mean score of 23.57 and interpreted as Fair (F) with the standard deviation of 3.65 while the experimental group got the mean score of

42.75 which was interpreted as Excellent (E) with the standard deviation of 1.99.

The grand mean score of the pretest results of the control and experimental group was 33.16, which was described as Average (A) with a standard deviation of 10.10.

Difference between the Post-test Results of the Control and Experimental Group

With the use of the z-test as an indicator, the value obtained between the two variables was 9.40, which was noted as significant. This means that there was a significant difference between the post-test results of the control group and the experimental groups.

Table 4. Difference between the Post-test Results of the Control and Experimental Group

Variables	Indicators	Result	Critical Value	Remarks
Control vs. Experimental	z-test	9.40	1.96	Reject Ho Significant

Difference between the Mean Scores of the Pretest and Post-test Results

Table No. 5 revealed the difference between the post-test results of the control and experimental groups employing the z-test as an indicator. The value obtained between the two variables was 4.51, which was interpreted as significant.

This denoted that there was a significant difference between the results of the mean score of the pretest and post-test. Relative significance between the two variables can be interpreted as a result of the effective treatment rendered and administered to the experimental group vis-à-vis control group.

Table 5. Difference between the Mean Scores of the Pretest and Post-test Results

Variables	Indicators	Result	Critical Value	Remarks
Control vs. Experimental	z-test	4.51	1.96	Reject Ho Significant

CONCLUSIONS

Based on the findings of this study, the following conclusions were drawn. Majority of the participants were considered as Intermediate (I) in doing formal visual analysis in an artwork. On the other hand, both the mean scores of the academic performance of the control and experimental group got an interpretation of Approaching Proficiency (AP). It was also found in the analysis that there

was a significant relationship between the formal visual levels and the academic performance of the participants. Also, it was established on the pretest results analysis that both groups were interpreted as Fair (F). Although the pretest results were fair, which denoted the same level of understanding of formal visual analysis based on their pretest results, yet there was no significant difference between the two variables. The obtained mean score of the post-test from the control group was described as Fair (F) while the computed mean score for the experimental group was interpreted as (Excellent). It was also found that there was a significant difference from the obtained results. Seemingly, the study revealed the idea that there was a significant difference between pretest and post-test results of both the control and experimental group. This led to the idea that the quest-theme module sequence of instruction in the formal visual analysis of Art was effective. It showed that the students exposed and treated by the quest-theme module mode of instruction performed very well than those students under the control group.

TRANSLATIONAL RESEARCH

The findings of the study may be best translated to various media of communication for information dissemination, if not, further awareness campaign, indigenous materials such as wall newspaper, one-act play, among others may be designed for stakeholders from the remote areas and social media, mass media (TV, newspaper, and radio) may be used in the information dissemination.

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