

AN IMPLEMENTATION OF NEW METHODS VIA INTERACTIVE MEDIA IN THE ARTS TEACHING

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Abstract

Since the mid-1980s, "media arts"-defined as the "study and practice of examining human communication through photography, film or video, audio, computer or digital arts, and interactive media"-within the realm of aesthetic education and considered it one of six arts areas. This research explores how the media arts comprise of a New Methods via interactive Info media in the Arts Teaching a range of art forms that have in common their composition and transmission through film, television, radio, print, gaming and web-based media. Increasingly, they are characterised by digitisation and transmission via electronic media. In common with all art forms, in their making and reception, they excite and extend the imagination, and express, inspire critique or entertain with representations of lived experience and culture. Media Arts in Practice gives students opportunities to create and share media artworks that convey meaning and express insight. Media artworks respond to individual, group or community needs and issues, within a variety of contexts and for a variety of purposes. Through media art making processes and practices, students develop self-knowledge through self-expression, provide commentary or critique, explore social, community and/or cultural identity, and develop aesthetic skills and appreciation.

Keywords

Hologram, Techniques, The design, Interior architecture

Introduction

Achieving effective learning via digital media continues to be a major concern in contemporary education. The daily use of all forms of digital media is part of our lives and therefore becomes a key component of education. Educators must consider the process of digital media curriculum as a learning model and form of experience adapted to education. This means the significance is on how to learn as well as what to learn.

Forget devices, the future of education technology is all about the cloud and anywhere access. In the future, teaching and learning is going to be social, says Matt Britland, the interactive media arts comprise a range of art forms that have in common their composition and transmission through film, television, radio, print, gaming and web-based media. Increasingly,

Achieving effective learning via digital media continues to be a major concern in contemporary education. Today's technologies relate to education in many ways instead of the historical pedagogies of a one-way discussion as an educational procedure. Today, individuals employ digital media and the Internet in naturally occurring ways, and

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education in this form is contemplated in the context of social change, which in turn, is fully integrated with digital media. The daily use of all forms of digital media is part of our lives and therefore becomes a key. They are characterised by digitisation and transmission via electronic media. In common with all art forms, in their making and reception, they excite and extend the imagination, and express, inspire, critique or entertain with representations of lived experience and culture.

Media Arts in Practice gives students opportunities to create and share media artworks that convey meaning and express insight. Media artworks respond to individual, group or community needs and issues, within a variety of contexts and for a variety of purposes. Through media art making processes and practices, students develop self-knowledge through self-expression, provide commentary or critique, explore social, community and/or cultural identity, and develop aesthetic skills and appreciation.

Students of Media Arts in Practice develop knowledge, understanding and skills from three core topics — ‘Media technologies’, ‘Media communications’ and ‘Media in society’. These core topics are embedded in, and explored through, electives that provide the flexibility to accommodate current and emerging technologies and the diverse interests and abilities of students.

This syllabus focuses on the role media arts plays in the community and creating opportunities for student engagement with school and/or local community arts activities. Students learn how to apply media technologies in real-world contexts to solve technical and/or creative problems.

Through the creation of written, visual, auditory and interactive texts, students express meaning in a variety of contexts, and gain an appreciation of how media communications connect ideas and purposes with audiences. Students use their knowledge and understanding of design elements and principles to guide the development of their own aesthetic tastes, and to engage with or evaluate others’ works. They also learn to evaluate and reflect on their own and others’ art-making processes and aesthetic choices.

Research Problem

The interactive Info media is considered, which is highly prevalence in the current era, I have noticed in this research that there is an important place of Practice Teaching Arts by a New Methods via interactive media, and you can identify the problem in the following question:

Research Question

How to benefit an Implementation of a New Methods via interactive media in the

Practice Teaching Arts?

Research Objective

This research aims to:

- Study the evidence to using a New Methods effectively via interactive Info media to Create new methods of the Practice Teaching Arts.
- Identify a selection of better practices in visual arts education that may prove useful to art academic teachers in their efforts to shape teaching in responseto desired outcomes.

Research Proposes

This research proposes that,

Although there are many of study in Media Arts in Practice, and that can establish a basis for further education and employment in the fields of advertising and marketing, publishing, web design, television and filmmaking, animation and gaming, photography, curating, 3D and mobile application design, and also art concept and digital illustration. but stays basis self-Practice encourage a student's creating opportunities for innovation, knowledge and modernization.

Research Objective

- The focus of this research will be to identify and corroborate relevant and reliable sources to the evidence of how to using a New Methods via interactive media in the Practice Teaching Arts.

Research Methodology

To achieve the objectives of this research follows **analytical and descriptive methods** of interactive media that is a basis for further education and employment in the fields of advertising and marketing, publishing, web design, television and filmmaking, animation and gaming, photography, curating, 3D and mobile application design, concept art and digital illustration in the Practice Teaching Arts

Research Steps

- There is a need to focus on the benefit of an Implementation of a New Methods via interactive media in the Practice Teaching Arts.
- Achieve the objectives of this research follows analytical and descriptive methods of interactive media in the Practice Teaching Arts.

Research AcknowledgementsThe historical Introduction

Art history courses, particularly at the survey level, have traditionally

eschewed active learning practices, favouring instead a lecture-based, transfer-of-information model. In a popular textbook, “With a few exceptions, classes are set up in the same way: students sit facing the professor and a pair of screens on which images are projected.”

However, art historians have also worried that such widely-adopted methods of “art in the dark” art history instruction often fall short of producing deep and engaged learning. Even in 1954, Albert Elsen complained in *College Art Journal*, the precursor to *Art Journal*, “It is ironical

that a subject which derives its existence from the creative process should be taught with such unimaginative methods. The text-lecture system encourages a passive, conforming attitude.”² This pedagogical approach often has resulted, as Jerrold Kemp and Ron McBeath observed in 1994, in students who “are not motivated or interested in the subject” and whose “learning is not at a satisfactory level.”³ Nonetheless, an approach that focuses on factual knowledge is comfortable and familiar to most students. According to art historian Kathleen Desmond, students often seek from instructors “a body of knowledge and desire facts, landmarks, themes to hold together the complex histories of artistic practices, institutions, and aesthetics.” Yet, as Desmond pointed out, one of the major tasks of the survey is to “move our students from concrete thinking to abstract/critical thinking.”⁴ Even Elsen noted, “The student should be guided toward developing self confidence in his personal powers of analysis and judgment.” Students may resist active learning, but the lecture-based alternative may fail to develop critical analysis skills.

In the 1991 book *Active Learning*, Charles Bonwell and James Eison defined their subject as “anything that ‘involves students in doing things and thinking about the things they are doing.

Active learning is supported by constructivist theory, an approach that explains how experiences and reflection upon those experiences produce knowledge. The work of psychologist Jean Piaget grounds constructivist theory. He proposed that learning takes place in the human brain through the construction of knowledge, rather than its acquisition. For a constructivist, learning must be an active process in which students interact with each other and with ideas in order to connect newly gained knowledge to previously-held knowledge and past experiences. Active learning pedagogy also draws upon new findings from the interdisciplinary field of neuroscience that exploded in the 1970s and 1980s. According to Eric Jensen, one of the pioneers of interpreting brain-based

learning for its implications for education, “Brain-based education is learning in accordance with the way the brain is naturally designed to learn.” Brain-based learning draws upon findings that the human brain naturally seeks “curiosity, affiliation, [and] challenge,”¹⁸ all elements of meaningful active learning exercises.

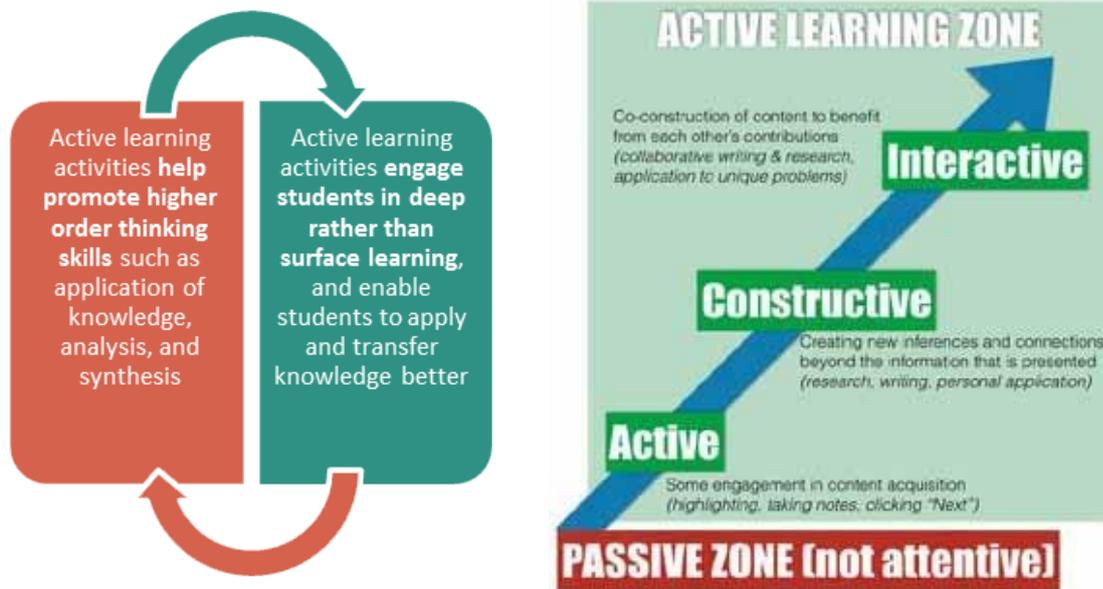


Fig. 1.1 Active Learning.

Image sourced from: Chi, M. T. (2009). Active-constructive-interactive: A conceptual framework for differentiating learning activities. *Topics in Cognitive Science*, 1(1), 73-105.

Reflect on their teaching to come to deeper understanding

share their experiences (successes and failure) with fellow scholars of teaching & learning gain ideas, insights, and inspirations from others' successes and failures offer constructive feedback and insights to those who share, in the form of comments

What is technology about?

Technology is intervention by design. It uses intellectual and practical resources to create technological outcomes, which expand human possibilities by addressing needs and realising opportunities.

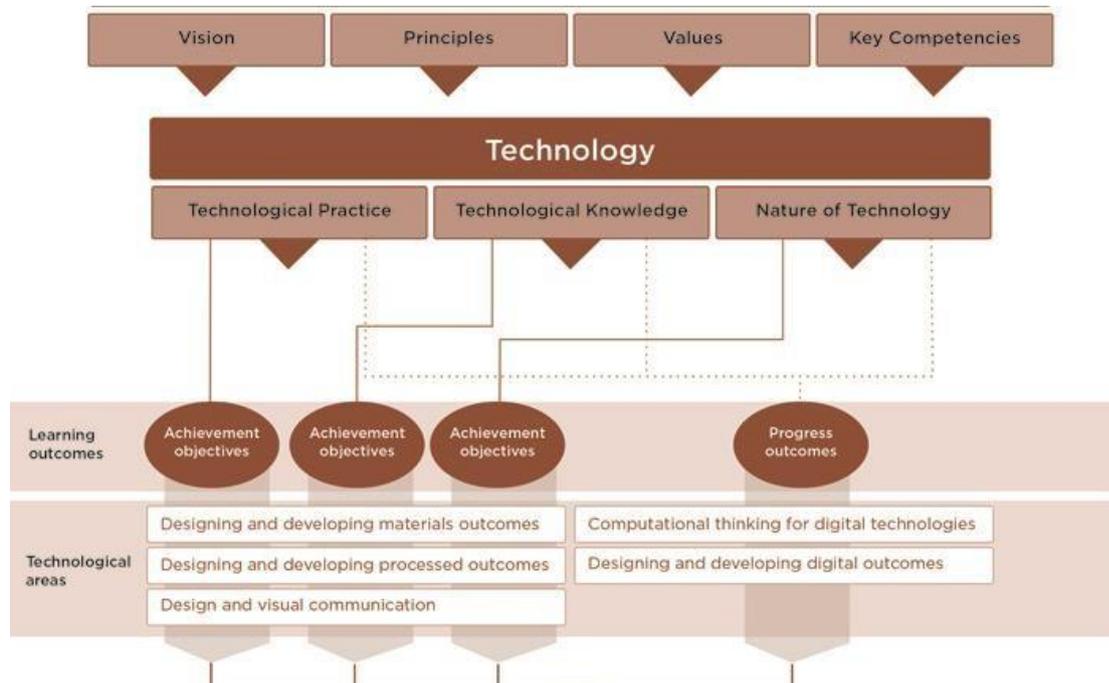
Design is characterised by innovation and adaptation and is at the heart of technological practice. It is informed by critical and creative thinking and specific design processes. Effective and ethical design respects the unique relationship that New Zealanders have with their physical environment and embraces the significance of Māori culture and world views in its practice and innovation.

Technology makes enterprising use of knowledge, skills and practices for exploration and communication, some specific to areas within technology and some from other disciplines. These include digitally-aided design, programming, software development, various forms of technological modelling, and visual literacy – the ability to make sense of images and the ability to make images that make sense.

With its focus on design thinking, technology education supports students to be innovative, reflective and critical in designing new models, products, software, systems and tools to benefit people while taking account of their impact on cultural, ethical, environmental and economic conditions.

The aim is for students to develop broad technological knowledge, practices and dispositions that will equip them to participate in society as informed citizens and provide a platform for technology-related careers. Students learn that technology is the result of human activity by exploring stories and experiences from their heritage, from Aotearoa New Zealand’s rich cultural environment, and from contemporary examples of technology. As they learn in technology, students draw on and further develop the key competencies.

Information is processed data. Most of the decisions taken in and around the world by and large are based on the data and information. Information is the key guiding force of the world today.



For a wider use of the information, the information must be communicated to people. It is only when the information reaches the intended audience, the purpose of creation of information as well as its communication would be served.

Interactive Media vs. Traditional Media

Social **media** is **interactive**, while **traditional media** is passive. The former not only encourages a response from fans and followers, it requires it. Social **media** makes it extremely easy for your target audience to provide feedback and constantly interact with you.

Characteristics of Traditional Media Vs. New Media

TRADITIONAL MEDIA	NEW MEDIA
BROADCASTING : MASS AUDIENCE	NARROWCASTING: SEGMENTED AUDIENCE
SINGLE OR FEW CHANNELS OF FLOW	MULTIPLE CHANNELS OF FLOW
ZERO OR LITTLE FEEDBACK	MORE FEEDBACK
MOSTLY ANALOG AND NOT COMPRESSIBLE	MOSTLY DIGITAL
NOT NETWORKED	NETWORKED
SEPARATE	INTEGRATED
ACTIVE GATE KEEPING	LESS GATE KEEPING
PASSIVE RECEIVER	ACTIVE RECEIVER
LESS INTERACTIVE	MORE INTERACTIVE

Blogs, wikis, social bookmarks, and tag clouds: these are new words for new things and new ways to use words. You may be living in the world of social media, but to many it's a jumbled jungle with no clear structure.

The many facets of social media are also called Web 2.0, consumer-generated media (CGM), participatory media, and new media. In fact, comparing social media to traditional media is probably the most useful way of defining what exactly this means.

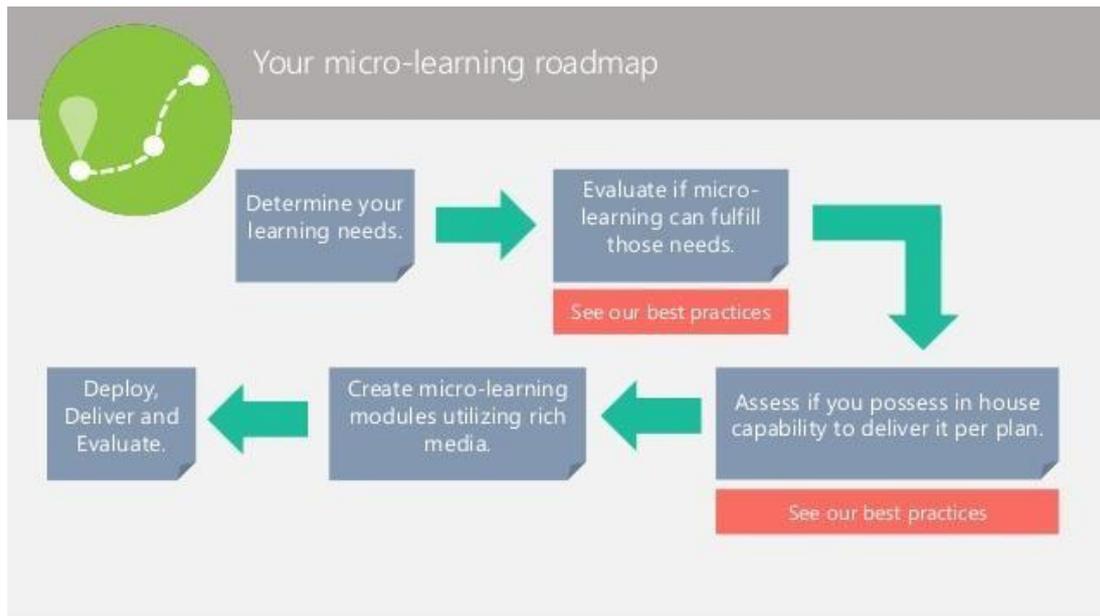
Most simply put, social media are media (from written to visual to audio to audiovisual) that are designed to be shared. Sharing means that it is easy to comment on, that it is easy to send, and that there are no high costs associated with viewing the media. Because of the connected nature of the Internet, it means that sharing, commenting, and viewing can all be tracked and measured.

Traditional Media	Social Media
Fixed, unchangeable	Instantly updatable
Commentary limited and not real time	Unlimited real-time commentary
Limited, time-delayed bestseller list	Instant popularity gauge
Archives poorly accessible	Archives accessible
Limited media mix	All media can be mixed
Committee publishers	Individual publishers
Finite	Infinite
Sharing not encouraged	Sharing and participation encouraged
Control	Freedom

The Internet, and the software developed to run on it, has made it simple for anyone to publish and distribute content. It has also made it simple for anyone to access that content. The realm of social media is about collaborating, generating content, sharing, and most of all, connecting.

With internet becoming accessible to all, everyone has access to any kind of information – irrespective of where they are. Be it watching a video, scrolling past their Instagram feeds, tweeting and retweeting newsworthy posts and checking their emails, we go through information from different sources multiple times during the day.

This means they are accessing to information from varied sources. Since our consumption has become such, it is evident everything comes to the brain rather quickly. We focus for shorter durations but absorb the information quickly and move on over.



Whether it comes to making the learning process fun and interactive for students across Art educational institutes or creating the training processes for new student, micro learning is the answer.

We are in a digital era. It is difficult to think of any event in our daily life that is not using Information and Communication Technology. Our schools and Academic classrooms are no exceptions.

Research analysis

interactive multimedia and interfaces have changed the classical dynamics of human communications and education to create a new paradigm.

This paradigm originates in the interface since it allows multidirectional and multimedia communications through interactions with the elements of which it is composed.

- 1- This research describes the different aesthetic, narrative, emotional and value elements that are integrated within the cultural hypermedia interfaces.
- 2- These hypermedia elements are fundamental components to be taken into account in the creation of educational interactive media products in art learning.
- 3- The communicative functions are interchangeable between sender-receptor, author-reader-author, creator-user, professor-student... thanks to the introduction of multimedia interactive expressions and technological instruments that allow several types of interactions. This flexible functionality generates new communicative as well as dramatic models of interactive narrative, where the interaction of receptors-senders and reader- authors with the narrative actions occur at the character or avatar level.

4- The interfacial aesthetic, narrative, emotional and value elements are studied. 5- Analysed and described in detail thanks to an innovative model of analysis that can be used to for the implementation and design of interactive edutainment media products.

6- The application of this model helped to create cultural content interfaces enabling not only the development of interactive educational workshops in Egypt, for more than 50 students, but also multisensory and immersive communications with Learning Quality Assurance.

Practical experience

1- Creating and sharing educational art content through interactive media

2. Measure the interaction of students by sharing content in practice

3 - Measuring the creativity of students in developing and creating new components of the same content

4 - Measure the extent of students remember the content after the end of training

Results

80% of students communicated excellently with 100% of the proposed technical program (Pinterest) via interactive media

20% of students communicate well with 60% of the proposed technical program (Pinterest) via interactive media

Here we are sure that technical training must be conducted for students in Egyptian schools on interactive media to increase the absorption of students through the use of these interactive media by up to 80% to accommodate the most difficult scientific lessons and even require intelligence during practice.

General Practice in Visual Arts Education. Additional entries relevant to each of the four different, yet interrelated, sets of outcomes are presented in separate sections:

I- Developing a Repertoire of Skills for Visual Perception and Artistic Response.

II- Facilitating Investigations into Historical, Cultural, and Social Context.

III- Facilitating Engagement with the Art-Making Process.

IV- Facilitating Critical and Aesthetic Inquiry.

Recommendations

- Continue to research which allows a new cognitively field link (interactive media field and Practice Teaching Arts).

- Continue research that encourage interactive media field, to create a New Methods in the Practice Teaching Arts.

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