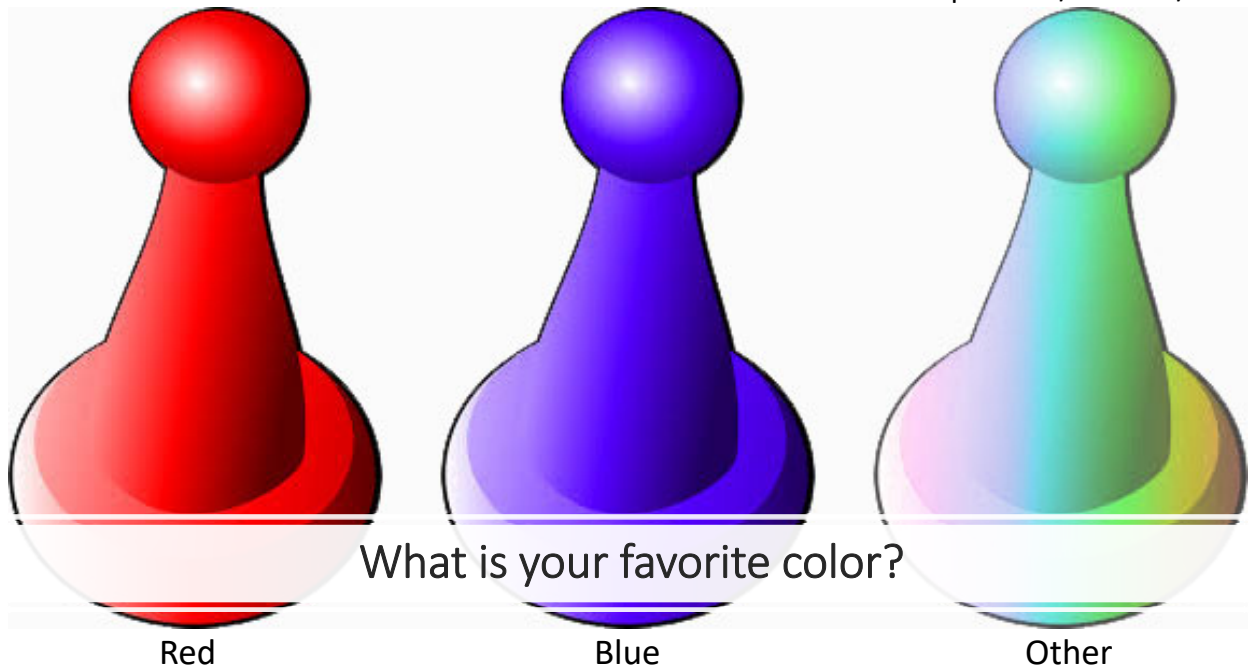


Welcome to our session, Understanding the Student Perspective of Art History Survey Course Outcomes Through Game Development. This session stems from a recent research study that Kelly and I conducted. This is an interactive discourse, so I encourage you all to be involved by pulling out your smart device and navigating to the link provided on the screen. There you will be able to answer questions that arise on the screen and pose questions that we will respond to at the end of this presentation.



Meet Andy...



Andy is a student in a senior capstone course for interdisciplinary art and design studies who represents a fairly typical student at a university. At the beginning of the study, Andy answered demographic information, and provided us with general information about various preconceptions. Andy has knowledge also of many traditional games such as boardgames, card games, and console games and is interested in various foci such as strategy, puzzle, and adventure games. While not quite familiar with educational games, Andy told us that games have a place in classroom instruction and that students in general learn best from small class sizes of up to 24 students. As part of Andy's curriculum, Andy has encountered an art history survey course using a traditional curricular design.

The Challenge...

You must successfully develop a game to meet course learning objectives for the art history survey that can be used in the classroom.

- Visual Analysis
- Art Historical Thinking
- Critical Thinking
- Communication Skills
- Art History Content Knowledge
 - Historical Context/Themes
 - Art Historical / Formal Vocabulary
 - Artistic Canon
 - Art Historical Writing



Yavelberg (2016) *Discovering the Pedagogical Paradigm in Art History Survey Courses*

Andy is tasked to work with a group of students to develop a game that would be implemented into future courses to both make the course more engaging and to better meet course learning outcomes that were defined in Yavelberg's dissertation, *Discovering the Pedagogical Paradigm in Art History Survey Courses*. The defined outcomes of art history survey courses focus on these basic principles:

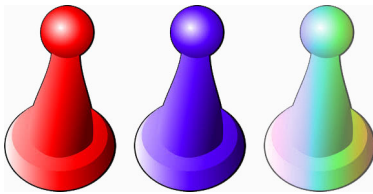
- Visual Analysis
- Art Historical Thinking
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- Communication Skills
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 - Artistic Canon
 - Art Historical Writing

As researchers, we wanted to know: What type of game will Andy create that satisfies student desires for engagement and instructor demands for improved learning outcomes? What insight will this process provide us about our students in the art

history survey class?

What would you create?

This is an open response. We will come back to this when we get to the end of this presentation...



But first, take a minute to think about what type of game you would create, if you were in Andy's shoes? What would engage students? What satisfies and bolsters learning outcomes? What well-known type of game accomplishes both goals?

Instruction...



Texts:

- Yavelberg (2016)
- Boller & Kapp (2017) *Play to Learn*

Course/Research Structure:

- Semester long
- Surveys, projects, and observation to collect data



While time constraints don't let us explain the whole process, let me briefly summarize what we did.

"Andy" and the other capstone students started the semester with two veins of instruction: art history learning outcomes, relying principally on Yavelberg's dissertation, and learning game design, using Karl Kapp and Sharon Boller's *Play to Learn*. They then used these resources to create their games. And all along, Josh and I collected IRB-approved data via observation and surveys.

What did Andy Produce?



Andy and the teams only viewed their games as study aids—that is, reinforcing the information they received. They could not conceive of the games as creating knowledge.

The games they created took several forms but at their core most were flashcard or trivial pursuit-type games, based principally on “facts” related to individual objects. Usually there was a race to the finish, with the best memory winning. In other examples, the good memory earned students materials and skills that helped to conquer land. For the students, these games were the ideal study aids and offered a “fun” and engaging way to test memorization.

Some of these similarly demonstrated a fundamental misunderstanding of the structure of survey courses by creating games that could not be played within a semester, such as this game that addressed Early Christian art and Postmodernism. *SHOW PIC 11*

----NEW SLIDE----

A few games departed from this model. Two that stand out are an exhibition game and one that addresses social status and art in the 19th century. *(Josh, I don't think I am going to explain these—just show the pictures PICS IMG_1991 and*

IMG_1982).

----NEW SLIDE----

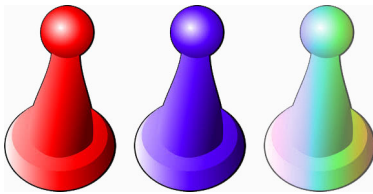
But on the whole, Andy and his peers turned to trivia-like games to make the art history survey course more engaging and to support what they perceived as the learning outcomes. (PIC 6). Study aids to support and reward memorization.

A silver lining, however, is that in developing even these basic games, the students reported learning more about the history of art than they had “memorized” before and that art history was much more complicated than they realized while taking the survey class.

Grade Andy...

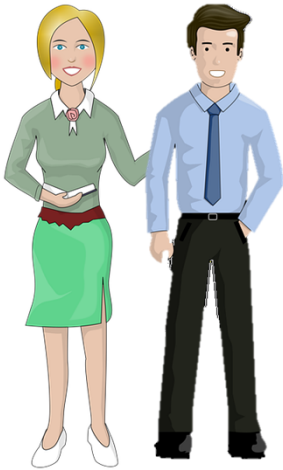
How well do these games meet the following outcomes?

- Visual Analysis
- Art Historical Thinking
- Critical Thinking
- Communication Skills
- Art History Content Knowledge
- Practical Integration with Course Instruction



Student Perception

What does this tell us about students' perception of the Art History Survey?



- Enter with enthusiasm, leave with disillusionment 😊 → 😞
- Instruction to be more “fun” / “engaging”*



Enter Josh and Kelly... Students were surveyed at various points within the creation process, and the resulting projects were analyzed to form an understanding of how students perceive the art history survey course. **Our discussions of the art history survey course and its goals revealed very interesting insights into student perceptions of the survey course that also informed their game designs.**

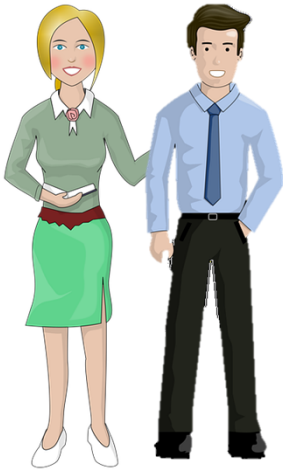
The results demonstrate that students felt that they came in with a general desire to learn about art history, especially as it related directly to their majors, but often left feeling overwhelmed, disillusioned, or simply disappointed in the knowledge that they received from the course. They found that the course simply was not “fun” and that it focused too heavily on facts. **While instructors understand survey classes to be nicely chunked into manageable units: prehistory, Mesopotamia, Egypt, Greece, Rome, etc., each with representative examples to illustrate the major formal, iconographic, and contextual issues, the students did not see this. To them it was a non-stop flow of single objects. Instead of 10 units with 30 representative examples—still quite a lot--the students saw only 300 objects to be memorized.**

They also demonstrated a lack of knowledge of what it takes to develop learning experiences or the challenges faculty face with time that meet higher order skills

described in learning outcomes. Their resulting games were burdened by a reliance on prerequisite factual information and flash-card/trivia style game mechanics that became more “study tools” than educational games. While the students designed games that were largely based on styles that they were familiar with, they had difficulty figuring out ways to integrate this challenge with instructional time, mostly encouraging the games to be played out of class time for studying/reinforcement purposes.

Student Perception

What does this tell us about students' perception of the Art History Survey?



- Too much material, too little time
- Art history consists of hundreds of individual objects without interconnection
- Courses focus heavily on facts



Enter Josh and Kelly... Students were surveyed at various points within the creation process, and the resulting projects were analyzed to form an understanding of how students perceive the art history survey course. **Our discussions of the art history survey course and its goals revealed very interesting insights into student perceptions of the survey course that also informed their game designs.**

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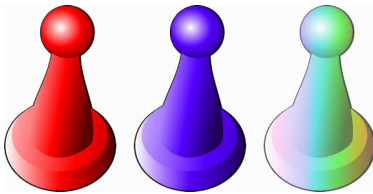
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Gamification

What game elements were used in this presentation?

- Conflict/Challenge
- Collaboration
- Competition
- Strategy
- Chance
- Aesthetics
- Theme
- Story
- Resources
- Time
- Rewards/Scoring
- Levels
- Role-Playing
- Non-Player Characters





Understanding the Student Perspective of Art History Survey Course Outcomes Through Game Development

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<https://tinyurl.com/y6cyq2jv>

Conclusion