Psychomotor Domain Performance Gap Analysis

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Farr (2006), states, “Bloom's psychomotor domain focus is physical movement, coordination, and use of the motor-skills. Development of these skills requires practice and is measured in terms of speed, precision, distance, procedures, or techniques in execution” (Using Bloom's Psychomotor Domain to Improve Instructional Practice). Within this domain there are a number of psychomotor categories in which an individual’s skills can be measured, starting from very basic knowledge and skills to more complex ones. These include Perception, Set, Guided Response, Mechanism, Complex Overt Response, Adaptation, and Origination. This paper will illustrate how these categories within the Psychomotor Domain can be used to categorize an individual’s performance level and therefor identify performance gaps in an artistic painter.

# Perception

Perception is the first stage in the Psychomotor Domain and acts as a base for all the other categories. Here learners have a general awareness of an activity where they use or select senses to gather information to help guide their movements. Key words used to describe actions during the perception phase include: recognize, distinguish, notice, touch, hear, and feel ("Businessballs", 2015). In the case of an artistic painter, this stage would include watching tutorials or demonstrations. Depending on the type of artistic painting process there would be specific sounds (a crackle or static sound) to listen for as paint was being applied, an awareness of the snap (bristle stiffness and absorption ability) specific brushes, and a sense of the texture specific types of grounds (surfaces) must have for different painting styles. Perception could also include the utilization of “hand-over-hand” techniques where the educator places a hand over the learner’s so that they are able to understand what correct painting techniques feel like.

# Set

Set is the second category in the Psychomotor Domain; here learners in this category show mental, physical, and emotional “readiness” for an upcoming task or activity. According to the "Businessballs" (2015) website, to arrange, to prepare, and to get set are typically used to illustrate the actions during the Set phase. Set can be observed in those learning how to paint in a number of ways; they will show a desire to learn new painting skills and techniques, have an understanding of own skills and limitations, and will know the basic steps to the painting process. A student at the set stage will be ready to learn with their needed materials out and be eager to build his or her painting skills.

# Guided Response

The next stage in known as Guided Response and is an early stage of learning a complicated skill such as painting a whole composition. Here learners gain adequate skills through imitation, practice, and trial and error. The keywords for the Guided Response level are imitate, copy, follow, and try ("Businessballs", 2015).

 A painting student in this stage are able to imitate specific skills such as composition building, priming, blocking in, color mixing, and paint application. Learning through trial and error will also be evident as a student repaints, remixes, or reworks different areas of their painting. Students at this stage should be able to successfully create a basic painting task such as a color wheel or value study. There will be little creativity as they are focused on practicing and honing their learned painting techniques. Expect an artist in the guided response level to want to “redo” or start their work over again.

# Mechanism

Once a learner has become built up their basic painting skills they will move on to the mechanism stage. At this stage an individual will be able use the skills practiced in the Guided Response phase with little thought or consideration. Here the artist has reached basic proficiency and can be expected to make, perform, shape, and complete more complicated painting tasks.

 The Mechanism level in a painter would be illustrated by the ease of which he or she is able to apply basic skills to their current painting. The movements of their brush including physical techniques (scumbling, glazing, hatching, and layering) used for paint application and mixing will become habitual, efficient, and performed with proficiency. The will also demonstrate the ability to appropriately choose, apply, and compose a painting utilizing learned techniques, skills, and processes.

## Complex/ Overt Response

The fourth stage is known as Complex or Overt Response. According to Wilson  (2015), a learner at this level will be able demonstrate “the skillful performance of motor acts that involve complex movement patterns. Proficiency is indicated by a quick, accurate, and highly coordinated performance, requiring a minimum of energy. This category includes performing without hesitation, and automatic performance” (Three Domains of Learning – Cognitive, Affective, Psychomotor) and is considered to be of expert proficiency which is demonstrated through their ability to coordinate, fix, and demonstrate the physical movements and processes involved in a successful painting ("Businessballs", 2015).

The artistic painter will demonstrate these qualities in a number of ways. First, the artist is able to quickly and accurately paint intended forms, shapes, colors, and textures. Secondly, he or she will easily recognize the qualities needed in a successful composition based on the elements and principles of design. Finally, the painter displays competence in color selection, complex color mixing, and tools/ medium application.

## Adaptation

Adaptation is the phase where a person is able to modify his or her movements to adapt to special situations. This applies to the painter who is now able to use all of their painting skills and adapt them in ways to solve new and unseen artistic challenges. For example, if they are asked to paint a portrait of someone with long hair and they have never done it before they will be able to change the way they use their paintbrush to make the strokes of paint match the texture of the person’s hair. Similarly, they will also be able to adjust the amount of paint, it’s texture, and it’s opacity to meet personal artistic needs. Finally the artist is able to effectively respond to unexpected, painting challenges such as deadline and environmental changes.

**Origination**

Origination is the last and most accomplished portion of Psychomotor Domain. Origination is demonstrated when a person is able to create new movements for special situations creating outcomes emphasizing the individual’s creativity based on highly developed skills (Farr, 2006).

A painter who has reached origination has created his or her own personal artistic style. They have created new and appropriate techniques and/ or processes to create new and unique works of art. Some examples include: developing a new layering style using unique mediums such as clear spray paint, oil colors, and liquin, developing a unique ground for their work by collaging multiple types of fabrics and paper, or exaggerating learned proportions to create new and unique subjects within their painting.

**Identify and Analyze**

The ability to understand and identify what level an individual is at in the psychomotor domain is key to obtaining the data needed to recognize a performance gap. In each description of the levels discussed in this paper is a set of skills and key words that should be observed in the actions of a painter at that level. It is important to understand that an individual must work their way through each phase starting at Perception and ending with Origination. With that in mind, one must analyze the skills demonstrated by an individual and then categorize them accordingly the psychomotor domain. Once we know what skills they have and what level they are functioning at we can develop an appropriate intervention to help them fill the performance gap between where they currently perform and the level of Origination.

References

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