The Teaching of Drawing in the Era of *Web* 2.0

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Drawing, art education, web 2.0, and digital technology.

ABSTRACT

Our proposal attempts to clarify some issues that seem relevant when talking about the process of using information and communications technology (ICT) [1] applied to the teaching and learning drawing. On the text we'll look at the contribution of ICT to arts education and how it seems that the implementation of networked education can contribute to a dynamic and collaborative learning, and the possibility to promote the digital tool in the conceptualization and development of a Project.

FIELD OF ACTION - WHAT DRAWING ARE WE TALKING ABOUT?

Will try to identify some changes caused by the use of technology in the construction of drawn pictures. We begin by defining in broad strokes, what we mean by drawing. There are unique features of the drawing, which distinguishes it from other forms of art. The quality of the drawing is to translate the world of ideas to the world of representation / presentation, allowed a performance over the centuries within in the visual representation. This feature allows the visualization of scientific and theoretical speculation, driven and open field to the conflict between perception, knowledge and action. While language has had the privilege of being called to other fields of knowledge, occupying a hybrid for several centuries.

We can't dissociate, or understand a drawing without first understanding its function, that is, we must realize that the purpose that the drawing's objectives. In simple terms we could say that there are two ways of drawing. Drawing from the reality, which aims to understand and mimic reality, what and the drawing of the idea or the intellect. This brief definition is intended to

introduce readers to the dimension and function of the drawing concept in our work. Is the drawing like language and presentation of the idea that is important for our study? Drawing processes, drawings that make possible new discoveries and that find new possibilities that give course to ideas.

Drawing like a language that make possible “Thinking in action and action as thinking”.

We think according our time. Thinking is a product of the time, the social, education and culture. Our students are “digital natives”, they think with digital technology. Assuming that, we thought that visualisation and creation image knew media change and amplified our imagination field. The introduction of digital tools raises questions in image concept and in imaginary.

We know that the easy accessibility to software creation and image manipulation is present in the visual culture of our students. Most answers and demand the involvement of digital technology in the discipline of drawing from personal experience. However, these individual experiences in the context of teaching and learning of the arts are essential and extend the practical knowledge and creative. These two types of knowledge are essential for a student to communicate with the image. Successful communication depends on our ability to execute. Thinking and doing are two actions that are directly involved in the creative act. Our ability to achieve allows ourselves to be thinking ahead, further, challenging us turns our ability to do.

Most of these experiences occur within the space of the classroom, or in the studio.

Fig1. Student working in Drawing Class

Arts education by virtue of skill requires a close relationship between students and teachers. We know that the model of arts education has traditionally been a model in person, very focused on the figure of the master / teacher, face to face.

On the one hand we have the weight of tradition, on the other hand, we find strength in computer use by teachers. The technological illiteracy, lack of knowledge of the technological potential and a certain conformity with the educational practices installed, lead to a distant position in relation to digital technologies and in particular to information technology and knowledge (ICT). However as mentioned earlier, the world is changing, our students have other ways to communicate, to relate, to investigate and seek information.

3. METHODOLOGY - CASE STUDY

The choice of the research model adopted, it was made in accordance with the subject and purpose of our study. Being the subject of our study the computer analysis as a mediator acting in teaching strategies, more specifically in the teaching of drawing at the Faculty of Fine Arts in Porto, it seemed to us that the interpretive paradigm where they are the qualitative methods, would be the most appropriate research that aims to understand and interpret elements of creative production, procedures and the construction of images, with them or not image synthesis.

Following the methodology adopted, it was decided to use the case study of a representative sample, in which participants selected for the collection of information, were students of 2nd year courses Visual Arts who attended the disciplines of drawing 3. A selection of these two subjects fell the need to observe processes, strategies and solutions representation in the media and using different technologies, so as to verify the alterations provoked by extension of the classroom to online environments. The fact that the subjects are theoretical and practical and that development and implementation of projects where the image is the channel of communication was a key factor.

Our experience of fieldwork took place between January and May 2010 time of completion of the worksheet “Drawing as instrumental Project - Practice and Procedure. The proposal made to students in this class was to use the platform Moodle in part as complement online as to accompany the lessons. Students participated in a non-mandatory in this experience, which made caretaking that some students did not participate.

Drawing on three distinct phases of design methodology where the first uninterrupted phase was recognition and removal of space, 2nd; appointment

of ideas, 3rd; formalization and simulation we activated on the Moodle platform some tools that accompanied the evolution of work.

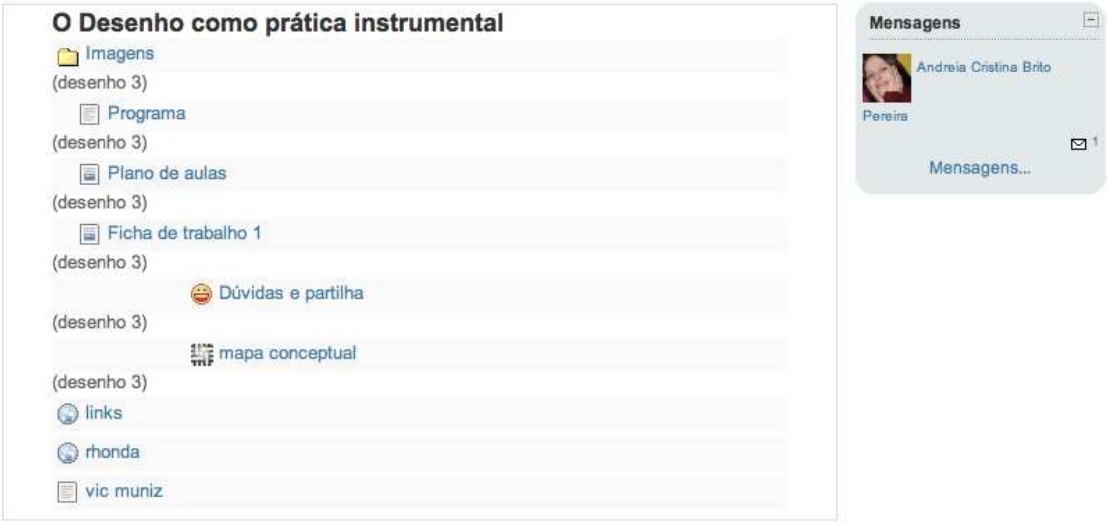

Fig2. Moodle image.

For each phase of work was assigned a discussion forum where students put their pictures of their projects. Colleagues and teacher thus make comments about the work progress and make concepts suggestions such as materials and supports. There was moments that students themselves were asking for opinions or suggestions to solve either problem. It created also a forum where *repository* characteristics where teachers and students put text, images and some Web sites that they considered significant and important to the subject under study. The chat had no membership by the failure to be scheduled, and because they don't have obligation, students don't appeared. So, as we attempted to create a conceptual map where supposedly all students should have participated in order to contribute to creating a conceptual expanded and rhizome concept map but without much success because the structure is very linear. I think that a integration on Moodle platform of a dynamic conceptual map is a very and an important tool for the development of interaction technologies, web publishing and sharing was the medium for the construction of change in the design and organization of social networking and learning. The sense of social sharing that characterizes the Web is one of the reasons for the remarkable change in the development of learning networks. More than an informational resource, learning networks supported by the Web, are, therefore, a form of immersion and collaborative construction of meaning like said Dias (2008; 5).

CONCLUSION

After this experience, I am convinced that ICT tools that at first sight may seem distant from the artistic practices have space and can greatly contribute to more dynamic and knowledge sharing that as in other areas of education have seen results. Another tool that we have to date not yet available but we have as an important tool in these areas is the e-portfolio. Which will enable the school community have access to the work of colleagues.

The world is changing, our students have other ways to communicate, to relate, to investigate and seek information. Therefore, we urge implanting reorganize and pedagogical practices. ICTS present us with a new paradigm on the relationship between student / knowledge / teacher social constructivist perspective which advocates teaching strategies and learning by making pupils more active in constructing their own knowledge. Most of our students were born after the 80s. In this decade although there had been major developments in digital devices and communications technologies, they were already deployed. This latest generation born connected. For these young, digital devices are the basis mediator in contact with the world. “Digital Natives” to label and describe Palfrey and Gasser in the book “Born Digital” are young adults who developed and grew differently from ours. “They read blogs rather than newspaper. They often meet each other online before they meet in person. They probably don’t even know what a library card looks like, much lees have one; and if they do, they’ve probably never used it. They get their music online, often for free, illegally-rather than buying it in record stores. They’re more likely to send an instant message (IM) than pick up the telephone to arrange a date later in the afternoon... Major aspects of their lives – social interactions, friendships, and civic activities- are mediated by digital technologies. And they’ve never know other way of life”. (Palfrey and Gasser, 2008; 2)

It is important to be aware of the reality that our students grow; we have that obligation as responsible for Education. It is intended that these tools foster and encourage a process of shared learning, continuous, in which the participants; involvement in education goes beyond the classroom. It is based on the principle of sharing contribution for the expansion of knowledge, I think the role of Professor will be to monitor and manage the elements of learning, as a mediator that provokes and stimulates the search for knowledge.

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