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Canada

The Effects of Videotape Feedback on Art learning for Older Adults

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A Thesis

in

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ABSTRACT

The Effects of Videotape Feedback on Art Learning for Older Adults

Merle Klam

The purpose of this study was to see the effects of videotape feedback on art learning for a group of older adult students. The subjects in this study were male and female adults over the age of 65, who were in relatively good health, lived independently in the community, and were active in the community centre where this study was conducted.

A mini-course in blind contour drawing was set and taught by the researcher. The blind contour drawing skill was chosen because students can gain a rudimentary level of competence with this skill in a few sessions. Reproductions of master contour drawings as well as instructor demonstration introduced the students to typical characteristics of contour drawings, such as a feeling of solidity and unity, so that they could follow their skill acquisition as the classes progressed.

Videotape feedback of the practice activities focused the students' attention on their skills and use of materials.

Major findings were the following:

1. Videotape feedback highlights the drawing process so that it can be studied.
2. Videotape feedback of an individuals' process provides information about their comfort level with materials and skills.
3. Videotape feedback stimulated reflexive thinking by focusing attention on the acquisition of blind contour drawing skills.

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To All, Thank you.

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CHAPTER 1

INTRODUCTION

Older adults have become increasingly visible as art students during the past decade. Community centres and universities have responded to this increased show of interest by offering courses in the arts providing age-specific classes for older adults, yet there exists a void in the field of art education for this population. All too often these courses are taught by those with little or no training in gerontology and the teachers face a population whom they know little about.

Art educators have attempted to learn more about the older adult art student by studying their common characteristics (Hoffman 1976), and interests and course objectives (Jones, Hoffman, Greenberg), to design courses that will meet their needs. Although these shared characteristics are important considerations in course design, there has been little research into the learning characteristics of the older adult. Herein lies the void in art education for the older adult. The characteristics which constitute the profile of this population exclude the learning characteristics, an essential educational consideration.

Older adults who have not produced any art since their last classes in school, usually have art skills similar to those of an eight-year old child so instructors facing this age group usually gear their course content to that level (Jones, 1980). Unfortunately this does not address the needs and learning habits

of this population. Elderly students do not necessarily have the same needs as other students, and I suggest that art education for this age group be more specific.

Studies show that older adults, prefer taking courses with their peers (Hoffman 1975, Jones 1983). Having lived through the same period of time they have experienced the traditional rule-based education where learning was based on following linear instruction. Furthermore, elderly people with a great deal of life experience usually have well defined personal tastes. Thus, as a group, they comprise a subculture with similar needs and difficulties.

Gerontologists see education for the elderly as a means to promote successful aging, because it can serve as a vehicle to develop interests and continue growth (Butler, 1982). It is a means to develop creative abilities and broaden cultural interests as meaningful activities that can be enjoyed through the later years (Birren 1964, Dytchwald 1990,). Sanders' research project investigated attitudinal changes among a group of older adults towards art and artists after completing a drawing course (1966). The study results show a positive change in attitude towards artists as well as an increase in graphic skills, but only a negligible change in art and the self. The instruction neglected to increase the students feelings about themselves and their work which shows a gap in pedagogical awareness for this group.

Art programs for older adults advocate an instructional design to meet the similar needs and difficulties of this age group

(Fitzner 1980, Greenberg 1985, 1987). This consideration accounts for their needs as a sub-culture. In 1987, Jefferson wrote about the diverse backgrounds, varied ages, and different life-stages as being important educational considerations. She also noted varied differences in their aesthetic understanding making this group as a whole heterogeneous. The older adult learners share many of the same needs and also share many differences.

There is little written in art education concerning the learning habits of older adults. From my experience in teaching art to older adults I have noticed that some older adults have difficulties in learning that impede their development and often discourages them from continuing their studies. I have noticed too, that there are differences in the way they learn and I suggest that it may be the differences rather than the similarities in art education that is an important pedagogical consideration.

This study investigates a teaching problem I have become aware of as a result of my experience working with older adult students, age 55+. A number of them appear to adopt a negative, self-critical attitude to their learning, which is often discouraging and leads to drop-out. I wanted to know more about the learning-processes of this population on the premise that this information can help art educators understand and work more effectively with the individual members of this sub-culture.

To study this problem, I set up a minicourse to teach blind contour drawing, a skill that anyone can learn, from small children to adults, over a period of a few hours. The minicourse lasted four

weeks so that this framework could enable the students to gain a rudimentary level in the use of materials and skills while learning to evaluate their own work. The student volunteers in this study were members of a Seniors' Community Centre arts and crafts program, and had no previous drawing experience. Videotape feedback was the intervention used to study the process of skill acquisition.

THE OLDER ADULT AS ART STUDENT

In 1982, Davisson, Rush, and Fitzner, conducted a study in Tuscon, Arizona to compile a general profile of the elderly art student. They modified Hoffman's Elders Program Preference Questionnaire (Hoffman,1978), to survey non-institutionalized older adult art students at community sponsored art centres. The results of this survey showed that the majority of older adult participants polled in art classes are those whose ages are between 60-70 and consider themselves to be in fairly good general health. Elderly participation declines as the students age. The older adult art students in this profile generally had more education than their counterparts in the rest of North America. The students polled said that their reason for studying art was to try new experiences.

Society tends to view aging as a process of diminishing abilities, both physical and mental. A poll conducted by the National Council of Aging in 1975 found that people of all ages in our society view the over 65 population as not very bright or alert

(Miller, 1982). The elderly often share society's negative view of themselves as learners. Miller's objective in compiling attitudes of elderly art students' and the instructors' was to increase awareness of these negative stereotypes. She proposes that an awareness of the elderly students' self-concept may prevent a pseudotherapeutic rather than a creative experience (1982), that is, to prevent a teaching approach based on changing the elderly's negative self-concept rather than fostering artistic growth whereby an enhancement of their self concept can be a result of accomplishments in learning.

Studies show that there is no appreciable decline in mental intelligence and the ability to learn skills through the normal process of aging (Peterson & Eden, 1981). Three kinds of abilities relevant for adult art education are manual dexterity, visual perception, and learning. Visual ability declines after age 50, for objects at a specified distance. This can usually be corrected with prescriptive glasses. Manual skills that have been acquired previously are usually maintained as one ages. Learning abilities do not decline with age in the absence of pathology, but older adults may need more remedial assistance if they have been away from education for a long time. Older adults are equipped manually, physically and intellectually for education.

Art education has traditionally looked at theories of pedagogy. Interest in adult education increased in the 1970's, and the resulting educational philosophies developed the term, "andragogy;" the art and science of helping adults to

learn."(Lebel, 1978) There are three premises to consider in andragogy. The first is that adults need to be treated with respect and perceived as self-directing. Secondly, adult experience should be a consideration in the program design. Thirdly, adults participate in education to enhance their problem-solving skills (1978). A further term was developed to represent elderly education; gerogogy (1978). It includes the definition of andragogy up to a certain developmental stage. Gerogogy goes further than andragogy in that it is based on the reconstruction and enhancement of self-esteem (Lebel,1978)

Most classes for the elderly are based on general assumptions that they are "field dependent" (Peterson, & Eden, 1981). Peterson and Eden compiled behaviour characteristics of both field dependent and independent learners and linked these behaviours to ccurse preferences. They concluded that field dependent learners are more likely to choose courses on the humanities, and social sciences, set in an unstructured environment comprised of group activities and social interaction. Their learning style would be a preference for informal, non- threatening classroom settings, with a lot of positive feedback (1981).

A study conducted by the Gerontology Program of the University of Nebraska at Omaha, reported the effect of classroom variables on the preferences and performance of older learners (Peterson & Eden, 1981). It was hypothesised that older students would prefer a more informal setting geared to field-dependent learners. The behaviours observed in the class were not consistent with the

theory that describes older people as field-dependent, that is, fearful of formal learning settings. The older adult students participated actively in discussions, particularly when the topic related to their life experiences. It cannot be assumed then that all older adult students are field dependent, although their choice of institutional setting can suggest this trait. Older adults who take courses in community type settings may tend to be field dependent and favour informal settings, group centred teaching techniques, positive feedback and minimum criticism but it can now be seen that this is not always the case.

Individuals learn more effectively in art when they are actively involved in the learning process (Fitzner, 1986) Fitzner's study among older adults taking watercolour painting, compared eight different teaching approaches. The teaching approach that produced the most overall aesthetic improvement in the products was the one that placed emphasis on the process through verbal feedback combined with a cognitive and or affective-intuitive teaching approach.

Jones (1980) found that courses most often selected by the elderly were those that emphasized skills. Community centres, museums, colleges, and art schools that offer courses to older adults, tend to have a traditional, fine arts selection. This includes courses such as drawing, painting, ceramics, etc. The course descriptions generally promote skill building instruction with little or no emphasis on creative development. From my experience in teaching art to older adult students, I have become

aware of their concern and preoccupation to learn skills in representation. I have noticed also that a high degree of self-criticism usually accompanies this. These two factors combine to create a dissonance in learning whose ultimate outcome is disappointment. The student perceives the course experience as a failure to achieve their objective although their expectations of realising a product was incompatible with their skill level. This creates a teaching problem which I will continue to describe in greater detail in this chapter.

Research in art education shows that the elderly experience continued personal growth as a result of their learning. Their levels of achievement are distinctly different from other age groups (Jones,1978). Those who have been absent from education for very long periods of time usually need more reinforcement and practice. However, older adults perform similarly to young adults when given an opportunity to work at their own pace.

From my experience in teaching art I have noticed that elderly students tend to learn at different rates. Some students seem to need more repeated skill demonstrations and practice than others to acquire a skill. It appears to me that those who learn a skill more quickly do so routinely and not occasionally. Perhaps these students learn more quickly because they have more natural ability in the field, but there may be other factors at play.

Older adults have received an education in their youth that was information and rule based. Divergent thinking skills that are part of present day education were not amongst the training

received by the elderly. Art education teaches skills and concepts by encouraging a playful and experimental approach, accompanied by a focus on the process. This approach is unsuccessful with elderly students when, for example, they are asked to paint their most warmly remembered Christmas and they are unable to do so, because they lack the skills to realize the image. In addition, older adults need to learn how to link their ideas to images (Jones, 1980). From my experience in teaching art to older adults, I have become aware of their need to follow procedure to acquire some basic art skills, before they are interested in developing creative ideas and experimentation.

According to Jones, (1976) the styles favoured by older adults are those that approach photographic realism. They want, therefore, the skills to realize the images to conform to their personal tastes. Some elderly, like children, who are field dependent, have an inability to separate figure from ground, as would be required to see and create depth on a flat surface (Peterson & Eden 1981). These students are particularly self-critical when they realize the work doesn't measure up to expectations, and this can be daunting when the student lacks the skills to accomplish these goals. Many novice students become so discouraged at what they view as "childlike works " that they quit their courses. There is a conflict that develops between what these students hope to accomplish and what they are able to do with the level of their skill.

Older adults have difficulty appreciating their learning in

art. It has already been mentioned that expectations of accuracy in representation make it difficult for the elderly to stop criticizing their work. They see it negatively as "childish" or "my granddaughter can do better." While some older adults change their attitude as they develop skills, others are unable to adapt and subsequently drop out of art courses.

If the art achievement by older adults were the result of their maturation and life experiences, as with children, then an approach to education could be developed on the basis of their general characteristics. However, individual art experiences are a major factor in art-learning for children as they mature (Eisner, 1976), and according to Bloom, individual artistic experiences are critically important to the art-development of adults as well (1979). The differences in art abilities and experiences of older adults, makes it impractical to use a teaching approach based solely on their life-stage.

It is recognized in art education (Lowenfeld,1964, Eisner, 1972, Chapman, 1978) that children focus more importance on the art product than the process as they mature. Lowenfeld (1964) termed the interval between process orientation and product orientation as a "crisis of critical awareness." Eisner (1972), pointed out that it is necessary to promote art skills at this stage to enable students to produce work they will see as "successful." Jones (1976) noted that older adult art students seen to be suffering this type of crisis. Their expectations are very high in relation to their lack of art skills and undeveloped

aesthetic sensitivities. Jones (1976) suggests that this dissonance can be inhibiting and lead to low artistic confidence.

In addition, this age group usually exhibits anxiety when learning a new skill, a factor that can be quite inhibiting to coordination, playfulness, and experimentation, which are qualities generally associated with art learning. Lacking the skills to achieve their objective in art-making causes dissonance for most of these students. A crisis is created whereby the students feel unable to learn, become anxious about their performance and in turn, become inhibited in their performance.

There are some explanations that suggest solutions to these crises of learning. "Leisure repertoire" is a term gaining meaning in the field of gerontology: it refers to a library of intrinsically motivated activities practised on a daily basis (Mobily, Lemke, & Gisin,1991). There are two determinants in the choice of leisure repertoire: perceived competence and psychological comfort. Perceived competence is the individual's judgement of performance compared to members of the same age, cohort and gender. Applied to art education, an individual can take ceramics and accept that his or her pots are not perfectly symmetrical as long as it is pleasurable to make it. Mobily, Lemke, and Gisin, stipulate that psychological comfort must also be present; that is that performance is judged acceptable to personal internal standards. The emphasis then is on the process, not on the outcome of the leisure experience.

Applying the concept of leisure repertoire to art education

would suggest that older adults who are disappointed with the rate at which they are learning, will not experience a feeling of perceived competence. In addition, those who doubt their ability to learn in art will not feel psychological comfort with their art activities.

As a result of the education older adults have received in their youth, they look to the instructor for knowledge. They value the instructor's evaluation of their work. This is compatible to a traditional education but more autonomy is needed for adults in art learning today. They are accustomed to having the teacher assume a directive role, which tends to limit autonomy and growth of self-esteem. Applying the principles of gerogogy implies the need to reconstruct the students' self-esteem, so the teaching approach has to foster artistic growth.

The elderly students' attitude to education, unrealistic expectations of production, and learning styles contribute to a tightly interconnected, mutually perpetuating cycle of disappointment in their performance. This leads to a decline in self-esteem and insufficient learning strategies to attain their expectations. They become unable to appreciate their own learning because of the way they evaluate it. This discrepancy causes these students to see themselves as ineffectual learners.

I have asked myself what steps can be taken to diffuse this negative learning attitude. I have wondered what interventions can be taken so that these students can become aware of their learning. I suggest that older adults need to learn how to learn in art.

PROCESS-ORIENTED LEARNING AND FEEDBACK

Traditionally adult art education has employed a critique of the product to assess learning. The knowledge gained through discussion of the art product centred on its formal qualities, the artist's intent, description of the subject matter and perhaps an analysis based on all these factors. What is omitted in this method is how the artist got there, that is, the process used to make the work.

Lowenfeld (1975) and developmentalists after him (Feldman 1987, Gardener 1983, Wolf 1988), favour a process approach, although assessment of the student's progress continues to be based on the product. The process approach was developed with the criteria of promoting creativity , autonomy , independent judgement, and spontaneity.

Bradley's 1969 study reviewed various methods of feedback. He proposed that end product critique by the instructor omits information of the process and is biased by the instructors' own formation and taste, and thus stifles the student's creativity. He advocated a process feedback based on the principles of cybernetics, a clearly defined form of reinforcement theory. Process evaluation would assess behaviour associated with the activity based on the definition of cybernetics. Bradley cited a study done by Schwartz (1963), who had students evaluate their feelings about their work on a check-list midway through the activity. He found that this kind of evaluation produced works that

were superior in quality and spontaneity, supporting the reinforcement theory. Bradley suggested that this type of self-correction and self-direction in art is arrived at through the kind of learning experienced through process evaluation. Also cited by Bradley is a study by Getzels and Csikszentmihalyi who further support this theory:

> The amount of exploration the artist engaged in during the process of drawing, the degree of change in the composition measured by the photographic sequence of the work in process, are also highly correlated with discovery during problem formation with the rated originality of the final product. (p.45)

Bradley (1976) also reviewed a study conducted by Beittel (1964), who compared the use of process feedback or immediate feedback and delayed feedback through the use of time-lapse still polaroid photography. Two groups were photographed at regular intervals during their period of drawing activity. The first group received process feedback as soon as the photos were ready. The second group was shown the sequence of photographs after the drawing activity was completed, when statements, questions and answers were discussed with a facilitator. The results showed that delayed feedback is more effective in aiding students to improve their drawings than immediate feedback when the feedback is in the

form of visual data. Beittel found that delayed process feedback was associated with divergent thinking strategy, and that immediate feedback was associated with increased spontaneity. Open questions were more effective than those which suggested a definite direction.

Bradley (1966) concluded that verbal feedback during the art activity between student and instructor or student and student functions as a stimulus to more reflection and thinking about options to change and improve the work. His study showed that one-half of the students in his study made significant improvements when they were permitted to discuss plans, alternatives, judgements, and the like in the early formation of the drawing.

VIDEOTAPE FEEDBACK

Videotape feedback was introduced for educational purposes twenty-three years ago (Stanford microteaching model, 1971) It has been used successfully with student-teachers to help them learn classroom teaching skills (Hutchins et al.1971, Roush, 1971.) Teacher trainees' performance improved when videotape feedback was used to focus on specific behavioral skills. The students discovered that they could modify observable behaviours seen during video replay. Videotape feedback was more effective in improving teaching performance than supervisor evaluations in this study.

Videotape feedback has also been used successfully in psychology to modify behaviour and increase individuals' range of

coping strategies (Arnkoff,1973). A study was conducted with three groups who were given the same problem to solve, but were evaluated in three different ways. The first groups ' task was to find solutions to the problem within the group. The second group was assigned a facilitator with whom to discuss the problem and its solution. The third group had a facilitator as well as videotape feedback of their process. All three groups were evaluated for the method that helped the participants increase their problem-solving strategies. The group that experienced videotape feedback, showed the greatest increase in adopting coping strategies. This suggests that videotape feedback with a facilitator stimulated more ideas, questions and thinking--the cognitive skills which are employed in reasoning and adopting coping strategies.

Demery's study (1986), is the only example I found that used videotape feedback with older adult students. Demery used videotape feedback with a group of older adults to test and evaluate a minicourse design (1986). Her study employed a basic scientific methodology that compared a control group to a group that benefitted from videotape feedback and used a statistical measure to evaluate the data. The groups that used videotape feedback of a specific skill showed more skill development than the control group (where videotape was not used). Other than this study, videotape feedback has been rarely used in art education for research or instruction.

I found this study interesting because the videotape feedback focused attention on the process of learning a skill. The group in

Demery's study which experienced videotape feedback showed more evidence of learning the skill in their drawings. It was an effective aid to learning because it changed the focus from the product to the process.

Videotape feedback has the power of immediacy and magnification. When used to isolate and record an action, such as a learning behaviour, the video image can appear larger than life (Carrick-Smith, 1965). The impact of this type of feedback image can prompt students into meaningful learning dialogues about their art learning process.

STATEMENT OF THE PROBLEM

The foregoing discussion has attempted to show that a central problem of the elderly appears to be an inability to use efficient learning strategies of their own in art (Arenberg & Robertson-Tchabo, 1977). Older adults need to learn how to learn in art. Art learning for older adults requires the ability to select and use appropriate strategies. Studies show that when elderly students learn how to learn in art they make significant gains in their performance (Jones, 1980). The possibility of teaching general strategies in learning for this group has not been documented.

RESEARCH QUESTION

How does videotape feedback influence the learning of blind contour drawing skill in older adult students?

INVESTIGATING THE QUESTION

I set up a minicourse in blind contour drawing to investigate this question. I chose this skill because it can be learnt relatively quickly.

The instructional goal of the minicourse was to gain a rudimentary level of competence in blind contour drawing. A second aim was to increase the students' awareness of their drawing process so that they could monitor their learning. Video technology was used as an instructional intervention to involve the students in self-evaluation of their learning, to see what effect this would have in learning strategies and students' self-esteem.

My chief research objective was to study the events that transpired in the minicourse, giving special attention to the following aspects:

1. Students' involvement in learning the skill of blind contour drawing.
2. Students' involvement in learning about their learning process.
3. The drawings as evidence of student learning.
4. Effects of videotape feedback on the students' learning of the blind contour drawing skill.

ACTION RESEARCH

The entire investigation follows the model of action research. The purpose of action research is to deal with a particular phenomena in a real life situation and to examine closely the steps or intervention taken to deal with the problem (Winter 1987). It contributes directly to the solution by getting precise knowledge related to the particular problem. There are two stages in action research: the diagnostic stage and the therapeutic stage. The diagnostic stage is concerned with identifying the problem, analyzing it as to the premises underlying it, and developing hypotheses that would be appropriate for dealing with it. The therapeutic stage is the testing of hypotheses by a consciously-directed change study, and\or by using intervention into the social context in which it occurred. Finally the methods used are evaluated in a variety of ways, such as, diaries, questionnaires, interviews, and case studies.

I chose this method because it can address a teaching problem I became aware of through my experience in teaching art to older adults. It has already been mentioned that the elderly follow a rule and information-based system of learning which omits teaching divergent thinking skills used in creative thinking and problem solving. A research method was needed that would permit an intervention to their learning process, to gain more information about the way learning is accomplished.

The teaching problem identified for this study was the

difficulty older adults have in using effective learning strategies in art. I noted from my journals that I was most often describing the learning crisis older adult students experience as a result of a rigid, linear learning style and unrealistic expectations of performance. My basic premise is that by changing the focus of the learning from the art product to the process, a dialogue will be initiated whereby the student will acquire more insight into their learning process and gain an appreciation of it.

The principles of gerogogy, education for the older adult, are always concerned with the reconstitution of self-esteem. Self-esteem is a sub-theme that influences all learning for this age group and although it is not a major focus of this study, it is affected by new learning and will be therefore addressed throughout the study.

I chose video technology because it records and replays observable behaviour and, as such, can open a dialogue between student and teacher about the videoed sequences. I used the Action Research framework because it aims to gain specific information for a particular situation.

The learning process was monitored over varying periods of time and by a variety of mechanisms. Action Research allowed me the flexibility to make changes in my teaching approach during the minicourse as the need arose. A procedure of journal-keeping continually recorded my observations. In addition, video and audio recordings gave me insights into students' learning processes so that I could make changes as the need arose. Videotape feedback

provided the means to see the students' step by step learning of the blind contour drawing skill.

The improvement of my professional knowledge and practice is the central purpose of this research. Action research differs from basic research in that it focuses on a specific problem in a specific setting rather than on an abstract concept. Its emphasis is to be pertinent to the problem at hand and gather precise knowledge. The aim of this type of research is to bridge the gap between theory and practice. In other words, my goal is to integrate my theoretical knowledge into my work with older adult art students.

THE DESIGN OF THE RESEARCH SITUATION

A four week course was set up to teach blind contour drawing and to evaluate students' learning, especially the role of the use of videotape feedback in facilitating that process. Two of the activities were videotaped to use in feedback discussions. Audiotapes were made of the playback sessions of the videotape feedback. I kept a journal which consisted of my observations of the students' behaviours and their comments during the weekly sessions. An arts interest questionnaire was distributed during the first session to find out their favourite artists and media. Lastly the drawings were evaluated as data to show evidence of increased ability to handle materials and skill improvement. This data is then integrated with the analysis of the use of video

feedback as a facilitator of learning process.

LIMITATIONS

1. This study was limited to the acquisition of skills and the creation of original products.
2. The evaluations of the drawings were limited to the skills being learnt in the minicourse.
3. This study was limited to the study of the effects of videotape feeback, and while other types of feedback were discussed, a comparison of the two methods was not an objective.

ASSUMPTIONS

1. The volunteers in this study did not need any previous art skills.
2. Although some of the subjects have been taking art courses such as wood carving, none of the subjects were familiar with the blind contour drawing skill.
3. None of the volunteers had experience with contour drawing and videotape feedback.

DEFINITION OF TERMS

Blind Contour Drawing - a skill that uses line to describe the

edges of a form. The individual will begin drawing any part of the form by imagining that he or she can touch the form with his or her eyes in concert with the hand that is drawing. Eye contact is maintained with the object being drawn, rather than on the drawing in progress. This type of drawing is successful when the line that describes the edges of the form will impart a feeling of solidity, that of length, width, and depth, unlike that of a silhouette which lacks depth. This skill also requires a feeling of unity: that is that all parts of the object seem to hold together.

Feedback - replaying behaviour and information to the student of a particular skill or concept in learning for modification, clarification or approval. Feedback can be of different types: delayed, immediate, or process.

Delayed Feedback - learning feedback usually in the form of verbal or visual data which is presented shortly after the activity or the following session, and represents a skill, concept or technique that was being learnt.

Learning Feedback - the information, usually verbal, about the status of the drawing as it is progressing, concerning an objective skill, technique, or idea, for that particular assignment.

Process Feedback - the immediate demonstration or display during the art activity of the skill or technique at task, for

modification.

Videotape Feedback - the documentation of information which is stored and then replayed on a television monitor. This information will provide a record to the student of a particular performance. Videotape feedback can be immediate or delayed.

Handling of Art Materials - using the materials skilfully so as to have control over them. Holding charcoal in the thumb and fingers position will facilitate control in drawing the line.

Minicourse - a short term course usually three or four weeks in length and is complete within itself. The objective is teach a specific concept or skills, through the use of learning activities, practice exercises, and self-evaluation activities.

Skillful Use Of Line - the ability to vary the line used in a contour drawing so that it may be thick , thin, broad, fluid, choppy, light or dark.

Three Dimensionality - the solid appearance of an object conveying the qualities of thickness, length, and width. The use of eye-hand coordination will achieve this result. In the process of imagining that the eye can touch the object as it is drawing , information observed along the edges will be described on the drawing surface.

Unity - the appearance that all parts of the object interrelate and hold together in a harmonious whole.

OUTLINE OF TEXT

Chapter II describes the events that transpired during the minicourse. It begins by discussing blind contour drawing and its relevance to the fine arts tradition. It continues by describing the trial session held to try out the instructional and feedback portion of the minicourse. The minicourse consisted of four sessions. I videotaped the end of the practice activity during sessions II and III. Feedback occurred at the beginning of sessions III and IV. I used an audiotape to record the subjects comments during feedback. I introduced process feedback during sessions III and IV as an intervention to help students who were experiencing difficulty learning this skill.

Chapter III discusses the findings from the video documentation and feedback as well as my description and evaluation of the drawings as they showed development of skills. Photographs of the students' drawings are interspersed throughout this chapter. Each student selected two drawings at the end of the practice activities, based on a criteria of unity and solidity. The findings are discussed and analyzed with reference to theory from the literature.

Chapter IV discusses the summary of the findings, conclusions and recommendations.

CHAPTER 2

My Account of the Sessions

INTRODUCTION

This chapter begins with a discussion of blind contour drawing and its roots in the tradition of art and art education. It continues with a description of the trial session, and the responses of the students to that experience. Next is an account of the study and a description of the volunteer students.

BLIND CONTOUR DRAWING

Studies have shown that the skills required to do contour drawing can be learnt in a few hours (Bro,1978; Edwards,1979; Nicolaides, 1969). The short period of time required to learn this skill makes it suitable to be taught within the framework of a minicourse. This skill involves the training of perceptual abilities involved in seeing the edges of a form, hand-eye coordination required to move eyes along the edges of a form at the same time as that part is being drawn, and the skillful use of drawing materials.

Contour drawing is a skill that has been used for centuries. Its use by artists as studies for future works or as complete works in itself validates its position within the tradition of Western and European art. Da Vinci used this skill for studies in anatomy,

water, and architecture, while Matisse used it to make finished works.

This drawing skill was first introduced by Nicolaides in North America in 1941 to young adult art students. Since then this approach has been tried and used successfully with students of all ages. This skill involves the training and coordination of perceptual abilities and manual dexterity.

Nicolaides taught this method by coordinating the sense of touch and sight as the basis for learning this skill. According to Nicolaides, the key to learning this skill is the willingness to imagine that the eyes can touch the object and then coordinate this sense of touch with the hand as it draws. Nicolaides' theory rests on developing perceptual and manual abilities.

Edwards taught the same skill but has given it a different underlying meaning from her research (1979). She claims that contour drawing is a means to shift thinking from the language and logic centred left side of the brain to the emotional and intuitive right side of the brain usually associated with creative activity. She attributes the relatively short period of time needed to learn this skill to a shift in thinking from left mode to right mode.

Contour drawing as perceptual and manual skill development is one of the fundamental modes of learning to work in art (Kaupelis, 1980). It can be used as an adjunct to other types of drawing, or by itself as a finished work. Either way, learning to work in this manner is to accept a process where distortions, exaggerations and

omissions are part of the learning.

The ability to see contour lines is a process of decoding (Bro 1978). Bro writes that the aim of blind contour drawing is to make perceptions more discriminating. This author shifts the emphasis of hand-eye coordination to the importance of perceptual development.

The teaching approach to blind contour drawing I used in this study was based on the theory proposed by Nicolaides (1969). I chose this approach because it endorses awareness of the senses, both visual and tactile which I think are important stimuli in learning art.

TRIAL SESSION

The object of the trial session was to try out the instructional and feedback portion of the mini-course with a group of older adults. I taught this session to twelve students who attend the weekly drawing class I give at the same seniors' community centre where the study would be held. These students had varying degrees of experience in drawing and had all received previous instruction in blind contour drawing. A couple of them had never mastered the skill while some were fairly proficient at it.

I presented the project as a one session event that would include instruction and practice in blind contour drawing, a videotape of each individual practising the skill and playback of the videotape. The initial responses was self-conscious; "Why

didn't you warn me a week ago so that I could have fixed my hair or worn something nicer?" and "Who would want to watch old people drawing?" After being reassured that the only parts of their body that would be visible to viewers would be those that are used in the drawing process, the class relaxed.

The session began with instruction; first a review of the characteristics of blind contour drawing, then a demonstration, and finally detailed description of how to accomplish it. The students selected objects of interest in the studio to draw during the activity phase during which time they had a brief opportunity to practice. I filmed every student individually as they drew their selected object and then finally the video was played back to the group.

Videotape feedback was a group process, so all the students gathered round the TV monitor. Their initial response was quiet, and attentive for a few minutes before a comment was made. One of the students began to talk about how quiet and strange it seemed to be watching themselves draw as through a window. One woman said "I had no idea it was so beautiful to watch someone draw." They wanted to see more, and to linger over the footage while some students requested a playback of certain events for clarification, often several times.

Those who have been attempting this skill for a long time without success were surprised to see that they were able to identify mistakes they were making in performing blind contour drawing. One woman remarked that she saw she lost control over her

line after she turned a corner which resulted in a line that did not describe the edge of the intended object. She saw that she lost control of her charcoal and was dragging it, instead of guiding it. Another woman who was having difficulty with this type of drawing thought she was keeping her eyes on the object. The videotape showed her chin moving regularly to indicate she was moving her eyes from the object to her paper and back again. The videotape also showed them their difficulties with either use of materials and\or the skill.

Another reaction to the video feedback was that of genuine pleasure for those who had gained proficiency with this skill. One woman, who was seen drawing her hand received compliments from the group on her "beautiful line." She seemed surprised to discover that her work received this favourable response. The entire group said they found the experience very helpful and enjoyable. They asked if we could do it again soon.

The last part of this class was spent showing the students how to use the camera and some of the students tried it out. Those interested in trying it were those who said they may want to own a video camera.

The trial session helped me to evaluate the instructional objectives of the minicourse, and to see whether the students found the instructions clear and easy to understand. The group's initial reactions to the experience of being videotaped made me aware that the reassurance of anonymity was important in presenting this technology to the study group. This trial session also produced

a sample of video documentation of students in the process of blind contour drawing. This would subsequently be used to acquaint the subjects in the research project with the use of the video recording procedure in an educational setting, and to give a preview of video feedback on drawing experience.

THE STUDENTS

The participants in this study were non-institutionalized males and females over the ages of sixty-five who take courses in the art-room of a seniors citizens' community centre. Nine subjects agreed to attend the first session.

The students ranged in age from 66-78 years. The females were close to the same age ranging from 75-78, and the males ranged in age from 66-78 years. Bernard was the only student not familiar with the others, as he had only recently become a member of the centre. Harold and Bernie, both aged 66, were close personal friends.

I teach a drawing course at this centre. To undertake this study, I canvassed the centre for volunteers who had no drawing experience, and asked them to participate in this study. The art director assisted me by recruiting subjects from four different activities. Four of the male volunteers were registered in a woodsculpting course, and were very enthusiastic about the work they were doing. They said that they enjoyed carving wood so much because they were able to realise their intentions without too much

difficulty; errors could be corrected by adding more wood or carving the excess away. They said that their ideas come from pictures, books, and magazines. Bernie, one of the woodcarvers said that he had tried to draw his dog but was unable to draw the curvature of the animals' spine, and gave up drawing as a result. The fifth male, Bernard, a new drawing student had only begun classes one week previously. He was there because his daughter was pressuring him "to do something" following his wife's death. Art, he said was something he had always wanted to learn, but had not had the time to do so. The males said that they took art courses to learn art skills. The last participant, Anne, is a student in the graphics class, who is described by her instructor as a "primitive artist." She has never taken any drawing lessons.

The three women who do card-making said they chose this activity because the people in the group are nice. Gertie said that she likes to make "pretty things". Three of the female volunteers appeared to be friends. Card-making is a structured activity which involves gluing pressed, dried flowers onto folded paper to make greeting cards.

Harold, aged 66 was enthusiastic about woodcarving. As a retired antique dealer he had a knowledge and appreciation of fine wood, acquired during the years spent repairing broken antiques. Bernie, praised Harold's antique restoration skills to merit him the title of master craftsman. Wood sculpting was Harold's first art course, chosen for the special feeling he has developed for the material and the process.

Bernie, a close personal friend of Harold, had worked with him on various woodworking projects over the years, and attributed his involvement in woodcarving to Harold's encouragement. As a result of a long time interest in decoy ducks Bernie carves ducks which he has researched extensively. He described field trips where he observed ducks in nature and attempted to draw them, but finding that he lacked drawing skills, he stopped drawing and resorted to photographs. He has worked from photographs to make his ducks look as life-like as possible. He is presently seeking painting instruction to learn how to achieve the versimillitude of duck feathers. He aspires one day to be skilful enough to create a duck that would be selected by a museum.

Mary attended only the first session. A telephone follow-up established that she felt the time was inconvenient. She also said that she believed that she could not learn to draw. I encouraged her to return with the objective that she could learn this one drawing skill. She said she would try and arrange her affairs to return, but did not. Mary appeared self-conscious during the preliminary drawing activity, when she produced seven drawings of the pear when only one was requested. The pear first appeared walnut shaped, but the last two sketches began to show a curve inward above the bulb shape to indicate somewhat more accurately the peculiarity of the object's shape.

Anne was at times blunt and outspoken in this group often telling others that their drawing was "wrong, a pear doesn't look like that, you're sure that's the way you want it?" She did not

appear interested in the activity and didn't use all the practice time to work. Anne would draw for a few minutes, stop, and look about. When I approached her to talk about her work she would shrug her shoulders and begin drawing again but only briefly. Anne takes printmaking which requires drawing, but her drawing skills are very undeveloped. The women who do card-making express admiration for Anne since printmaking is highly respected at this community centre, both the products the printmakers create and the recognition the students receive during the centre's annual exhibit and sale. The women predicted that Anne will be "good at contour drawing" because she is a graphics student.

Bernard said he often visits galleries and museums, and finds "beauty" in art. He hopes to learn some art-skills and to "accomplish something in art." When asked to elaborate Bernard said that he hoped he could become skilful enough to produce a product he would be pleased with. He went on to add that from his efforts thus far he feared that his chances of succeeding were remote.

Morris and Isaac were taking woodcarving because they derived a lot of pleasure in working with that particular material. Isaac, a retiring timid man, spoke infrequently and kept to himself. He said that he enjoyed woodcarving, but unlike the other carvers did not offer to show his work. He did not volunteer any personal information and dropped out of the course after the second session.

Morris was also a quiet man, who was persistent and diligent in his work habits, and drew almost continuously during the

sessions. He worked independently drawing anything and everything in sight. Morris was animated when he talked about woodsculpting and brought some of his sculptures to class for us to see.

DRAWINGS: TEACHER ASSESSMENT AS EVIDENCE OF LEARNING THE SKILL

The drawings selected by each student including the preliminary and final drawings, I have described from a teaching point of view. I have looked for evidence of change in line quality, evidence of solidity and unity and noted it.

Two or three drawings from sessions II and III were selected by the students based on a criteria of solidity and unity. I gave the students a form to use which listed the criteria for solidity and unity to help evaluate their drawings (appendix D). Some found this task difficult when they were unable to identify the characteristic of depth. I assisted in this selection process when students asked for help. The object used in the final drawing was a pear, same as the preliminary drawing.

MY ACCOUNT OF THE MINICOURSE SESSIONS

SESSION 1

The aim of session I was to introduce the objectives of the mini-course and familiarize the participants with the procedures by viewing the sample videotape, distributing handouts and discussing all of the above. Session I lasted two hours.

Eight subjects, five male and three female arrived for this session. About twenty minutes after we had begun the ninth individual- a woman- arrived, distraught, holding her broken eyeglasses in her hands. She explained that they had broken only moments before and that without them she would be unable to participate in the project, so she left. The session began with an introduction accompanied by a handout briefly describing the purpose of the minicourse. Included was a schedule of the four sessions to help the participants keep note of the dates. I referred to the handout and elaborated on what would be covered over the four weeks.

I asked the students if they had experience with blind contour drawing or any other drawing methods. All students said they had no art instruction since elementary or high school. I passed out an art interest questionnaire to see what kinds of art media, styles, subject matter and artists were favoured by this group so that I would have this information to select contour drawing reproductions they could appreciate, as well as objects they would find interesting to draw and media they prefer to work with (appendix A).

Three of the women were chatting amongst themselves while answering the questionnaire. They said they did not know any artists' names. One asked her friend the name of the artist who had painted the ceiling of "that church in Rome." They appeared overwhelmed with the question that asked for names of their favourite artists as they seemed to be unfamiliar with the subject.

The men appeared to be more familiar with artists names and listed well-known artists except for one individual whose favourite is Inuit Art.

Anne said that she hated Picasso. She wanted to know if it bothered me that she did. She then related an incident about her son's most prized possession, a lithograph by Picasso. She then went on to tell me that she had argued with her son trying to convince him it was immoral to buy an ugly work of art simply as a financial investment. She said that the Picasso had disappeared from her son's home after the argument, until one day recently when a button of hers had rolled under the sofa. She had asked her grandson to retrieve it and when looking under the sofa he had said "Grandma, remember the painting of Dad's you hated so much? Do you want to see it again?"

I think Anne was expressing her concerns about my trustworthiness in carrying through the intentions of the project as stated previously. I reassured her and the entire group that I would adhere to my stated objectives. I also reassured the group that their personal taste was important, that I really did want to know their favourite artists. I explained that I would add some of my choices as well to expand upon different ways that contour drawing has been used in the past. Reproductions that I presented were by Reubens, Watteau, Toulouse-Lautrec, Picasso, Schiele, Hokusai, and Ben Shahn.

The materials for the study were newsprint (18x24in.), sketchbooks,(16x22 cm.), compressed charcoal, 4B pencils, and

drawing pens. I handed out the materials so that each student received a pencil, pen, charcoal, and a sketchbook. Newsprint was supplied as needed for class work. The female participants asked me to keep their media for them and then Gertie changed her mind and wrapped hers in tissue and put it in her purse.

The preliminary drawing followed. Each participant was asked to draw the pear they saw placed in front of them, sign, date, and label it preliminary drawing (appendix D). They were asked to draw it any way they wished and I reassured them that because they had not taken the instructional part of the course yet, they were not expected to have any particular drawing skills. I explained that this drawing would be the basis for comparison after they had completed the minicourse.

This activity was followed by the videotape playback of the trial session introduced as an example of art students performing the blind contour drawing skill. I explained that this videotape example would familiarize them with the way I would be filming the practice activities.

The first response was silence. They seemed to be curious about what they were seeing and did not comment for several minutes. Then one woman commented on a drawing, saying that the line appeared to be recording the shape of the object until there was a change in direction, when the line seemed out of control. In fact, the individual in the video had neglected to adjust her hold on her charcoal at that point and had lost control of her line. Although the principles of blind contour drawing had not yet been

discussed, Anne had able to identify the moment at which a student had difficulty performing the skill.

Another drawing, a contour drawing of a student's hand received many favourable comments. One man said that the slight movement of the camera was distracting because of the extremely slow pace employed in this drawing. He thought that the viewpoint from above the subject's shoulder, the scale of the film on the screen and the slow pace of the drawing made it seem larger than life. A few people commented that although this individual drew every wrinkle and even exaggerated these qualities, the drawing was beautiful. A few people said that the drawing was expressive. I was surprised with the students' appreciation of the hand drawing for its skill and expressive quality. Their pleasure with the beauty they saw in the drawing and the skill used to execute it helped make learning blind contour drawing more appealing to them.

The next drawing on the playback drew comments about the image of the hand and its appearance as rheumatic, although one of the students pointed out that it was not necessarily a limitation. A discussion followed over the next individual drawing as to whether it was a male or a female, and a couple of them tried to pick up clues from the hands, arm, and sleeves,as to the identity of the individual. After they realized that they were unable to identify this individual I replayed the sequence in order to pay more attention to the drawing process and to emphasize that our objective was to view the process.

The group's general response to the videotape was fascination

to see the drawing unfold before their eyes. Others commented on the skill used in executing the images. One woman said that it would make her happy to be able to accomplish that. Their comments reflected their appreciation of the skill and ability to identify difficulties in performing it. They showed an appreciation too, of the expressive use of line by means of distortion. The session ended with a summary of what would be covered the following week.

SESSION II

The purpose of Session II was to teach blind contour drawing through demonstration, instruction, and examples from art history. The instructional objectives included teaching the blind contour drawing skill, clarifying the criteria to identify the characteristics of the skill, and demonstrating the handling of materials, so that the participants could identify them in their own drawings as well as in reproductions of art works.

Seven participants attended this time. I began the session with a definition of blind contour drawing and a detailed description of how it is accomplished. Reproductions of contour drawings by known artists were shown and examined to see how they had used this method (Appendix B). The reproductions were passed around, examined and then left displayed on a table so that they could be referred to at any time. Members of the group showed a strong interest in the drawings by Watteau for the way in which the fluidity of the contour line enhanced the grace of the subject matter. Others liked a portrait of Ghandi by artist Ben Shahn for

the distortions which gave the work an expressive tone that pleased them. One of the students said that the very lean appearance of the figure as a result of exaggeration made the portrait interesting to him.

The students were then invited to observe the objects placed on the tables where they were sitting and to look for the edges. I had placed a variety of fruit such as pears, bananas, and apples on the drawing tables because this was one of the subjects several students had noted on the interest questionnaire. I demonstrated how to draw using the blind contour method. Then I demonstrated drawing in the air as the first step in this process. I invited everyone to spend a few minutes observing the object to search out the edges. Then I explained as I drew in the air that I could feel the edges and I could imagine touching them with my eyes. The group then practised drawing in the air. Following this there was a practice drawing period to try out the new skill. As part of the teaching I also referred to the distortions they had seen and enjoyed in the master reproductions and the video of the trial session. I explained that distortions result from either a lack of experience or a deliberate choice on the part of artists when feeling the object with their eyes. As a novice in learning this method, I explained that it is not a fault to distort the shape; rather it often lends the object an element of surprise which is often visually pleasing. In this way I encouraged the group to look upon these first attempts as unpredictable and possibly yielding pleasant surprises.

After about half an hour of practice I showed the group how to look at their drawings to trace their process. The first element we looked at was line. We wanted to see how the line recorded height, width, and depth to give a feeling of solidity. Next we looked for the appearance of unity, that was the impression that all parts of the object held together in a unified whole. Finally we examined the reproductions to see how these same qualities could be identified in the master drawings.

Videotaping began at the end of the practice period. Each individual was filmed as they attempted to draw one object using the contour drawing skill. When all the subjects had been filmed it was time to stop for the day. I had estimated that one and a half hours would be enough for each session but this session had lasted nearly two hours. I had not anticipated that most of the 30 minutes I had allotted for the practice activity was necessary before videotaping could begin. Before leaving, each participant was given a small sketchbook in which to do some practice contour drawing during the week. I assured the group that it was not mandatory, but that practice would help in gaining mastery in the skill.

SESSION III

The purpose of session three was to experience the videotape feedback, to utilize the feedback to gain awareness over process, to review blind contour drawing, and to teach the skilful handling of materials, that is, the ability to alter the width or pressure of the line as desired.

Only four subjects attended this session, all male. I was surprised to see so many absent in view of the fact that none of the students had said they would be unable to come. It was the last one scheduled before the two week holiday break so I called those who were absent to find out why they had not come. Anne and Isak said they had been away. I happened to meet the third absentee, Gertie, as I was leaving the centre after the session. She said that she had intended to attend but had been waylaid in the entrance on her way to the session and had been asked to look after the switchboard. She said that she had not wanted to let them down when they needed her help. She asked if Anne had attended. I suspected then that she had felt uncomfortable attending when Anne was not present. She was carrying her sketchbook and showed me the drawings she had done at home during the week by saying "see, I can't draw." She had attempted to draw several different objects in her house like vases and pitchers. It was evident she had not used the blind contour drawing method, but had drawn instead from observation as best she could. Her drawings of vases, pitchers, and bowls were unskilled. The forms had height and width but lacked

depth and the two sides of one vase were asymmetrical which caused the form to lack unity. She had drawn decorative details on the objects and she talked about this. Gertie said that she liked pretty things like vases that were ornamented. She added that she had included the ornamentation in her drawings because that was the element that made them look pretty. She said that she thought her drawings looked like the efforts of a kindergarten student. I invited her to return for the next session so that she could work at improving her drawing skills.

Session III began by watching the playback of the practice activity of session II. I used a tape recorder to record the comments of the group during feedback. Initially the group watched the film in silence. This might have been due to nervousness or concentration. Each sequence was repeated more than once in order to be able to gain more information. Often students responded spontaneously when they noticed a behaviour that needed modification. Questions were asked on occasion for clarification.

Particular situations from the videotape feedback are discussed in detail in the next chapter. After the video was finished I summarized some key points that had come up during the group discussion. The first major point was the problem of searching-out the edges of the object when it consisted of complex shapes, and of then persisting in following them as though touching them. The second major point was the problem of following the steps required to accomplish this skill. Some of the students had not as yet done this.

Next I reviewed the procedure for contour drawing. This time I added a new element to increase the appearance of solidity. I demonstrated how to control the medium in order to vary the width or darkness of the line, lighter or narrower indicating a part of the object receding in space. The addition of this new element was intended to increase awareness of the importance of feeling the edges with our eyes to help develop perceptual skills.

This was followed by a practice activity during which time I invited the participants to select objects from the shelves of the art room or items I had set out for them based on their interest questionnaire. Three of the participants asked if they might draw their hand. They had seen this done on the sample video I had shown during the first session and the entire group had been impressed with the expressive quality that was the result of distortions occurring during blind contour drawing. Two of the students drew their hand in different positions.

During the practice activity Bernie drew fruit, cups, an oil can, and his hand (note that all figures repoduced here were reproduced from the original drawings which were roughly life-sized. The jugs ranged between 14-20cm. in height.) He did several drawings of his hand in both pencil and charcoal (fig.1). He experienced difficulty with the first hand drawing when one finger overlapped another creating equivocal space, and he didn't know how to draw this. Displeased with his effort he switched to pencil and changed the position of his hand so that he had an aerial view of it with almost no overlapping shapes. He succeeded with this

drawing and continued to the next by changing the position of his hand to produce complex overlapping shapes, foreshortening, and shapes that share the same edge. At the end of session III he had found the edges and described them when foreshortened and overlapping (fig.2).

Bernard changed medium, to work in pencil. He drew lemons, cups, and his hand. That week his line wobbled and was interrupted. He appeared to have had difficulty concentrating and was particularly negative about his progress. He said that he thought he was "regressing instead of progressing." He drew a cup and was unable to see the edges of the base and the ellipse and then he attempted to draw his hand. He asked for help to find something positive in the drawing to show that there might be a chance he was learning something. I pointed out that he had challenged himself that day with a new medium as well as with objects that had complex large and small shapes (a cup with handle) and that those require more practice to master (fig.3). Bernard was discouraged with the outcome of his drawings.

Figure 1.

Bernie

Oil Can

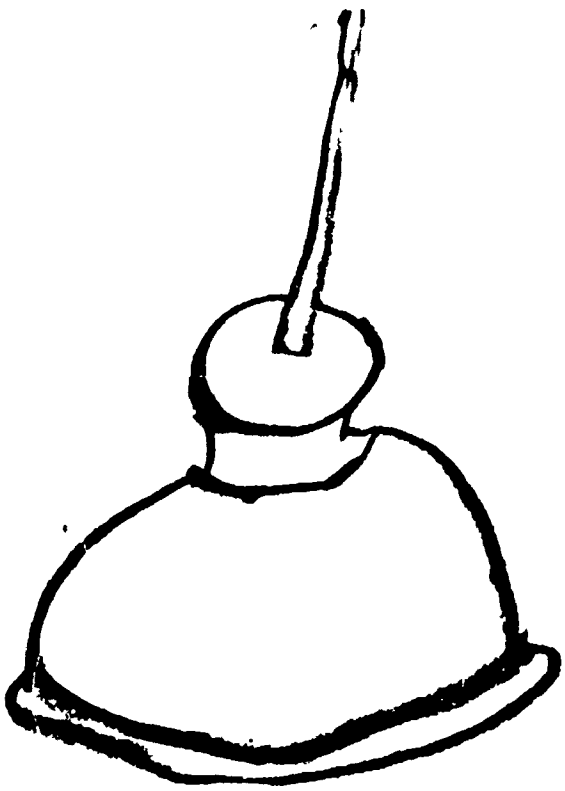


Figure 2.

Bernie

Hand

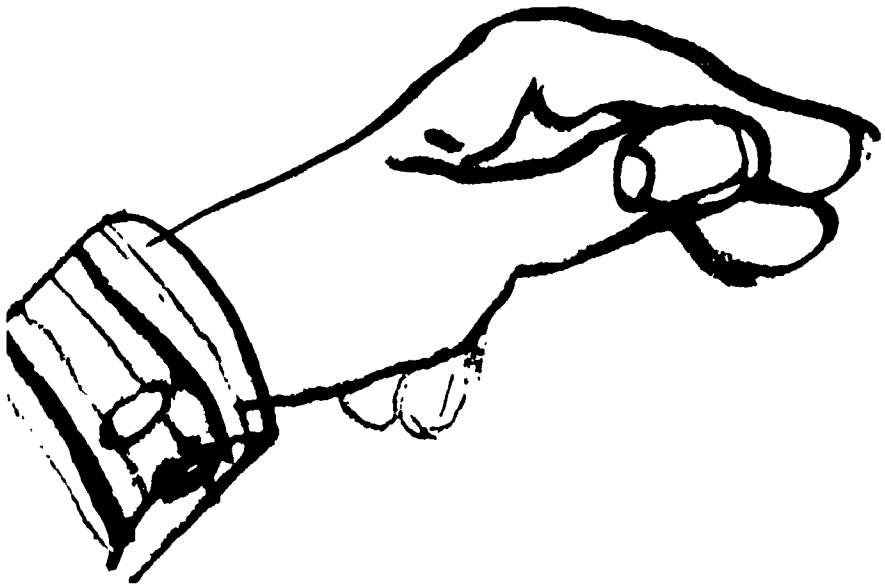


Figure 3.

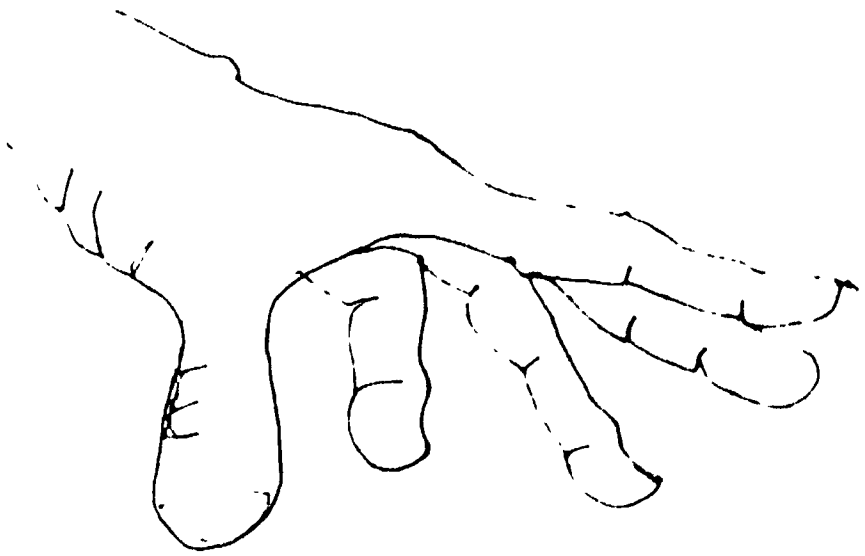
Bernard

Cup

Figure 4.

Harold

Hand



He had been unable to follow all the complex shapes of the fingers particularly when one part was out of view. He became very self-critical comparing his efforts negatively to those of the others in the group. With encouragement he continued drawing objects with simpler shapes.

Harold's drawings of his hand were the jumping-off point for his self-discovery into playfulness in drawing. There was a steady progression from one drawing to the next. He made decisions from one drawing to the next. Each successive drawing showed increased comfort with the materials and skills. The first drawing had been done in charcoal. He found that small shapes such as his little finger were difficult to describe with the chunk of charcoal, so he switched to ink and found that he had more control over his line. He changed the position of his hand and became very involved in articulating all the small and large shapes. The last drawing of that session showed foreshortened fingers in a playful experiment (fig.#4).

The last part of this session involved shooting more videos of the students doing blind contour drawing for feedback at the beginning of session IV. The session ended with a reminder to use their sketchbooks during the two week interval between sessions to practice the skill.

SESSION IV

The object of this session was to playback the videotape of the practice activity taken in Session III and review

characteristics of blind contour drawing. After this was completed, there would be a practice activity at the end of which a final drawing would be done of the same object as in the preliminary drawing. Then the drawings from the four sessions would be studied for evidence of solidity and unity to see how these characteristics might have changed over the four-session period.

Six people attended this session. The session began with the videotape feedback. I played back some of the tape from session II for Gertie and Anne, who had been absent for session III. The students responded immediately to the playback by noting how the media were being used. They seemed more aware now of the characteristics they were looking for. Anne said that the individual drawing was holding the pen in the wrong position so did not have much control over the line.

The feedback was followed by a fifteen minute practice activity and then everyone was asked to do a final drawing. Bernie increased his drawing pace during the last session and used pen, ink, and charcoal. He experimented by varying his line to describe depth and exaggerated shapes for expressive purposes. He felt it was not as successful as his drawings from the previous session because he had lost control of the line to produce the desired shape. He said that he would try these experiments again because he thought that with practice he would be able to increase his accuracy.

The next activity was the final drawing. The object was once again a pear, and the drawings were labelled "final drawing." The

last activity was to look at the drawings produced in the four sessions to see how skills had changed over this period (Appendix D). We looked at the work as a series from the point of view of line quality, object shape, as a result of use of line and materials, and an overall feeling of solidity and unity. Anne, Gertie, and Bernard found this task difficult. They were reluctanct to decide which criteria their drawings merited and they asked me to decide for them. Gertie and Bernard feared they had not learnt the skill when they compared their drawings to those of Bernie and Harold. Anne asked, "what's the use of it anyways?" Bernie seemed to accept that he had learnt some skills but was disappointed that he had not learnt more. Anne and Gertie did not realize their expectations from this course and saw the evidence of their learning as not very significant.

CHAPTER 3

RESEARCH FINDINGS

INTRODUCTION

Findings for this study were based on the students' participation, their recorded responses to videotape feedback sessions, their evaluations of their drawings based on the criteria of solidity and unity, and a comparison of the work produced over the four sessions for changes in skill level. Other data included are my journal observations made during the minicourse sessions and descriptions of the drawings. The findings will be discussed and analyzed in the order they appear below, which is not necessarily in order of importance, rather more an order of chronology.

FINDINGS

- .Videotape feedback highlighted the behavioural aspects of the skill.
- .Videotape feedback stimulated questions about the skill.
- .Videotape feedback focused attention on problem solving during the drawing process.
- .Videotape feedback motivated the students to draw.
- .Students' response during feedback was at different levels of thinking.
- .Process feedback helped to reinforce the contour drawing

skill for those who had difficulty learning the skill.

.Student non-compliance and absenteeism could be related to a negative self-evaluation of learning or learning potential.

VIDEOTAPE FEEDBACK

Videotape feedback provided a visual record of their efforts and progress in learning the skill of blind contour drawing for the volunteer students. The reason for viewing the videotape was to identify the skilful use of line and materials to impart a feeling of solidity and unity to the object. The playback highlighted the behavioural manifestation of blind contour drawing.

The response to videotape feedback amongst the students was different for each individual student. The emotional comfort in watching their performance varied and this in turn, influenced the effects of the feedback. Bernie, Harold and Morris appeared comfortable and interested in watching themselves draw as they edged forward slightly in their seats to watch the video. Bernard anticipated his turn by saying, "skip me, its not worth watching, mine is all wrong." Gertie said in a apprehensive tone, "I can't do that thing you showed us."

Videotaping took place at the end of sessions II and III, after the students had practised blind contour drawing. Videotape feedback was held at the beginning of sessions III and IV, as a group process with myself as instructor\facilitator.

VIDEOTAPE FEEDBACK HIGHLIGHTED BEHAVIOURAL ASPECTS OF LEARNING

The videotape playback modelled the behavioural aspects of blind contour drawing. The students were able to see the drawing develop in relation to how line and materials were being used.

Anne was absent for the first videofeedback session so I played back the portion of her drawing during session IV. She was surprised by the change in her drawing as a result of switching from blind contour drawing to copying (fig.5). She explained that when she encountered some difficulty she had stopped using the contour drawing method and attempted to replicate the side she had already drawn by observing her own drawing. Members of the class mentioned that they could clearly see that she had switched drawing methods because they saw her move her head and look down at her paper while she copied the second side. Harold said that the side drawn using contour drawing looked more solid than the side she had copied. Anne said that she did not know what to do when her line reached the end of the side, if the length of the side was accurate, and if it was time to turn to draw the bottom. She copied the side she had already drawn because it was the option she thought of when confronted with a problem to solve in learning. She did not yet have an appreciation of the quality of the line she had just drawn and so she did not think of continuing to work with this method and this left her feeling insecure. I think that she lacked

Figure 5.

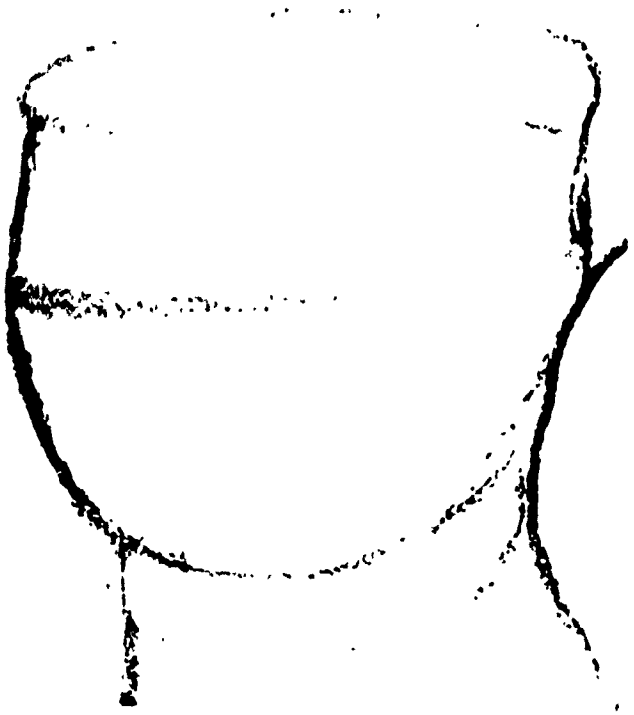
Anne

Vase

Figure 6.

Gertie

Bowl



confidence in her learning process and so did not review the procedure to follow the steps for contour drawing, but resorted instead to what was familiar and less risky for her.

Gertie was the next student seen on videotape. She was seen drawing a vase by sections at a time, and had continued to do this until she had connected all the parts (fig.6). Then she had drawn another vase and had added decoration on the surface by looking frequently at the vase. She criticized the shape as wrong and lamented her inability to draw. Gertie pointed out that because she likes decoration on vases she had decided to include this in her drawing even though it was not part of the assignment (fig.7). One of the students said that she had been looking at her page instead of at the object. She said she had found it hard to keep her head in one position and not look at her page. Anne remarked that Gertie had been holding the pen in the wrong position and therefore had not been able to control the line. This was a concrete modification she could work on during the practice activity to follow.

Gertie had displayed a great deal of fear and anxiety regarding her ability to learn and attempted to distract attention from her perceived difficulties by embellishing the object with decoration. Gertie's avoidance of using practice activities to advantage, and her negative attitude about her own learning inhibited her from trying a new skill and having it displayed

Figure 7.

Gertie

Pitcher

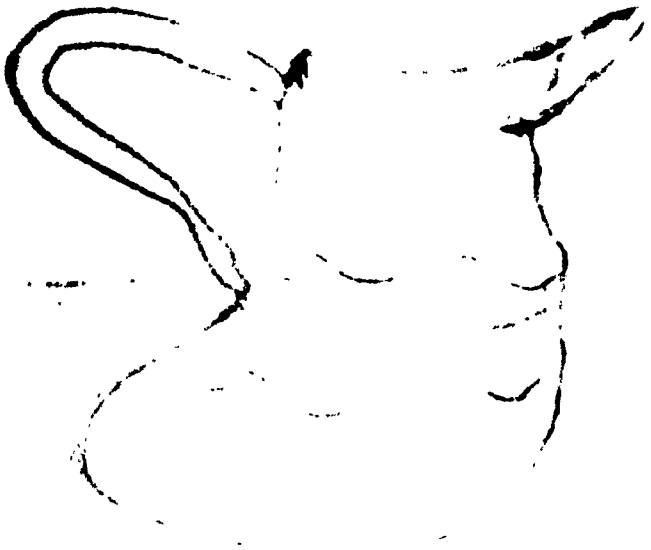
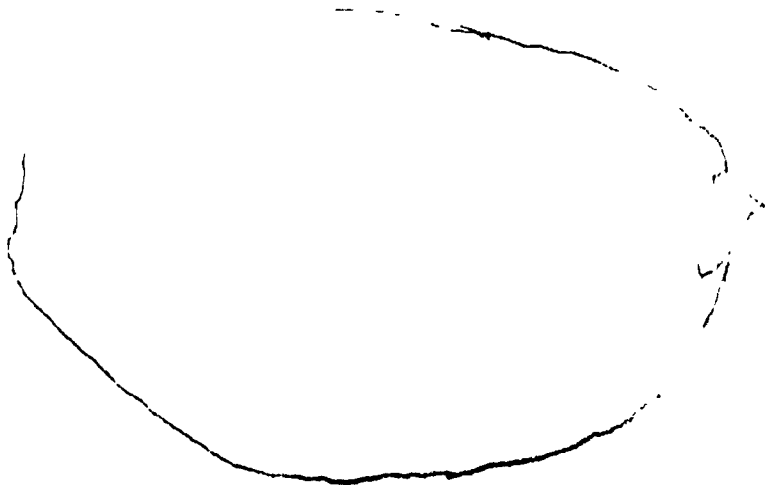


Figure 8.

Bernard

Lemon



on the television monitor.

Bernard saw that he was next and asked me to fast forward to the next person saying " No one wants to watch what I did." The group convinced him that they wanted him to have his turn. They reassured him that he was doing well because his lemon looked quite real (fig.8). Bernard responded that it was only a lemon and said, "it's only a lemon and I practised drawing the same thing for forty-five minutes." We saw during the video playback that he was trying very hard to follow the instructional steps by drawing slowly while trying to follow the edge of the lemon and although his hand was unsteady for the most part giving the line a nervous quality, the lemon appeared to have height, width, depth, and unity, which are the characteristics of contour drawing. I pointed out that he had gained control over his line and use of the medium, and he responded by saying, "it is only a lemon, such a simple object could not be a true indication of a person's ability to draw."

The first videotape feedback session showed Morris drawing a series of teapots (fig.9), and at first the students were unable to recognize the shapes for what they represented. Bernie asked Morris what he had been drawing, and said that he could not have seen the mouth of the teapot ellipse that way, as well as seeing the front of it from the angle that Morris had drawn it. Bernie and others, continued to say that the view of the teapot's mouth was from the same angle as the camera but was not at Morris' eye level. Bernie questioned how this could have happened. Morris

appeared surprised to see this and appeared to be searching for a logical way to explain what had happened but was unable to make sense of it. I suggested that Morris seemed to have a style of drawing whereby he drew more from his own experience of the object than from a visual description of it, and I noted the playful aspect of his work to validate my interference. I replayed this sequence to see if we could get more information by viewing it again. About a second into watching Morris draw I could see that his jaw was angled downwards towards his paper making it impossible for him to have been observing the object as he drew it. The students noticed that Morris was not using contour drawing because they had already learnt to identify its characteristics. Videotape feedback gave Morris the awareness that he was not using the blind contour drawing method, because the students remarked that he was not drawing from observation, and the drawing did not give a feeling of depth.

In Morris' series of drawn lemons (fig.10), some of them demonstrated contour drawing, while others did not, as though he could only sometimes see the edges. During feedback, when Anne had said "You call that a lemon, Morris?" he had defended his drawing by saying that it was indeed a lemon. I replayed the scene to show one of the lemons Morris had been drawing that demonstrated contour drawing. We could see that he was drawing slowly and that he could find the edges when he remembered to search them out. This last drawing was beginning to show a feeling of solidity and unity. Anne commented on a lemon drawing we saw on the replay by exclaiming,

Figure 9.

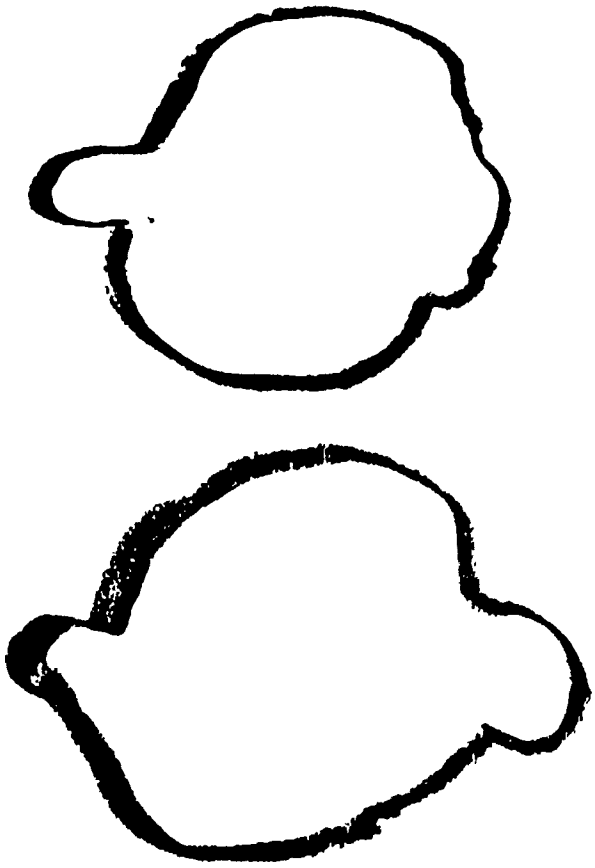
Morris

Teapot

Figure 10.

Morris

Lemons



"That's a real lemon, that's better." Morris experienced difficulty in learning the skill. This seemed to come from a difficulty in perceiving the edges of objects. The feedback made him aware that he was not following the procedure required to accomplish contour drawing. Morris was motivated to learn and after feedback he practised until he did learn (fig.11). The first video session caused him to feel confused but he worked out some of his difficulties so that by the second video session we could see that some of his drawings were showing signs of solidity and unity. Morris became aware that he could change his learning style so that he could become more visually oriented to draw from observation.

Bernie watched the videotape playback intensely to see why he was having difficulty describing the edges of a vase. He said that he could see his indecision after he had begun the left side near the bottom and tried to describe a ridge but had had trouble finding his way back (fig.12) He was pleased to see that he had sufficient contol over his line to draw the handle.

Increasing the skill level to cognitive awareness leads towards acceptance. Those students, such as Anne, Gertie, and Bernard who avoided learning initially because of their fear of making mistakes benefited by becoming aware of their learning process because this helped them to evaluate their progress. The criteria for identifying the learning of blind contour drawing was a concrete method of recognizing the components of a skill. This awareness leads towards acceptance of one's learning.

Figure 11.

Morris

Oil Can

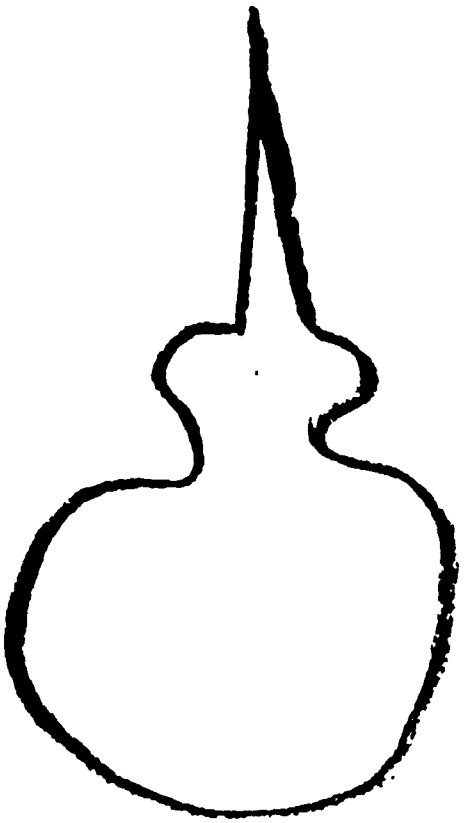


Figure 12.

Bernie

Jug

VIDEOTAPE FEEDBACK STIMULATED QUESTIONS ABOUT THE SKILL

Videotape feedback stimulated questions that were not generated during any other part of the study activities. The visual image of the drawing process stimulated questions, which in turn, stimulated the learning to become a part of cognitive awareness.

Bernard was concerned with performance and accuracy and asked a lot of questions. His questions during feedback began to show a change, from expressing fears of failure to interest in the procedure of performing the skill. He was questioning the mechanics of the skill which had become interesting after watching it on the television monitor. He questioned the procedure of drawing complex shapes "How do you know when you have come to end of a side of an object and are ready to turn to the left? Bernard was able to question a problem in performing the skill because he had recognized that he was performing the skill. Bernard's skill increased weekly as his line began to convey an increased feeling of unity and solidity. He deliberately tried all the media even though he complained of feeling inept. He showed determination in persisting to practice and to try increasingly more complex shaped objects.

Videotape feedback stimulated him to respond by talking about and questioning every aspect of his drawing process. He observed details of his behaviour and tried hard to modify every thing he observed that he felt needed modification.

Gertie asked, "How can you hold you head in one place without

moving it?" I think she meant to ask if it is really possible to learn blind contour drawing because she felt overwhelmed by it. She never would have questioned the procedure if she had not been confronted with her own drawing process. It appeared that this experience was anxiety provoking for Gertie but it did stimulate her to examine the issue.

After the videotape feedback in the last session, and with a reinforcement demonstration Gertie began to really try blind contour drawing for the first time. I observed her as she fixed her eyes on the object and began to draw only to stop before she was finished saying "I can't do it." Again she tried until she had completed one pear without taking her eyes off the object. We looked at the results and I praised her efforts.

Gertie's drawings did change during the minicourse. After the last videofeedback her line became more fluid and the drawings were giving a greater feeling of solidity. In reviewing Gertie's drawings with her, I felt that she had not gained any real insight yet into her learning or drawing process. I do not think she saw evidence of her ability to learn this skill even though her final drawings were increasing in solidity. I think Gertie would have benefited from additional sessions of this course so that she would have improved her skills enough to appreciate her learning. She was unable to connect the steps she had followed in contour drawing to feel satisfaction with her final drawing of the pear.

Bernie, Bernard, Morris, and Harold channelled their behaviour towards learning the skill and as such were more task oriented.

They did this by asking questions directly related to the skill, and by practising more than the others. Videotape feedback stimulated questions through the stimulus of the visual image performing the blind contour drawing skill. The image increased thinking about the procedure. The instructor, in the role of moderator encouraged open-ended questions to further stimulate thinking, and the other students stimulated more discussion through the sharing of ideas.

VIDEOTAPE AS A STIMULUS FOR PROBLEM SOLVING

The videotape feedback succeeded in highlighting Bernie's process. Bernie, who had been practising this skill with enthusiasm, was fascinated to see his process. I noticed that he nodded his head as if in agreement while he watched himself draw. He acknowledged his use of the skill and this appeared to please him. His responses indicated that during feedback he was remembering and reliving the event. His memories were so vivid that he could relate his thoughts during the drawing process. He began to talk about his thoughts as he remembered them after I repeated the drawing sequence. He spoke about a problem he had experienced with the drawing. He described following the edges of the object until he had difficulty locating an edge and thought it was because he lost his concentration. He was not certain though which occurred first, loss of the edge, or loss of concentration. He remembered that his thoughts at the time were "100% engrossed on the edges.

My mind was empty of everything but those edges." He said also that he remembered losing the edge when the lighting was poor in that section. He said that when he paused it was very difficult to find the edges again to continue. He was perplexed by his difficulty in locating the edge and was trying to source the problem for solutions. The difficulty Bernie experienced was a perspectival problem in locating an edge as it turned away from view. I reminded him that he would be able to relocate the edge by observing the object for a few minutes or until he felt able to touch the edges with his eyes. Bernie reviewed the procedure of blind contour drawing when a drawing problem arose and then he tried to source the problem.

During the second feedback session Bernie described feeling good during the process because he felt the drawing was going well. The videotape feedback in session IV showed Bernie drawing his hand (fig.13). He watched himself without comment until the end when he said "I could see the edges of my fingers before I started drawing. I looked at my hand for a few minutes and then I could see it as clear as can be." He said that he had peeked at his paper every time he had had to turn an edge to reorient himself and that he had been able to resume his concentration more easily if he had taken time to pause. I replayed the video to watch his drawing again and he talked about the "good feeling" he experienced when he was drawing and that he felt he could draw anything. Bernie has articulated a very positive feeling about his progress after learning to evaluate it through the videotape feedback.

Next we watched Harold drawing a pitcher that had a combination of simple and complex shapes (fig.#14). Harold had been handling his material with assurance until he arrived at the handle. Then he paused and looked at his charcoal as though trying to figure out how to proceed. He fingered the charcoal until he found a comfortable hand-hold and then he placed it at the point where the handle started and began to draw again.

I replayed the last scene that showed Harold drawing the pitcher and pausing when he arrived at the handle. He spoke about his thoughts at that time. He said that he had been able to see the straight side of the pitcher, but had been unable to see how he could leave the straight line of the pitcher shape, depart into the air to form the handle and be able to guide his line to return to the pitcher to complete the handle without looking at the paper. He said that he remembered that a comfortable position in holding materials could help him to control his line, so he had tried out a few positions until he had found one that suited him. I suggested that he could peek at the paper to place himself. He was using problem solving when he saw that he experienced difficulty performing his skills and he rethought the procedure and considered his options before starting again.

During the videotape feedback in session IV, Harold spoke about drawing his own hand. He became curious to try as many different positions as he could in the time and he said he had been motivated to do so after watching himself on the video the session before. A few members of the group commented on the line

Figure 13.

Bernie

Hand

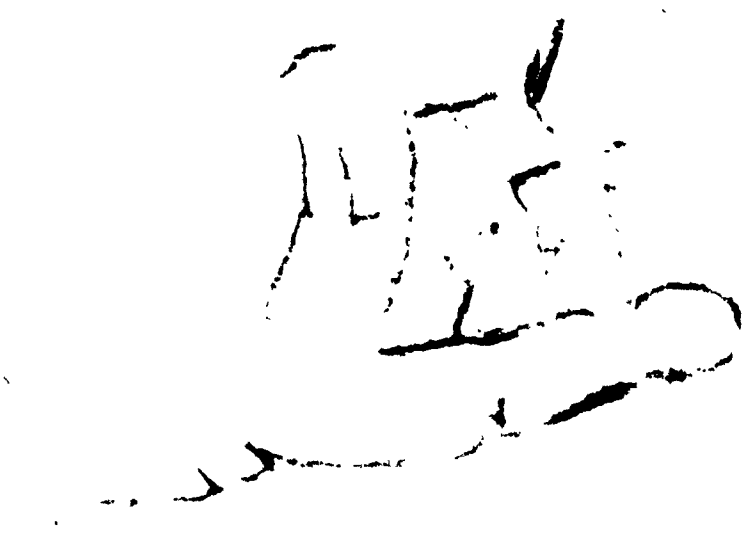


Figure 14.

Harold

Jug

control he appeared to have acquired. He described the good time he was having in doing the drawing. He said, "I finally found an object that is fun to draw and didn't know that I had at my beck and call all the time."

He discovered that when he increased his speed and at the same time attempted exaggerations, he seemed to lose control. He thought he should practice a bit more to have more control over this skill. His final drawing of a pear shows a fluid line that appears to have been quickly executed. It conveys a feeling of the fullness and ripeness of the fruit without the exactness of the shape. Again he has used problem solving by slowing down the process to regain autonomy.

VIDEOTAPE FEEDBACK MOTIVATED THE STUDENTS TO DRAW

Harold said that the videotape feedback motivated him to draw. He said that watching the drawing evolve on the screen made him want to draw more. Harold learnt the skills quickly and although he had not studied drawing in recent years, his preliminary pear drawing was modelled and his line was quite descriptive. The drawings of the second week show that he had progressed from demonstrating a difficulty controlling the lines of a vase which showed a lack unity and solidity (fig.#15) to other similar objects which were gaining in solidity and unity (fig.#16).

The last drawing of that session showed foreshortened fingers

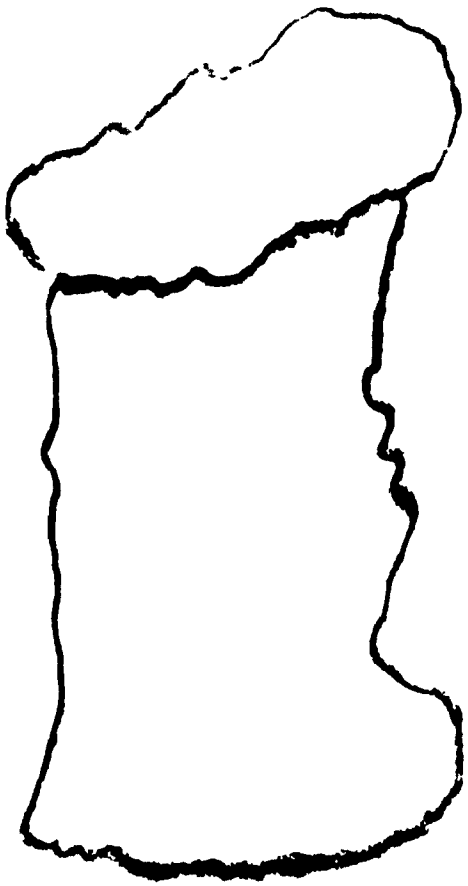


Figure 15.

Harold

Vase

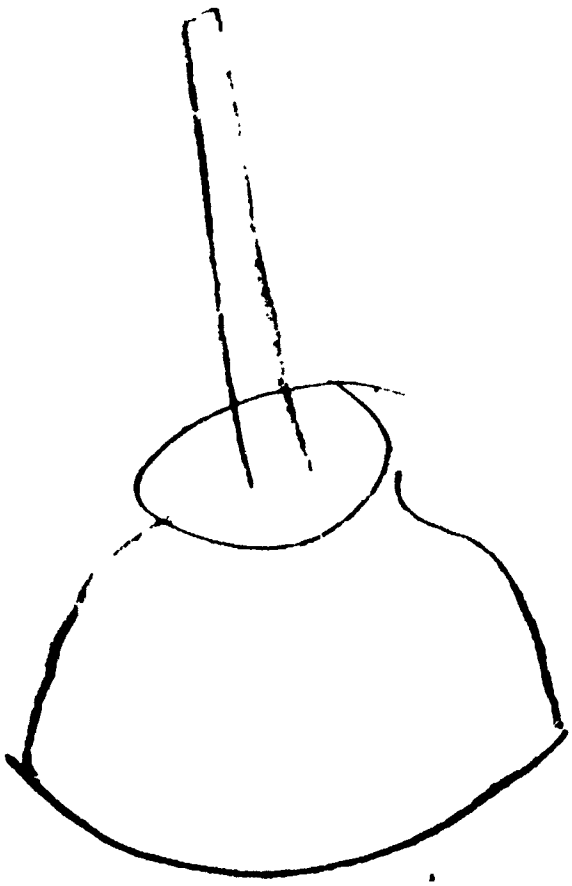


Figure 16.

Harold

Oil Can

in a playful experiment (Fig.#4). He was motivated to try and draw increasingly more complex shapes as well as to try the different media being used in the minicourse.

Following videotape feedback I noticed Anne trying to follow the steps of contour drawing. Her line became more fluid and elastic looking to record the edges she had located. Her line in her preliminary drawing was interrupted; she had started and stopped and repeated the line several times in places as though searching for the pear shape. The line repetition created heavy edges drawing attention to the edges and flattening the form.

Following the instructional part of session II, there was a change in Anne's use of line in her drawing and a few of the pear drawings in charcoal showed a change in her line which was becoming more continuous. Anne's final pear drawing is done in ink. Her use of line was now continuous and appeared to follow the shape of the pear more accurately. Although her line began to change as a result of the instructional part of the course, including process feedback, the videotape feedback modelled her behaviour, gave her class support commending her on her line quality and all of this motivated her to further practise contour drawing. Her lack of motivation to practice in previous sessions can be associated with inexperience in the process of learning.

Anne tended to be frank and critical of other students' work. The videotape feedback stimulated this energy and directed it towards her own learning. Her needs for special attention had to be met for her to succeed in learning. Educators have to take

difficult students and their needs into account. Videotape feedback provided the stimulus to model the skill that was favourable to the group, including Anne.

Videotape feedback highlighted to Morris that he was not drawing from observation. He seemed confused at first regarding what he had omitted to do to learn blind contour drawing. After the video feedback, Morris filled his pages with series of objects every session.

The preliminary drawing of a pear was drawn more slowly as though to take care in its making. The line was jerked at intervals where he had obviously paused. He has generalized the shape somewhat so that it appeared oval and squat. It is evident that the successive drawings were executed quickly as the line became more fluid and more generalized. The final drawing shows that Morris has learnt to observe the edges and draw from observation.

STUDENTS' RESPONSE TO FEEDBACK WAS AT DIFFERENT LEVELS OF THINKING

After the second feedback session Harold said he wanted to experiment with this skill to exaggerate the shape and make it more visually and expressively interesting. He referred to the contour drawing reproduction by Egon Schiele I showed during session II as an exaggeration that moved him because of the feeling it conveyed. He said that he wished to exaggerate the contour line to express something about the object other than its representation. His practice drawings that ensued were executed both rapidly and

slowly. I noticed that when he was dissatisfied with a drawing, he did the next one more slowly returning to follow the blind contour drawing instructions. He was feeling comfortable with the skill for the most part and wanted to experiment with his skill to be more expressive as we see in his deliberate use of line exaggeration. Harold learnt the skill quickly and then used it to attempt difficult shapes, e.g.Indian corn, pitchers, hand. He also moved and positioned objects to create different views and foreshortened views. He began working in a playful manner when he began drawing his hand. There is a feeling about these drawings that conveys the manner in which th ' were done. He substantiated this when he talked about the fun he was having. He looked comfortable with the pen in the last week as he experimented with shape to see how he could convey a feeling state rather than create a replicated observation drawing.

PROCESS FEEDBACK HELPED TO REINFORCE CONTOUR DRAWING SKILL

I used process feedback during Sessions III and IV, as an intervention to help four of the students who had difficulty learning blind contour drawing. I noticed they had behavioral problems in performing the skill and I felt that this extra reinforcement would help involve these students more in their learning. The methodology of action research allowed for modifications and adjustments as necessary to enable lasting benefits for the on-going process.

Gertie, Anne, Morris, and Bernard, were having difficulty following through the steps in blind contour drawing. The first three found it hard to locate the edges of the objects, while Bernard's performance was inhibited mainly by anxiety and worry.

I gave Gertie extra help before she changed her drawing process and then she began to demonstrate her growing awareness of the process of contour drawing. I frequently demonstrated and reexplained blind contour drawing to Gertie, but she continued to look down at her paper instead of at the object, drawing one side of the vase which tilted to the right and then drew the other side parallel to it (fig.6). I demonstrated the skill several times and left her to practice. I noticed that she did not keep her eyes on the object as she was drawing, so the next time I demonstrated the skill, I stayed beside her to observe her as she drew, and intervened as she was drawing each time I saw her look away from the object. After repeating this a few times, I noticed that Gertie began to keep her eyes on the object as she drew. This corresponded to a change in her line describing the side of her vase which no longer tilted, and instead followed the direction of the vase side somewhat more accurately (fig.17). Gertie began practising blind contour drawing after I had guided her step-by-step through the procedure.

Anne responded similarly. She had used a heavy repetitive type of form flattening line at first but changed to a more continuous line that followed the edges of the object somewhat more faithfully after I had redemonstrated the skill to her several times (fig.18).

Figure 17.

Gertie

Pitcher

Figure 18.

Anne

Pear

I pointed this out to her, she smiled, and appeared pleased but then I noticed that after she practised drawing a couple of objects she stopped, looked about and waited. She did not use the practice time to draw until it was her turn to be filmed. Gertie had expressed a fear of being unable to learn and in addition both she and Anne appeared very self-conscious about their efforts and this could account for their having avoided practising. Manual skills do not decline through aging, but it can take longer to learn a skill as a result of a long period of disuse (Fitzner 1980). This is another factor that can account for the need for repeated reviews in learning.

Bernard asked frequently for reassurance that he was performing the skill correctly. He drew hesitantly, criticized his efforts, and expressed fears of failure even though he was following the steps correctly and his drawings were beginning to convey a feeling of unity (fig.19). He persisted in practising even though he expressed dissatisfaction with his progress. Bernard's learning style was different from that of Anne and Gertie because he acknowledged in some small way that he was learning even though he devalued the experience as "it's not much of anything when all a person can do is draw simple things like a pear." However Bernard was motivated to learn and he practised the skill in between each session as homework, and consistently during the sessions. He confided that he had always been a self-critical type of person. He said: I'm 78 years old, I've always been self-critical. Why should I change now?" I showed him the criteria to

identify the characteristics of the skill so that he could begin to monitor his own learning and suggested that difficulties with the drawing were not skill failures but problems to solve, e.g. how to get back on track after losing direction of the edge. He began to accept that he was learning, arguing, however, that it was too slow for his liking, but he subsequently showed interest in varying his line more deliberately to convey the texture of a lemon rind in his line (fig.7).

I also used process feedback with Morris to teach him to draw from observation. Morris practised continuously, but did not appear to be following the steps for blind contour drawing. In actual fact he looked at the object very little. I clarified for him that observation included slowing down the drawing speed so that he could see more. I helped him draw a lemon using the blind contour method by describing my thoughts as I demonstrated. Then he began to draw more slowly, a change from his rapid drawings with the result that in this lemon drawing the edges were sometimes described more clearly (fig.9). I noticed that Morris would resume his natural habit of drawing but with repeated instruction and process feedback, he would draw from observation. Morris responded to individual help by remembering to draw more slowly and observe the edges. This helped him to begin improving his hand-eye coordination.

Bernie and Harold did not need extra reinforcement to learn the skill which they acquired during the first instructional session. However during the practice activities problems arose from

difficulties they encountered when they attempted complex shapes. They were interested in increasing their proficiency with the skill and exploring the possibilities it suggested.

The different needs for reinforcement learning, or process feedback with older adults highlighted the fact that learning occurs at different rates and in different ways. Gertie and Anne did not learn the skill during the first instructional session and they both displayed signs of self-conscious, anxious, and inhibited behaviour due to their lack of progress. Process feedback helped in their learning and I think that without this intervention they may have dropped out. Bernard benefited by the extra reinforcement which helped him become aware of the components of his learning blind contour drawing. Morris had his own unique drawing style and undeveloped perceptual skills. He should probably not be encouraged to work from observation, but he wanted to learn so I tried to teach him contour drawing as another way of drawing, making it clear that he could always switch methods as he chose.

STUDENT NON-COMPLIANCE AND ABSENTEEISM

Nine students volunteered for the study and six completed it. Only four of the students attended session III. I think that the non-compliance and absenteeism are significant signals to the degree of apprehension older adults experience in learning and therefore should be analyzed.

Anne L., who had arrived late for the first session was

overwhelmed with anxiety because she had broken her eyeglasses and left, never to return. Mary, who attended only one session before quitting, expressed fears that she would never learn to draw. Her preliminary drawing which she repeated six times, even though I had requested only one, was approximately oval, lacked the pear shape, and lacked depth. I think that she kept repeating the drawing hoping she could draw it more accurately the next time.

Isak attended two sessions and quit. I telephoned him after he missed session III and he said noncommittally that he would try to return for the last class. I think that Isak quit because he did not perceive that he was learning. Isak as stated in the previous chapter, was a timid, cautious individual, who hesitated to practice contour drawing, did not ask for help in learning, and looked about to see how others were performing the skill. I noticed that he did not keep his eyes on the object and attempted to create a feeling of depth in his pear drawing by a series of hair-like marks along the inner edges which created texture but not form (fig. 19). Anne told him that it looked like a leaf and he blushed with embarrassment and covered the lines with charcoal. He then copied my demonstration drawing so that he could produce an image he was satisfied with. I think he did so because he was unable to see the edges of the object and translate this observation to paper, an aspect which was already resolved in my drawing (fig. 20). I think that Isaks' lack of motivation to practice during the practice activity, his neglect to ask for help when he was

Figure 19.

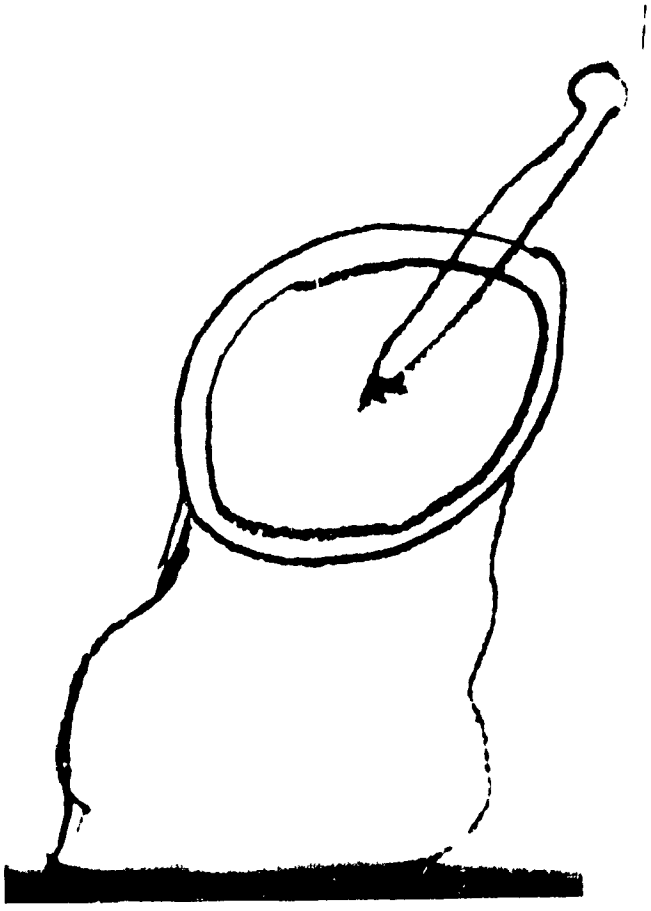
Isak

Pear

Figure 20.

Isak

Mortar and Pestle



experiencing difficulty, his embarrassment as a result of another student's criticism of his work, were symptoms of discomfort, inhibition, fear, and anxiety. These symptoms are incompatible to learning and lead to non-compliance.

The director of the centre recruited Anne.L, Mary, and Gertie for the study because she felt that these women had been involved for many years in card-making, a highly structured activity, and had not had an opportunity for artistic growth. The director hoped that the study would provide an informal supportive situation for these women to be introduced gently to learning in art. It is highly unlikely in my opinion, that any of these women would have chosen to participate in this study if they had not been so influenced because they do not have enough confidence in their ability to succeed in education and art.

Bloom (1982), constructed an art-confidence model based on the choices that elderly students make in selecting their courses. Courses that are highly structured with little or no risk, such as production-line courses afford little or no artistic growth and are usually chosen by those with low art-confidence (Bloom 1982). Jones (1976), described the same phenomenon when she referred to this type of choice as craft-kit courses. Blooms' model shows that increasing levels of confidence in art and education promote choices in those types of institutions offering courses that are less structured and have more formal instruction and potential for artistic growth. Based on this model it can be seen that Anne L. and Mary dropped out of the course because of their low art

confidence level. Anne L. on breaking her eyeglasses suffered an additional obstacle that Bloom accounted for in her model when she concluded that an individuals' confidence in their own physical abilities can be sapped by infirmity. Anne L.'s accident with her eyeglasses made her feel physically unable to participate in the course. Gertie stated her lack of confidence quite clearly and repeatedly. I think that Anne also had a low art-confidence level because she avoided practising blind contour drawing, missed session III, the videotape feedback session, and was reluctant to ask for help when she experienced difficulty.

Although Gertie and Anne both finished the minicourse, I think they both would have quit if I had not phoned them both after they missed session III and encouraged them to return. I think that these women finished the course in spite of their low art-confidence level because another need was met, that is, their need for recognition and special attention. I think that my phone call and special attention in class were approaches I made that met these needs which are a valid part of the educational experience of the older adult to increase their comfort level in an educational setting. The other students had sufficient motivation to complete the course.

CHAPTER 4

SUMMARY, CONCLUSIONS, RECOMMENDATIONS

SUMMARY OF FINDINGS FOR EVALUATION

Nine subjects began the minicourse, and six completed it. This minicourse was geared towards the productive aspect of art; that of learning a skill and gaining a rudimentary competence in it. Each of the four sessions lasted two hours and consisted of four components. The first was the teaching of the designated skill or behaviour. The learner observed the demonstration and imitated the modelled behaviour. The second component consisted of the practice activity and process feedback, both of which were designed to enable learners to acquire the skill. Videotape feedback was the third aspect in this model. Finally, evaluation of learning of the designated skills occurred each session through guidance in identifying the criteria of learning, process feedback and videotape feedback. In this manner the students learned to evaluate their own drawings.

The principal goal in this study was to see the effects of videotape feedback on learning the skills of blind contour drawing. The secondary goals were to involve the students more in their learning, and to see how the drawings showed evidence of student learning.

Four students really showed growth with videotape feedback while two did not. Individual differences in reactions to the

videotape feedback appeared to influence its effectiveness as a teaching tool. Seeing oneself on videotape can be beneficial for some people and disorganizing for others who find it stressful. This study showed that videotape feedback can provide information about learning concerning the comfort levels of skills and materials, and about the different learning styles of individual students.

DISCUSSION OF FINDINGS

The experience of seeing oneself on videotape for the first time is engrossing for most people and stressful for others. The advantage for the individual student is that it shifts the focus from self-criticism and product criticism to the image on the TV monitor. There is beauty and power in this technology. The beauty is that sequences can be replayed as often as needed and the effect of the repetition is first one of seduction and then one of familiarity. The power of this technology is in its ability to attract and involve the viewer. In this study, most of the students were fascinated with the technology because they were able to view the drawing process that ordinarily is not framed and played sequentially for scrutiny. Bernie and Harold said that although they felt unskilful when practising contour drawing they were surprised to see that they appeared "O.K." on video. Anne and Gertie, found the videotape viewing initially uncomfortable but this feeling subsided during the replays as they became more

involved in the study of the use of line and materials by their fellow students. This helped reinforce the criteria used to identify the learning of blind contour drawing, and see how other students learned through the feedback experience. In this way, it was another means to involve them in the learning process.

Two types of feedback were used in this study: immediate and delayed feedback. Process feedback was immediate while videotape feedback was delayed, and in this study, videotape feedback had a stronger impact. Its strength, as I see it, lies in the technology due to its ability to replay the behaviour that reflects the individual's process framed within the monitor screen, thus giving it the illusion of magnification. The ability to replay sequences as often as necessary enabled students to study their skill performance so that they could modify it. This type of feedback was different from process feedback which permitted an immediate intervention to modify learning. This study showed that there was a complementary connection between the two types of feedback where selection of one over the other at different periods of learning was beneficial for individual students.

The effect of the image of video feedback on the drawing process was quite impressive for me as an educator. Seeing the process of drawing on the television monitor emphasized all the behaviours and thoughts that occur in a sequential manner during the performance of a skill. The image was compelling and helped me to notice behaviours that I sometimes do not see. I think also that these behaviours are diluted in the noise and busy interactions

within the class and so often are unnoticed. The magnification of the drawing process heightened for me the different manners in which students respond to learning a skill. It has made me more aware of observing the comfort level of students with materials and the importance this has in learning a skill. It also stimulated a lot of questions about learning which would be worthwhile for future study.

COMPARISON BETWEEN PROCESS FEEDBACK AND VIDEOTAPE FEEDBACK

Process feedback initiated and reinforced learning for Anne, Gertie, Bernie, and Morris, because it met their specific learning needs for reinforcement of manual skills, reassurance, and development of hand-eye coordination. In this study it served as a model to imitate a behaviour, review the procedure, and provide extra support in learning. Anne and Gertie were initially so inhibited and self-conscious in attempting blind contour drawing that they withdrew and did not practice the skill.

Bernard benefited from process feedback too because the reinforcement learning helped alleviate his worry and concerns regarding his performance. He was able to utilize the feedback discussion as a structure to continue his practice. Morris benefited from process feedback in a different way. It helped him to begin to focus on working from observation. He was not aware that he did not work from observation however, until he saw evidence of it on video feedback.

Videotape feedback was effective in promoting learning by replaying the students' performance of blind contour drawing. Seeing their own behaviour replayed helped the students assess and modify changes to learn or improve skill performance. Viewing others on the TV monitor was also helpful because it provided an opportunity to reinforce the criteria for evaluating the skills while becoming familiar with the technology.

When the videotape of their fellow students became a model for learning, it specifically helped to reduce the anxiety Gertie and Anne had experienced in their learning process. Videotape feedback was instrumental in teaching them the criteria involved in learning and motivating them to learn. Process feedback was more effective than videotape feedback to initiate their learning because it provided personal encouragement along with reinforcement learning. This helped reduce the disorganization and inhibition that interfered with learning.

Harold and Bernie benefited from the first video session because they were comfortable in watching their performance. They watched attentively to see how their use of line and materials produced a feeling of solidity and unity in the drawing. They recognized areas where they performed the skill with competence, and questioned difficulties to solve the problems. The videotape feedback highlighted the behavioral aspects of learning blind contour drawing. Viewing the behavioral aspects of the skills developed the students' awareness of their performance so that they could modify it where necessary. Their comments about the comfort

with which they used the drawing tools showed their awareness of the control it gave in performing the skill. Their response during feedback as they became aware of their progress, stimulated them to try more complex drawings. Bernard needed reassurance that he was learning and videotape feedback provided it with the behavioral manifestation of his skill performance and the support he received from the other students.

The behavioral replay on the videotape was more effective in helping modify skill acquisition than process feedback because of the technology. It is gripping and involving. When the students saw themselves perform a skill, they were able to evaluate their skill performance and modify their skills more effectively than during process feedback when the skills are modelled by the instructor. The instructor is a model for the skill behaviours but the students learn more effectively when they can see their drawing skills mirrored. Those who had special learning needs showed a similar response after the second videotape session at which point they were ready for this technology.

Bruner (1966), states that evaluation should examine not only the product as the content of learning, but also the process by which one reaches or fails to reach mastery of materials. Study of the process is the basis also for evaluating the efficacy of teaching.

Morris became aware of his process through videotape feedback and that had not been possible with other forms of feedback. He would not otherwise have become aware that he was not drawing from

bservation. Videotape feedback gave Morris insight into his learning. The second videotape session showed that Morris was beginning to draw from observation but was still not able to focus on this aspect consistently. Morris was able however to see concrete evidence that he had begun to change his drawing process.

Looking inwardly to the process provides insights. The videotape feedback of the recorded behaviours motivated students to think differently, and encouraged movement to a new dimension from modification of the skills towards ways to use the skills. This type of thinking is more concerned with line quality, and how it can be achieved, how it becomes beautiful, why it is done, and what value it may have. This type of thinking broadens the scope of art-making, causing movement through different levels reaching to one which concerns problem-solving. In this study, this approach had a different meaning for each individual student but was quite striking for Harold and Bernie as they articulated the changes in their thinking.

For some students the video magnification intensified the stimulus to draw more, ask more questions about the process, or use the skills to experiment with exaggeration and distortion. Other students who learned less quickly, did not show changes in their drawing until the second feedback session. Process feedback helped Gertie and Anne begin to change their use of line to do contour drawing. Videotape feedback was forceful through the process of magnification which emphasized their behaviour in skill acquisition. In addition the other students reinforced the

procedure of blind drawing by pointing out how they were watching their paper.

The objective in using feedback is to give insight into the drawing process. Study of the process demonstrates skill acquisition and the mechanics of thinking that goes on in the students' minds as they work. Harold and Bernie articulated quite clearly their thoughts about the edges of objects that they found difficult to find in cases of perspectival problems. They recounted their thoughts as they tried to solve these problems. Bernie described his steps as reviewing the contour drawing skill as his framework for problem solving. He saw his feedback as an illustration of the autonomy he was achieving with line. Harold saw this skill learning as a starting point for new experiences in self-expression. He used the feedback to see how this skill could be a means to an end. He wanted to have enough control over the skill that it would not be used consciously but would be subservient to his own expression. Bernie on the other hand enjoyed this skill because it helped him achieve a greater degree of accuracy in drawing. The perceptual training this skill affords made him more aware of "seeing the contours of a duck's head, and particularly the eyes which are difficult to observe except at specified angles."

Videotape feedback involved the students more in their own learning because the image of one's own behaviour is a powerful tool that provides insight into one's performance. Articulating and evaluating one's own behaviour gives the student a cognitive

awareness of the newly acquired skills and this raises the complexity of learning to another level of awareness: combining the performance and thinking leads to problem solving.

The drawings selected by the students demonstrate improvement in their ability to use line and materials, as the objects drawn increasingly coveyed a feeling of solidity and unity as the classes progressed. All the students showed some evidence of learning in their drawings, but these drawings studied in isolation are, as Bruner stated, the content of learning (1966). The work can be studied from to evaluate the success of the line to produce a solid shape. This does not account for the process of how skills and materials were used to actualize the shape. The drawings interspersed throughout the text represent changes that occurred through the four sessions that show differing degrees of competence in contour drawing. A focus on the content of drawings would have emphasized an evaluation of the representation of the object drawn. This critique type of approach precipitates the low self-confidence many older adults feel about their ability to learn. It would also have emphasized the differences in rates at which learning had occurred and would have discouraged those who learn more slowly.

The drawings were used to identify how learning took place and were evaluated through the criteria of solidity and unity. This eliminated the pejorative aspect of critique and changed it to a more descriptive process approach.

Videotape feedback reflected back to the student a moving visual image of their process and this visual image combined with

group discussion reinforced learning. It took the skill level, made it visual, and brought it to another level, the cognitive level, at which point this type of awareness led towards acceptance. Bernard who was a particularly anxious student, was able to watch his performance and discuss it until he developed an awareness of the skills and language of the process. In this way he could confront his contribution to the skill development and accept his efforts in learning.

Videotape feedback generated questions that were not generated during other parts of class activity, and it can be concluded that these questions were a product of the visual stimulus. The visual image of the process moved Harold and Bernie to a more introspective level of learning, once they had achieved a relative degree of autonomy with the skill. They analyzed their process and tried to apply it to various complex situations through problem solving. Their follow-up to feedback was to experiment with the skill, and to exaggerate some parts of the shapes for expressive purposes. Their thinking during their process became quite evident as cause and effect. They learnt to predict outcome based on learning that had recently occurred in this minicourse. Equipped with some skill and knowledge about the skills they became more analytical in their thinking during their process. Gaining competence with the skills and knowledge combined to promote problem solving as the type of process Harold and Bernie learned in this minicourse.

The video feedback prompted changes in students' behaviours.

It taught general strategies for solving problems, and it developed new behaviours as well as new thinking patterns which , in turn, influenced their approaches to learning.

As was mentioned previously gerogogy is concerned with enhancing the students' autonomy, problem-solving skills, and self-worth as part of the educational process. Videotape feedback enabled the students to evaluate their progress in skill acquisition which was evidence of their learning. In addition to raising questions about how to apply the skill to complex shapes it stimulates thinking about how the skills are to be used. It transfers the focus from the drawing as product, or content of learning, to the process. The awareness the students gain from evaluating their skill development is insight. Thinking about the work and how it is progressing moves the work to another level. At this level thinking becomes more qualitative and this is specific for each student as they see what learning has occurred. This enhances self esteem by providing evidence of progress.

CONCLUSIONS

1. Videotape feedback can be a diagnostic tool to learn about learning. The replay of stored visual and auditory information can be helpful in seeing how skills or a process can be modified. It also facilitates a discourse about thinking that occurs during the process of executing the work, thereby revealing how learning is taking place.

2. Videotape feedback initiated a discourse about learning a skill which in turn helped the students to learn problem-solving approaches to their work. The discussion between the student, the work, other students, and the instructor, focussed on the behavioural aspects of learning the skill and how this skill can be applied to simple and progressively more complex situations. Videotape feedback generated increased thinking about the work, while the group process during feedback discussions helped the students to learn how to make decisions in utilizing the skill as the work progresses. This type of thinking is a problem-solving approach and can be applied to other art skills. The study showed that the videotape feedback stimulated increased thinking about the process and helped students to generalize their thinking through a problem-solving approach.

3. The students were all very different in their learning styles, pace, needs and response to feedback. Older adults as a group have varied learning styles and needs. Instructors need to be aware of the differences so that teaching strategies can facilitate the movement of their students along the continuum of skill learning towards mastery.

4. This study focused on the process that promoted students' reflection about their learning, videotape feedback. In the same way, my observations and data collecting have prompted my reflections about my own teaching practice to be more aware of the effectiveness of a process approach to teaching older adult students.

5. In this study, videotape feedback involved students more actively in learning, by helping to identify criteria of learning a skill. This awareness helped them move from a behavioral level of learning to a cognitive level,and a more complex level of problem solving.

RECOMMENDATIONS

This study was limited to the study of the effects of Videotape feedback on art learning for the older adult. Although process feedback was used with some of the students it was not the intention to compare the two methods as the basis of the study, and comparisons have been discussed only briefly. The material collected from this study suggests that one type of feedback is more effective than another at different times in the learning process, and also that it varies in effectiveness for individual students. It would be worthwhile to conduct a future study to compare the effects of the two types of feedback on learning to clarify their contributions to learning.

There were no control factors in selecting the volunteers for this study regarding education, health, artistic and intellectual activity. I think that it would be interesting to see this study repeated with volunteers who are interested in learning the visual arts. Based on the profile of older adult art students (Hoffman 1976), the results of this study could be different if the

volunteers had shared characteristics compatible with the Hoffmans' older adult art student profile.

Another interesting possibility is to do a time study to see how learning progresses over a period of time amongst older adults with the continued use of videtape feedback. It would be interesting to see what role the students might play in designing the course of their learning.

Videotape feedback was seen in this study to be useful as a diagnostic measure for skill acquisition. Problem-solving strategies were often observed as learning progressed to a slightly more complex level. It would be useful to see how this technology would help students generate more options in their art process, and increase the students' ability to use problem-solving strategies. Another study might show how creative thinking skills can be generated through the effects of videotape technology.

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APPENDICES

Appendix A

Art Interest Questionnaire

The following numbers in brackets are the collective responses by the students to this questionaire.

1. Who are your favourite artists?
Rembrandt (2), DaVinci (1), Anna Noah (1), Van Gogh (1), Toulouse-Lautrec (1).

2. What are your favourite still life objects?
flowers (3), vases, lamps, ceramics, fruit, plants, nature, ducks.

3. Popular drawing materials are pencils, crayons, chalks, felt-tip pens, etc.
What are you favourite drawing materials ?
felt-tip pens (2), pencils (5), crayons (4).

4. Drawing, painting, sculpture, ceramics, graphics are major kinds of art.
What are your favourite kinds of art ?
drawing (1), painting (4), ceramics (2), sculpture (5), Graphics (1).

5. What drawing courses have you taken?
one drawing course (1), remainder none.

6. What art galleries, museums, and or art exhibitions have you visited ?
Montreal Museum of Fine Art (4), National Gallery, Ottawa (3), McCord Museum (2), Kleinberg museum (1).

7. Portable television equipment usually consists of four major parts: camera, recorder, TV monitor and tripod.
Do you know how to operate the above equipment ?
camera;yes (1)

8. Comments and/ or suggestions.
none

Appendix B

Publication Sources for Study Prints.

1. Antoine Watteau
Seated Woman
Cormack, Malcolm. (1970). The Drawings of Watteau. London: Hamlyn Publishing Company, plate 89.

2. Antoine Watteau
Studies of heads, hands, recorder
Cormack, Malcolm. (1970). The Drawings of Watteau. London: Hamlyn Publishing Company, plate 89.

3. Pablo Ruiz Picasso
Portait of Igor Stravinsky
Boak, Wilhelm & Sabertes, Jaime. (1955). Picasso. New York: Harry N. Abrams Publishers Inc., page 183.

4. Pablo Ruiz Picasso
Saltimbangue assis avec canne
Boak, Wilhelm & Sabertes, Jaime. (19550. Picasso. New York: Harry N. Abrams Publishers Inc., 1955, page 185.

5. Henri de Toulouse-Lautrec
La Buveuse ou Guele de Bois.
Murray, Gale,B. (1991). Toulouse-Lautrec: the Formative Years, 1878-1891. Oxford: Clarendon press.
Mendelowitz, Daniel M. A Guide to Drawing. New York: Holt, Rinehart and winston, 1976, page 260.

6. Sir Peter Paul Reubens
Study for the figure of Christ on the cross.
Longstreet, Stephen. (1964). The drawings of Reubens. Los Angeles: Borden Publishing Company, page 50.

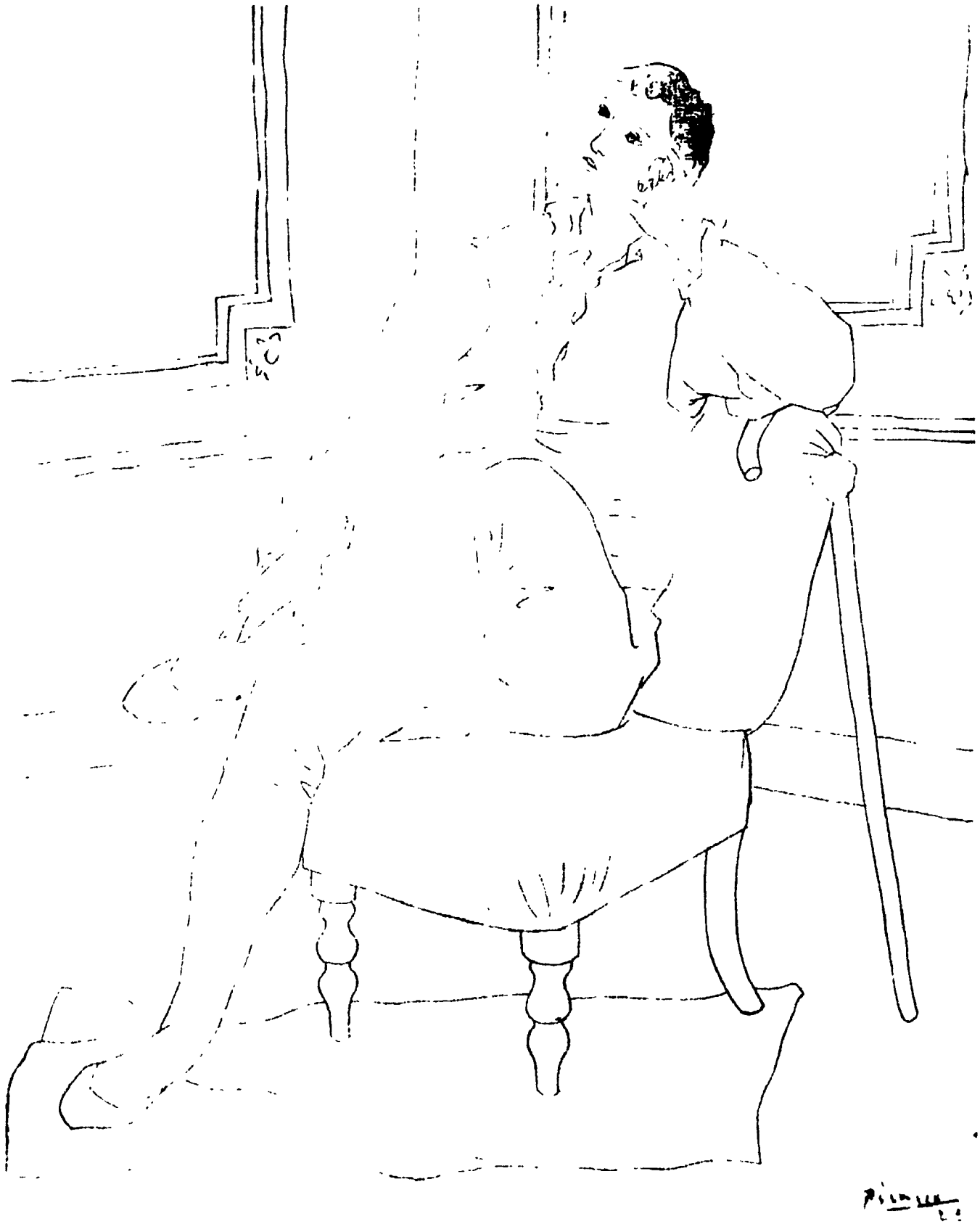
7. Rembrandt van Rijn
The Good Samaritan Paying the Host.
Slive, Seymour. (1965). The Drawings of Rembrandt Vol. 2. New York: Dover publications, figure 482.

8. Ben Shahn
Ghandi
Philadelphia Musum of Art. 1967). The collected Prints of Ben Shahn. New York.

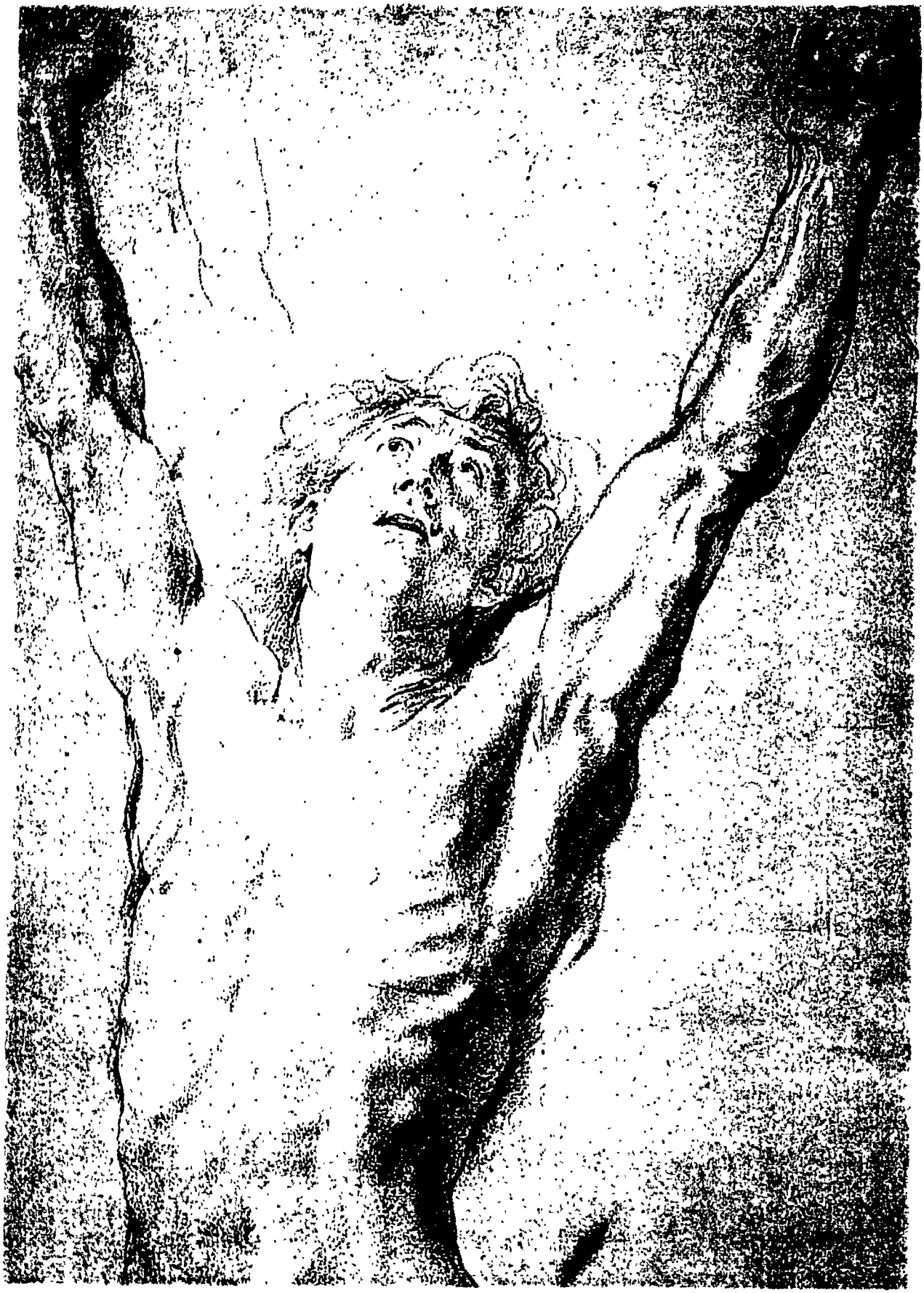
9. Egon Schiele
Seated woman with Hat
Sebarsky, Serge. (1985) Egon Schiele. New York: Rizolli International Publishers Inc., figure 129.

10. Katushuka Hokusi
Embrace
Bowie, Theodore. The Drawings of Hokusai. Bloomington: Indiana University Press, 1964, page 94

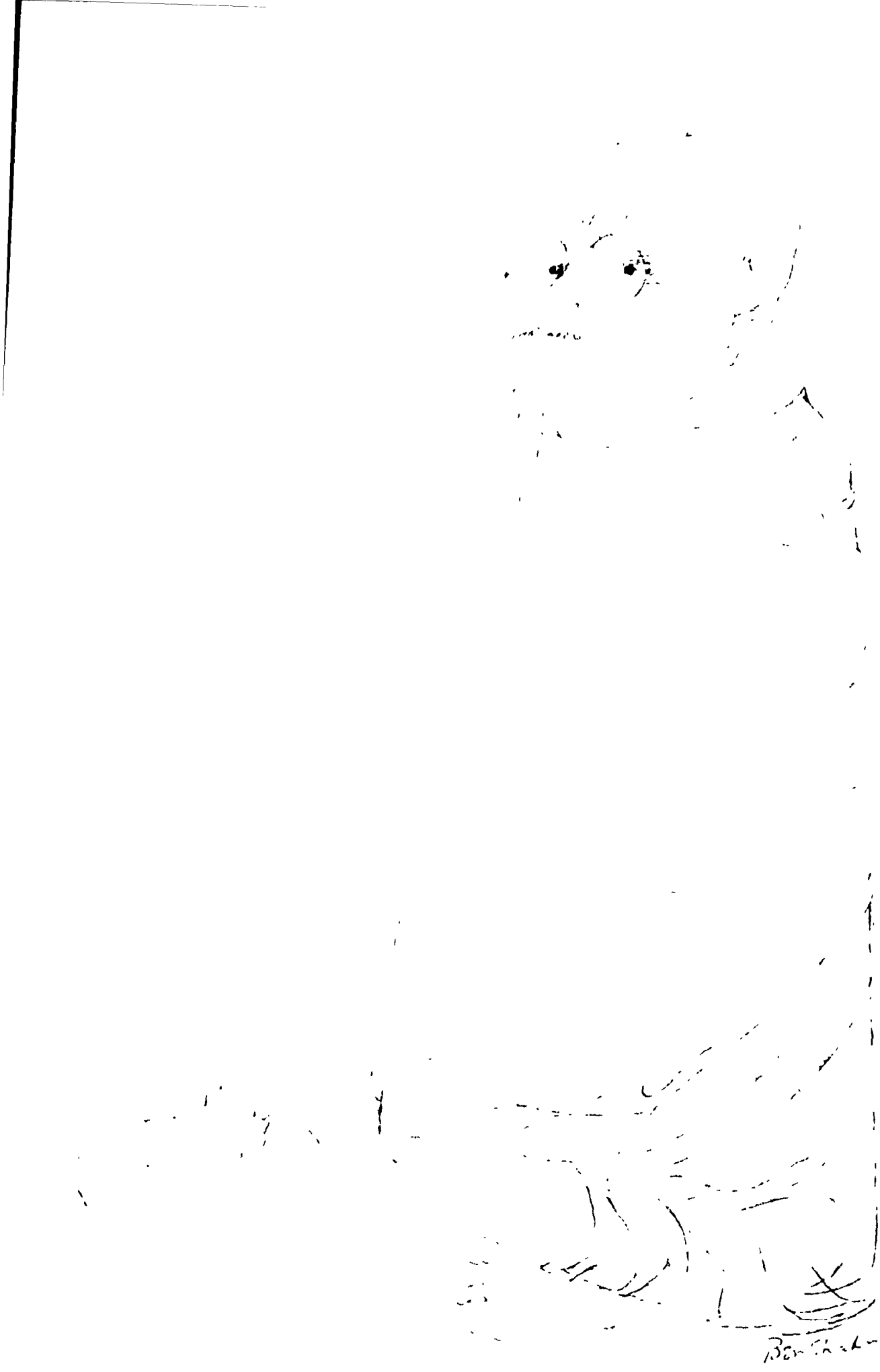
Igor Stravinsky (1920)



Saltimbanque assis avec canne (1923) — *The Sigh*
Sitzender Tänzer mit Stock — *Saltimbanco seduto con un bastone*



482 *Pen and Ink, 238 × 195 mm.*



129 *Seated Woman with Hat*, 1913

Appendix C

Self Evaluation Check List

Use this self evaluation check list to compare and select those drawings that have a solid appearance and unity.

1. Solid appearance of length, width, and thickness

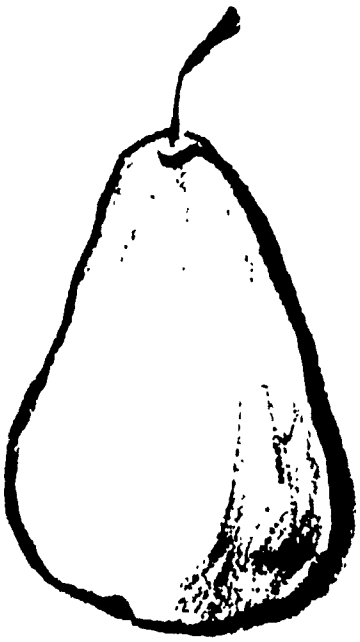
2. Flat appearance of length, and wodth (Like a silhouette or outline).

3. Unity, order/ organization, every part of the object holds together by the use of related parts.

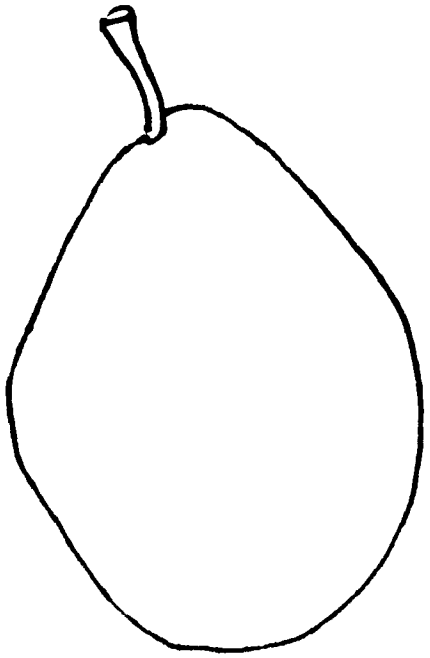
4. Without unity, without order/organization, not every part of the object(s) holds together by the use of related parts.

Appendix D

Harold

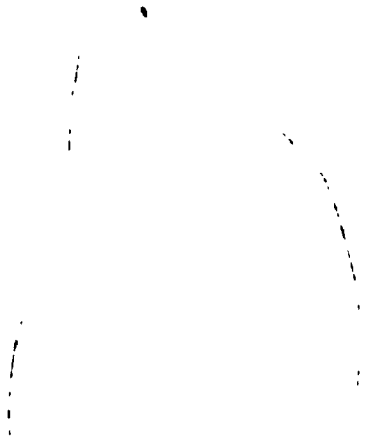


Preliminary Drawing



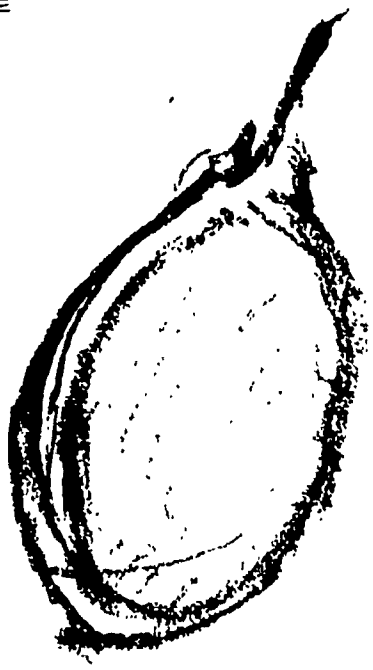
Final drawing

Anne
Preliminary Drawing



Final Drawing

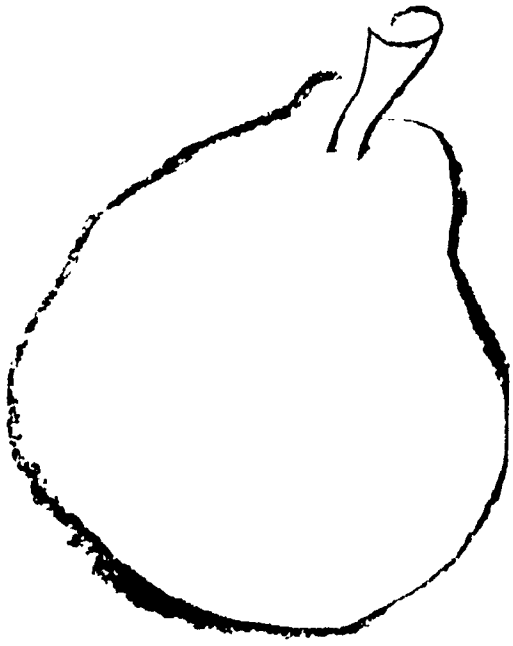
Gertie



Preliminary Drawing

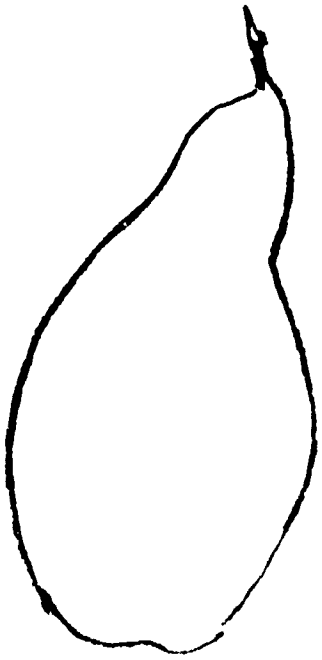
Final Drawing

Bernie
Preliminary Drawing

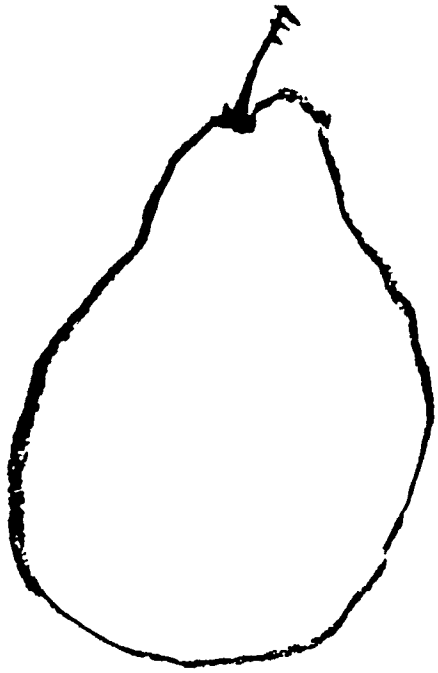


Final drawing

Bernard

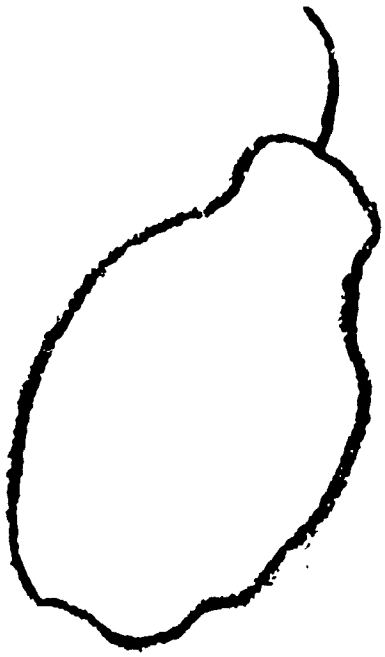


Preliminary Drawing



Final drawing

Morris
Preliminary Drawing



Final Drawing