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## Teaching visual arts through distance education : an evaluation of the program Anyone can draw

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**TEACHING VISUAL ARTS THROUGH DISTANCE  
EDUCATION: AN EVALUATION OF THE PROGRAM  
*ANYONE CAN DRAW***

BY

Jane Whelan B.Ed., Cert of Ed.

A Thesis Submitted in partial fulfilment of the  
Requirements for the Award of  
Master of Education  
at the Faculty of Education, Edith Cowan University

Date of Submission: December 1997

## ABSTRACT

The problem under investigation is concerned with the teaching of drawing through distance education. Traditionally drawing has occupied a central position in visual art teaching and learning and is still regarded as a significant area of visual arts education. In the visual arts curriculum of Western Australia, drawing, which is included in the broader term visual inquiry, is regarded as the foundation for studio practice. It is therefore appropriate to include drawing as part of every visual arts teaching program.

The correspondence mode of teaching, which has a text-base, is a more formal style of teaching art than the responsive teaching that normally occurs in an art class. Through distance education it is difficult to encourage drawing skills either through remediation or extension without creating a burden of extra work for the students. This is due to the design of the course booklets in projects which schedule the drawing lesson as one of many the student is required to complete in a semester. The projects culminate in a final studio product, thus emphasising that drawing remains a step towards the product.

The current text-based visual arts course at the Schools of Isolated and Distance Education (SIDE) does not offer an approach to teaching drawing skills to students through correspondence. A television production, *Anyone Can Draw* was designed and produced with the aim of promoting SIDE students' understanding of drawing. It was an attempt to emphasise the drawing process and to model best practice.

The intention of the research is to find the degree to which the television program as opposed to text, assisted SIDE students to acquire an understanding of the process of drawing by providing visual models with

which they could relate. It is anticipated that this research will enable revision of the production *Anyone Can Draw*.

The research is qualitative and designed as a formative evaluation. The sample comprised of eight middle-school students who were studying visual arts through SIDE. A questionnaire was used to gain an understanding of the students' current views of drawing. Following this the students' experience of the television production *Anyone Can Draw* was ascertained through telephone interviews.

It was found that *Anyone Can Draw* assisted the participants' understanding of drawing in that it provided models of action and was a suitable medium to convey this experiential learning. Although the program did not make sufficiently explicit the relationship between the art-world and the students own artwork, *Anyone can Draw* has become a valuable resource because effective segments can be edited to support project booklets.

The recommendations arising from this research are that all visual arts learning provided by SIDE should include video support as part of the learning package because it is better able to provide models of action. There will now follow a trial where the role of the video and booklets are reversed so that the learning is no longer text-based but supported by succinct text. A further recommendation is that visual arts writers and teachers at SIDE put in place strategies that promote dialogue and encourage interaction between teachers and learners to enhance the delivery of visual arts education to SIDE students.

I certify that this thesis does not, to the best of my knowledge and belief:

- (i) incorporate without acknowledgment any material previously submitted for a degree or diploma in any institution of higher education;
- (ii) contain any material previously published or written by another person except where due reference is made in the text; or
- (iii) contain any defamatory material.

Date

*December 1997*

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# Chapter 1

## INTRODUCTION

This chapter describes the context of distance education as it is currently offered in Western Australia. It considers the impact of demographic, educational, and historical contexts as well as the visual arts context at the Schools of Isolated and Distance Education (SIDE). The significance of the study is outlined and a contextual framework is offered to justify the production of a television program. The purpose of the study is stated and this is further clarified by the research questions. The chapter concludes with a brief definition of abbreviations that will be used throughout this thesis.

### **Background**

Distance education in Western Australia has been restructured in the last few years. It is therefore relevant to offer four different perspectives of the context (viz., demographic, educational, historical, visual arts) in order to understand the purpose and basis of this research.

#### *Demographic context*

Primary, secondary and post-compulsory education to isolated, travelling or expatriate Western Australian students has traditionally been supplied either by the Schools of the Air (SOTAs) or through distance education which until recently was provided by the Distance Education Centre (DEC). The composition of the student body at DEC has changed over time. Overall the school numbers continued to grow but the increase was not from geographically isolated students but from post-compulsory students in metropolitan and country Senior High Schools. It has become increasingly difficult for every Senior High School to provide an adequate combination of appropriate Tertiary Entrance Exam (TEE) subjects as well the alternative non-

TEE courses for their post-compulsory student cohort. There has therefore been an increasing reliance on SIDE to provide access to post-compulsory courses to students from the State system.

### *Educational context*

Movement towards a National Curriculum based on student outcomes from P-12 has impacted on primary and secondary schools. There has been some resistance at State level to the proposed changes but it is anticipated that implementation of outcome based education in Western Australia will commence in 1998-99 and will be completed by 2003.

Significant funding of the DEC by the State Government for technological development and the extension of the premises on the Leederville campus initiated a restructure of distance education in Western Australia. This restructuring caused the five SOTAs (primary schools) and the DEC centre (P-12) at Leederville to be combined under one umbrella named the Schools of Isolated and Distance Education (SIDE). In the primary section the SOTAs were now responsible for the education of isolated students and SIDE was responsible for the travelling or expatriate students. In the secondary and post-compulsory schools, SIDE became responsible for all Western Australian students who cannot access full-time education through the state system or particular subjects at the state school they currently attend. SIDE could now provide access to fee-paying post-compulsory students from the private education sector.

In Western Australia, the role of distance education in the context of the wider school system is not yet distinct. Currently SIDE appears to have multiple roles. Distance education was meant to provide education to secondary students isolated by distance and yet a high proportion of students currently studying are not isolated in this way.

There was also a perception that SIDE might play a role in open learning which was consistent with its access to course materials, technology and the growing emphasis on student-centred learning. The practice of open learning was seen by many involved in secondary education to be frustrated by the existing educational structure. The Post-Compulsory School of SIDE has endeavoured to explore the potential of open learning as part of the School Plan in 1996 but currently the indication from the Education Department of Western Australia is that there are no plans to pursue this style of education through SIDE in the immediate future.

SIDE has the potential to support many directions in education but currently provides a stop-gap measure to the State system which is changing slowly. It is possible that SIDE may play a role in the provision of curriculum materials to the State system. In the past it was thought important that writers should have distance education teaching experience in order to understand the many differences and difficulties faced by students studying through correspondence. In an extension of the restructure, writing positions for the production of correspondence materials are now advertised. Teachers are seconded through merit selection from schools (including SIDE) for the length of the writing project. This has the advantage that SIDE can now maintain better currency with educational practise in schools. It was anticipated that structures put in place to ensure that the differences and difficulties faced by students studying through correspondence would be accommodated. These differences included; (a) the length of time it takes to read a course compared to having someone to teach the course, (b) the lack of opportunity for a course text to demonstrate a skill or approach, (c) immediate feedback, and (d) the presence of a teacher to respond to immediate difficulties. The difficulties commonly experienced by students studying through SIDE include lack of motivation, literacy issues, reasonable time allocation as well as insufficient flexibility of the materials to cater for individual learning needs.

### ***Historical context***

Previously the institution providing education to remote students was known as the Correspondence School. The courses were written and posted to students together with an appropriate materials kit. SIDE inherited correspondence as the basis of their teaching delivery although there have been new developments in information communications through the use of technology. The Correspondence School changed to DEC in the early 1980s and was able to provide better feedback to students through increasing statewide access to the telephone. One-to-one teaching with telephone conversations supporting the text has become increasingly part of the teaching mode.

The development of a Style Guide to improve the instructional design of print materials at DEC indicated a conscious effort to provide better access to the written materials by making them easier to read and comprehend. All teachers and writers at SIDE are now expected to be familiar with *First Steps* and *Stepping Out* literacy programs.

The EDWA Annual Report (1993-94, p. 81) acknowledged some of the changes which had occurred:

The advent of a range of electronic technologies is now permitting a more interactive, flexible, student-centred learning environment and access to databases and information services previously denied to these students.

Learning Areas in the teaching cohort of SIDE appear to be moving away from courses that rely on text alone towards teaching packages that include a variety of media such as video, telematics and teleconferencing.



### *Visual arts context at SIDE*

The Lower Secondary visual arts offerings at SIDE provides students with an opportunity to complete units at any year level. There is no classroom or peer group to create a problem with mixed age classes.

A characteristic of each of the Lower Secondary units was that they were designed in isolation and so although they increase in technical difficulty and literacy demands, there is no coherent developmental path in learning to draw. While many visual arts units are "age-free," a limitation can be the students' inability to understand the text used to describe processes. Where the description of techniques is not dependant on high literacy skills, students of all ages approach the experience with an expectation of value and a belief that it is worth doing. Students are able to produce art that reflects their artistic maturity. There is concern that some students with well developed artistic skills may be excluded from visual arts education through distance education if they lack the pre-requisite literacy skills. There is therefore a need to develop support materials that are not reliant on text but convey information visually.

The Arts Learning Area is often regarded as less crucial to education. Gardner (1990) noted that "Art education has continued to be seen as a vehicle for promoting self-expression, imagination, creativity and knowledge of one's affective life – not as a scholastic subject." (p. 35) This perception may be identified in some clients served by SIDE, and within the organisation itself. Students are still encouraged to complete their "core subjects" before doing the "optional" subjects for "fun".

On a more positive note there are recent moves within the institution that may indicate an acknowledgment that the Arts have educational value. There has been increased interest within SIDE concerning creativity because the Arts have been included as one of the eight essential learning areas in education. There has also been acknowledgment of the need to ensure that Arts education

offered through SIDE takes account of current educational philosophies in order to maintain credibility and relevance in a period of rapid change.

## **The significance of the study**

In Western Australia, the curriculum framework currently being developed by the Curriculum Council describes learning in terms of outcomes which define what students should know, value and be able to do as a result of schooling K-12. The advent of outcome statements has meant that there has been a shift in emphasis towards student-centred learning. These changes combined with the impact of restructuring at SIDE, has created an opportunity to review the traditional methods of teaching and learning by correspondence.

Perraton, cited by Stewart (1983), stated that distance education is "an educational process in which a significant proportion of the teaching is conducted by someone removed in space and/or time from the learner" (p. 34). This is the antithesis of teaching strategies upon which visual arts learning normally relies such as: demonstration, problem-solving and feedback during the making process.

Course texts may meet rigorous standards of instructional design and specific curriculum requirements, however, what appears to be a strength may also be a weakness. The written materials may try to become the sole carrier of information by attempting to "stand alone" in place of the teacher. The tendency to over-elaborate information in the text in order to provide an opportunity for capable students to extend their skills, places emphasis on literacy skills and may in fact prevent less capable students from accessing the information.

In a traditional classroom a teacher can engender a climate of confidence which is shared by the class group and becomes a reference point for individual students. Stewart (1983) noted that when the supportive environment of the peer group is lacking "the individual's confidence is difficult to establish" (p.

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In a traditional classroom a teacher can engender a climate of confidence which is shared by the class group and becomes a reference point for individual students. Stewart (1983) noted that when the supportive environment of the peer group is lacking "the individual's confidence is difficult to establish" (p.

51). The advantages of immediate interaction in classroom teaching can outweigh the benefits of even the most perfect text. Through distance education the feedback available from the face-to-face learning model is almost entirely absent.

Therefore in teaching the visual arts through distance education there are well-founded reasons why instruction should not be presented entirely through text. With the introduction of new technologies, a range of media other than text are now available. There is evidence (Perraton, 1983, Percival & Ellington, 1984, Lawless, 1995) to suggest that a variety of delivery methods in distance education is more effective than reliance on one.

Stewart (1983) noted that for effective learning from text material to take place, there needs to be some interaction between the student and the text. The "creation of this internal dialogue for the student within the material" would be "a significant element in changing the student from a passive to an active learner" (p. 55).

The "internal dialogue" to which Stewart referred, is currently supported at SIDE by telephone conversations between tutor and student, that relate to the course material. In the case of the visual arts however, visual concepts are often difficult to convey through words alone, either spoken or written. Therefore it is essential to explore alternative methods through which a teacher might create interaction between a visual arts course and SIDE students.

### *Contextual framework*

If drawing is important as a common denominator in visual arts practice, then teaching drawing becomes a priority. While there are some aspects of the visual arts that can be conveyed and taught through text and correspondence there are also limits to the degree to which the students can experience visual arts learning through this medium.

To find a suitable alternative delivery vehicle to teach drawing and taking into account Clark's (1994) suggestion, referring to educational practice, that "We must always choose the *less expensive* way to achieve a learning goal" (p. 22), the researcher found the following model provided by Dean (1995) as informative and helpful. At an Interactive video communications conference, Dean stated that in order to identify which technology was best suited for conveying instruction, there are a number of related factors which have to be taken into account. These factors include: content provision, program, service, network and customer premises equipment. Each factor will now be described and related to this study.

1. **Content provision** involved the need to identify what content should be covered. In this case the process of drawing, skills development and the different types of drawing.
2. The nature of the **program** would be defined by reviewing what medium or technology was appropriate to facilitate this learning. Where the primary purpose was demonstration, film or photographs appeared to be appropriate media to convey the visual nature of the selected content. However while still photography has considerable value, it cannot supply the interactivity of speech or the movement best suited to demonstration.
3. The nature of **service** involves the accessibility, cost and availability of the service. Programs and services are limited by the networks available to SIDE.
4. **Networks** include Westlink, Westmail, Telstra, GWN, Internet and Email. It was necessary to identify which network provided the best or most suitable program for the content. In this case Westlink and GWN both appeared to be appropriate but as Westlink was limited to studio demonstration GWN was the preferred option.

5. The technologies used at SIDE include television, video, telephone and computer. These require a student to have access to a system through which they can receive the service (**customer premises equipment**).

With the exception of overseas students, most students have access to television and video. It has to be considered whether or not the delivery method disadvantages some students and to what extent potential inequities might influence or shape the whole learning program.

## **The Purpose of the Study**

A program (aired on GWN) called *Anyone Can Draw* was designed by the researcher to meet some of the learning needs of SIDE students studying visual arts. The aim was to increase the student's experience of visual arts, and in particular drawing, using a medium other than text.

The learning needs in visual arts were identified as:

- active participation with feedback

In the context of distance education active participation means creating an "internal dialogue for the student within the material" requiring interaction between the student and the content.

- visual demonstration

It was felt that visual demonstration, where there is no classroom, is best conveyed through film.

- developmental sequence.

A developmental sequence is something that occurs in schooling over time so it was not appropriate to provide developmentally sequential concepts for students viewing the program. Two alternatives were employed; the first showed a developmental sequence of a student's work from early scribbles to mid-primary drawing in order to demonstrate that

drawing skills develop over time. The second alternative was to expose students to the variety of ways that drawing can be used to express ideas.

Artists' works were chosen from the Art Gallery of Western Australia (AGWA) to illustrate a variety of drawing approaches and purposes. Some exemplars were deliberately challenging to students who may only have experience of the tradition of realism in visual arts. These exemplars were used to expose students to current practice in visual arts.

The researcher's intention was to produce a program to aid comprehension so that the students interacted with the course content. It was anticipated that the program would appeal to the students and that the models provided would improve students' confidence and their ability to set goals related to the drawing tasks. In this way SIDE students would have access to the type of interaction that would compare to the experience of students in a normal classroom.

The purpose of this study is to evaluate the effectiveness of *Anyone Can Draw* (transported to video as part of course materials) in supporting and promoting visual arts learning, skill development and in particular, enhance the development of drawing skills. Evaluation of the program will include consideration of its effectiveness in compensating for the loss of peer support, teacher input and interaction with drawing processes and media.

## **Research questions**

The first question relates to the students' learning.

1. Does the production assist students' understanding of drawing as a graphic skill and as a means of expression?

The second question relates to the classroom where a teacher models art learning through demonstration, problem solving and feedback.

2. Does the production provide models of action that encourage students to approach drawing challenges with greater confidence?

The third question relates to the suitability of the technology chosen to convey the learning.

3. Is a television production an appropriate medium to deliver this content?



## **Abbreviations used in the study**

This is a brief definition of acronyms that occur consistently throughout this thesis.

AGWA     Art Gallery of Western Australia

DBAE     Discipline-Based Art Education

DEC       Distance Education Centre

EDWA     Education Department of Western Australia

GWN       Golden West Network

SIDE       Schools of Isolated and Distance Education

SOTAs     Schools of the Air

TEE       Tertiary Entrance Exam

## **Chapter 2**

### **A REVIEW OF LITERATURE**

In reviewing the literature for this topic it was necessary to explore what might be appropriate content for visual arts education in schools. In this section the discussion deals with the influences that affect decisions about the inclusion of content. These include: changes in curriculum focus, art-world influences and an understanding of the growth and development of individuals as they progress through schooling.

Other sections in this review include consideration of the relevance of drawing to a visual arts curriculum and how technology is used as an aid to teaching and learning.

#### **Content in visual arts education**

The twentieth century has been characterised by rapid change. The current Minister for Education of Western Australia, Colin Barnett stated in the introduction to the Curriculum Framework consultation draft "students need to acquire the values, knowledge and fundamental life skills appropriate to a changing world and a new millennium." (1997) Naturally the curriculum has to respond to the needs of students in a rapidly changing world in order to equip them for the future. Arts educators must offer students opportunities to understand their arts heritage as well as respond to and present the changing nature of contemporary arts. The Curriculum Framework consultation draft (1997) stated "The arts are important for the expression of the life and culture of communities, and contribute to the transmission of values and ideas from generation to generation" (p. 42).

### *Curriculum focus*

Boughton (1992) stated "There is increasing pressure on the curriculum to provide training for employment." This has arisen from the Federal Government's desire to achieve "economic resurgence for Australian industry" (p. 38). Currently there appears to be a view that what is needed in education is processes of learning rather than "front loading" with knowledge that will change or be superseded by what is as yet unknown. Processes of learning are now seen as more appropriate than content-dependent knowledge and this is consistent with the student-centred model of teaching and learning. Goetz (1992) commented on this change in focus in education from the curriculum content to the cognition of the child, "Throughout this century, the dominant metaphor has changed from a view of the learner as a recipient of knowledge to a view of the learner as the constructor of knowledge" (p. 407).

Do the arts still have a relevance to the school curriculum? According to the Western Australian Curriculum Framework consultation draft (1997) the arts "have major industrial and economic significance and arts industries form a significant part of the modern Australian economy" (p. 42). This instrumental view is supported by Thistlewood (1992) who reported that the Art Working group set up for the implementation of the National Curriculum in the United Kingdom "foresaw that computer visualisation, virtual reality and design imaging of all kinds would become strategically important to the economy" (p. 154). The Art Working group found that visual literacy would become an important component of education in the future.

Social attitudes to the arts have always varied. According to Harris (1966), the education systems in the Western World have always been ambivalent about the merits of the fine arts and allocating precious school minutes to a seemingly impractical or marginal pursuit. The Calouste Gulbenkian Foundation in Britain (1982) suggested that the arts are not options which can

be dispensed with when resources are scarce but rather they are an important way of knowing the world and of interpreting our experiences. Another view is that art is a peripheral leisure activity for those who are gifted or “talented”.

Greer (1984) who advocated Discipline-Based Art Education (DBAE) in America in the 1980s, asserted that “attention must always be given to the developmental level of the students addressed.” His view was that “When justifications for art education are made in terms of increasing competency rather than enjoyment, school people and parents look at art as a legitimate subject of learning” (p. 217). Visual arts education in Western Australia, from primary to post-compulsory levels reflects the four disciplines of DBAE which are derived from the major visual arts roles (artist, art critic, art historian, and aesthetician). The assumption underlying this is that there are four main things that people do with visual arts. They make it. They look at it. They understand its place in culture over time. They make judgements about its quality. DBAE is based on the idea that the end-in-view of visual arts education is a person who is an educated consumer of art. To achieve this goal DBAE offers a written plan of action in which sequence and achievement of objectives are valued. The issues of sequence and development are important in the DBAE approach to art education. Greer (1984) stated that DBAE “has a character different from other approaches to Art education primarily because it seeks an evolution from a naive (untutored) to a sophisticated (knowledgable in the Broudy sense) understanding of the subject of Art” (p. 215).

At the time of writing, visual art programs in Western Australia include production (in which the curriculum intention is based on the model of the artist), aesthetics (in which the curriculum intention is to develop an adult who can appreciate artworks), art history (in which the curriculum intention is based on the model of the art historian) and art criticism (in which the curriculum intention is based on the model of the art critic). This is reflected not only in the post-compulsory TEE course syllabuses and the outcomes based Art

and Design courses but also in the lower secondary Unit Curriculum Frameworks. All involve; (a) visual inquiry leading to a studio product in a variety of media – making art, (b) art appreciation which is looking at and (c) making judgements about art, and lastly (d) some form of art history – understanding the place of visual art in culture over time.

Recently the new Curriculum Council published *Curriculum Frameworks, Consultative Draft* (1997). It contains both an overarching statement describing “the principles underpinning the curriculum” (p. 11) and the Learning Area Statements. The Arts Statement identifies four major outcomes; arts ideas, arts skills and processes, arts responses and arts in society. The four things that people do with art (outlined in the DBAE model) are therefore still included in the Western Australian Arts curriculum. These four major outcomes have been outlined in strands and sequential levels from pre-primary to Year 12. Current education practice is moving towards an emphasis on the student’s demonstration of what he/she knows. Assessment places students on the continuum of arts learning from naive to sophisticated.

### *Art world influences*

Visual arts education has to acknowledge changes in contemporary art practice which in turn reflects the changing nature of society. Gablik (1984) noted that Modern Art was a response to a materialist world and was a search for social and spiritual meaning. The difficulty that Gablik identified was that as art became more “pure” it was less accessible to the non-expert. Efland (1990) pointed out that it would be possible to have an aesthetic experience as a result of viewing a Renaissance painting even if you were unfamiliar with the theory of Renaissance art. It becomes harder to do the same with a painting by Frankenthaler because her work was based on personal interpretation rather than the use of universally recognisable form.

An inability on the part of the audience to understand visual art works may not indicate a lack of sensitivity in spite of the view that the works “speak for themselves”. Harrison & Wood (1992), commented that this lack of understanding may be due to inadequacy of information rather than deficiency in sensibility. A critical understanding of Modern Art is not gained naturally through maturation, but relies on exposure to cultural and historical understanding.

Efland (1990) found that Modern Art relies on theories like expressionism and formalism to tell the viewer how to look and respond. One major change in visual arts practice concerns the impact of post modern theories on contemporary practice in the visual arts. Efland identified several problems facing the art teacher trying to deal with current developments in contemporary arts such as the eclectic nature of post modernism, quoting Gablik (1984) “Post modernism is much more eclectic, able to assimilate, and even plunder, all forms of style and conflicting values” (p. 73). Efland saw “the plurality of the new art forms” as an issue for teaching especially as “the theory and criticism attempting to explain this recent art is voluminous and difficult” (p. 19).

Efland thought that a post modern curriculum would not discard the formalist theory which drove late modernism but would also include mimetic, pragmatic and expressive aesthetic theories. It would be important that these theories had a place in the learner’s understanding because post-modernism is even more reliant on theory than modernism. An art work can now exist only through its interpretation. The expectation of multiple interpretations raises curriculum questions about how much and what should be taught in order that interpretations can be made.

Another issue for a visual arts educator is that Modernist theory insisted on originality of expression. This translated into visual arts curricula that saw no place for copying or imitating as a part of visual arts learning (in spite of the

acceptance of works such as Warhol's multiples). Society has become used to an art theory full of rules about what art could, or could not be. Efland suggested that visual arts teachers need to question the validity of these assumptions in order to find some direction which acknowledges the complexity of contemporary visual arts practice and theory.

### *Understanding growth and development*

As the movement towards student-centred learning gathers momentum it becomes particularly pertinent to look at visual arts teaching from the student's perspective. As Winnicott (1991) said "We are looking at the individual travelling from dependence to independence" (p. 110). The researcher was influenced in her understanding of the importance of transmitting culture by the work of D. W. Winnicott who developed the concept of the transitional object which according to Fuller (1988) "has helped psychoanalytical thinking to re-evaluate the role of culture as a positive and constructive increment in human experience" (p. 202). It was pointed out that Winnicott's work has informed our understanding of human development.

Winnicott presented us with the idea of three areas of living. Every individual has an inner reality as well as their external environment. Winnicott called attention to another area of living "a part we cannot ignore, is an intermediate area of experiencing, to which inner reality and external life both contribute." Winnicott found that in infancy this intermediate area was necessary for the "initiation of a relationship between the child and the world" (1971, p. 13). An infant will weave "other-than-me" objects into their personal pattern which Winnicott called transitional phenomena. While these were seen to have symbolic value, it was the actuality of the object that was the point. The importance of these transitional objects was created in the inner world but they exist in the outer world.

As a child developed, the intermediate area becomes the area of play which was of vital importance. Winnicott (1991) highlighted the significance of playing. "The thing about playing is always the precariousness of the interplay of personal psychic reality and the experience of control of actual objects" (p. 47). Play belongs to both worlds on the border between fantasy and action.

Fuller (1988) described the ability to play as expanding into an adult's creative living within their culture. It is assumed that the task of reality acceptance is never completed, relief from this strain of relating inner and outer reality as an adult is provided by an intermediate area of experience which is not challenged (arts, religion, etc.) This intermediate area is in direct continuity with the play area of the small child.

Although reality acceptance begins with mothering, Winnicott (1991) stressed that after this the second need was for those who have care of children of all ages "to be ready to put each child into touch with appropriate elements of cultural heritage, according to the child's capacity and emotional age and developmental phase" (p. 110). This then has important implications for visual arts education.

In the 1960s Piaget carried out detailed and rigorous observation studies of development in children. He regarded children as active learners, constantly observing and testing their environment and their ideas. From his studies he identified developmental stages. Subsequently Bruner developed a cognitive growth model. He viewed learning as an active process of organising experience and so believed that it was important to have an understanding of the structure of knowledge so that it could be presented in a sequence appropriate for the intended learner. There are now challenges to the earlier idea of sequenced stages that relied on one stage for the next to occur. Paine (1992) commented on other models of development such as the transitional model (which implies development as continuous, incremental and cumulative), the staged-transitional model (in which there was sequence but



development was not impeded because any one stage has not been mastered) and the spiral model in which progress was achieved through constant reinvestigation of earlier experiences. Paine suggested that “a world of mental flexibility and diversity” (p. 7) as implied by these models was more in keeping with the world of artists and creative practitioners in the field of the arts.

Gardner (1990) described the work of Piaget as fundamental to an understanding of how children develop although Piaget was not concerned with creativity or the arts. Piaget’s work led to interest in broader based approaches to cognition which could take into account a range of human competences that included human symbol-using capacities. According to Gardner, Piaget regarded symbolisation to be “the realm of logic, where symbols could unambiguously designate numerical or linguistic elements and could be manipulated according to clearly specifiable rules” (1990, p. 7). One of those who thought that this “realm of logic” was too restrictive was Goodman who became interested in the implications of different kinds of symbolic competences. Goodman (1968 p. 265) posited that:

Once the arts and sciences are seen to invoke working with – inventing, applying, reading, transforming, manipulating – symbol systems that agree and differ in certain specific ways, we can perhaps undertake pointed psychological investigation of how the pertinent skills inhibit or enhance one another.

Following Goodman, Gardner’s research looked at the development in children of various kinds of symbol competences. Gardner became involved in building an informal model of artistic development.

Gardner (1990) provided a synthesis of developmental and educational studies which suggested the existence of at least five different kinds of knowledge that each individual must attempt to master and integrate. The first two are intuitive and symbolic knowledge which he described as universal and

therefore not reliant on schooling. The third involved notational systems, which are formal symbolic codes such as: writing numbers, music, codes, graphs, maps. Mastery of these would usually require formal tuition. The fourth was formal disciplinary knowledge which could only be acquired through formal schooling. Gardner (1990) found that each of these four forms of knowledge can be placed in a developmental scheme.

Gardner's fifth form of knowledge was skilled knowledge and did not fit as easily into a developmental scheme. Gardner (1990, p. 33) stated:

On one hand skill acquisition dates back to the earliest years and have their roots in the sensori-motor/intuitive knowledge but depending on the sophistication of the craft ... mastery may include exposure to notational systems and/or bodies of codified knowledge.

An example of this was the skill of drawing. Gardner described drawing "as a paradigmatic example of an activity that can become a highly developed craft or skill" (p. 33). He thought that development of skill in drawing could occur in both scholastic and non scholastic settings.

Drawing is not only concerned with the development of skills, it is also "an activity of the mind" which is concerned with "reading" various symbol systems. Gardner (1990, p. 9) explained:

Human artistry is viewed first and foremost as an activity of the mind, an activity that involves the use of and transformation of various kinds of symbols and systems of symbols. Individuals who wish to participate meaningfully in artistic perception must learn to decode, to "read", the various symbolic vehicles in their culture; individuals who wish to participate in artistic creation must learn how to manipulate, how to "write with" the various symbolic forms present in their culture; ... it seems reasonable to assume that individuals can benefit from assistance in learning to "read" and "write" in the various languages of the arts.

Gardner (1990, p. 29) found that “The linking of intuitive and first-order symbolic knowledge seems to occur without undue difficulty but it has been shown that it is much harder to integrate other forms of knowing”. Children do not think of their art in the same way as adults do. Children ignore what other artists have done and are immune from the pressures of the artistic field because they are often more interested in the process than the final product.

It is therefore not a straightforward matter to integrate intuitive, symbolic, notational and formal knowledge and relate it to skilled knowledge (Gardner’s fifth form of knowledge). The notion that other forms of knowledge are not automatically integrated is supported by Chapman (1979) who found that adolescents required guidance in noticing relationships among *what* they were doing, *how* they were approaching their work and *why* they were seeking a particular goal and they needed to be helped through questioning to identify their direction.

A student would not, therefore, be able to synthesise the various forms of knowledge featured in the visual arts without the assistance of a teacher. Gardner (1990, p. 3) found that where a student encountered the various forms of knowing operating together under the guidance of experienced and qualified practitioners, who have themselves integrated the forms of knowing, it minimised the disjunction among the forms of knowing for the student.

Gardner (1990) suggested that the early years was a time for the natural development of artistic competence. During middle childhood a more active type of intervention was called for. Skills should be developed and the child should be encouraged to take a more critical stance towards his/her own work with the opportunity for solutions to be reached. The child should also have the opportunity to experience creative rather than destructive criticism before he/she reaches adolescence.

Wilson and Wilson (1982) found that when children acquire competence in using written language (a more abstract symbol system) there was a tendency for them to discard the graphic system especially if the child's culture, and in particular the school setting, prized the verbal system. Brookes (1991) agreed that educators and parents learn to value language in its oral and written form and to undervalue drawing as child's play. Wilson and Wilson (1982, p. xvi) found that if children were not helped to develop their graphic skills to enable them to present increasingly complex meanings, then they were unlikely to employ the graphic system. The emphasis of one symbol system to the exclusion of others ignores the fact that symbol systems can enrich each other. There have been some concerns raised for the discipline-based model of conceptually based art education. Gardner acknowledged that schooling favours verbal and logical forms of symbolisation. An implication of concept based art education is that it will become an avenue for verbally talented children while ceasing to provide for children who have the capacity to deal with visual-spatial kinds of symbols. Gardner (1990, p. 42) argued that "many individuals with deep involvement in the arts believe that 'talk about art' is an ancillary form of knowledge, not to be taken as a substitute for 'thinking' and 'problem solving' in the medium itself."

Emery (1986, p. 2) in her study on children's artistic making and thinking, found that social factors of the classroom impacted on preadolescent's art making – "it seemed to be a turning point for artistic involvement in the lives of most children". She also found that the student needed belief in the artistic process to reconcile the three dimensions of social interaction, transformation and representation. According to Emery (1986, p. 9) "Belief was observed as the central catalytic ingredient for artistic making and thinking".

At adolescence there was a change in students' art-making. Some of Gardner's studies indicated that there was a decline of artistry during adolescence. Moody cited Chapman (1992, p. 39) who pointed to a "crisis of

confidence" in self expression that may occur at this time. Feldman (cited by Moody, 1992, p. 39) also observed that "preadolescents are aware of differences in representational ability and so may copy to compete with or win approval from peers and may participate in art with less inner direction than younger children". Gardner felt that this may be explained by Piaget's "adolescent stage" during which the child was developing his or her critical reasoning skills to a new level. Chapman (1978) saw that the challenge of teaching early adolescents was to accommodate their desire to be grown-up while accounting for the fact that their growth was far from complete.

Not only is it important to be aware of a child's use of drawing but also the adolescent's awareness of representational skill in the context of their critical skills. It is therefore essential that a visual arts program in school encourages development in drawing skills, in order to overcome the "crisis of confidence".

## **Drawing and its relationship to visual arts education**

This section reports on literature which deals with the development of drawing skills. Not only is drawing significant in helping the child to construct his/her relationship with reality, but drawing is also the foundation of visual arts practice in Western culture. According to Dinham (1990) the skill of drawing is based on Renaissance principles, where artists applied mathematical principles to the idea of portraying 3D form on a flat surface. For over four hundred years, drawing has been regarded as the pivotal studio discipline in the education or training of Western artists. Many artists see drawing as having its own intrinsic value: an art form complete in itself with its own purpose and its own status. Dover (1991) described it as an integral part of many art activities and commented that drawing had a special role in the creative process.

Judging from the number of "How to Draw" books, there are many people who believe that drawing is solely the ability to represent a facsimile of the world around us. Dinham (1990) commented that accurate copying does not always achieve the Renaissance ideal where "drawing came to be regarded as a way of knowing and a way of creating and revealing fundamental understandings beyond the superficial appearance of things" (p. 7). Berger (1960) described the experience of drawing as a process that leads to discovery forcing the artist to look at the object in front of them. For Berger, the heart of the matter lay in the process of looking.

In the course of teaching drawing there was some concern that teachers could be attending to the mannerisms of drawing and how to copy in order to render accurately, rather than the process of looking that leads to discovery. Klepac (cited in Dinham, 1990, p. 6) commented in the *Contemporary Drawing* catalogue of 1977 that people were "unable to discriminate between the superficial and the significant (in that we continue) to applaud and call draughtsmen those who exploit the trite elements of drawing with the virtuosity worthy of conjurers" (1977, p. 6).

While graphic facility is not the only substance of drawing, it is an important aspect of drawing for students who may need immediate success to open the door to subsequent art learning. Clement (1992) described children's drawing as changing over time, increasing in objectivity as their drawing made the transition from "symbolic" to "descriptive". Clements (1992, p. 122) found that "They recognise that their drawing has public consequences." Chapman, (1978) saw adolescents as having a keen interest in creating representational art based on direct observation and memory. Adolescent students can be extremely critical of their own skill at a time when they are also interested in realistic drawing. Teachers have to question what is being taught through drawing. Does providing the "tricks" that can help students to achieve successful representation also extend the students' criteria for judging drawing

to “discriminate between the superficial and the significant”? Perry (1992) compared representational drawing and creative drawing and identified a need for education in both forms.

Representational drawing utilises perceptual conventions of a visual kind, including standard signs and symbols as used in any culture. These have to be regularly and systematically learnt. This side of drawing activity is concerned with a well-known and well-understood traditional activity, with systematically applied rules for its outcome. (p. 90)

In Perry's opinion most curriculum subjects dealing with representational drawing accept no responsibility whatever for training in it. Perry (1992, p. 91) felt that observation drawing “augments the ability to draw things as they are in standard perception, by learning the observations and the concomitant physical movements of the hand that accompany the work.” Perry tried to define drawing but found it no easier to define the concept of drawing than to define written and spoken language. He found that both drawing and language “carry an enormous responsibility for transmitting cultural tradition” (p. 96) and he continued “Creative use of these communicative and expressive media always results in further proof of their enormous fertility.” Perry (1992, p. 97) felt this made a case for learning “the fundamental and basic role of drawing, both for itself and alongside language.”

Nikolaïdes (1941) in his comprehensive drawing program thought drawing should not be a matter of applying a formula. In his drawing program he tried to provide the student with some methods of finding out facts for themselves. He was concerned that students should not be limited to the facts related by the instructor.

There are many statements that relate the skill of drawing to assisting in some aspect of a child's development. McFee and Degge (1977) cited in Moody

(1992, p. 42) regarded a detailed drawing as being closer to the reality of our visual experience than the most detailed written description. Brookes (1991) thought that drawing increased reading readiness and visual perception skills, improved concentration levels, as well as problem solving and critical thinking in young children. Arnheim (1966) described drawing as visual thinking which he saw as the common and necessary way of productive problem-solving in any human activity. Paine (1992) found value in the different view-points towards the developmental value in drawing which included: Drawing as child art, as part of a process of becoming an adult and about observing the nature of the world. She saw drawing as "visual thinking, dynamic, individualistic, and expressive from the beginning" (p. 11).

Clement (1992) stated that "drawing remains the essential, core activity in art and design education.... Nowadays, the value of drawing as a cross-curricular activity is widely recognised; it supports and extends children's learning in other subjects" (p. 121). Clement regarded the prime function of drawing in the curriculum as the means of observation, investigation and invention, and an educational medium for symbolisation and expression. He related drawing to language and described how teachers introduce different methods or frameworks of writing suitable for different needs such as "descriptive' (as in recording) and 'expressive' (as in imaginative) writing" (p. 121). Clement felt that drawing should be taught as seriously as language because without the supportive role of a teacher prepared to guide them many children became frustrated. They cannot make the images they want and resort to stereotypes and copying.

Clement supported the idea that drawing, in its many forms, was critical for the acquisition of knowledge in both the humanities and the sciences. He posited that "It is essential that the making of images (including symbols and diagrams) shall be an integral part of communicating ideas and information, and not simply decoration." (Clement, 1992, p. 128)



So far it has been shown that there is support for the idea that drawing has developmental value and that students should be helped with their graphic and perception skills, particularly during middle childhood to adolescence. The next question is how should drawing be taught to achieve the ends required?

In an analysis of drawing programs for early adolescents Moody (1992) analysed six different drawing programs that encouraged early adolescent students to continue drawing. In his comparative analysis he found that there were three different orientations in these drawing programs. One orientation focused on perceptual development in which students were helped "to perceive concrete visual phenomena as a way of acquiring drawing skills" (Moody, 1992, p. 40). The rationale for this orientation was that "perception is selective and depends on a frame of reference" (p. 40). Without guidance many students cannot develop increasing visual discrimination without practice and encouragement.

The second orientation identified by Moody was based on the rationale that early adolescents are self-esteem sensitive and very influenced by their peers' attitudes and values so the approach dealt directly with these issues by adopting goals of self-confidence, individual thinking and group co-operation. In this orientation there was an assumption that skills in drawing come naturally when students experience group interaction. The significance of group interaction in the art class was also identified by Emery (1986) who found the social factors of the classroom were important in modifying student's performance. In contradiction to this, in a previous trial of distance education materials, the researcher found an instance where a fourteen year old student preferred working in the distance mode because he could not be "shamed" as might happen in his class group.

The third orientation in teaching drawing devised a cognitive program in which early adolescents were engaged in reflection upon their own experiences as a stimulus for making drawings. This orientation was based on the belief

that there was a correlation between the way children learn to speak and the way they learn to draw. Nicolaïdes also likened drawing to the first mouthing of words.

In his discussion of these six different drawing programs, Moody (1992) commented that a skills approach suggested that drawing can be taught like riding a bicycle. However, Moody indicated that there was little thought about where one will ride and he added that "To address only naturalism is to truncate and trivialise artistic experiences as well as other developmental dimensions of experience" (p. 44). Moody felt that it was also necessary to deal with drawing as an act of representing personal beliefs or ideas. He felt that drawing could be used as a way of expressing values, or as a way of dealing with, or communicating emotions not only as a method of representing naturalism. Paine (1992) supported this view saying:

Some culturally conventional techniques of drawing such as occlusion, perspective, 'accuracy' in representation, increasing complexity, and so forth, are inadequate as evidence of development though they may tell us of the extent to which certain cultural skills have been adopted.  
(p. 11)

Moody (1992) concluded that art educators should consider the cultural background, interests and aesthetic preferences as well as the developmental dimensions of the students being taught and should therefore be "reflective" about total adoption of any one orientation. He concluded that there must be selection from each source to suit the needs of the students.

Moody's (1992) analysis of drawing programs was helpful because it clarified the variety of objectives that may be taught through the activity of drawing. These objectives may include technical virtuosity and finish; expressive quality, or the enhancement of the process of looking or understanding as well as cultural and contextual purposes.

## **Technology as an aid to teaching and learning**

Teaching is about presenting new information to students. The goal is that students understand and learn from this new information. According to Yates and Chandler (1991), in student-centred learning where the emphasis is on the processes of learning rather than the rote learning of specific content, it was found that "Procedural knowledge involves the transformation of information into action" (p. 133). Students can demonstrate their learning by applying the knowledge to solving problems, relating knowledge to previously learned information and by formulating, organising and expressing ideas, for as Shuell (1990) noted "Learning is not merely an additive process" (p. 540). Shuell commented that "Current theories of learning ... emphasise that learning is an active, constructive, cumulative, and goal-oriented process that involves problem solving" (p. 532).

Shuell (1990) stated that there was evidence that the nature of the learning process changes over time. Learning was a continuous process with different phases rather than the clearly identified stages of Piaget's model. Shuell (1990, p. 541) stated that "Merely because someone familiar with the topic (teacher, expert, etc.) may see an organising structure with many interrelationships among the various facts does not mean that the novice learner can make sense out of them." The contribution of existing knowledge to a person's readiness and ability to learn was also noted by Yates and Chandler (1991) who stated "Existing knowledge has a powerful influence upon a person's ability to learn" (p. 135). As Shuell stated "the nature of the learning process changes in fundamental ways as learning progresses.... This means that prior knowledge will need to be considered in a much more explicit manner" (p. 534). Shuell felt the application of knowledge to solve problems did not occur until the intermediate phase when a student's knowledge was extended "by applying it to new situations and learn by doing – that is, the information acquired during

the initial phase was now applied to the solution of various problems that the learner encounters" (p. 542).

Knapper (1980) saw a close link between instructional technology and psychological theories of learning. For example, Glaser (1987) attempted to provide prescriptive principles that could guide the design of instructional techniques and materials. Laurillard (1993, cited by Wild, 1994), suggested that instead of describing rules and principles in order to identify good communication and good instruction it was necessary to turn to descriptions of interactions between teachers, learners and materials. Education appears to require more than something done to an individual, there is also implicit some sort of interactive participation of the individual. As Goetz et al. (1992) explained "understanding and remembering are constructive acts, reflecting the active involvement of the learner" (p. 339).

Wild (1994) cited Laurillard (1993, 1994) to define the essential aspects of the ideal teaching-learning process arguing that there are four aspects of the teaching-learning process:

- Discussion                      between the teacher and the learner.
- Interaction                    between the learner and some aspect of the world defined by the teacher.
- Adaptation                    of the world by the teacher and action by the learner.
- Reflection                    on the learner's performance by both teacher and learner.

It is interesting to compare the interaction that occurs in distance education resource materials with the supposed interaction in classroom teaching. In distance education the author of the resource material has to recognise the problem of different levels of learning within the content and different levels of understanding in the student cohort using the same text.

A lower secondary student may only require limited knowledge of a concept, such as some aspect of colour theory (e.g. complementary colours). The written word is not able to convey nuances of the spoken word which can imply that there is further knowledge available but unnecessary at this point. When texts are written at SIDE it is difficult to convey the “discussion” element of interactive language. The written word lacks the shorthand of the spoken word. A student is familiar with the metaphor of a book, therefore brief references in writing appear as incontrovertible art “facts”, which can make it difficult for a student to progress from the “novice” to an “intermediate” phase. The appropriate examples for a project can obstruct a student’s ability to subsequently develop a fuller understanding of a broader concept. It can impede their ability to see relationships and therefore their ability to add to and relate knowledge.

Lawless (1995) discussed an aspect of this problem in the context of Open University teaching texts, “Such teaching texts are, typically, an uneasy compromise between *telling* and *teaching*” (p. 61). Lawless regarded “telling” as the provision of information, whereas he saw “teaching” as the attempt to provide students with the opportunity to develop a deeper understanding of the subject so that they can apply this knowledge.

To ensure that facts are given in an appropriate context in the course text book, the author at SIDE often feels compelled to add more and more words creating a barrier for the less literate students and a “smokescreen” around the bare bones of the content, potentially creating further confusion for the learner. As Wild (1994) stated “Communication and instruction are more likely to succeed when the topic focus is clear, when the boundaries of the topic are well established and when the knowledge structures of the topic are apparent” (p. 2).

Non-text support material was needed to find a path between the two extremes of over-information versus simplistic information in written lessons

where interaction with a class does not take place. Lawless (1995) regarded a purely text-based model where students “move in linear fashion from one teaching unit/text to the next” (p. 56) as too simple a model for anything other than short sequences. He regarded it necessary to have “a range of elements and media ... to teach most subject-matters” (See Appendix 1).

The necessity to use a range of media was supported by Knapper (1980) who defined instructional technology as “the implementation of various technological devices that may supplant or supplement the human instructor” (p. 14). In their discussion of instructional technology, Stewart, Keegan and Holmburg (1983) commented that basic to the development of every distance education course was the question “what medium or media shall we choose to replace the interpersonal communication, usually supported by printed documentation, that is the characteristic way that course content is transmitted in the conventional classroom?” (p. 221). Comparisons have been made between various media types and their effectiveness in stimulating types of learning in order to achieve learning objectives. Kirkwood (1995) found that “Because different media convey differing forms of symbol system, (sound, written language, moving pictures etc.) each has its own potential in terms of the teaching or learning it can effectively promote” (p. 69). Clark (1983, 1994) in his research on learning from media, found that there was no evidence that particular media influences a student’s learning achievement. He found “The best current evidence is that media are mere vehicles that deliver instruction but do not influence student achievement any more than the truck that delivers our groceries changes our nutrition” (1983, p. 445). Clark suggested that the choice of technology might influence the cost “but only the content of the vehicle can influence achievement” (p. 445), adding that “It is what the teacher does – the teaching – that influences learning. Most of the methods carried by newer media can also be carried or performed by teachers” (p. 456). Yates and

Chandler (1991) described what they believe was necessary for successful learning to take place:

Exposure to a sensitive and competent teacher, who actively guides the construction of knowledge in the present through scaffolding and other user-friendly interactive teaching practices, presages the child's future achievement, understanding, and success in domains requiring intellectual competency, and skilful decision making. (p. 148)

In the context of distance learning when a teacher is not present, then the challenge was to find a delivery method that replaces the teacher in the most cost effective manner so that similar learning gains are possible.

Percival and Ellington (1984) posited that multi-media (video, audiovisual or computer packages) combined with printed matter and tutor support allowed the student to achieve a much wider range of educational objectives than was possible with pure "correspondence" courses. In their opinion the use of a variety of methods was educationally desirable and "has the advantage of reducing the strain and boredom of working in isolation" (p. 81). Heppell (1994) who was involved in multimedia projects at Anglia University also found that for good learning to take place it required intention, participation and delight (p. 10).

Percival and Ellington (1984) saw the self instructional teaching materials in distance education playing a front line role in the learning process, with the actual teacher usually having a managerial and/or counselling role. This is the case at SIDE where the teacher is not the sole carrier of information because the course is reliant on text. Teaching is facilitation rather than the adoption of a traditional authoritarian teaching role. The teacher at SIDE is therefore freed to become more active in stimulating "interest" through dialogue. Evans and Nation (1989) considered that "dialogue involves the idea that humans in communication are engaged actively in the making and exchange of meanings,

it is not merely about the *transmission* of messages" (p. 37). Access to technology (even a tool as basic as a telephone) encourages the necessary interaction for learning to take place.

In comparison to a telephone, video is not in itself interactive but when it is related to text which is used for the transmission of messages the researcher believes the medium of video can become a tool that leads to interactivity through: (a) the visual component of demonstration and exemplars, (b) providing access to the nuances of the spoken word, (c) avoiding the tendency to provide too much information, and (d) encourage interaction between the student and the course content in the text. The researcher believes that this medium will "promote and guide active mental processing on the part of the student" which Merrill (cited in Wild, M. 1994, p. 2) saw as crucial for instruction. As Goetz et al. (1992) explained "understanding and remembering are constructive acts, reflecting the active involvement of the learner" (p. 339).

Kirkwood (1994) thought that media varied in effectiveness in the way that they allowed "learners to interact intellectually with the content" (p. 69), which relates to the degree of control that the learner has over delivery. Kirkwood felt that ephemeral events such as broadcasts or lectures are less effective than permanent materials and he considered that video offered learners convenience and control. According to Kirkwood video can provide learners with:

vicarious experience by demonstrating complex processes or making possible visits to locations that would be too costly ... it can be used for the direct teaching of ideas, processes and procedures ... or to act as a trigger to reflection and discussion amongst learners. (p.65)

For interaction between student and visual arts content to take place through correspondence, consideration has to be given to the provision of visual materials. The video appears to be the best technology available to SIDE



to support interaction at this level. One last point was made by Kirkwood who commented that because a video was not as ephemeral as a television broadcast, a video program can be designed differently. It “need not resemble a broadcast programme; it can be structured in a format that encourages interaction and flexibility of use” (p. 69).

## **Other studies in the field**

A search was conducted to locate other studies in the field of art education through distance or open learning. It was expected that there may have been some technology advances in distance education in America or Canada or other States of Australia but no recent information on teaching visual arts with the support of video was uncovered by the literature search.

## **Conclusion**

In conclusion, the literature review has identified what is significant to visual arts learning in schools by examining: (a) the curriculum needs, (b) the relationship of contemporary visual art practice on visual arts education, and (c) the growth and development of the individual in the visual arts and the role of schools in this development.

In the context of curriculum it was found that current education practice is moving towards an emphasis on the student’s demonstration of what they know or have learnt. Four major outcomes have been identified in the Arts and outlined in strands of sequential learning levels from pre-primary to Year 12 on a continuum of arts learning from naive to sophisticated. It will therefore be important to ensure that there are opportunities for learning to take place at different levels within support packages. Not only should a learning package cater to the needs of students at different levels, it should also reflect the four major outcomes for the Arts. From exploring the effect of contemporary visual

arts on the curriculum it was found that it is important to acknowledge different art theories supporting contemporary visual art forms so that students are provided with cultural access. With regard to the role of the school in the growth and development of the individual, it was found that the Western tradition of visual arts is not based on intuitive knowledge but relies instead on formal education. It was also found that it is not a straightforward matter to integrate intuitive, symbolic, notational and formal knowledge and relate it to skilled knowledge. A qualified and experienced teacher is needed to model the integration between these forms of knowing.

Other sections in this review include a consideration of the relevance of drawing to a visual arts curriculum. It was found to be essential that a visual arts program in school encourages development in drawing skills. While representational drawing was found to be a valuable skill that can be taught, it was found that creative drawing should also be considered an important part of the curriculum.

This review considered the part that technology can play as an aid to teaching and learning in creating instructional materials to compensate for the loss of the classroom and the impact of this loss on learning. It was outlined how distance education can create a degree of interactivity necessary for learning to take place through a teaching package that integrates text with other media. It was posited that a text package is more effective when it is supported by appropriate technology. Taking these factors into account the production *Anyone Can Draw* was produced.

## Chapter 3

### METHOD OF INVESTIGATION

This chapter describes the selection of a research paradigm. This is followed by an outline of the sample required for the study and ethical considerations relating to minors are acknowledged. There is a summary of the research instrument design with an outline of the pilot study. The chapter concludes with a discussion of validity and reliability.

#### Research design

The television production, *Anyone Can Draw* was made to support student understanding and skill development in drawing for lower secondary students studying visual arts through distance education. The decision to make a production of this sort was influenced by the increased ability of SIDE to access technology other than text to support learning. These technologies also include computer aided technology such as telematics. However, to convey imagery using this technology would require CD ROM facilities which are currently accessed by very few students in the visual arts course. Teleconferencing is another medium that would be able to create the desired sense of a “class” group but it lacks the requisite visual support. It was evident that the medium best suited to convey visual demonstration to the most students was video. The production of one television production of one hour duration was made for a diverse group of students for use over time. This study intends to review the effectiveness of the production in meeting the needs of SIDE’s visual art students.

Paine (1992) identified that a “principal problem for the researcher into drawing ... is the assumption of the nature and significance of drawing which is inherent in the design of the research method” (p. 5). She offered the example that if there was a belief that development in drawing was about “acquiring

techniques to draw what you see then a quantitative study that correlates age, stage and intellect" may be appropriate. Paine suggested that if drawing was thought to be "formed by and formative to experience" (she included "Peter Fuller's notion of good drawing as 'transitional'") then precise evaluation was inappropriate. Paine posited that, "Some things are immeasurable and lend themselves more to descriptive than to quantitative investigation" (p. 5).

The focus of this research was to consider whether visual arts learning that takes place in a normal classroom can be replicated using video technology. This included the constructive challenges and support that can occur in a classroom where there are demonstrations, a teacher, and a peer group. A quantitative design using pre/post-test drawings might show whether the students' drawing skills had improved. This study was more interested in the learning process and whether the students' criteria for judging drawing to "discriminate between the superficial and the significant" had been extended. The study was not purely concerned with skills development and measuring the degree to which students had learnt the "tricks" that help to achieve successful representation. In order to understand the students' experience of the production as part of a learning package, it was felt to be more appropriate to document "the activities, behaviours, thoughts and feelings of the participants" (Patton 1980, p. 75) than to compare drawings. This required a descriptive rather than a quantitative investigation. Burns (1994, p. 14) commented that qualitative descriptions can play an important role by highlighting "subtleties in pupil behaviour and response". In the light of the observations described, a qualitative design was therefore chosen.

The research hoped to identify those areas of the production that were effective for learning and those that were less satisfactory. Patton (1990) described process evaluation as particularly useful for revealing areas in which programs can be improved as well as highlighting strengths of the program that should be preserved. This was reiterated by Isaac and Michael (1982) who

quoted Stufflebeam, "The purpose of evaluation is to improve not prove" (p. 2). The research design was therefore evaluative. Patton (1990) stated that evaluation has two purposes; summative and formative. According to Patton (1990) summative evaluation "serves the purpose of rendering an overall judgement about the effectiveness of a ... product" (p. 155). Formative evaluation serves the purpose of "improving a specific ... product within a setting" (p. 156). The type of evaluation chosen was therefore formative. The qualitative style of research is consistent with formative evaluation.

The research was intended to "facilitate more effective implementation" through "exploring a variety of effects on participants"(Patton 1990, p. 53). Patton (1990) described this as a "qualitative-naturalistic-formative" approach. At the end of the study the researcher will report on the different experiences that students may have gained from the production and address the research questions.

In the course of interpreting the responses during the data analysis phase the researcher looked for common threads in experiences as well as entirely individual experiences. During the production of *Anyone Can Draw* a variety of constraints had to be considered. These constraints may have affected the intended outcomes and the researcher may therefore expect to find unexpected responses from the participants. A considerable constraint was related to the production of a program that suited the needs of a television broadcast for GWN rather than as a video designed purely for student use. This meant it had to meet broadcast requirements and not purely the learning package needs. This could have affected the achievement of some objectives and altered the impact of the intentions. Further constraints included the required length of the production as well as the inability to access an interactive style of production. There may also have been a shift in emphasis as each of the presenters, under the pressure of being filmed, may have interpreted the objectives in their own way.

The research questions were related to three categories; firstly whether the production assisted students' understanding of drawing as a graphic skill and as a means of expression; secondly whether the production was able to substitute aspects of the classroom experience that the participants may not experience through distance education; and thirdly whether a television production was an appropriate technology to convey this type of learning.

As stated earlier, SIDE was in a state of transition and its restructuring has provided an opportunity to review the suitability of present practices in meeting students' needs. In this case the researcher anticipated that the research would be useful by informing the subsequent direction and development in the visual arts program at SIDE. The evaluation recommendations will inform decisions about the further development and type of subsequent support materials provided by SIDE for visual arts learning. These decisions will be based on the application of the findings from this study or the identification of the need for further trials.

## **Sample**

Eight participants were selected through purposive sampling to reflect the larger population of students studying visual arts at SIDE. The research used a maximum variation strategy. Patton (1990) described this strategy as effective for selecting participants for a study where the intention of the research is to describe the principal outcomes that cut across program variation. Patton (1990) stated, "Any common patterns that emerge from great variation are of particular interest and value in capturing the core experiences and central, shared aspects or impacts of a program" (p. 172).

The participants were selected from the middle school students who were studying visual arts through SIDE. There were diverse characteristics to be taken into account when constructing the sample: age, gender, reason for enrolment, region, as well as drawing skill. Students from Years 8-10 at SIDE

currently choose all units they wish to study except Mathematics, English, Studies of the Environment, and Science. Normally students in Year 10 who are enrolled in an art unit have experience of other art units and are continuing because they have developed the necessary drawing skills and understanding of drawing concepts. Due to this factor and to the developmental nature of drawing, it was felt that age-related characteristics might have confused the outcome in such a small sample. Further it was not possible to include overseas students in the sample because of the time factor, the nature of the technology used (which may not be available overseas), as well as the cost factor. The researcher therefore required a sample of six to ten students in order to cover the diversity of identified characteristics that could be represented in the broad community of middle-school students.

The researcher initially selected a core of students who were studying the unit known as Art 1. The advantage of using this Year 8 unit as a basis meant that it was likely to include a variety of skill levels. Four students were able to participate, two boys and two girls. The net was cast further to include students from as varied environments as possible. It was possible to include country students from both the North and the South of this state as well as isolated and school based country students, as can be seen in Appendix 2. The travelling student who had indicated a willingness to participate withdrew as did one student based in the Pilbara. Table 1 indicates the characteristics represented by each participant. For the purposes of confidentiality each participant has been provided with an alias.

TABLE 1. Characteristics of each participant

<i>Participant</i>	<i>Sex</i>	<i>Year</i>	<i>Base</i>	<i>Region</i>
1. Anthony	M	8	School	Excess
2. Ben	M	9	Home	Kimberley
3. Catherine	F	8	Home	Kimberley
4. Danielle	F	8	Home	Central West
5. Emily	F	8	School	Central West
6. Fiona	F	8	Home	Goldfields
7. Gemma	F	9	Home	Southern
8. Hannah	F	8	Home	Pilbara

Only two male participants were able to participate when the interviews were taking place so the sample is dominated by girls, however the ratio between girls and boys reflects the current cohort of middle-school students. The number of Year 8 students enrolled in Semester 1 was twenty-three. Seventeen of these were female and six were male. The percentage of males was therefore 26%. This is consistent with the study sample of 25%.

The geographic regions at SIDE that are appropriate to this middle school sample are: Southern, Goldfields, Central West, Pilbara and Kimberley and are delineated on the map in Appendix 2. Each of these regions are represented in this sample with some duplications. The location of the participants are also shown on the map. Two regions were not included for practical reasons, these were Overseas and Travellers. Two other "regions" are not geographical – "Referrals" and "Excess". The "Referral" group include students who have medical problems or difficulty fitting into the school environment. Currently there are no suitable students studying art in this group. The "Excess" group



are students who attend a District High School but are unable to access the subject through their school. One student from this group was able to participate.

### **Ethical considerations**

The researcher accepted that it was her responsibility to ensure that the welfare of the participants was properly considered and protected. The researcher therefore ensured that the participants and their parents/guardians were fully aware of the nature of this research procedure and in particular the purpose, usefulness, expected benefits, and methods. The participants were informed that the purpose of the detailed questioning of their experience of the video was so that the researcher could improve the course materials. The purpose of the research was described in both the letter requesting their involvement (See Appendix 3) and at the commencement of each interview.

The researcher worked within the parameters of school policies with regard to data access and human subjects and ensured that all data concerning individuals be regarded as strictly confidential. The Principal of the Middle School was informed and permission was given to use the school facilities for interviewing the participants. As the research involved participants who were minors informed consent was requested from parents/guardians to ensure that the participants' welfare was protected.

### **Research instrument**

A questionnaire, an interview and a sample of drawing produced for the participant's school art unit and done prior to viewing the production provided the researcher with appropriate data for analysis.

Data about the participants' current interest in drawing was sought by using a brief questionnaire (Appendix 4). This questionnaire provided information about the participant's experience of drawing. There were fifteen

questions seeking brief written responses. The last question asked the participants to select one or more of four images that they would most like to have drawn. The images included a very detailed observation drawing, an imaginary creature, an expressive imaginary drawing and a decorative design using line (See Appendix 4). The images were provided to ensure that there was no misunderstanding of the participants' drawing interests. The desire to know about participants' existing interest in drawing was informed by the concept that "Existing knowledge has a powerful influence upon a person's ability to learn." (Yates and Chandler 1991, p. 135) as well as the fact that "prior knowledge may serve to render a student less dependent for success upon available instruction and more able to cope with independent practice assignments" (Anderson, 1985; Nicholson, 1984). It was felt the information from the questionnaire would provide the setting for the evaluation of the production.

Data relevant to the research questions was sought through an interview of approximately thirty minutes duration which was conducted shortly after seeing a video of the production. Due to the constraint of distance it was not possible to observe the participants' reactions to the production or to interview participants face-to-face. The research instrument for the gathering of data for this project was therefore through a telephone interview. This is consistent with naturalistic inquiry "which is always carried out, logically enough, in a natural setting since context is so heavily implicated in meaning" (Lincoln and Guba 1990, p. 187). These participants were familiar with the telephone for interaction with other adults and in fact it was found that face-to-face interviews created an artificial reality. This was illustrated by an interview with a participant from the Pilbara who was visiting SIDE and whose interview took place face-to-face. The artificial quality of the interview where nothing was familiar made the interview an intimidatory experience for the participant. Her responses were brief, she was unable to elaborate on her ideas confidently, or offer her

opinions. The interview was biased and distorted by her desire to be "helpful". This interview has not been used in this evaluation except to illustrate that "No phenomenon can be understood out of relationship to the time and context that ... supported it" (Lincoln and Guba 1990, p. 189).

The interview had two main purposes. The first was to allow the participants the opportunity to expand on information relating specifically to the research questions. The second broader purpose, in keeping with an evaluation, was to gain a better understanding of what it was like to be educated in the visual arts through distance education. It would therefore be important to remain sensitive to any unsolicited insights the participants might offer about teaching and learning through distance education.

The use of the interview to gather information in this study allowed the researcher to follow through on the participants' responses in a way that was not possible in a survey or questionnaire. Meanings could be checked and it was possible to probe in the attempt to avoid misunderstandings. The human rapport of the interview, particularly with participants of this age, should contribute to the quality of the data. An inadvertent cause of bias could be the effort to make the participant feel "at ease" leading to over-rapport. It was therefore important to have an interview guide to assist the interviewer in maintaining a focus during the interviews in order to ensure that all key points were covered (Appendix 5). The scope of the questions covered the areas of how the participant felt about their drawing skills and whether the production *Anyone Can Draw* gave them a clearer idea of expectations of drawing, whether it helped to provide the participant with more confidence in extending their drawing skills, drawing ideas and using mixed media, and finally which segments were particularly helpful.

The participants' school provided drawings produced by the participants in their most recent art unit (See Appendix 7). The researcher was able to refer to these drawings after the interview for further information about the

participant's preferred type of drawing and to further ensure that the understanding of terms such as "observation drawing" and "imaginative drawing" were shared between the researcher and participant.

### *Pilot study*

It was planned that the interview would be semi-structured to allow the researcher scope to follow leads that individual participants might offer. A pilot study was therefore necessary to test the efficacy of the interview guide and explore the effectiveness of interviewing young participants by telephone.

The researcher selected two students from the target population of lower secondary students, a girl (Student X) and a boy (Student Y) who were both home-based. The girl came from the Kimberley region and the boy from the South West. At the time of the interview neither participant had returned the questionnaire although both said they had completed it. From their answers in the interview it was evident that the participants were familiar with and had thought about the content of the video. Both participants were enthusiastic about the production.

The pilot study provided an opportunity to trial the process of recording a telephone interview as well as to trial the questions and their relevance to the research questions. The researcher was able to use a conference telephone which meant that it was easy to audio tape the conversations and leave the hands free to take notes or move the pages of the interview guide. The second participant was softly spoken but there was a volume control on the telephone so that the taped conversation was reasonably clear.

It was anticipated that using the telephone to conduct the interviews would be a limitation because the process would not lend itself to natural conversation. However, this was not a difficulty in these first interviews. Both participants were used to relating to teachers through the medium of the telephone and apart from one instance, were not reticent in their responses.

The researcher anticipated that the participants may not understand the question in the way intended by the researcher and the researcher may not understand the answer in the way intended by the respondent. Foddy (1993) recommended that in order to reduce the problems of interpretation there should be a clear definition of the topic in specific concrete terms and the reason for the question should be clearly spelled out. The researcher felt this was also important for the purpose of interviewing participants of this age who, as Gardner (1990) warned, are not often asked to provide their opinion or thoughts in this manner.

As a result of the pilot study it was established that the questions were clear, they solicited relevant information and were easily understood by the subjects. The introductory questions defined the topic adequately and the information provided was pertinent. Due to the inexperience of the researcher however, exemplars used to clarify the topic in concrete terms may have biased some responses in the first interview. A further difficulty emerged during the interview with Student X. There were a lot of "ums... and errs..." and in order to encourage the participant to respond the interviewer resorted to memory recall style questions about aspects of the production. It appeared that these questions may have introduced the element of a test, either of observation or comprehension and this then influenced the participant's responses. There appeared to be efforts to please the researcher and therefore this style of question had to be avoided in the conduct of the main research.

Questions that asked for opinion were more effective. The clarifying examples were changed for the second interview and the questions more clearly phrased to avoid influencing the responses with awkward phrasing during the interview. The advantage of a telephone interview was that it was possible to read questions without losing focus on maintaining the conversation with the participants and responding to their answers. In a face-

to-face interview the shuffling of papers, loss of eye contact and apparent lack of spontaneity may have been distracting to these younger participants.

One limitation related to the absence of behavioural clues in a telephone interview was realised in the first interview. There was an occasion in the interview with Student X, who had responded enthusiastically until questions that related to the classroom segment of the production were reached. This was a segment she had indicated that she had enjoyed but she became very hesitant and found it difficult to respond. When the conversation ceased to be natural the interviewer was unable to identify possible causes because it was not possible to see if there was anything "in situ" that broke her concentration. The occurrence of this in an early interview assisted the researcher to be sensitive to this possibility but the problem did not reappear in other interviews. The tone of voice, in the absence of body language, was a far better indicator of the intent of the response than was expected with participants of this age.

It became apparent when reading the transcriptions of the pilot study interviews that there should also be questions in the interview guide to distinguish between what was preferred in the video and what might have provided sound teaching. In a production designed for the medium of television which is associated firstly with entertainment rather than education, it should not be assumed that both segment preference and sound teaching are of the same genre.

As a result of the pilot study the interview guide was revised. Specific questions within the areas of interest were more clearly defined so that responses could be compared and exemplars were chosen with care in order to ensure that relevant information was elicited without fear of intimating the type of response hoped for or expected. A copy of these amended questions are provided in Appendix 6.

## Validity and reliability in an evaluation

Lincoln and Guba (1990) considered that in order to be able to act on findings and recommendations that may emerge from a study, it would be necessary to ensure that the study is "worthy of confidence". This requires ensuring that the instruments for sourcing the data are suitable and considering whether the conditions under which the data were obtained truly reflected the participants' views.

With regard to the participants in this study, the main question was whether it was possible to be sure that the participants' opinions were sufficiently dependable or reliable to justify subsequent conclusions and recommendations. A further question was, to what degree can the researcher be confident that their experience was the same as the broader population?

Lincoln and Guba (1990) refer to the discrepancy between the conventional criteria of internal and external validity, reliability and objectivity for trustworthiness in quantitative research and its application to qualitative research. They state that reliability in studies where interviews are the main source of data was seldom quantifiable. An evaluation such as this cannot make generalisations that are "*unrestricted as to time and space*" or that "*formulate what is always and everywhere the case*" (Kaplan, 1964 cited in Lincoln and Guba, 1994, p. 110). Lincoln and Guba posited that research has moved away from the frame of determinism where it was assumed, if this... then that, to a frame of reference where generalisations are accepted "*as indeterminate, relative, and time and context bound*" (p. 116). They cited Cronbach's suggestion that it was time to reverse the idea of a generalisation being a ruling consideration. Cronbach (1975) posited that "When we give proper weight to local conditions, any generalisation is a working hypothesis, not a conclusion." Lincoln and Guba (1990) suggested that there are precedents for dealing with the issue of generalisation, "Perhaps the professional group that has dealt best

with this problem is the law, built largely on precedent cases that are powerful precisely because they take particulars into account" (p.117).

A possible threat to the internal validity of the data may have arisen during the interview process. In this study where the participants discussed their reactions to a video, it is acknowledged that the researcher could have inadvertently biased the responses of the participants due to her involvement in the making of the production, and the participants of this age may have been keen to impress a "teacher". The questions asked for personal opinions about their own experience with a view of improving the learning package. However it appeared unlikely that they would need to fabricate responses as there were few occasions where there could be "right" or "wrong" answers. The researcher hoped that triangulation would resolve whether there was agreement between the participants responses and actions and that this would support subsequent conclusions and recommendations.

The traditional tests for reliability and validity which involve statistical measurement were not appropriate to this descriptive study. For a qualitative study Burns (1994) recommended alternative ways in which content validity might be assessed. One of these was to observe "whether the actual behaviour of the subjects agreed with their expressed attitudes, opinions or other answers" (p. 364).

In the context of this study with the initial questionnaire and one-to-one interviews it was necessary to find another source of data collection. The participants' drawings were available to the researcher as part of their school art file. This would be an unobtrusive measure to pursue and could resolve doubts or uncertainty about certain responses. It was therefore decided that these drawings could be used as a referential test for the reliability of the interview and questionnaire responses. At the time of the study it was not possible to select participants studying the same unit. The students were therefore participating in a variety of different art projects that had different



drawing requirements therefore drawings that had the common intent of observation were selected for the study (See Appendix 7). Two students voluntarily offered their imaginary drawings to the researcher following the interviews and these have also been included (See Anthony's and Gemma's drawings in Appendix 7).

## **Data reduction**

The researcher used the interview guide to provide a descriptive, analytical framework for analysis. Each interview as well as voluntary written comments were described. The audio-taped recordings of the interviews are available and transcriptions of the audio tapes have been tested for completeness and accuracy. The purpose of the detailed descriptions was to convey an understanding of what it was like for the participant, as Miles and Huberman (1994) described, to "*focus on naturally occurring ordinary events in natural settings* so that we have a strong handle on what 'real life' is like" (p.10). The researcher acknowledges Seidman's (1991) comment that the goal of data reduction "is to reduce and then shape the material into a form in which it can be shared" (p. 91) and therefore offers a clear description of the data gathering process and the interaction that occurred between the researcher and the participants in Chapter 4.

In order to reduce the data for the purpose of answering the research questions the researcher initially divided the questions in the interview guide into topic segments identified with a letter. The questions within the segment were numbered so that each question had a code. The researcher identified questions with their individual code number in the margin of each transcript. Not all questions were asked of all participants. This was because each participant presented a different set of circumstances. The sequence of the questions was dependent on the participants' answers. As the interview questions moved beyond the area of their particular interest the participant's degree of responsiveness decreased in some instances. Another factor was the

length of the interview, towards the end of some interviews some participants were obviously less keen to answer questions. A summary sheet was devised for each participant so that it was clear which questions had been attempted. These summary sheets greatly assisted in the process of matching participant responses across the sample.

The interview questions were related to one of the three research questions with two exceptions. The first exception was the series of questions about drawing preference which were used to; (a) introduce the topic, and (b) to support the information gained from the questionnaires. The second exception established segment preference which provided the interviewer with a sequence for the interview.

To ensure that the information derived from the interview was easily accessible, matrices were devised to present individual's responses in each encounter. These matrices compared whether there were "programmatic variations and significant common patterns within the variation" (Patton 1983, p. 172).

The drawings from the participants school file were not located until after the interview in order that the researcher was able to listen to the "participant voice" without pre-conceptions. It was helpful to be able to turn to the drawings to validate statements made by the participants. There were two particular instances where verification was sought to clarify the validity of the participant responses, both of these instances are mentioned in the analysis of data (Chapter 5).

## **Conclusion**

The justification of the selection of a formative evaluation design as method of inquiry has been offered as well as the choice of purposive sampling to represent diverse characteristics of students studying visual arts through SIDE. The research instrument has been designed so that it does not rely

exclusively on one method of collection. Triangulation was achieved through the use of a questionnaire, an interview and an example of drawing produced prior to watching the production. A pilot study was used to test the technicalities of interviewing by telephone as well as the effectiveness of the interview guide, as a result, alterations were made to the interview guide. In the discussion of reliability and validity it has been shown that this study meets the four criteria defined by Lincoln and Guba (1994) of "credibility, transferability, dependability, and confirmability that must be met to generate confidence" (p. 328).

Through these strategies the researcher believes that this inquiry will "sort out salient elements and target in on them" so that "understanding will be increased" (Lincoln and Guba 1994, p. 225). The evaluation findings will be identified and recommendations will be made that may be used for further refinement of the teaching program. It is clear that the purpose of evaluation research is to provide information that informs action (House 1977). The researcher believes that the conclusions and recommendations of this study will inform subsequent development in visual arts learning and teaching programs at SIDE.

## Chapter 4

### DATA PRESENTATION

Chapter four describes the interviews and the interaction between the researcher and the participants. The descriptions have been developed from transcripts that have been tested for completeness and accuracy. This chapter also describes how the data was reduced for the purpose of analysis. A summary of *Anyone Can Draw* has been included at the beginning of this chapter in order that references to segments in the interviews are clarified. Areas that may have been distorted during the process of production have been identified as pertinent to the data.

#### **An outline of *Anyone Can Draw***

The production *Anyone Can Draw* was designed to compensate students for the lack of immediate access to a specialist teacher and the support of the classroom. Its purpose was to assist students to develop their drawing skills.

#### *Segment 1.*

In the introduction of the production there was a deliberate emphasis that drawing is a skill and like other skills can be improved with practice. To elaborate on this point, one child's development in drawing was shown from eighteen months to nine years of age. The aim of this segment of the production was to encourage students to appreciate that drawing is universal and that representational drawing skills develop over time. The key points that should have emerged are that art is not only for the talented few, and that a teacher can teach drawing as they can teach reading, using visual language instead of words.

## *Segment 2*

In the second segment the presenters talked to a primary art specialist about her art program and her role as a teacher. The teacher compared drawing with sports skills pointing out that everyone can run. She explained her role to her students as being the same as a sports coach only she's an art coach. The production showed examples of different drawings produced by the students studying art at the Primary School. They included narrative drawings, imaginary drawings, memory recall drawings as well as observation drawing and designs developed from previous drawings. The aim of this section of the production was to encourage students to appreciate that there are different reasons for drawing and each purpose has value. The key points that it was hoped would emerge included that we draw to express ideas, to express feelings, to tell a story, to fantasise, to decorate or to represent the world.

## *Segment 3*

The idea of visiting a Primary School where there was an art specialist was to depict students who were confident of their skills as a result of their experience of a sequential visual arts program. The intention was to show that it is possible for all students to draw effectively. It was hoped that younger children drawing at their level of competence would be less threatening to secondary students who may currently have little confidence in their ability to draw.

The first expectation was certainly met by the class response to drawing while they were being filmed. All the students with their different levels of skill approached their drawing confidently and with concentration as if the five adults, four lights and camera were not there. In fact when the camera focussed on their work students used the opportunity to look at their work– to reassess and reposition. Two boys at the back table managed to talk without interrupting their concentration, the conversation stayed on the superficial. It

appeared to be their way of dealing with the quiet of the class – it was neither distracting either to them or those around them, it appeared to make the silence less intrusive. This conversation was not however filmed as part of the lesson.

The aim of this section of the production was to show that observation drawing is a method of inquiry that helps us to know and understand the world we live in and that all students can develop representational drawing skills. The key point that should have emerged was that observation drawing requires concentration, thought and perseverance.

#### *Segment 4*

The next segment looked at drawing as an art form and came from the Art Gallery of West Australia (AGWA) showing master works, both traditional and abstract (Appendix 8). The original works were selected for their emphasis on one of the elements of design as well as for their variety of intention; observation, memory recall, narrative or imaginative responses. Not all of the works were available because of copyright issues and with the tight time-line it became necessary to select works by artists who were easy to contact. The selection still achieved one of the aims of this segment which was to show that realism is not the only end in drawing.

An Education Officer of the Education section of AGWA presented this part of the production talking about the artists' uses of media and their possible intentions. His skill in making each work interesting and his ability to focus the attention on details that most audiences would not have noticed, clearly achieved the objective of discriminating important features in the works of art and providing opportunities to reflect upon their meaning.

The further aim, to show that art is a language using the elements and principles of design was less successful and may in fact have been too much to attempt in one segment. The Education Officer did not work from a script which made it difficult to ensure that key points, such as an artist's use of line

or tone, were related to the audience's current art program. However to force the inclusion of this information may have limited the description and discussion of the works.

The Education Officer was only involved in filming this segment so he was not able to relate the works to the earlier segment where students were drawing. The relationship therefore between students' work and artists' work was left implicit. As was stated earlier it has been found that it was not a straightforward matter for students to integrate knowledge and then relate it to skills acquisition. If this was so, then most students will regard this as a stand alone segment and will not relate it to their own drawing.

This segment was also very long. When the production format was decided in discussion with the director, it was agreed that seven minute segments were acceptable and that a ten minute segment would have to be visual to sustain a student's interest. After editing, this segment was fifteen minutes long and while it was helpful in achieving the quota of an hour long production it may prove difficult for student's to attend for such a long period of time.

### *Segments 5 and 6*

The last segment was intended to be the filming of a workshop for SIDE students who could attend. The original intention was to demonstrate the use of mixed media in drawing, employing an artist (supplied by the Arts Council) to run the workshop. It was felt that the key factor should be the drawing experiences of the students who would make the effort to attend the workshop. It was planned that there would be an early session of drawing unfilmed and that these drawings would be developed in mixed media in the subsequent session. The mixed media workshop would be filmed in its entirety and edited to demonstrate the key stages in the development of the layers of the works. In

reality it was not possible to find any artist through the Arts Council willing to run a mixed media workshop on the production dates.

A teacher who specialised in drawing workshops was willing to participate. This production segment then became two, the first a drawing workshop with the teacher for a morning session, and the second a mixed media workshop in the afternoon presented by the Education Officer. The involvement of the Education Officer attached to the Gallery meant that the production team were able to use AGWA's studio space for the day. This had been another difficulty for the workshop in that SIDE does not have an art room nor any room that might be suitable.

There was a conflict of interest when filming these workshops in that the director, concerned about film footage, wanted to refilm segments such as the teacher's introduction. This meant interrupting the workshop for the participating students and was unacceptable. A compromise was reached by filming the introduction during the lunch break with the teacher talking to the camera on her own. The workshop was very successful for those students participating but the teacher's introduction was not as clear for those watching the film. Obviously it was not the same style of speaking; speaking to camera demands a much more formal style and at first the teacher appears stilted compared to the interaction of the workshop.

Due to the time it took to film this introduction and the failure to take into account how exhausting the intensive concentration of the first drawing session had been to the students, this meant that the Education Officer had to be the "entertainer" to engage the students in the mixed media workshop. The students had great fun but with the limitation of time and energy there was little opportunity for reflection as they worked. This skimming across the surface may have made the activity appear superficial.



In conclusion the production of the broadcast was affected by constraints which included the length of the production. Inevitably further nuances were added by the nature of the medium such as the difficulty of filming real learning and teaching taking place so that it appeared natural. A further issue was the variety of different participants and their interpretation of the intention. This made it difficult to ensure that all teaching points were thoroughly explicit. That said, it should be added that much of the production does appear to cover its objectives. It was hoped that the interviews with students studying art through distance education will provide insights into the production's actual effectiveness and provide further ideas for effective delivery of visual art concepts.

## **Data collection**

Study through distance education means a high workload for students. In order not to impose a further load on their timetable with this study it was felt that viewing the hour long video production and the interviews would be best timetabled for the April school holidays. This meant that not all participants were available. The videos were sent out with the questionnaire during the last week of term. It was intended that the interviews would take place at the end of the first week and during the second week of the holidays. Due to this tight timetable it was not possible to await the return of the questionnaires prior to arranging times for the interviews. It was requested that the questionnaire should be completed prior to viewing the production and all participants were able to comply with this. Some videos took longer than anticipated to reach the participants, so the majority of the interviews took place in the second week of the holidays. Each interview lasted between twenty minutes and half an hour.

The researcher found that the interviews with participants X and Y (pilot study) in which the questions were less clearly identified and related more to an area of interest seemed to flow more as natural conversation and were perhaps more effective at building rapport. In comparison to the pilot study

interviews however, the clearer definition of the questions diminished the possibility of bias occurring in the interview. As can be seen in the following descriptions, the participants were still able to offer their personal views, experiences and insights. The interviews did not become merely spoken questionnaires.

## **The interviews**

In order to interpret the participants' responses at a later date the researcher wrote a description of the interaction with each participant to share the findings and ensure that the interpretations are open and available. The researcher was influenced by the style of a report made about literacy issues at DEC by Loudon and Rivilland (1995) in which short anecdotal descriptions made the findings accessible and created an opportunity to gain a wider picture of the context in which the students worked. An understanding of the students as individuals who experience learning through distance education was important for the purpose of this study.

### *Interview A: Anthony*

Anthony was a Year 8 school-based student who attended the local District High School and who belonged to the "Excess" student group. He seemed comfortable with the phone interview; his manner was mature and his answers thoughtful. He had not completed the responses to the questionnaire and so the interview started with a discussion of his current drawing practice.

Anthony preferred to draw from imagination, "I usually prefer drawing stuff like cats but I've started to draw monsters." This may be a response to his current art unit which involves imaginative drawing of monsters in Project 2. Project 1 involved landscape drawing. When asked whether he enjoyed the landscape drawing he responded "To tell the truth I found that a little bit boring ... I like drawing from imagination." Anthony obviously values the skill of recording observations accurately because when asked what was the best

drawing he'd ever done he answered "I'd have to say the Old Bank Tea Rooms ... the original drawing of it, I did a few years ago was really good ... It was very detailed, I mean I got most of the, ... got all the details of it."

In the discussion of the production Anthony preferred the segment of the Art Gallery. He liked looking at the works and "the way people express things." He particularly liked *Box of Brides* by Kerry Stokes and "the way it was just set out, how she like, melded it all together." We identified all the works that he could remember and he commented on the *Panoramic View of King George Sound* which he thought "was very good as well." He recalled a work that none of the other participants commented on, Mary Moore's *Everything from A to Z*. This was quite a sophisticated work and in the production it followed two very readable and realistic works but he didn't make any further reference to it when the questions moved into more detail about the works. When asked if any work gave him ideas for his own drawing he commented on two. The first was *Chairbacks* by Virginia Ward "I kind of like the chair back idea ... where she poked holes and that." The second idea that he thought he might use in his own drawing was from an image in *Mixed Drawings in One Frame* by Jim Patterson "Where he had that picture of the girl in the streets.... The way he just sort of starts the story, it just started to unfold." Anthony appeared to appreciate the way the audience was left to finish the story. When asked if the production had shown him new ideas in drawing that he may not have thought of before, the response was "In the Art Gallery; I found a lot of different techniques they've used."

After talking about the gallery images Anthony was interested in the segment using mixed media, where the landscape was invented "I thought the way he showed the kids how to do it, I thought it was a really good idea." and the drawings turned out "pretty good". This was consistent with his preference for drawing his own imaginary images which are less to do with right and

wrong. He thought he would probably replay this segment to watch again how it was done.

After these two segments Anthony liked the drawing segments. He had drawn a still life before. When asked to comment on the still life drawing segment in the production he replied "When we've done observation drawing, say in class, we've always done it by just one piece." Anthony had some difficulty putting words around his idea but it appeared through further questioning that he was not used to the idea of relating parts to each other. In the production the teacher had asked students to draw the closest object to them at the bottom of the page and later explained this:

The still life is really a group of shapes and spaces and textures that relate to each other. Some are behind, some are above, some are beside and I ask them to start with a shape and then build upon that to create the composition.

The point of drawing in this way was to organise visual information in order to reduce the confusion of a conglomeration of parts, shapes and colours so that each one was met in relation to the last. Anthony was quite disconcerted to be told to start with the nearest shape, "And the way she explained it where ... you draw what's closest to you, I didn't quite understand, ... like she said 'draw what's closest to you', I thought, going back to where you do landscaping, you're supposed to draw the background first, mid ground and then foreground." This approach to drawing landscape was described in his first project but different drawing styles for different purposes are not detailed in other contexts in this unit.

Anthony stated that he usually used the space of the page in still life drawing but "I know a lot of kids in my class when we've tried observation before, I think they don't like using the whole page."

With reference to media he preferred drawing with pencil because "Like she said, everybody makes mistakes. A lot of people throw them out." Evidently Anthony prefers to be able to change and correct his mistakes. He has used pen and charcoal which "is a bit interesting" but didn't "like the idea of having a felt pen."

Anthony noticed the way the students were concentrating and looking carefully. He commented that the students "were finding shapes to draw and then working their way around it.... They really looked at what they were drawing." His own experience was that, "When you come from a family where you've got a really annoying sister you get used to, ... you just kind of shut them off, you just shut off the world and just draw what you want."

When asked why he thought we draw still life groups Anthony answered "It makes you sort of focus on what you're looking at. Makes you really look, as you were saying, makes you really see what you're drawing." This concept was reiterated when the discussion moved onto the drawing workshop where he thought the drawings were very good. "Its surprising how well you can do when you just focus on what you're doing and looking for the shapes." He thought the teacher's instructions "to see" as opposed to just looking was a good idea. "I mean usually you wouldn't look for shapes like that. You'd just kind of draw what you're looking at." He felt that the drawing workshop "Could help a lot." and the part that also helped was "Watching other kids do it. Yes, ... the video, it helps you. One of the problems with distance education is where you're not sure if you're doing it right."

### *Interview B: Ben*

Ben was a Year 9 student who lived in an Aboriginal Community in the remote North West with his parents. His parents teach at a Community school and for the past two years Ben has studied all his subjects through distance education. Ben was a young, enthusiastic and capable student who was keen to

participate in the interview and comfortable in his telephone manner, although on occasions he had difficulty in articulating his ideas. The researcher endeavoured to establish a clearer understanding of some statements by restating her interpretation of the information and relying on the participant's enthusiasm of response to judge the correctness.

Ben completed the questionnaire about drawing prior to watching the video but it had not been received when the interview took place. The interview therefore started with a discussion of his current drawing practice. He stated that he preferred drawing cartoons and memory recall pictures for himself "pictures of what I've been doing." In the questionnaire he indicated that he enjoyed drawing from imagination "Cartoons and drawings that don't need to be done any particular way are relaxing and fun." Nevertheless when asked about the best drawing he'd ever done he described an observation drawing that he'd completed the previous year that conveyed three dimensional effects with shading.

Observation drawing appears to be something Ben does for school. He regarded observation drawing as a skill that one learns over time, commenting on the segment where a child's developmental drawings are shown that "It shows that you learn how to draw." Ben mentioned that he would like to improve his contour drawing skills. In his questionnaire response he commented that he found that for observation drawing "An interesting object and the right mood help".

In the discussion of the production Ben preferred the Art Gallery segment although he admitted that he did start to lose concentration a little towards the end of this segment. The works he particularly commented on were the Aboriginal ceremonial costume and the painting of Albany, *Panoramic view of King George's Sound*. Ben liked the way that the Education Officer explained the pictures and "seeing all the different ways people paint [draw]". His favourite work was the *Mixed Drawings in one Frame* by Jim Patterson "My favourite was

the one that just had lots of little lines and you sort of saw what was in there.” This may have been because he related to that style of drawing. Ben described his own drawing style as “Sort of sketchy ... I like to draw quickly, it just sort of adds sort of ... a unique type of thing to the drawing.” Ben commented that he found some works hard to understand “like, the one that was the circle. The one he was comparing to like a rock, with the little circle in the middle of the paper” (Howard Taylor’s *Object on the Ground*). When asked whether he had found anything from this segment that he might use for his own drawing, he took a long time to answer. The researcher felt that it was not so much that he was looking for words but that he did not really relate other artists drawings to his own drawing. His drawing was either done for fun and therefore unregulated or done for school and clearly prescribed. His response that he would “use many more, like mediums” could be seen as an effort to please because his earlier response to the *Box of Brides* was not keen. His response “It was alright” was given with a palpable lack of enthusiasm.

After talking about the gallery images Ben found the drawing workshop interesting. He liked the different way of looking that the teacher described and the way that she talked about positive and negative space.

Following from this he did not respond eagerly when talking about the students from the Primary School although he had obviously listened to the teacher’s talk about her role as an art teacher. He was far more lively talking about the mixed media lesson by the Education Officer “I thought it looked really interesting. I’ve never done anything like that before. It looked really good” although “I probably wouldn’t do it on my own, like it would be good, I’d like to do it as a project.”

At the conclusion of the interview, Ben identified the classroom segment and the drawing workshop as the segments that would help him to improve his drawing skills because they explain and help you “develop the skills and things.” He thought that the idea of using textas and concentrating were things

that he hadn't thought of before and "watching the other kids and a little bit of the teacher [talking], that was most helpful."

### *Interview C: Catherine*

Catherine was a Year 8 home-based student who lived with both her parents on a property outside a popular coastal resort in the North West. Catherine responded to the questions seriously in a thoughtful and careful manner.

The responses to the questionnaire had not yet been sent so the interview started with a discussion of her current drawing practice. Catherine stated that she liked "to draw still life and sometimes animals" – things from real life. When asked what was the best drawing she'd ever done she remembered an observation drawing of her pet duck "like I've got her from the side view, front view, just her head .... it looked pretty realistic and though it was just really just a sketch ... it looked like the actual duck." Catherine thought that "if I put effort into it" that she was good at observation drawing. This statement was supported by her drawings done for school and she was very definite that it was important for her to be in the mood or "feel like it" to be able to draw well.

In the discussion of the production Catherine stated that she enjoyed the video and in particular the segment at the Art Gallery because having someone to explain the works makes "you actually concentrate on it". A work that stood out in her memory was the *Box of Brides* because she thought it would be interesting to "Just get all these different bits and pieces that you like" and fit them together to make it one image. She also liked *Chairbacks* "and that bit with the compass points to make a pattern, like a snowflake or something." An image that she found difficult to understand was Howard Taylor's *Object on the Ground* but she couldn't elaborate.

After talking about the gallery images, Catherine mentioned the activity "where you can draw the face". This occurred during the drawing workshop



where the teacher had introduced the idea of drawing two faces that form a chalice or vase. She did find “that talk was a bit a long by the fair-headed lady.” The teacher had talked about drawing positive and negative spaces without providing an explanation of what they were. Catherine stated “it puzzled me a bit and I didn’t know what she was talking about.”

The interview moved to the idea of development in drawing skills. Catherine remembers “experimenting and seeing what happened if I draw something. Seeing if it looks like something.” She “used to look at comics or how they built on things” and referred to a couple of “how to draw” books, copying from them “and it came out alright.” In particular Catherine remembers that “I used to love colours, and I used to always try to draw flowers, but they never really came out properly, so I used to colour them to make them look like flowers.” At the time of the interview Catherine found drawing faces frustrating because she “can never get the hair right”.

On the session with the primary school students Catherine thought that it would be helpful to have a teacher present “they could show exactly what you’re doing and they could point out how good some bits are.” It was interesting that she anticipated a positive response from teachers – looking for the positive aspects of work is an approach used frequently by teachers in distance education. In response to the segment on the classroom she thought it would help by “just looking at the people next to you, and seeing how they’re doing and what you’re doing ...and sort of see how you could improve your one.” She noticed that most of the students’ drawings “were really good because they actually looked like the still life and they got the details right... and they put lots more concentration into it”, because they were using textas “you don’t just rub it out, and you have to look more”. One of Catherine’s observations was that when the students stopped every now and then “it helps to get the proportions right, otherwise you’ve got this really small thing there and this really giant thing next to it, and it looks a bit weird.”

After seeing the video Catherine thought that she would concentrate more when she draws, look at the object more. This and the workshop teacher's insistence on drawing exactly what you see would help her to draw better. "I also liked the bit how in the still life how they said that you do the stuff that's closest to you first ... I found that really useful too."

### *Interview D: Danielle*

Danielle was a Year 8 home-based student who lived on a property near Cadoux. Danielle was keen to help but was really not very forthcoming in the interview. The tape of the interview was revisited to check whether it was possible to identify whether this was because the participant was self-conscious or whether she has never thought about these questions. The participant watched the production with her mother and her elder sister who was "a really good drawer" and whose drawings she looked to as models as she developed her drawing skills (her sister has previously studied through distance education). There appeared to be a sense of valuing the visual arts conveyed by her mother and sister which may have influenced her responses.

The responses to the questionnaire were not received at the time of the interview so it commenced with a discussion of her current drawing practice. When asked whether she did a lot of drawing for herself Danielle said "Not really, but I do." At first this seemed entirely contradictory but the interviewer tested the possibility that the question had confused her. The interviewer took the option that yes she did draw a lot but not a lot of observation drawing and asked "So you're a doodler rather than a drawer?" The answer was a very positive "Yes." Danielle had watched the video in which all examples of students actually drawing are observation drawings of real things and may have thought that by "drawings" the interviewer was referring to observation drawing. On further questioning it appeared that Danielle likes to draw girls in clothes. She tries to make them look real but they are not drawn from life.

This was supported by her questionnaire answers, completed before watching the video, in which she says that she loves drawing “girls with clothes”. In her questionnaire Danielle says that she would like to learn how to draw scenery and “How to get things in proportion, by shading trees and form etc.” Danielle appeared to have very little experience of observation drawing, recalling only one incident where her teacher in primary school had asked the class to go and draw the playground, “ I don’t really draw much besides people.”

She valued the imaginary drawings that she does and says that she keeps most of these. However, when asked what was the best drawing she’d ever done, she was unable to think of any. Interestingly, Danielle when asked in the questionnaire to circle the drawing she would like to have done she circled the very detailed observation drawing.

Danielle enjoyed the video “So did my mother and sister.” Her sister was older and was a “really good drawer.” Danielle preferred seeing “all the drawings and that” by which it was established that she liked “seeing how people draw” (i.e. people of her age and younger). She noticed that using the black pen helped them because “it makes you concentrate more” and she found that the teacher’s comment “You start at the bottom and make your way up” helpful. Danielle preferred working in a classroom “if everyone’s quiet, because then I can get ideas from other people’s work and all that.” She found the video useful to her because it was helpful “Just to see how slowly they go. Where they start, and the way they get all the textures and that.”

The drawing workshop was also helpful “Like she said the way you have to go around things. Like you think of all the space you don’t think of it as a branch, you think of it as a positive space.” Danielle felt that it would be easier to learn from a video than a book about drawing landscape “Because I could actually see them doing it.”

Danielle thought that the gallery segment "Would probably be the part that I found most boring." Though some of the pictures were "quite lifelike" She liked the "Brown simple one, with the little brown circle" which reminded her of a door knob. She also thought Tom Alberts charcoal drawing "with the girl or whatever the other figure was, was really good. Like when I first looked at it I couldn't see it. It sort of jumped out." The *Chairbacks* were "a bit hard to understand" and she didn't really like *Box of Brides*, "But it was different."

### *Interview E: Emily*

Emily was a Year 8 school-based student who lives in a coastal town in the Central West region. She attends a school group that has a teacher to supervise the timetable and lessons which rely on distance education materials. Emily was not expansive in the interview.

The responses to the questionnaire were not received at the time of the interview so it commenced with a discussion of her current drawing practice. Emily said she liked drawing both people and animals. When asked what was the best drawing she'd ever done she described an observation drawing of a boat which had been completed for her most recent art project. She later commented that she remembered drawing animals as a small child some of which she's kept but "they look pretty funny now." She found that looking at drawing books and comics have helped her to improve in her drawing.

Emily preferred the mixed media section "with the tissue paper drawing" and "the still life one" which was established as the section with the primary school students. She liked the idea of using different media as well as colour in the tissue paper drawing but she wouldn't probably do it herself as she saw it more as a school activity.

With respect to the still life class Emily thought it was good how the teacher had set up the still life and "got them to draw it from looking at the drawing [still life] really closely." Emily noticed that the students were

“Looking more at the still life than their paper and using their markers” although she prefers to use pencil because you can rub it out. Emily had never drawn a still life but she thought that it would be quicker than trying to draw things that move and that “it would help them with their drawing and stuff about life not from their imagination.” After seeing this part of the production she thought that she might try looking more when she’s drawing.

At the gallery Emily liked the painting of Albany “I just like how he painted it and all the textures and things.” She didn’t really like the fish one – *Doppelganger* by Megan Hodgson which none of the other participants had commented on, but she wasn’t able to explain why. Emily didn’t appear to see any relationship between the gallery works and her own drawing.

The parts that she found most helpful for her own drawing were not the same as the segments that she preferred. She thought that the part where they were drawing the hands was helpful because of the way that “they were drawing every single line and making it look very real.” Also, “ Looking at the other artworks was helpful” and she thought that the “paintings that looked real.” would help her in her current art project.

This interview was difficult to conduct in that the participant did not relate to the interviewer. On reading the transcript there are places that evidently required probing in order to achieve a better understanding. On listening to the tape it was evident that the participant was not inclined to offer opinions or ideas and was possibly uncomfortable on the telephone which made it difficult to pursue further elaboration. This was the only instance where the participant may not have been able to respond because of the medium. This participant was in a school group and she obviously related to her teacher and class rather than to SIDE. She was used to having an intermediary adult actively involved in her arts education. Taking that into account she coped well with the interview.

### *Interview F: Fiona*

Fiona was a Year 8 home-based student who lived on a property near Esperance. Fiona's answers were very thoughtful, often including detail explaining her views. The phone connection was occasionally distracting and the researcher feared that there may be difficulty in hearing the detail of some of her responses but fortunately the tape recording was good and most answers were decipherable except for some responses about the Art Gallery.

Fiona enjoyed the production because "It was good to watch, and it was better than just reading all the time." The reference was to reading the booklets used in distance education. When asked later whether she thought it would be possible to follow a whole art project through a demonstration video she thought it would be better to have a mixture because if you relied entirely on a video "you'd have to keep going back and rewinding it ." She suggested that the important parts be included in a book "And, like the steps to do it – not in great detail – if you couldn't understand it on video, you could read it."

The responses to the questionnaire were not received at the time of the interview so it commenced with a discussion of her current drawing practice. When asked whether she did a lot of drawing for herself she replied "I like drawing quite a lot, like I draw, I mostly draw animals and horses and stuff ... I like drawing horses because they're my favourite animal and I like riding them because I've two of my own." Her best drawing was inevitably a horse drawing because the horses "looked real". The researcher was interested whether her drawings were idealised drawings of horses or observation drawings. Fiona's response was clear "I like observation drawing because my imagination, when you imagine it doesn't exactly turn out right, but when I sit and observe it and draw, I can draw what I see and it's always there." This was supported by examples of her work done for school projects. Fiona indicated that she would like to improve the way she draws faces and circled the detailed observation drawing as the drawing that she would most like to have done.

When asked which segments she preferred, Fiona thought that:

Probably the Art Gallery was good, but I think what I liked the most was probably the Primary School just seeing them doing their drawings and how they did it, because they did art lots and the teacher told them all the things, and then they could draw well.

When talking about the quality of the drawings she commented that “you could see them concentrating, and when you’re drawing you usually get drawn into what you’re drawing because you’re just trying to do it so right that you forget everything else except your drawing and the piece that you’re drawing.” Fiona also noticed that they were drawing with texta so they didn’t rub out all the time but for herself she preferred to draw with pencil. One of her teachers had told her that the pencil lines made a drawing more interesting. The phone connection made this response difficult to hear but when questioned “more character to the drawing?” it appeared that this was what was meant. Fiona thought it was important to stop and look at the drawing as a whole, otherwise “it gets out of scale.”

It was apparent from her answers that Fiona was experienced in observing the world around her and thoughtful enough to have identified what she actually did in the process of drawing. It was interesting that a participant who had such a clear grasp of the process of drawing still found the primary group the most enjoyable segment in the production.

Fiona has worked in a classroom and by herself and finds that though a classroom was good “because you can see what other people are doing” she prefers working by herself “because there’s not much noise and you can concentrate better and finish your drawing a lot easier and you can’t get disturbed.”

At the Art Gallery, her favourite work was the *Chairbacks* with its different textures “like the pin drawing sort of texture.” She didn’t really like “the last

one which was the one about the collage sort of thing" nor *The Object on the Ground*.

In conclusion, Fiona thought that the workshop segment was probably the most helpful in terms of teaching her drawing skills and that it was generally helpful watching the other students drawing, both primary and in the workshop. When the questionnaire was received, Fiona indicated that she thought that she was consistently very good at observation drawing. This opinion was supported when her school work was referred to for validation.

### *Interview G: Gemma*

Gemma was a home-based student who lives on a property near Denmark in the South West. She made a point of explaining her family background, she has both Greek and German grandparents. Her life style appears to be fairly isolated. Her brother, who lives closer to town, picks up the mail and brings it out to the farm, it doesn't seem that she has much to do with the town or town life.

The responses to the questionnaire were not received at the time of the interview so it commenced with a discussion of her current drawing practice. Gemma said she liked both observation as well as imaginary drawing. She said she liked to draw "Lots of things like mythology and stuff like that, animals, sometimes people, things like that." In the questionnaire her response to drawing was very enthusiastic, "Oh Yes!!! It's great fun."

Gemma thought that a teacher might be helpful to show her how to draw feet from the front and things like that but it was evident that she felt that the lack of a classroom a real advantage to drawing:

because you concentrate more and you don't have other people around you ... I like to sit down with a pencil in my hand and look at the window or go stand out in the paddock and look at something and just



sort of get things in my mind of the picture and in the classroom you've got other people around.

Gemma viewed her role as critic seriously and was critical of the production in that she thought that it didn't appear natural. She commented that she felt as if it was made for a much younger student from the tone of voice which was measured and slow. She thought that the production would help her more if it gave her more practical demonstration of drawing techniques "explaining more, shading and things like that, which children don't know very much about yet."

Gemma liked the idea of video lessons for herself because "its just they're [the books] too long and tend to get boring and you lose interest, whereas with videos people can talk a lot faster than you can read." But she thought that it was important to make them more natural and interesting "and modern sort of, kids talk to each other more." She wanted to feel that she was sharing the lesson – a class group you can turn off at a switch.

Interestingly the two segments of the production that Gemma enjoyed "The mixed media and maybe the Gallery part" were with the Education officer at AGWA, who of all the "presenters" involved, was natural and "professional" in front of the camera.

The work that stood out at the Gallery was "The Aboriginal painting" the one that was done in Albany. "It was quite natural and different movements and things, people doing things." She also liked Tom Alberts' work and the way he used tone "you know darker and lighter." She found the *Chairbacks* interesting but *Waterhole* "was just weird." Of all the segments, Gemma found looking at the other artworks probably the most helpful, "How things are presented, laid out sort of thing. The shadows ... different texture and things."

Gemma did not appear very interested in the other students' drawing although when questioned she had noticed the concentration and the way that

the Primary school students looked at the objects more than the paper. She also thought the drawing workshop “pretty interesting – looking at the spaces in between.” After seeing it she thought that “I could do more detail with shapes and things” in her drawing.

### *Interview H: Hannah*

Hannah was a home-based student who lived on a station near Sandstone. While Hannah had strong opinions she avoided introspection. It was difficult therefore to sustain a conversation about drawing, her answers were often blunt or abrupt although her tone of voice was not antagonistic and she was keen to participate.

In answer to the questionnaire, Hannah indicated that she was sometimes really good at observation drawing and usually enjoyed it. She said she liked this type of drawing “because it is something I can do most of the time. I don’t have to kick my brain into gear.” She liked the mixed media section with the Education Officer because “It was something that I could do with my hands without really thinking too much about it.” In the questionnaire she said that drawing for herself “doesn’t give me any satisfaction.” In the interview she said that she did enjoy drawing for herself but doesn’t do a lot of it and prefers observation drawing “I’ve got horses and just still life, things that will stay put while I draw them.” Hannah talked about a successful drawing she remembered that she’d done of her mother when she was seven. She seemed to undermine her own achievement, by saying mockingly, as if the audience had no discernment, “and no matter what I said even when I wasn’t finished they said it’s perfectly marvellous, how did you do it?”

In the context of her school unit Hannah enjoyed the landscape drawing component and was looking forward to the still life activity. She did not enjoy the monster drawing which was a drawing done from her imagination. Of the

four drawings to select from, she chose the line pattern which was decorative and required neither observation nor imagination.

When the conversation moved to the video Hannah stated that "I've got very short patience. I hate sitting down." She found that the Gallery section was too long for her "I haven't much patience for galleries at all." When the topic was approached her response was "Horror, horror, horror." Hannah found it easier to identify a work that she did not like *The Box of Brides* "For some reason it evaded the point. I couldn't get it" rather than to talk about the works that were interesting. Perhaps this indicated that it would only be out of politeness that she said a work was good. *Panoramic View of King George Sound* was an example of this – it was "alright." In the end it emerged spontaneously that Hannah preferred Jim Paterson's *Mixed Drawings in One Frame* "with all those different faces." She did not appear to see any relationship between the art works and her own drawing, and her response to whether there was any work that gave her ideas for her own drawing was "Not particularly."

"The observation drawing – building up" was the segment that Hannah liked. When the interviewer commented on the lack of student mistakes "They didn't – no mistakes. Because they were concentrating more – she [the teacher] told us that." Even though Hannah identified that the students concentrated when drawing she did not like to concentrate when drawing "If I concentrate I worry, and if I worry it seems to come out even worse." She commented that "I tend to kind of put things out of proportion. If I've got a pen and pencil and a brush, either the brush is really small, the pencil's a fair bit bigger, and the pen's small again." Even so Hannah did not think a teacher would be able to help her do better, possibly in the sense of developing further skills. "I normally start from the thing that's of most interest to me .... I just work in parts. Whatever seems interesting at the moment ... that works reasonably good I find." When asked which section helped the most she thought

“Probably watching the other kids” but she did not feel that the production had shown her anything new about drawing.

Hannah relied very heavily on her mood to produce art work, “some of the more difficult things I find about art, I don’t enjoy having a set lesson, like something really definite. If one of them says, ‘Go out and draw’ and if I don’t feel like it, it just doesn’t work.” She was asked how she felt about the drawing workshop but she didn’t like it “because really I don’t think that would work for me. It just doesn’t comprehend, it doesn’t work.”

Hannah thought a video demonstration would not work for her “Because I’m a lot better at reading with concentration than I am with looking with concentration .... I don’t really enjoy using videos to teach me something”. She stated that the thing in the video that might help her be a better drawer could be encouragement.

## **Conclusion**

In this chapter there was a summary of the production *Anyone Can Draw* followed by detailed descriptions of each interview. These descriptions were developed from the transcriptions which have been tested for completeness and accuracy. The purpose of the detailed description was to convey an understanding of what it was like for the participant. In order to reduce the information from the interview for analysis each question of the interview was coded and a summary of the questions asked was developed for each participant. These summaries assisted in the identification of the salient points from which to develop the analysis and insights. In the next chapter the significance of participants’ responses in the interviews will be examined.

## Chapter 5

### ANALYSIS OF FINDINGS

This chapter describes the analysis of findings from the data gained in the questionnaires and interviews. To ensure that the information derived from the interview was easily accessible, matrices were devised to present individual's responses in each encounter and compare variations and patterns. During the course of the interviews some participant responses provided involuntary information offering various insights that describe some of the difficulties of learning without a teacher and a class group. These insights have been identified and included where appropriate to this evaluation.

#### Participant responses

Table 2 shows the summary of the results of the questionnaires which sought information about the participants' current practice in drawing in order to provide a clearer understanding of their general attitude to drawing. It was considered that the participants' attitude to drawing may have some influence on their responses to the production. Out of all eight participants four (50%) said that they liked doing observation drawing for themselves.

TABLE 2: Participants' current drawing interest.

<i>Style</i>	<i>preference</i>	<i>best drawing</i>	<i>exemplar</i>
Observation	C, E, F, H	F, E, C, B, A	C, D, F
Imaginary	A, B, D		B
Other	G		H

Three participant's responses appeared noteworthy. Hannah stated that she preferred observation to imaginary drawing. Her questionnaire supported

this. She did not enjoy imaginary drawing. Her comments about the process of observation drawing were unusual; it was preferred “because it is something I can do most of the time I don’t have to kick my brain into gear.”

There was a contradiction in this participant’s comments on drawing for herself. In the questionnaire she said that drawing for herself “doesn’t give me any satisfaction.” In the interview she said that she did enjoy drawing for herself but did not do a lot of it. A further contradiction was that of liking the observation style of drawing because it required little thought and by inference, little effort. The fact that she then chose the line pattern as a drawing that she would like to have done made it helpful to turn to her drawings for clarification after the interview (See Appendix 7). The drawings did not seem to demonstrate that the participant was striving to achieve a likeness through looking at an object with attention. The sketchy lines could suggest that the participant prefers a style of drawing that was perhaps less threatening because it was neither right nor wrong as was the case with the line design. These contradictions appear to illustrate a lack of understanding of the purpose of drawing and the lack of drawing models (demonstrating excellence) the participant meets in her isolated environment, rather than the lack of credibility of the participant. Her answers were offered without guile. It will be interesting to follow this participant’s further responses to the production and in particular the experience of the production as a model.

Gemma sent some examples of her drawings of centaurs, satyrs, and fauns as well as two very competent observation drawings back with her questionnaire. Her brother likes Japanese cartoons and she said “to get really good at it, you have to sort of copy another person ...artist to get the ideas.” The Japanese influence was evident in the faces of her imaginary drawings of mythology characters. As Gemma was the only participant who acknowledged enjoying more than one style of drawing this was an instance where it was particularly helpful to refer to the participant’s drawings after the interview

(See Appendix 7). These showed that her interview response was reliable – her drawings were skilled and obviously of value to her. Each page had a sticker saying “do not lose” and “please return”.

Danielle valued her imaginary drawings and kept most of them. However when asked what was the best drawing she’d ever done, she was unable to think of any. In retrospect it was possible that the production emphasised the observation skill component in both segments in which participants were seen modelling drawing skills. This may have exaggerated the Western cultural admiration of graphic facility for accurate copying and might have implied that imaginary drawings have less value because they’re not real.

Significantly all participants who could identify a “best” drawing identified an observation drawing. This appears to support Chapman (1978), cited earlier, who saw adolescents as having a keen interest in creating representational art. It was not however possible to conclude from this study whether this was because an adolescent participant appears to value representational skills above self expression or whether it was because of the bias of the production.

## **Program segments**

In order to organise the interview and discuss aspects of the production that most interested the participants, they were asked to identify which segments they preferred. For the purposes of the tables, the first segment will be called Introduction, the second will be referred to as Teacher, the third as PS (referring to the Primary School), the fourth as AGWA, the fifth as Artist and the last as Mixed Media. Table 3 presents their preferences. While this does not directly answer any of the research questions, it has implications for each question. These could include whether there are particular concepts that should not be presented in this medium or whether there were other reasons why some segments were not considered by the participants.

TABLE 3: Program segment preference

<i>segments</i>	<i>1st pref.</i>	<i>2nd pref.</i>	<i>last</i>	<i>too long</i>
1. Intro				
2. Teacher				
3. PS	D, F, H	E		E
4. AGWA	A, B, C	F, G	H	D, B
5. Artist		B, C		C
6. Mixed Media	E, G	A, H		

It can be seen from this table that a pattern is present – the participants' responses referred to the last four segments. This will need to be considered in the final analysis when making recommendations for production improvement. Further insights about the first two segments may emerge in the course of the analysis. For the purpose of conveying information about responses from the participants these segments will not be included in subsequent tables.

One participant did not indicate a second preference but of the fifteen remaining responses it appears that the Art Gallery segment was marginally preferred to the Primary School and the Mixed Media Workshop segments. The Drawing Workshop was the least popular. Interestingly the preferred segment also had the most negative responses to it with one child disliking the Art Gallery and two others responding that it was rather long.

It was thought possible that, due to the length of the production, participants would either prefer segments towards the end of the production because they remembered them best or preferred the earlier ones because their interest was still engaged. This does not appear to have been the case.



# Question 1

The first question asked whether the production assists students’ understanding of drawing as a graphic skill and as a means of expression. In the literature review it was found that drawing skills develop over time and students may need assistance with graphic mark-making and perception skills. As development in imagery skills plays a positive role in learning, it follows that it is appropriate for a visual arts program in school to address the issue of improving these skills. In this evaluation the first question that is asked is whether there is evidence that the production *Anyone Can Draw* assists students’ understanding of drawing as a graphic skill and as a form of expression. The researcher was therefore looking for evidence that demonstrates a participant’s understanding that drawing requires observation, organisation, concentration and thought and has a developmental component that implies the potential to improve in any of these areas. These may be demonstrated by a participant reflecting on meaning, responding to media and responding to ideas as well as skill development.

Tables 4 and 5 indicate participants’ responses firstly to the process of drawing and secondly to drawing as a means of expression. By responses, the researcher is referring to voluntary comments such as “Yes they really looked at what they were drawing” or “With the teacher. That could help a lot.”

TABLE 4: Responses to the process of drawing

Segment	Observation	Concentration	Thought	Organisation	Improvement
3. PS	A, E, G	A, B, C, D, E, H	A, C	A, C, D, H	B, C, F
4. AGWA					B, G
5. Artist	C, F	B		A, B, D	A, B, G
6. Mix Med					

It appears that the majority of participants responded favourably to the demonstration of the primary students drawing noticing the process they used that helped them to achieve successful representational drawings. Two participants who did not mention the Primary School as a preferred segment, identified the processes of drawing in the Workshop.

Hannah, stated that she preferred observation drawing but did not indicate an understanding of the process (See Table 1). She was aware of the concentration demonstrated by the primary school students, but was not prepared to apply it. Hannah stated that she does not like to concentrate when drawing, "If I concentrate I worry, and if I worry it seems to come out even worse." Equally she was aware that the students organised their visual information by starting at the bottom and working up. Even though she had acknowledged difficulty with proportions she thought the way she worked was "reasonably good I find" and she did not think a teacher would be able to help her do better. It may be that unless the participant is ready to make progress, the demonstration of the process of drawing will not be accessed. Hannah appeared to be threatened by processes that require thinking about what you do as if thought may put a "hex" on what happens spontaneously and is "reasonably good". Whereas one would hope to see some demonstration that she could formulate and express ideas for further learning to take place.

Fiona and Gemma did not appear to make many responses to the processes of drawing as demonstrated in the video but as Gemma said "I didn't learn very much that I didn't already know." This was also apparent in the interview with Fiona who made many references to previous learning gained from the classroom which was obviously much valued and still applicable. Both these participants demonstrated that they have very competent graphic skills. This production did not appear to offer extension to participants who already have sound observation skills although Fiona seemed to find that it did

support her knowledge. Gemma was more critical and felt the production spoke down to her, “as if they were speaking to much younger students.”

Few responses indicated thought was necessary in the process of drawing. The researcher was looking here for demonstration from the participant that they were responding to more than the obvious representational purpose. Very few participants were able to respond to the question “Why do you think that we draw still life arrangements?” because they were staying on the surface of the activity.

It will also be noticed that few participants identified the Art Gallery segment as having much to do with the drawing process. This was summarised by a response by Student X in the pilot study who offered the unsolicited view that “I mean looking at the pictures was like learning about pictures but watching the drawing was showing me how to draw.” The researcher regards this insight as salient to the study.

TABLE 5: Responses to drawing as a means of expression

<i>Segment</i>	<i>Meaning</i>	<i>Media</i>	<i>Ideas</i>	<i>Skill</i>	<i>Language</i>
3. PS	C, D, G				
4. AGWA		A, B, C, D, F, G	A, B, C, F, G	B, C, E, G	G
5. Artist					
6. Mix Med					

It can be seen that the Table 5 is almost the reverse of Table 4 – the participants did respond to drawing as a means of expression but mainly in the Art Gallery. This could be explained by the inadvertent shift in the making of the production which has weighted the emphasis of the production towards

processes of observation rather than providing exemplars of students' drawings to model drawing as a means of expression. Even the Mixed Media workshop did not become an opportunity to model drawing as intended (See pages 57-58 for a description of intention and constraints). Both Fiona and Gemma who appear to require extension activities responded very positively to the Gallery segment. There is a discussion of the lack of participant response to the visual language in the response to Question 3.

It would appear that the majority of participants were encouraged to understand drawing as a graphic skill. The majority were also encouraged to understand drawing as a form of expression but only in other artists' work not in their own.

## **Question 2**

The second question related to the classroom where a teacher models art learning through demonstration, problem solving and feedback. The question was, whether the production provided models of action that encouraged students to approach drawing challenges with greater confidence.

In a classroom the teacher can model art learning through demonstration, problem-solving and feedback and these involve interaction. The production was an attempt to substitute for the classroom situation. The second question of this evaluation asks whether the production provides models of action that encourage participants to approach drawing challenges with confidence. Two key questions were asked in the interview; the first was whether there was any part of the production that the participant thought might help them to become better at drawing; the second was "Which helped the most – the teacher, the artworks or the other students?" Table 6 indicates their response.

TABLE 6: Teaching model preference

<i>Segments</i>	<i>Qu 1</i>	<i>Qu 2</i>
3. PS & 5. Workshop*	B, C, D	A, B, C, D, F, H
4. AGWA		E, G
6. Mixed Media	A, E, F	

\* This demonstrates "other students" and is therefore segment 3 & 5 combined

One of the most noteworthy aspects of this table is the difference between Table 3: "segment preference" and this table, "teaching model preference". This difference is demonstrated in Table 7. Only two participants indicated that their preferred teaching model was the same as the segment they most enjoyed watching. The participants appeared to distinguish between the different genres of entertainment versus sound teaching.

TABLE 7: Comparison of segment and teaching model preference

<i>Segment</i>	<i>The same</i>	<i>Different</i>
1st preference & teaching model	D, G	A, B, C, E, F, H

It was apparent that there was a difference between what was enjoyed and what was helpful. This raises the issue of the entertainment qualities of this medium which will be discussed in Question 3. What can be seen here is that all participants who responded directly to the question found watching other students drawing as a group would help them to improve their skills. When asked to choose between the teacher, students or the art works 75% thought the students and the other 25% thought the artworks. One participant did comment "Watching the other kids and a little bit of the teacher." He appeared to find the

“voice over” with the images of the children drawing very helpful. Anthony summed this up with the comment that “Watching other kids ... the video helps you.”

During the course of the interviews various insights were offered that describe some of the difficulties of learning without a teacher and a class group. The first was to do with the issue of being in the right mood to draw. Ben was the first participant to refer to this but the idea of relying on being in the right mood was common across the participants. Hannah in particular relies very heavily on her mood to produce art work. For Ben, it appears that drawing does not appear to have the same significance as other school work. It was not clear from the interview whether this was something to do with school values and the weight given to written language or whether it was difficult for a participant of this age to relate self-discipline to something they regard as fun. In a school classroom the “right mood” is not as much of a problem, the teacher is able to motivate the students and the issue does not arise (unless drawing is given as homework!).

An important aspect of art teaching is the motivation that art teachers employ to engage their students in the thinking/learning process, particularly at the start of a project. Distance education students however have to read books to motivate themselves into an action without necessarily having an opportunity to understand that the thinking/learning process has educational value. A teacher in the classroom can alter his/her program to suit the class needs which circumvents the mood issue and deals with interest and skill level. In distance education, programs can also be altered to suit student needs but this can take several weeks as there is very little opportunity to respond until a student, or their work, is known by the teacher. In a classroom the interaction is far more immediate. Altering a program in distance education can also have the effect of reducing the students’ belief in the worth of the text and therefore the course.

The production *Anyone Can Draw* does not address motivation to the same degree as a production made specifically to suit a project. Parts of this production could however be used separately to motivate students who may have to draw still life or detailed drawings of natural objects.

Student X (pilot study) provided another insight into the difficulty of managing without a teacher to provide challenges. She found it hard to set up a still life for herself "because I didn't want to make it too complicated but I wanted to have some really interesting objects in it." She was faced with setting herself a challenge that normally the teacher would do for her. In a classroom the teacher can create an atmosphere that will motivate and challenge students. Student X's graphic skills are well developed but it was evidently difficult when working alone to deliberately present oneself with increasingly complex challenges, particularly where assessment was a part of the whole. In the end she was dissatisfied with her still life because it was too "easy looking". The lack of interaction between the student and teacher in this mode of education meant that the teacher was not aware of the dissatisfaction and was therefore unable to offer advice or extension work at an appropriate time. Student X's skills were not challenged and extended so that she could feel satisfaction with the outcome. The production *Anyone Can Draw* offered Student X a challenging model by presenting students drawing a very complicated still life. The fact that Primary school students were confidently drawing the still life was intended to offer the reassurance that it is possible for all students to manage at their own level. It did not appear to have the opposite effect of disheartening students.

An interesting aspect of the video as a model of action to encourage students emerged from the participants who commented that they were interested in the mixed media workshop. The comments "I thought it looked really interesting I've never done anything like that before. It looked really good" did not appear to have influenced the participants to try the approach

themselves, "I probably wouldn't do it on my own, like it would be good, I'd like to do it as a project." The idea of providing models of action that encourage also implies applying knowledge to a situation. It appears from the responses that where the model ties in with project work it may be applied but this is not likely if they are presented with a new context such as the mixed media without a specific opportunity for application.

There appears to be an argument emerging that for the video to encourage learning it is necessary for the video to have some connection with the student's project described in a booklet so that it can connect and amplify knowledge. When the topic is generic to all projects (such as observation drawing), then it appears to have some relevance. A video is not in itself interactive but when it is related to a text or previous knowledge and there is the telephone contact to support the interaction, then a video is more effective than a book.

### **Question 3**

The third question relates to the suitability of the technology chosen to convey this learning. Is a television production an appropriate medium to deliver this content? Before referring to the participants responses to this style of presentation it is important to consider the type of content presented in each segment. Each segment had key teaching points that were represented by the content as described in the following paragraph (See page 54 for full details). It is interesting to compare the key teaching points for the first two segments with the more popular third segment. It was evident that while the first and second segments were not disliked nor were they preferred by the participants. They were only discussed in the interviews when introduced by the researcher.

In the first segment, the introduction to the production the key points were; (a) that art is not only for the talented few, and (b) that a teacher can teach drawing as they can teach reading, and (c) using visual language instead



of words. In the second segment at the Primary School a teacher talked about her art program and her role as a teacher. The key points were; (a) that we draw to express ideas, to express feelings, to tell a story, to fantasise, to decorate or (b) to represent the world. Comparing these points with the keypoints of the Primary School segment it is possible to see how the earlier segments were “umbrella” segments with which the participant had little to do except listen and look at the art work exemplars, which in retrospect, did not relate to their stage of development. The key point of the third segment (where the Primary School students were drawing the still life) was that observation drawing requires concentration, thought and perseverance. Concentration and perseverance are practical process things that the participants could and obviously did observe. The more abstract content “thought” did not appear to be conveyed well. On reflection it was not well presented because there was no encouragement offered for participants to engage beyond the surface of the activity. To encourage thought a teacher in a classroom would ask questions, often open-ended but this did not occur in this production. Further, in presenting students engaged only in observation drawing the production did not sufficiently acknowledge the other developmental dimensions of drawing that encourage thought. It is therefore not valid to assume that this cognitive dimension cannot be conveyed by this medium.

The next segment looked at drawing as an art form at the Art Gallery of West Australia (AGWA) showing master works (both traditional and abstract). The original choice of works were selected for their emphasis of one of each of the elements of design as well as for their variety of intention; observation, memory recall, narrative or imaginative responses. Unfortunately it was not possible to use all these works due to copyright. However, the selection did achieve one of the aims of this segment which was to show that realism is not the only end in drawing (See Appendix 8 to identify the selected works).

Table 8 demonstrates participants' responses to the art works that they remembered. It indicates which works were responded to in the interviews by unsolicited mention of the work, which works participants' preferred and which works were found difficult to understand as well as works that participants' indicated had taught them something new. No participant remembered all the works but it can be seen in the "responded" column that some works had more impact than other works on the group as a whole. It can be seen that although the favourite work *Panoramic View of King George Sound* by Robert Dale was representational, participants did also respond positively to recent works that were not portraying realism. An example of this was *Chairbacks* by Virginia Ward. However, no participant responded positively to completely abstract works such as *Waterhole* by Michael Iwanhoff, *Winged Arch* by Howard Taylor or the Aboriginal Ceremonial Dress. *Object on the Ground* also by Howard Taylor and *Box of Brides* by Kerry Stokes were regarded as hard to understand but thought provoking. Participants were evidently prepared to engage with works that were not necessarily representational and seemed prepared to accept that representation is not the only end in drawing.

TABLE 8: Response to Artworks

<i>Artworks</i>	<i>responded to</i>	<i>preference</i>	<i>difficult</i>	<i>learnt from</i>
<i>Mixed drawings</i>	B	H		A, B, H
<i>Panoramic View</i>	C, G, A	B, E, G		
<i>Artist's Studio:</i>				
<i>A and Z</i>				
<i>Chairbacks</i>	C, A, G, E	F	D, G	
<i>Untitled</i>	G, F			D
<i>Doppelganger</i>			E	
<i>Waterhole</i>			G	
<i>Aboriginal</i>				
<i>Object</i>	E	D	B, C, F	
<i>Winged Archway</i>				
<i>Brides</i>	B	C, A	F, H	

In the design of the production the producer had advised that a segment would have to be visual to sustain interest for a ten minute segment. The AGWA segment after editing was of fifteen minutes duration and yet was successful on the whole.

The further aim, to show that art is a language using the elements and principles of design was not coherently presented as a key teaching point. The scope of the segment (Artworks) ensured that the idea that art is a language could not be adequately communicated. This deficit is reflected in the participants' response to the visual language of expression in Table 5 and cannot be ascribed to the medium.

The education officer's skill in making each work interesting and his ability to focus attention on details that most audiences would not have noticed clearly achieved the objective of discriminating important features in the works of art, but as can be seen in Table 5 there was little opportunity to reflect upon their meaning. Again, it is not possible to state that this is due to the medium chosen to present the content. The education officer was involved only in filming this segment so he was not able to relate the works to the earlier segment where students were drawing. The relationship therefore between students' work and artists' work was implicit. As was stated earlier, it has been found that it is not a straightforward matter for students to integrate intuitive, symbolic, notational and formal knowledge and relate it to skilled knowledge. It is therefore not unexpected that most participants regard this as a "stand alone" segment and did not relate it to their own drawing or to their own reasons for drawing.

Videotape could be thought of as an improvement on text books because this medium is better able to demonstrate the scale of works than a text book. The Education Officer was able to stand next to each work as he spoke. Without videotape a visit to the gallery to see these works would not be accessible to the participants involved in this study.

With regard to the two observation drawing segments it is interesting to compare the segments that participants preferred with the segments that they thought were sound teaching models. The workshop was very successful for those students actually participating but the teacher's introduction is not as clear for those watching the film – as Catherine said "that talk was a bit long by the fair-haired lady." The introduction provided on the video was not the same as the introduction the students at the workshop received. This was because it was technically not possible to film this type of instructional conversation without using "close-ups" of the instructors face. These "close-ups" require several "takes" which was not possible in an actual lesson where teaching and

learning were taking place. Speaking to a camera is different to speaking to a class of students; speaking to camera demands a much more formal style and at first the teacher, who has never previously spoken "to camera" appears stilted and high flown compared to the interaction of the real workshop instruction. This segment did not rate highly amongst the preferred segments but was thought to be useful as a teaching model.

It is interesting to compare reactions to the two drawing sessions. One insight to this emerged in the interview with Fiona. It was apparent from her answers that she was experienced in observing the world around her and thoughtful enough to have identified what she actually did in the process of drawing and yet a participant who had such a clear grasp of the process of drawing still found the primary group the most interesting segment in the production.

It is possible that the primary students, chosen as a non-threatening model were also the more visually entertaining in this medium. The director was allowed more room to film the lesson in a way that would emphasise the key teaching points than the subsequent workshop. When the primary students' lesson was filmed, the priority was the filming of the activity to convey the process. There was less emphasis on the students' actual learning through the drawing activity. In the workshop it was felt that the key factor should be the learning experiences of the students who were attending. It should also be said that the key teaching points were clearly enunciated prior to filming the primary students. This was not the case with the Workshop where it was not possible to clearly identify the key teaching points prior to filming. It appears that many of the participants who said they enjoyed watching the primary students drawing also said that they thought that the drawing workshop was more useful for their own skill development. This raises the question: Is teaching through this medium better where the teacher is genuinely teaching or where the medium is better directed? It would appear that as Clark (1994)

stated teaching does not have to be entertaining or polished to achieve the end of successfully conveying information to the student where the information is genuinely presented and relates to the students' level.

In comparison, the two segments of the production that Gemma enjoyed involved the "performer" who was natural and "professional" in front of the camera. She commented that she felt as if the production generally was made for a much younger student from the tone of voice, which was sometimes measured and slow. However she did acknowledge that this could have been caused by the nervousness of those participating. It may be that there is a dichotomy between spoken language of television and films which is made to appear natural but in fact is quite formal. For example ideas are fully enunciated in "television language", however in everyday speech this is not the case – sentences are rarely completed. Inexperienced performers are unable to convey this illusion with the same degree of confidence. If their self-consciousness is recognised the audience is made uneasy and their message could become less convincing.

It would appear that much of the content that has been less successfully conveyed is possibly attributable to the constraints of making the production and inexperience rather than to the medium itself. Some issues that emerged during the interviews however did indicate strengths and weaknesses of this medium. They emerged in the context of "teaching" and "telling" as defined by Lawless (1994). "Telling" was regarded as the provision of information, whereas "teaching" was regarded as the attempt to provide students with the opportunity to develop a deeper understanding of the subject so that they can apply this knowledge.

Anthony demonstrated a degree of frustration with regard to an instruction about approaching still life drawing that was very different to the instruction in his art booklet about approaching landscape drawing. It appeared that this was an example of where the written word was not able to

convey nuances of the spoken word which can often imply there is further knowledge available. Because a student is familiar with the metaphor of a book, brief references in writing appear as art "facts". This new model presented in the production overturned the book "fact" and instead of inspiring the confidence to experiment, it created confusion in the participant. A case of the book versus spoken word. In this context the medium of television/video would have been more effective. This is a strength of the medium to be able to convey nuances which occur in normal speech.

Catherine's experience highlighted a drawback of the medium. Although the teacher had said it was important to look at positive and negative spaces when drawing she didn't explain what they were. Catherine was the only participant to say "Because it puzzled me a bit, and I didn't know what she was talking about." When asked in the five subsequent interviews only one participant had understood what this meant. This is the opposite to Anthony's experience which highlighted the drawbacks of the written word in place of instructions that are suited to a limited situation. Here was an example of where the written word would have been better able to convey information such as this art "fact". A brief explanation by the teacher would possibly have broken the sense of what she was talking about – the process of drawing. In "live" conversation things are often assumed but when there is no interaction, as in a classroom, there is no opportunity for the usual question/answer session usual after the introduction of an idea. On a videotape no one can answer the questions. It would appear that in order to supplement the missing classroom the videotape requires support. To replace the classroom both the written and the spoken word have value – it requires both to support the missing interaction of the visual arts classroom where "telling" happens for the "teaching" to occur.

The participants were asked whether they would find it easier to work from a video or a booklet. Table 9 indicates their responses.

**TABLE 9: Preference for visual art teaching through video.**

<i>Student</i>	<i>Yes</i>	<i>No</i>	<i>Comment</i>
A	N/A		school-based so demonstration is available
C	4		"You'd actually see what the finished product was like"
D	4		"Because I could actually see them doing it."
E	N/A		school-based so demonstration is available
F	4		"I think if you have a mixture" (correspondence and video)
G	4		"Yes ... In videos people can talk a lot faster than you can read"
H		4	"A book because I'm a lot better at reading with concentration ... I don't really enjoy videos that teach me something."

Four out of the five participants for whom it was relevant thought that a video would assist them in their learning (Ben was not asked).

## **Conclusion**

In this chapter the questionnaires and drawings of the participants were used as confirming devices particularly where there appeared to be contradiction in some participant responses. The production segments that were preferred by the participants were identified and the interview responses were then matched to the evaluation questions to identify the degree of success in its aims the production achieved.



## Chapter 6

### CONCLUSION

In conclusion to this evaluation it does appear that the production *Anyone Can Draw* did achieve its goals because there is evidence that; (a) it assisted the participants' understanding of drawing as a graphic skill and as a means of expression, (b) it did provide models of action, and (c) it was a suitable medium to convey this learning. However, it is important to consider the degree to which the production met the goals. It did not in fact achieve a hundred percent success for any of the participants. The recommendations in this conclusion are based on what has been learnt from the participants' responses. This is in keeping with Patton's description of evaluation as particularly useful for revealing areas in which programs can be improved as well as highlighting strengths of the production that should be preserved (1990).

### Recommendations

The first recommendation is that all visual arts learning provided by SIDE should include video support as part of the learning package. From a teaching perspective this medium provides previously inaccessible opportunities to expose students to artworks, to demonstrate processes and to provide exemplars and models of best practice. It is recommended that where possible the videos; (a) demonstrate real students in real situations, (b) refer to a relevant artist's work and, (c) use varied exemplars of students' work.

The second recommendation involves reducing the burden of work for students studying through distance education. It is important that time is allocated for watching videos as part of the lesson. Where a video is better able to demonstrate a technique than text, the lesson books should be able to reduce the written instructions by summarising the steps succinctly rather than descriptively as has previously been the practice.

The researcher has found it a valuable experience to have the opportunity to maintain an openness to the other voice in the teaching/learning equation. It is important for the teacher to step out of the teaching paradigm with its "common-sense" assumptions about what is occurring in the teaching/learning situation and allow the student's "voice" to be heard. A further recommendation therefore is that the visual arts program puts in place strategies within their programs to maintain the dialogue between teacher and learner in order to be able to react more effectively to their learning needs. This evaluation has found throughout that teaching and learning are interactive – there is much that educators can learn about teaching and learning from their students. The Arts learning area should ensure that evaluation is continued as further program developments proceed. The majority of lower secondary students are able to articulate their ideas and opinions about how they learn sufficiently well to assist in improving the teaching and learning program in the visual arts. Short telephone interviews seem particularly appropriate for outcomes-based education with a student-centred focus and certainly encourage interaction. An advantage of further evaluation would be to identify the frequency of students such as Hannah, who do not fit into common patterns and whose needs did not appear to be met by the current visual arts program. It might be appropriate to explore alternative approaches to teaching drawing such as the different orientations mentioned in Moody's (1992) analysis of drawing programs, in order to develop a more sympathetic environment for their learning needs.

In order to better achieve the active interaction between student and content that is required for learning to take place it is recommended that the videos deal specifically with the students' projects. This will better ensure that the students can actively relate to and apply the knowledge gained from the video to solving the visual arts "problem" of the project. In addition it is recommended that the videos should provide a model of the student in the

“artist’s” role taking a critical stance towards their artwork. This model should encourage the concept that the artist explores a variety of creative solutions before the solution to their “problem” is reached. The creative aspect of art solutions should be acknowledged and encouraged. Open-ended questions could direct the student to consider more than the superficial actions. Students may be further encouraged to interact with the content if the supporting role of their teacher as a facilitator with whom to discuss solutions is made explicit in the video. The intention would be to make the need for this support where possible, an integral part of the course.

Where artworks are shown in a video it is recommended that fewer artworks will achieve the intended goals more effectively. This will allow the opportunity to focus for longer on the layers in a work, such as technique, media, meaning and language. A further recommendation is that the relationship between the artist’s work and the student’s project is made explicit in all programs so that the student can relate the artist’s work to their own work. This will better provide the model suggested by Gardner (1990) where the various forms of knowing, operating together with experienced and qualified practitioners, minimise the disjunction among the forms of knowing for the student.

It is anticipated that these findings and recommendations will support new directions in future course development in the visual arts learning area at SIDE. For example a visual arts project is being designed in which the role of the video and booklets are reversed. The question of equity of access was raised earlier as not all students have access to a video. This fact is acknowledged, however as it is now possible for images from a video to be used to illustrate the text (See Appendix 8), these images can be used as a part of the learning package to relate text to demonstrations and will assist in providing a more

effective program than currently exists for all students.

Finally it is necessary to offer recommendations for the production *Anyone Can Draw*. This production was made for broadcast on GWN. As Kirkwood commented, a video can be structured in a format that encourages interaction and flexibility. It "need not resemble a broadcast programme". Many of the constraints that this production met were occasioned by the fact that the design had to be appropriate for broadcast as a television program, albeit an educational program. A recommendation would be that videotapes produced for visual arts learning by SIDE should be made to fit the needs of the teaching/learning program and not made for broadcast where its intentions can be constrained. While the video may be able to reduce the dominant role of the text making it less vital, a video should not stand alone without the whole package of text, teacher, and video.

*Anyone Can Draw* is not currently specific to any project and so it is difficult to ensure that the models provided in the production are appropriate for the audiences' learning needs. As a teaching program, too many teaching points were attempted for success to be achieved in all. However, there are segments that did appear successful even though the production was generic. These included the Education Officer describing drawings at AGWA and both segments in which the students were drawing. It is therefore recommended that these segments be provided as part of the teaching package where they have relevance to the drawing needs of the project. These individual segments, or relevant parts of them, should be used to provide models of action in order to encourage students to approach drawing challenges with greater confidence. The segments could therefore encourage and support the development of drawing skills. It is important that the students know what is wanted. As Anthony said, "Watching other kids do it. Yes, ... the video, it helps you. One of the problems with distance education is where you're not sure if you're doing it right."

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## Appendix 1: Course models for open/distance learning

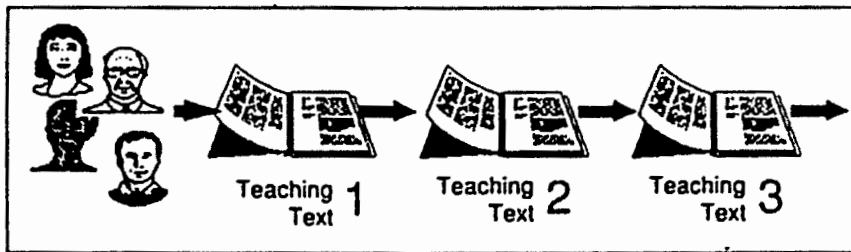


Figure 5.1 Basic model

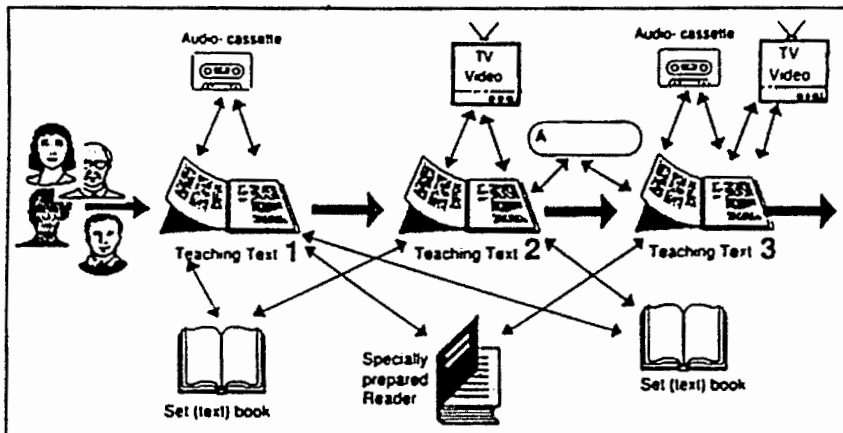
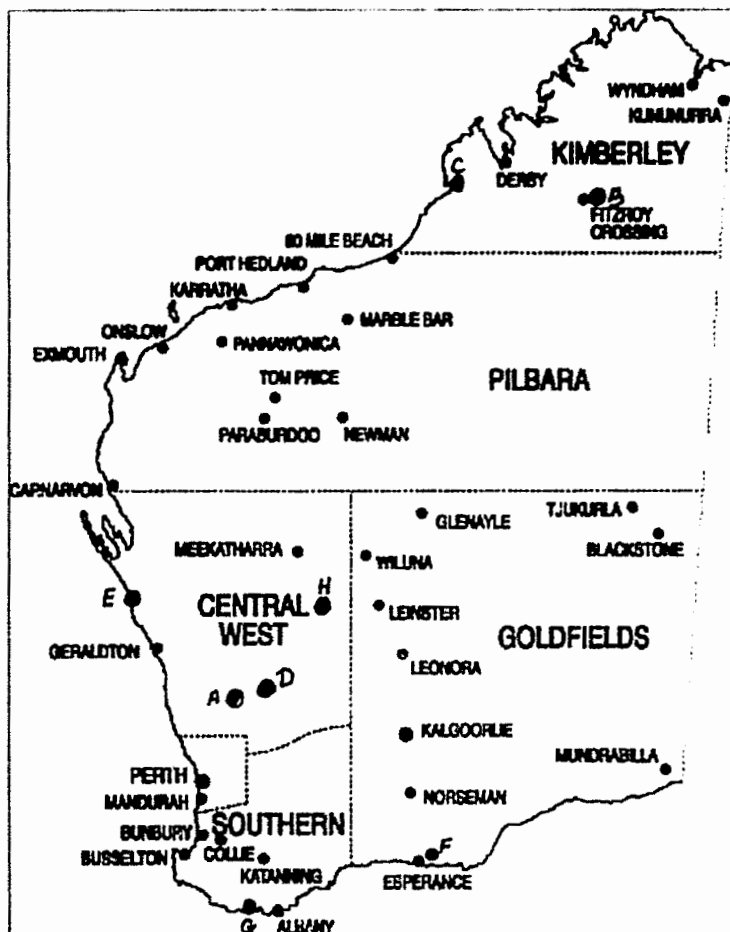


Figure 5.2 'Developed' open/distance learning course model

Lawless, C. (c 1994). Course design: Order and presentation. (p. 56)

In Lockwood, F. (Ed) (c 1994). *Materials production in open and distance learning* (p. 55-63). London: Paul Chapman.

## Appendix 2: Geographical regions for SIDE



## Appendix 3: Informed consent letter to participants

### Dear students

I am conducting a study about teaching art through distance education.

I have designed a production, produced with the help of the Art Department of SIDE, for GWN called *Anyone Can Draw*. I now need to collect information about how useful the production is to the students who see it.

You, the student, are the best person to say whether some parts are interesting or boring, whether some parts are too long or too short and whether there are some things you still want to know about drawing that aren't mentioned in the production.

I need to know how the production works for you, working without a class and without a teacher nearby, so that I can improve our planning for students who are going to study art through distance education in the future.

I have selected students who I am actually teaching and who are doing Art 3 to trial the study. You will actually be using a section of the video for your drawing in Project 2 so instead of editing that section I sent you the whole production.

If you are interested in helping you will be asked to do three things:

1. **Fill in** a (very short) questionnaire, that will say what you like or do or don't do in drawing now.

This is not a test of how well you draw. A production for distance education has to meet everybody's needs, not just those who are brilliant already!

2. **Watch** the video about drawing which lasts for nearly an hour.

3. **Answer questions** and offer your opinion (and ideas if you want) in an interview soon after watching the video. This interview will not take more than half an hour.

The interview will be taped so that I can keep a record of what you really say and this will be typed. This trial will help me to modify the study so that it is really useful for SIDE and in particular provide much needed information that will assist us in a revision and development of art support materials and programs.

Any questions concerning the project entitled:

Teaching visual arts through correspondence in distance education: an evaluation of the production *Anyone Can Draw*

can be directed to:

Jane Whelan (Principal Investigator) of SIDE,

Steve Baxter (Principal 6-10 school) of SIDE, I

Tony Monk (Supervisor) Art Education Department, Edith Cowan University, Mount Lawley Campus on

I

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(the participant's parent or guardian)

have read the information above and any questions I have asked have been answered to my satisfaction. I agree that my child

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may take part in this activity, realising that they may withdraw at any time. I agree that the research data gathered for this study may be published provided that neither my child nor my family is identified.

Signed .....

Date .....

Thank you very much for your cooperation.

## Appendix 4: Questionnaire

### Questionnaire

Sometimes it is hard to learn through distance education because instead of reading about it you need someone to show you what they mean or how to do it .

We made a production *Anyone Can Draw* for our students hoping that it would help students with their drawing. You have been selected to participate in a review of this production which we produced for GWN.

You have a video copy of the production and when you have had a chance to see it we will interview you. Before you see the video it would be helpful if you could answer the following questions which are about you and drawing rather than about the drawing video.

We would like to know how you feel about drawing now. Don't worry – you do not have to say you enjoy drawing if you don't!

### Drawing

Usually in art lessons you are asked to do observation drawing which means looking very closely at something and trying to draw exactly what you see.

Are you good at observation drawing? Mark the point on the continuum that describes your drawing.

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Not good	quite good	sometimes really good	brilliant
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Do you enjoy observation drawing?

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not much	if it works	always
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Can you think of any particular reason that you do or you don't like this sort of drawing?

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There are other sorts of drawings that people do as well as observation drawing.

People use drawings to experiment with ideas or to tell stories or for expressing their imagination Some people enjoy doing this in their own time.

Do you enjoy drawing for yourself?

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If you draw for yourself, what do you prefer to draw?

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Do you or your family or your friends think that you are good at drawing?

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If they do what do they like you to draw?

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Is there anything you would like to improve on or learn how to do in your drawing?

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If so, what would you like to improve or learn how to do?

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In drawing it is possible to use different media, for example, light pencil, dark pencil, biro, chalk, charcoal, felt pens, pastels etc.

Have you tried any of these or other drawing tools?

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Which do you prefer to use and can you explain why?

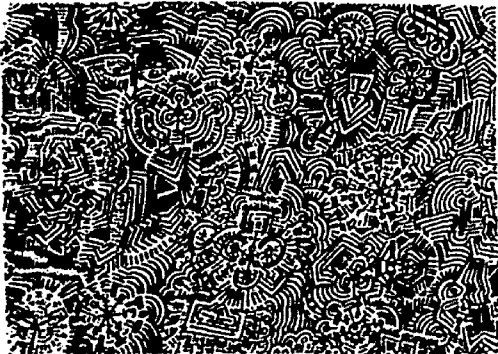
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Which of the drawings below would you like to have done?

Circle A B C and / or D. You can circle more than one if you like more than one or if you don't like any of them don't answer.



Please indicate which art units you have studied through distance education (if you can remember).

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Which **drawing** (rather than painting or printmaking) activity, if any, did you enjoy in this/these unit/s. Why?

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Which **drawing** (not painting or printmaking) activity, if any, did you **not** enjoy in this/these unit/s. Why?

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THE END

Thank you for your help in taking the time to answer these questions.

If there was something that you wanted to say about your drawing that the questions didn't ask then use the space below to tell us about it. You might like to send an example of the drawing you like to do.

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## Appendix 5: Interview guide (1)

### Introduction

The participants have already answered a questionnaire which should have established the participants' experience and interest in drawing. The interviewer should therefore be aware of:

- The participant's drawing preferences as far as subject, and style are concerned.
- The participants attitude to drawing.

1. The introductory questions would therefore refer to the questionnaire and review the interviewer's interpretation of their answers.

Its important to clarify "Do you think its important to be able to draw well if you want to do art?"

2. Re-establish the participant's memory of the segments in the video – "The video is divided into segments. Lets make sure that we can both remember the parts ..." Establish sequence:

Jane and Gavin looking at drawing/ Gooseberry Hill – talking to the teacher/ Gooseberry – watching a drawing class/ At the Art Gallery looking at artists drawing/ the teacher talking about looking/ Education Officer showing a use of mixed media.

*(It would be interesting to see which segments the participants identify but as this is still trying to establish rapport it is important not to appear to be testing their memory recall)*

"We can't talk about everything so it would be better to talk about the bits that interested you. Could you to score them out of 5. Give the ones you found most interesting the highest scores. Did anything get 5?/ 4? etc. What

about the bits you didn't like or got bored in? (*Double check*) So you rank them in this order...)

Can you say what it was that you liked about the best bit/s?

*Because I liked watching the other children/ Watching their drawings grow/ Like looking at pictures ??*

Can you say what it was that you bored you in the other bits?

*The program went on for too long?/ I couldn't see the point?*

## **Body of interview**

Start asking questions about the segments in the sequence of their preference.

### **1. Primary specialist's segment showing different styles of drawing.**

Do you agree with the teacher when she said that everyone can learn to draw. What do you think you have to do to be good at drawing? If you were in a classroom and had a teacher when you draw do you think they would be able to help you do it better? How do you think a teacher might help **you** best?

Is there any time that you draw that you just want to give up? What don't you know how to do? Could anyone help? Which drawings did you like the look of most? *Recall/ imaginative / observation?*

### **2. Classroom segment**

Have you drawn a still life before?

This one was pretty complicated, does it have to be as complicated as that? What is important to have in a still life? (What were they told to look for when they were drawing it?)

Can you remember where were they told to start their drawing? Why do you think she told them to do that? Where would you normally start? Would your drawing usually use the space like theirs did? Do you find it quite hard to fill the page right up to the edges like that? Do you think using the space is important? Why/not?

Did you notice anything about the way that they were drawing that you do or don't do? *Media – not sketchy*, Do you normally draw with a texta – what would you prefer to draw with? Why? (*so that I can change it if I get it wrong*) Did you see anybody make really bad mistakes? What were they doing that stopped them making mistakes? *Going slowly Concentration – slow drawing*, When you draw do you go slowly or quickly sketch your subject? Do you think drawing slowly would work for you? When you draw do you cut off the outside world or are there lots of things distracting you? Do you always know where to start when you're drawing? do you deal with one thing at a time? – *organise the information*.

What did you like best about this bit? Did the teacher help you with her ideas?

### **3. The teacher's bit**

What did you like best about this bit? Did the teacher help you with her ideas?

### **4. The Education Officer's mixed media bit**

What did you like best about this bit? Did the teacher help you with his ideas?

### **5. At the Art Gallery**

What do you think of the works by the experts that we saw? The Education Officer said that art doesn't do much – its only when we react that it really happens – which work did you like the best? not like? Stand out in your memory? Which ones would like to be able to do?

Some didn't use marks that people make at all – can you remember what mechanical aids they used to compose their picture from? Education Officer said that using a photocopier was drawing too – what do you think? What do you think drawing is? If it isn't just recording the world around you what else can you do in your drawing? What do you think the Education Officer meant when he talked about drawing being a means of interpreting the world? Perhaps there are different sorts of drawing? Can you remember all the

different sorts of drawing *Help by identifying images that did different things ie tell stories, communicate ideas /feelings*

Education Officer talked about artists conveying their ideas – can you remember a work that conveyed anxiety? Told a story? Described an environment? Was done for fun? Represented an idea?

### **Conclusion**

The idea of making the production was to help student's to improve their drawing skills. Was there any part that you thought would help you to be a better drawer? Was there any part that you would replay just to see how they did it when you next do an drawing? Was there any part that showed you something new about drawing that you hadn't thought of before.

## **Appendix 6: Amended interview guide questions (2)**

From the questionnaire the interviewer should be aware of:

- The participant's drawing preferences as far as subject, and type are concerned.
- The participants attitude to drawing.

If not the introductory questions would therefore refer to the questionnaire.

1. Do you draw for yourself, what do you prefer to draw?
2. Do you like drawing? What sort?
3. What's the best drawing you've ever done? – Why were you pleased with it?
4. Are you good at observation drawing? Do you enjoy it?
5. What drawing activity done for school did you enjoy best?

### **2. Review Video**

Re-establish the participant's memory of the segments in the video so that there is no appearance of testing memory recall.

"The video is divided into segments. Lets make sure that we can both remember the parts ..." Establish sequence:

Jane and Gavin looking at drawing/ Gooseberry Hill – talking to the teacher/ Gooseberry – watching a drawing class/ At the Art Gallery looking at artists drawing/ Pam Brittain talking about looking/ Education Officer showing a use of mixed media.

"We can't talk about everything so it would be better to talk about the bits that interested you."

1. Which part or parts did you like the best?

2. Were there any parts that you found that were getting a bit bored or lost your concentration in?
3. Perhaps we could put them in the sequence that you preferred them (*Double check*) so is this the right order...?

### **Body of interview**

Start asking questions about the segments in the sequence of their preference.

#### **A. Discussion of developmental stages.**

1. What did you like about this part?
2. Can you remember what you liked to draw when you were little?
3. (Story of Henry) What helped you to draw things the way you wanted them to look? (Models of action)
4. Have you kept any of your drawings?(Value - attitude)

#### **B. Primary specialist's segment showing different styles of drawing.**

1. What did you like about this part?
2. Which drawings did you like the look of most? *Recall/ imaginative / observation?*
3. If you were in a classroom and had a teacher when you draw do you think they would be able to help you do it better?
4. The teacher said that everyone can learn to draw. How do you think a teacher might help you best?

### **C. Classroom segment**

1. What did you like about this part?
2. Did you think all the students were good at drawing?
3. What do you think you have to do to be good at drawing? Identify together what we saw them do.
  - Would your drawing usually use the space like theirs did?
  - Do you normally draw with a texta – what would you prefer to draw with?
  - Did you notice their concentration?
  - What were they doing that stopped them making mistakes?
  - When you draw do you go slowly or quickly sketch your subject? Do you think drawing slowly would work for you?
  - When you draw do you cut off the outside world or are there lots of things distracting you?
  - When you're drawing do you ever stand back and look at the whole thing to see how its working?
4. Have you drawn a still life before?
5. Why do you think we draw a still life?
6. Did the teacher help you with her ideas?
7. Do you think you might change anything you do in drawing after seeing this?

### **D. At the Art Gallery**

1. Is there any work that stands out in your memory?

Identify works

2. What did you like about this part?
3. Which work did you like the best?

4. ... find hard to understand?
5. Are there any ones you would like to be able to do?
6. Are there any ideas you would use in your own drawings?
7. Some didn't use marks that people make at all. Education Officer said that using a photocopier was drawing too – what do you think?
8. Do you think you might change anything you do in drawing after seeing this?

#### **E. Drawing workshop**

1. What did you like about this part?
2. What did you think of the drawings?
3. What do you think of the teacher's ideas of approaching drawing?
4. Do you think you might change anything you do in drawing after seeing this?

#### **F. Education Officer's mixed media bit**

1. What did you like about this part?
2. What did you think of these drawings?
3. What was different about these drawings to the ones in the other drawing sessions?
4. Do you think you might change anything you do in drawing after seeing this?

#### **G. Conclusion**

The idea of making the production was to help participant's to improve their drawing skills.

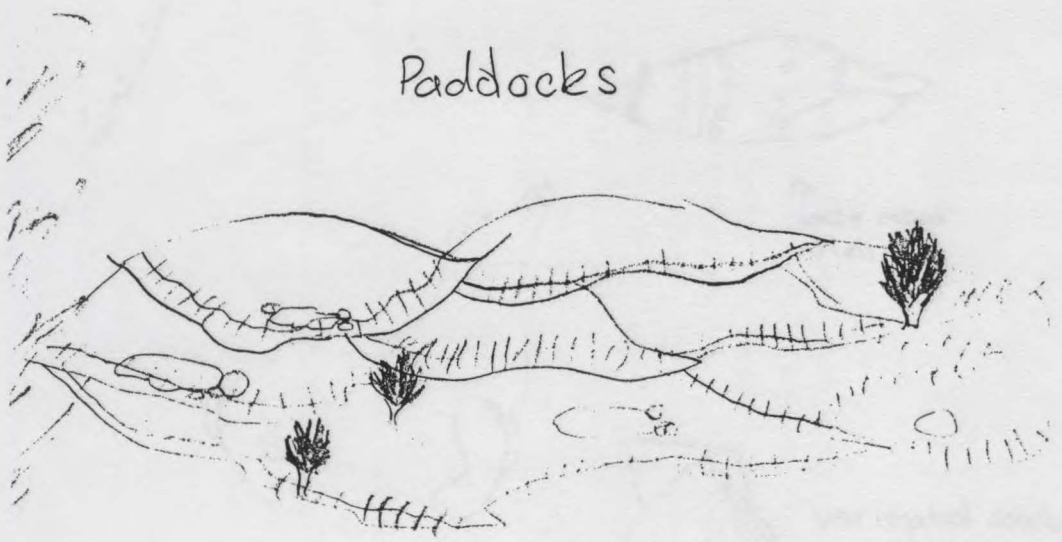
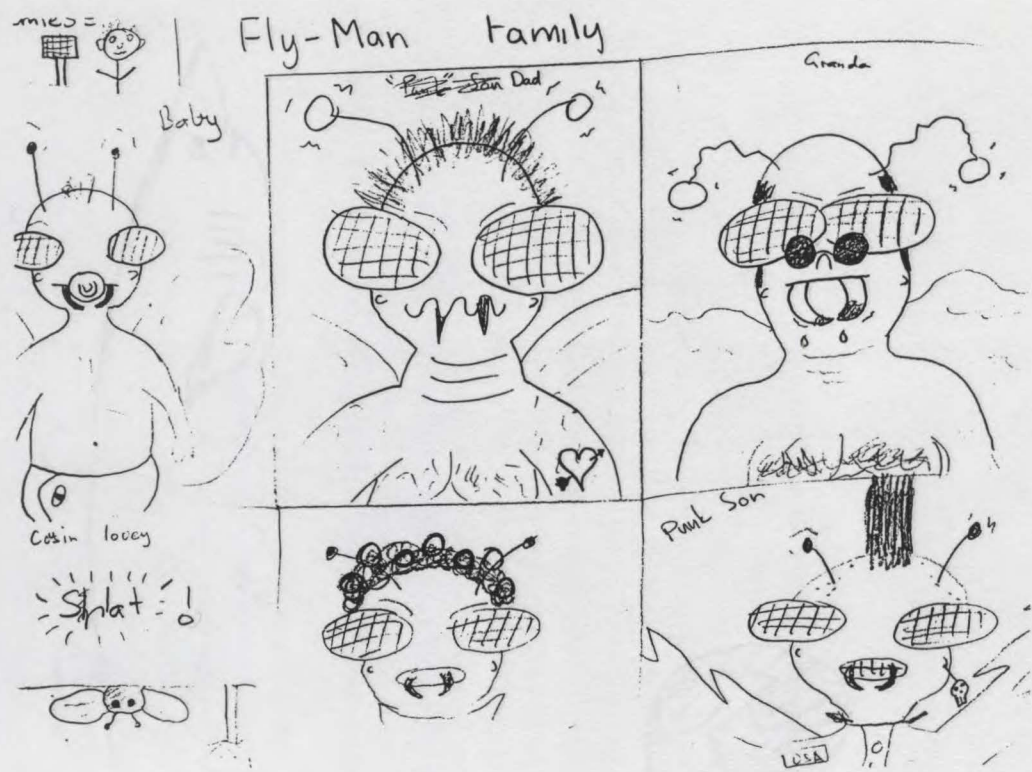
1. Was there any part that you thought would help you to be a better drawer?



2. Was there any part that will help you in the next art project or that will make you feel more confident that you are doing it right?
3. Was there any part that showed you something new about drawing that you hadn't thought of before.
4. Which helped the most:
  - the teacher
  - the other art works – which ones
  - the other kids?
5. Was there any part that will help you in the project that you are currently working on? Which is ?

Appendix 7: Participants' drawings from school projects

Anthony's drawing.



a grey nurse shark



↑  
rams horn snail  
shell



↑  
wide mouth  
shell



variegated scallop

Catherine's drawing

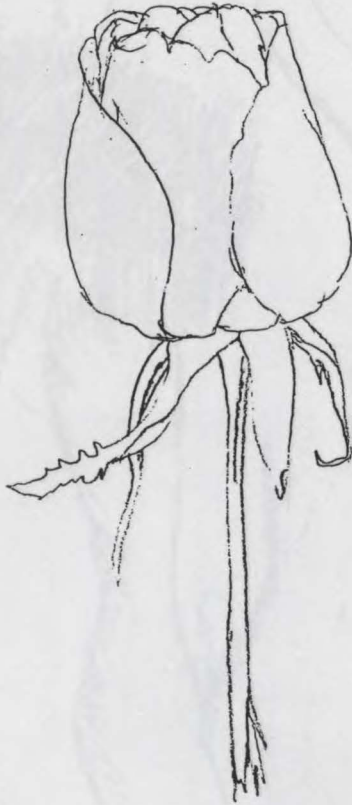




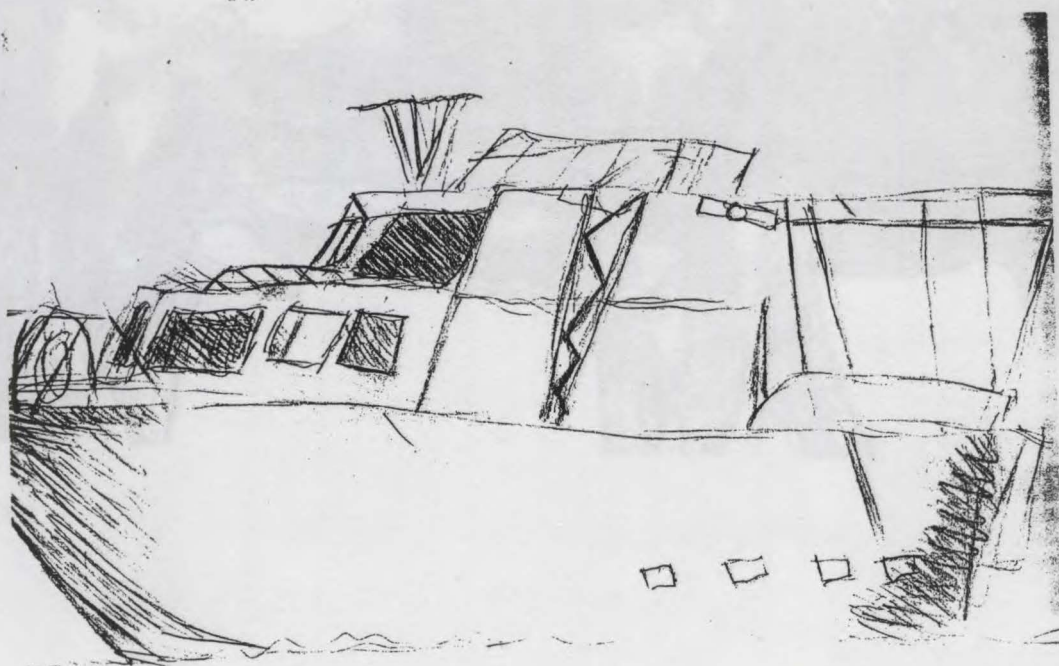
## Danielle's drawing

The bud fell off  
the bush. That is  
why the end is  
like that.

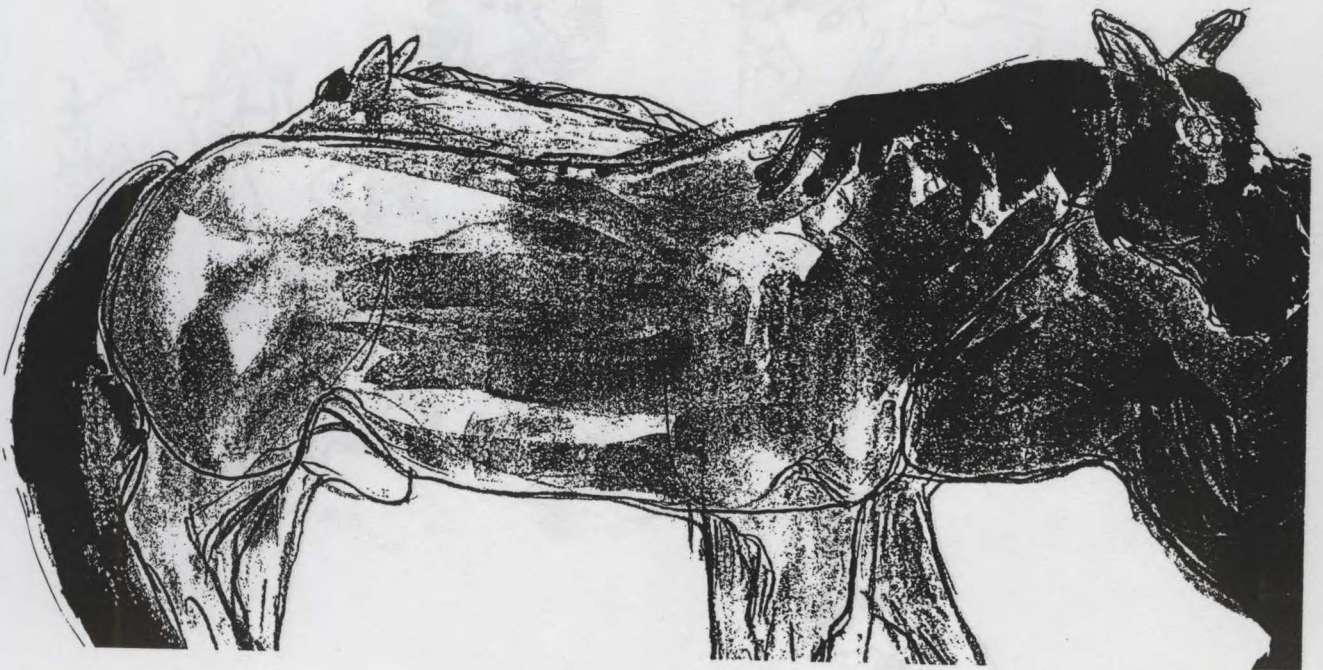
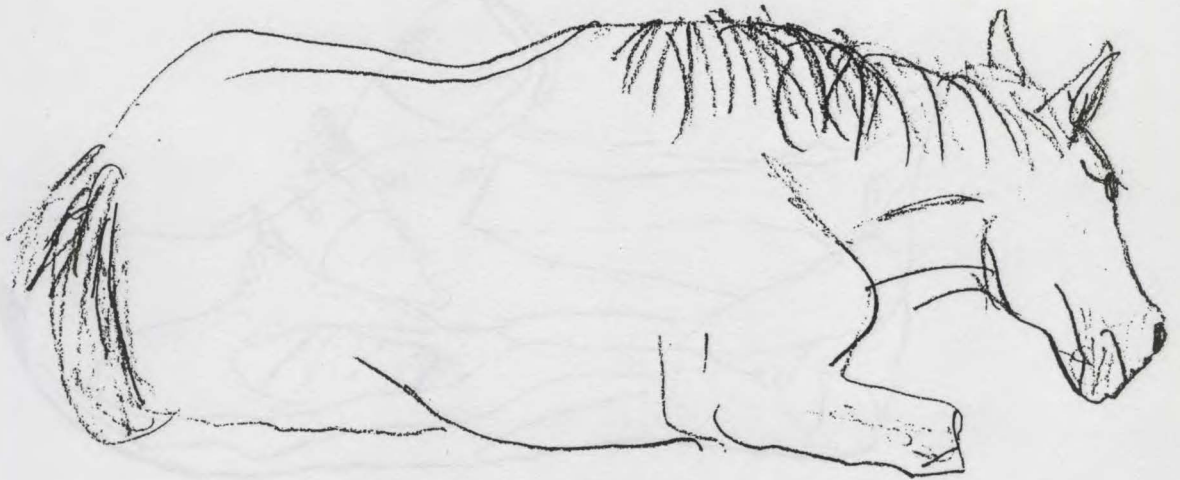
Rose Bud  
-Just Joey.



Emily's drawing



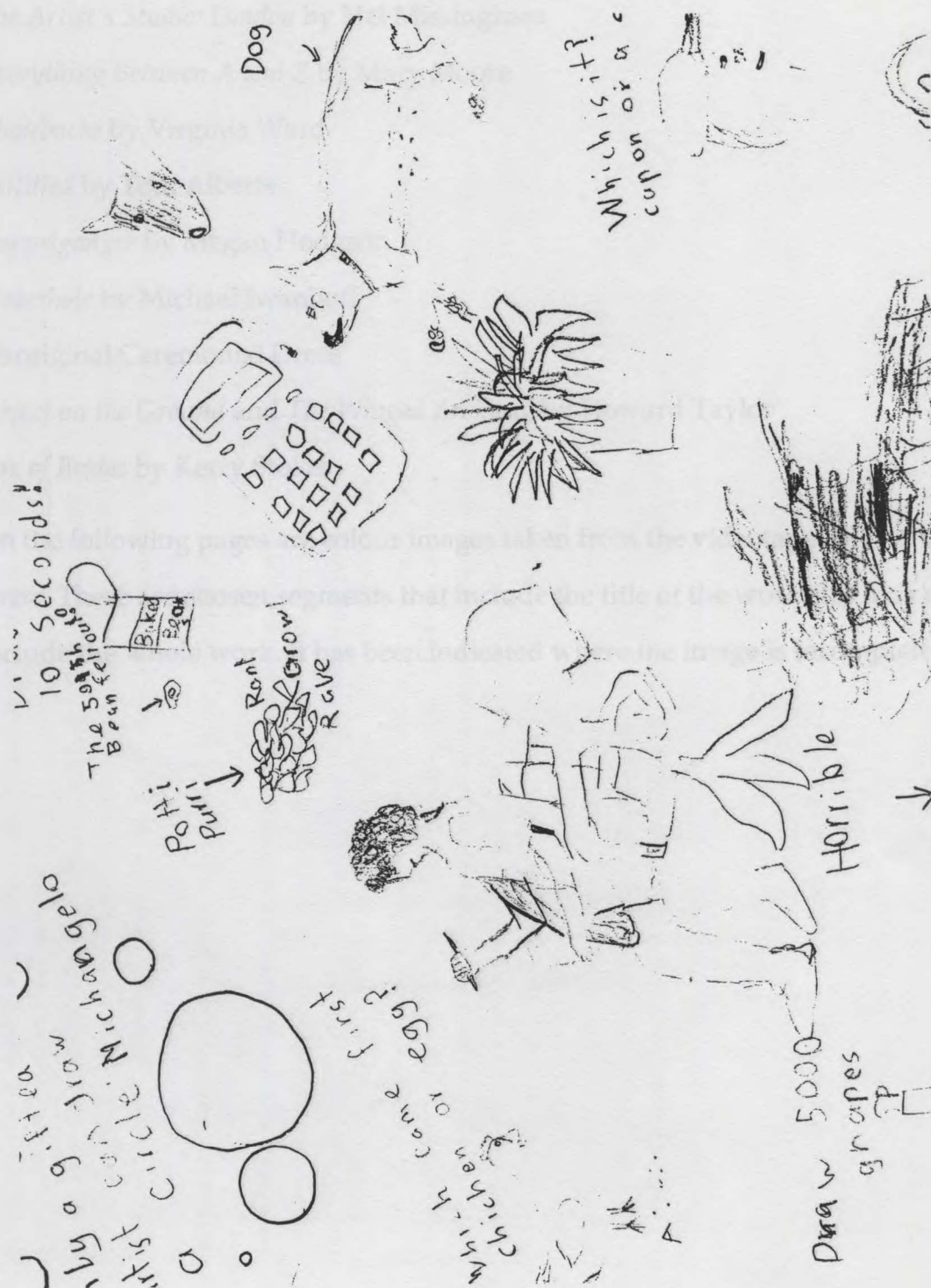
Fiona's drawing











## **Appendix 8: Art works shown in *Any one can draw***

*Mixed drawings in one frame* by Jim Paterson

*Panoramic View of King George Sound* by Robert Dale

*The Artist's Studio: London* by Hal Missingham

*Everything Between A and Z* by Mary Moore

*Chairbacks* by Virginia Ward

*Untitled* by Tom Alberts

*Doppelganger* by Megan Hodgson

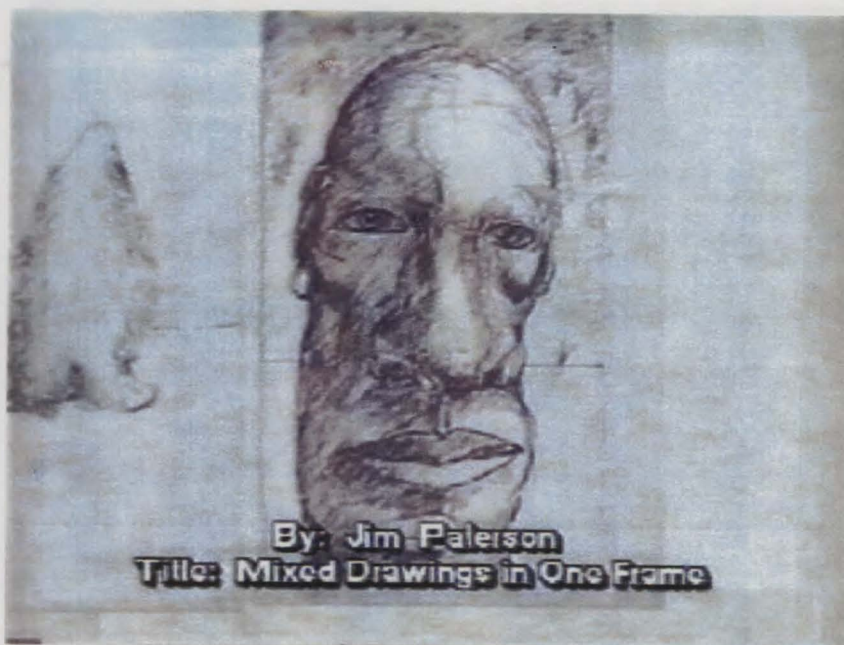
*Waterhole* by Michael Iwanhoff

*Aboriginal Ceremonial Dress*

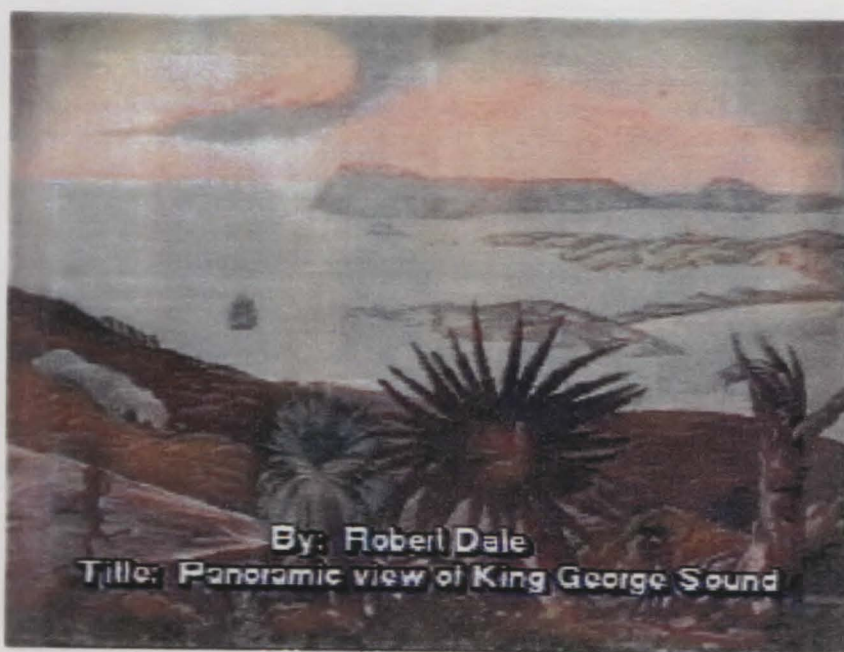
*Object on the Ground* and *The Winged Archway* by Howard Taylor

*Box of Brides* by Kerry Stokes

On the following pages are colour images taken from the videotape *Anyone Can Draw*. These are chosen segments that include the title of the work and may not include the whole work. It has been indicated where the image is incomplete.



*Mixed drawings in one frame by Jim Paterson (partial image)*

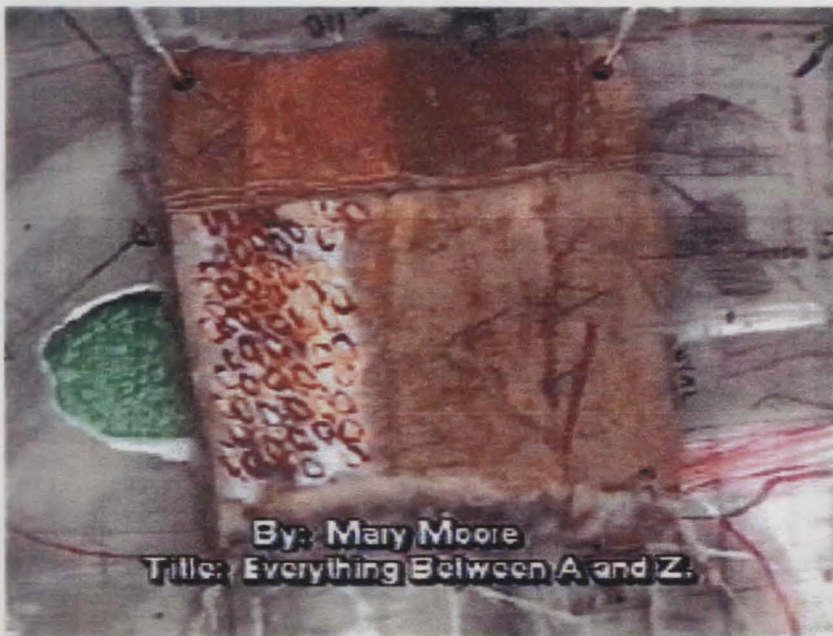


*Panoramic View of King George Sound by Robert Dale (partial image)*





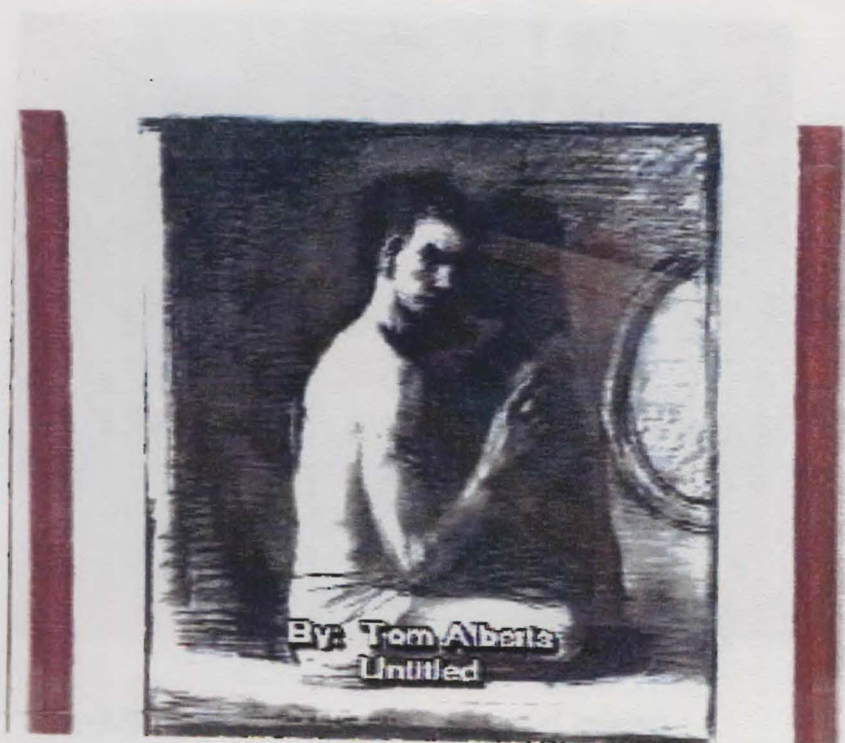
*The Artist's Studio: London* by Hal Missingham (partial image)



*Everything Between A and Z* by Mary Moore (partial image)



*Chairbacks by Virginia Ward (partial image)*



*Untitled by Tom Alberts*





*Doppelganger* by Megan Hodgson (partial image)



*Waterhole* by Michael Iwanhoff (partial image)



Aboriginal Ceremonial Dress

*The Winged Victory by Howard Taylor*



*Object on the Ground*





*The Winged Archway* by Howard Taylor



*Box of Brides* by Kerry Stokes