KALEIDOSCOPE PATTERNS:
ART EDUCATION IN AN
ELEMENTARY CLASSROOM
by
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A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS
in
THE FACULTY OF GRADUATE STUDIES
(Curriculum Studies)

We accept this thesis as conforming
to the required standard.

THE UNIVERSITY OF BRITISH COLUMBIA
August 1988
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Abstract

In September 1985, a new Fine Arts Curriculum Guide/Resource Book was introduced in elementary schools throughout British Columbia. The purpose of this study was to investigate a practitioner's use of the guide within her classroom. Enquiry into the quality of the practitioner's living within the tensionality between this curriculum-as-plan and her curriculum-as-lived experience provided a counterpoint for the researcher's personal reflections on her experiences as a school art specialist and district resource person. An art education evaluation model based on art criticism concepts provided a flexible framework for this study. Classroom observations and reflective dialogue between teacher and researcher raised these issues: the lack of integration and balance between artistic, linguistic, and mathematical modes of learning within the overall school curriculum; the nature of school art, child art and art appreciation as each relates to curriculum goals for art education; evaluation in art education; and the "being" of children and the "being" of women teachers within present educational institutions. The study generated reflections on possible changes in the roles of learners, teachers, art specialists, and educational researchers as they adapt to curriculum change.
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Acknowledgements

The deep joy that I experienced in the process of working on this thesis resulted in large measure from my relationships with some very fine people. I offer my gratitude to

Pat Vittery, for her trust in sharing with me her thoughts and feelings on art education - and so much more;

Leah, my daughter, for her love and patience with a Type A personality mother;

Each child in each of my classes, for teaching me;

Harry Locke and Ted Aoki, for being superb educators who encouraged me to question my "being-in-the-world" with thoughtfulness and wonder;

My rosy mentor, Ulysses, for his faith and inspiration;

My network of relatives, friends, and colleagues who supported and encouraged me in innumerable ways;

Ron MacGregor, for patient advice.

I thank each one for the understandings that I have gained in undertaking this study.
CHAPTER I

Beginnings

Research. As I began my graduate studies, I was informed that each candidate for a master's degree, in addition to completing the required coursework, is expected to undertake an original research project. But what exactly does research mean? I consulted my dictionary. According to its definition, research is "a careful search or inquiry after," "a critical investigation." I considered the deeper etymological meaning of the word. Re-search. The prefix "re-" means "again, back;" the root "search" means "to look for what may be found or to find something of which presence is suspected, probe." My involvement in research, therefore, would be to undertake an inquiry in which I would "look again" at an aspect of my subject area, in the hope of adding to existing knowledge and increasing understanding.

Such an inquiry, if I examined the dictionary definition further, was to be a "scientific study of a subject." This appeared fairly straightforward. Why, then, the feelings of unease and distrust that the word research gave me? Research was associated with a thick undergrowth of statistics tangled in a confusing jungle of jargon. In an examination of research papers, I could spend hours in painstaking "hacking away" analysis, only to come to a clearing of minute meaning that I often found difficult to relate to my own experiences.
Perhaps it was a lack of training on my part, I thought. With hopes of sharpening my "machete" skills, I took a course in Educational Research Methods - and came away only slightly less dull, but markedly more disturbed.

Before beginning my own research, before I could choose a problem or decide the methods I would use to study it, I felt it necessary to examine why the feelings of unease and distrust persisted. In my day-to-day experiences such feelings often occur when I encounter inconsistencies, when one thing is said and another done, when things do not seem to "tie together." So I began to look for inconsistencies in what I knew of educational research, finding one in the introduction to my textbook on the subject. Walter Borg and Meredith Gall state that "the field of education is a mixture of art and science." They go on to say, however, "we fit educational research into the context of scientific theory and methodology."\(^2\) Why only scientific theory and methodology? I wondered. If education is a mixture of art and science, why not fit the research of it into the context of artistic theory and methodology as well? As I had only limited understanding of both science and art, I felt that some preliminary inquiry into the nature of both might provide me with some answers. It might also help me determine if this inconsistency was connected to my general misgivings about research.

It did. And it was. The knowledge I gained of classical and new physics theory, scientific method, art and aesthetic theory, and art criticism led me to further inquiries and discoveries about metaphor and meaning. A summary of my
readings and experiences may help to show how the understandings I came to in these various fields were integrated into my choice of research model and methodology, as well as into my interpretations of my research findings.

The Nature of a Paradigm

"We are one of the many appearances of the thing called Life," wrote Loren Eiseley. And what does it mean to me to be alive? I thought. In the most basic sense, to be alive is to be involved in a process, a continuous interactive relationship, "a general stream of experiences" with one's environment. Dewey describes the environment as both physical and human; thus, it includes "the materials of tradition and institutions as well as local surroundings." He explains the interactive quality of experiences by referring to the fact that

the organism brings with it through its own structure, native and acquired, forces that play a part in the interaction. The self acts as well as undergoes, and its undergoings are not impressions stamped upon an inert wax but depend upon the way the organism reacts and responds....Both inner [mental] and outer [physical] factors are so incorporated that each has lost its special character....Things and events belonging to the world, physical and social, are transformed through the human context they enter, while the live creature is changed and developed through its intercourse with things previously external to it.

But How do human beings make sense of the world they live in? One way is a direct physical understanding. Some of the different ways in which we come to direct understanding are through knowing ourselves and objects as bounded entities; recognizing the gestalt, the multidimensional whole, in which we exist, or focusing on particular aspects of it; and being aware of interactional properties, products of our
relationships with objects or events. Direct understanding is incorporated into, and in turn affected by, indirect understanding. This is personal or tacit knowing. Polanyi says:

> to know something by relying on our awareness of it for attending to something else is to have the same kind of knowledge of it that we have of our body by living in it. It is a manner of being or existing.

This description of in-dwelling is as circuitous and complex as this type of understanding! Polanyi, however, believes that "we can only point to the existence of tacit integration in our experience....This does not come about by means of specifiable, explicit, logically operative steps." In indirect understanding, all of the resources previously mentioned for direct understanding are used, but meaning is achieved through metaphorical conception which requires an act of imagination.

Lakoff and Johnson explain that "the essence of metaphor is understanding and experiencing one kind of thing in terms of another." They remind us that "we tend to think we have direct access to our own feelings and ideas and not to anybody else's....But really deep understanding of why we do what we do, feel what we feel, change as we change, and even believe what we believe takes us beyond ourselves." Indirect knowing occurs within an interactive network or system; metaphorical or conceptual systems are similarly systemic, products of "the kind of beings we are and the way we interact with our physical and cultural environments." "Conceptual frameworks," "cosmological or Gestalt structures," "root metaphors," "world views," and "paradigms" are some of
the terms used by different authors to refer to patterns of metaphorical concepts found within human society. A common thread running through their discussions is that these frameworks determine reality for us:

Each culture must provide a more or less successful way of dealing with its environment, both adapting to it and changing it. Moreover, each culture must define a social reality within which people have roles that make sense to them and in terms of which they can function socially....The social reality defined by a culture affects its conception of physical reality. What is real for an individual as a member of a culture is a product both of his social reality and the way in which that shapes his experience of the physical world. Since much of our social reality is understood in metaphorical terms, and since our conception of the physical world is partly metaphorical, metaphor plays a significant role in determining what is real for us.17

Lakoff and Johnson emphasize that metaphorical structuring is only partial. If it were not, then "one concept would actually be the other, not merely understood in terms of the other."18 These structures focus on some aspects of reality and conceal others. In living within a conceptual framework, experiences which fit in to the framework will be accepted as true; those which do not will be rejected. "The structure, therefore, sets the values, bestows meaning, determines the morals, ethics, aims, limitations, and purpose of life. It imposes on the external world the contemporary [or cultural] version of reality."19

Dominant conceptual frameworks or paradigms shift and give way to new ones. Kuhn's discussion of the revolutionary nature of paradigms is specifically directed to scientific paradigms, yet much of what he says can be applied to other disciplines, as well as to larger societal frameworks. Societies are not static; they fluctuate and evolve in
response to changing conditions. Contradictions or anomalies within the existing paradigm are noticed and hidden assumptions are questioned. After a long gestation period in which dissatisfaction over the failure of the old paradigm to deal with anomalies steadily expands, the birth of a new one occurs in a flash of intuition. Kuhn outlines the process:

No ordinary sense of the term "interpretation" fits these flashes of intuition through which a new paradigm is born. Though such intuitions depend upon the experience, both anomalous and congruent, gained with the old paradigm, they are not logically or piecemeal linked to particular items of that experience as an interpretation would be. Instead, they gather up large portions of that experience and transform them to the rather different bundle of experience that will thereafter be linked piecemeal to the new paradigm but not the old.

Earlier in his discussion, Kuhn mentions that "the decision to reject one paradigm is always simultaneously the decision to accept another." New paradigms are concerned with the same "bundle of data," but place "them within a new system of relations with one another by giving them a new framework."

To emphasize the drastic, irreversible, revolutionary nature of the new way of thinking involved in a paradigm shift, Kuhn initially likens it to "a change in visual gestalt...[without] the gestalt subject's freedom to switch back and forth between ways of seeing." In an attempt at further clarification, he later compares it to the point when, in the learning of a foreign language, an individual suddenly finds himself "thinking and working in [it], not simply translating." Briggs and Peat make an analogy between paradigms and spectacles. "Every now and then a 'paradigm shift' occurs in which these [old] spectacles get smashed and
[individuals] put on new ones that turn everything upside down, sideways, and a different colour....A new generation is brought up wearing the new glasses and accepting the new vision as natural and true.  

The metaphor of paradigm as a kaleidoscope is employed by Marilyn Ferguson, who states that

by definition, revolutions are not linear, one step at a time, event A leading to event B, and so on. Many causes operate on each other at once. Revolutions shift into place suddenly, like the pattern in a kaleidoscope. They do not so much proceed as crystallize.

Eiseley also uses kaleidoscope imagery when he refers to the risks and resistance associated with paradigm change:

The great synthesizer who alters the outlook of a generation, who suddenly produces a kaleidoscope change in our vision of the world, is apt to be the most envied, feared, and hated man among his contemporaries. Almost by instinct they feel in him the seed of a new order; they sense, even as they anathematize him, the passing away of the same substantial world they have long inhabited. Such a man is a kind of lens or gathering point through which past thought gathers, is reorganized, and radiates outward again in new forms.

What I learned about paradigms and paradigm shift, can be related to my original problem of "education as art and science." What are the conceptual frameworks, the kaleidoscope patterns, for each of these areas? And how do they fit into the context of the larger cultural metaphorical structure?

Artistic Paradigm "Kaleidoscope" Patterns

What are the patterns viewed when one looks at the world through an artistic kaleidoscope? Dewey believes that art is a particular kind of experience in which attention is centred on a work of art; a continuous interplay of perceiving and feeling occurs and contributes to both the significant content of the work and a unified understanding of it.
to say that "different acts, episodes, occurrences melt and fuse into unity, and yet do not disappear and lose their own character as they do so....The existence of this unity is constituted by a single quality that pervades the entire experience in spite of the variation of its constituent parts." 32 This quality clarifies and concentrates meanings "contained in scattered and weakened ways in the materials of other experiences" of our everyday lives. 33 Polanyi echoes this idea:

The arts are imaginative representations...which produce a meaning of distinctive quality....Works of art [stand out] from the shapeless flow of both personal and public life. 34

In Polanyi's view, the unified quality that characterizes artistic experiences results from an integration of important content within artistic restraints or frames.

Artists create works of art in their attempt to understand the world of which they are a part:

[They] search for a means of solving a problem - a problem which is conceived for this very purpose, i.e., its solution; and they pursue this quest while continuing to shape the problem so that it will better fit the means for solving it....An artistic problem is an imaginative anticipation, not of unknown facts that already do exist, in some sense in nature, but of a fact of the imagination - of a poem or a painting that could exist....The artist's work is a continuous invention of means for expressing his aims, coupled with readjustment of his aims in the light of his means. 35

Artistic creation is an interactive process flowing back and forth between the artist and the materials.

An individual experiencing a work of art is involved in an act of creation analogous to what the artist experiences in originating the work of art. Against a background of personal experiences, the perceiver attends to and organizes the raw
materials of
sensory patterns formed by sounds, colours, gestures, textures, or combinations of these;...formal properties or design that give shape or character to the pattern of sensory qualities;...technical properties pertaining to skills of performance in the medium.\textsuperscript{36}

The interactive relationship of these properties with expressive metaphors of feelings, insights, and ideas (i.e. tacit knowledge), illuminates the meaning embodied within the gestalt or holistic nature of the work of art. Just as the artist selected, simplified, clarified, abridged, and condensed according to his interest....The beholder must go through these operations according to his point of view and his interest. In both, an act of abstraction, that is, extraction of what is significant, takes place. In both, there is comprehension in its literal signification - that is, a gathering of details and particulars physically scattered into an experienced whole. There is work to be done on the part of the percipient as there is on the part of the artist.\textsuperscript{37}

This re-creation is "predominantly an instance of perception rather than discursive reasoning or memory."\textsuperscript{38} An attempt to explicate or create a discursive equivalent of the experience reinforces this point. Words, in their logical, linear fashion, focus on parts of the experience, but are inadequate to capture the multidimensional, instantaneous whole. "A picture is worth a thousand words" says it well.

Imagination is the key element in creating a work of art, an essential factor in the relationship between artist and materials; it is also the key element in experiencing a work of art, the essential connection between that-which-is-perceived and the perceiver. Tacit knowledge contributes in large measure to the arrival, seemingly sudden and out of the blue, of both imagination and its close companion, intuition. In Dewey's words:
Intuition is that meeting of the old and new in which the readjustment involved in every form of consciousness is effected suddenly by means of a quick and unexpected harmony which in its abrupt brightness is like a flash of revelation; although in fact it is prepared for by long and slow incubation....[The term imagination] designates a quality that animates and pervades all processes of making and observation. It is a way of seeing and feeling things as they compose an integral whole. It is the large and generous blending of interests at the point where the mind comes in contact with the world. When old and familiar things are made new in experience, there is imagination. When the new is created, the far and the strange become the most natural and inevitable things in the world. There is always some measure of adventure in the meeting of mind and universe, and this adventure is...imagination.39

Both metaphors and paradigm shifts involve intuition and imagination in making the old and familiar, new.

A work of art, as a result of its expressive properties, communicates meaning. This inherent meaning is individually experienced by both the artist and the perceiver and can not be generalized. Art critics can make judgements of the validity of the work, both in and of itself and in comparison with other works of its kind, but standards are primarily determined by the artist.40 For, as Polanyi emphasizes:

Art has no tests external to art. Its making and acceptance must therefore be ultimately grounded on the decision of its maker, interacting, it is true, with both tradition and the public, but nevertheless interacting by and through the maker's own judgements....[An artist] must labour to meet his self-set standards....He may be the first ever to recognize them, yet he feels himself bound to them, not superior to them.41

Frequently, the artist's imagination provides such unusual and unexpected solutions to problems that their novelty startles and chills audiences, snugly blanketed in their tradition-bound expectations. "[Artists'] perseverance in the teeth of public rejection may often be a better test of self-set standards than a ready public acceptance of their
work. 42

An artistic "kaleidoscope" paradigm contains fluid patterns of reality. Although it accommodates periodic schematic shifts, its essential nature is the dynamic, response of the unique individual. For neither in the act of creating nor in perceiving art can there ever be one static prescriptive pattern visible. 

Scientific Paradigm "Kaleidoscope" Patterns

What are the patterns of reality which crystallize in a scientific "kaleidoscope" paradigm? Science, like art, is a way of knowing the world. Within Western society today, science is often considered "an unalterable and absolute system." 43 But, in fact, scientific searches for truth have varied in different time periods and in different cultures and so have the conceptualizations of reality entailed in and resulting from them. With each shift of a scientific "kaleidoscope," a completely different new world view clicks into place. "A new paradigm doesn't build on the paradigm it replaces; it turns in an entirely new direction." 44 It isn't that we know the universe in a different way; instead, "we know a different universe." 45 Kuhn warns that we should be cautious about abruptly dismissing out-of-date beliefs as myths, not science, for

myths can be produced by the same sort of methods and held for the same sort of reasons that now lead to scientific knowledge. If...they are to be called science, then science has included bodies of belief quite incompatible with the ones we hold today. 46

Instead of expecting these beliefs to contribute in a way which makes sense to us within the context of our present
knowledge and our current conceptual structure, we should judge them on the basis of their coherence within their own time period.  

With this in mind, it is important to note that the foundation of the scientific conceptual structure which dominates modern Western society was set in place "in accordance with the general conception of reality prevalent during the seventeenth, eighteenth, and nineteenth centuries." During this period, people were fascinated with intricate clockworks and mechanical toys; thus, a cosmos-as-machine metaphor was coherent with everyday experience. This metaphor underlies the work of three influential individuals: Francis Bacon, who promoted the use of what we now call the scientific method; Isaac Newton, who developed a mathematical theory with which to describe the entire motion of the universe; and Rene Descartes, who provided a philosophical rationale.

The source of Newton's inspiration was physics, the scientific discipline concerned with the study of matter and the forces affecting it:

Matter was thought to be the basis of all existence, and the natural world was seen as a multitude of separate objects assembled into a huge machine. Like human-made machines, the cosmos machinery was thought to consist of elementary parts.

Newton incorporated four sets of basic concepts into his mechanical explanation of the universe. First, were "the concepts of absolute space and time, and of separate objects moving in this space and interacting with one another." If the workings of a clock could be explained by reducing it to
its basic components and describing the mechanisms by which they interacted, it was reasonable, then, that anything in the physical world, no matter how complex, could be similarly reduced and understood. If this process of reduction could allow cause-effect relationships to be identified, then the ability to predict and subsequently control the natural world would follow. For Newton and others who came after him, this was the ultimate purpose of science, to explain nature down to the very last detail in order that man might control her.\textsuperscript{51}

Second, was "the concept of fundamental forces, essentially different from matter" and third, closely tied in with this, was "the concept of fundamental laws describing the motion and mutual interactions of the material objects in terms of quantitative relations."\textsuperscript{52} This fit well with Bacon's proposal for a systematic approach to scientific study:

\begin{quote}
By first gathering data, formulating a limited hypothesis, and then using this knowledge to gather more data, the investigator could proceed in a careful and orderly way to uncover nature's laws.\textsuperscript{53}
\end{quote}

By the meticulous use of instruments for detailed observation, common standards could be established, allowing for accurate identification and description of objects and their relationships. Such description would provide the basic facts vital for prediction and control, the main purpose of science.\textsuperscript{54}

The fourth concept of Newtonian mechanics was that "of rigorous determinism, and the notion of an objective description of nature based on the Cartesian division between mind and matter."\textsuperscript{55} In his conceptualization of nature,
Descartes emphasized the dichotomy between res cogitans, the thinking thing (observer), and res extensa...the extended thing (object or phenomena in nature to be observed). According to him, each existed in its own domain and was essentially separate from the other:

As a consequence...the world was believed to be a mechanical system that could be described objectively without ever mentioning the human observer and such an objective description of nature became the ideal of all the sciences.

In contrast then, to inquiry based on an artistic or subjective philosophy where the observer is a vital participant in the experience of investigation, a scientific or positivistic approach requires the complete separation of observer and the phenomena being considered. Objectivity and reductionism, means to prediction and control, are the two main tenets of the classical scientific paradigm. Several scientists and linguists have described the pervasiveness of this paradigm, not only as it applies to sciences other than physics, but also as it applies to the overall conceptual structure of Western society; how it is instrumental in our perception of the nature and function of social relationships, law, government, business, the media, and education. Even our language is shaped by this particular metaphorical conceptualization of the universe as seventeenth century machine!

I was developing a clearer understanding of the kaleidoscope patterns for both the artistic and scientific paradigms. The artistic kaleidoscope allows individuals personal glimpses of a constantly fluid reality; a scientific
kaleidoscope provides one crystallized pattern which remains static and standardized for all to view until, every so often, it is given a sudden turn and a new pattern clicks into place. The influence of each paradigm upon educational research required further examination, however, to clarify my misgivings concerning current investigative approaches.

**Traditional Educational Research**

The cosmos-as-machine metaphor inherent in the scientific paradigm was extended throughout society during the Industrial Revolution by adoption of a reductionist, piece-meal approach in factory production. For efficient production, it was necessary to "make enough goods to meet demand, solve the technical problems of production, maintain high standards of quality,...organize the administration, [and] teach the workforce how to handle technology." This factory model was later applied to schools; the values implicit in it were incorporated into theories of education - children could be efficiently "assembly-lined" through twelve years of schooling to emerge at the end as educated products, skilled workers ready to fulfill the needs of the business world.

As Eisner points out:

The images that have been salient in the educational research community have been largely industrial and technological. [Researchers] have been primarily concerned with the development and use of techniques for purposes of management and control. When a public is nervous about the efficacy of its schools, it tends to tighten up and to seek evidence concerning their productivity. For the educational research community, by and large, this has meant finding techniques that efficiently produce what is desired and using 'objective' means for demonstrating the effectiveness of the technique chosen.

An example of the type of positivistic research of which
Eisner speaks is the study on British schools, *Fifteen Thousand Hours*, conducted by Peter Mortimore and others. Their findings have stirred considerable interest in the education community and have contributed significantly to what is known as the "Effective Schools" movement. According to Borg and Gall, the main purpose of such studies is to develop new knowledge about teaching and learning and administration....Applied research helps directly to validate the effectiveness of programs, methods, and tests used in the nation's schools...and will eventually lead to the improvement of educational practice.

They subsequently mention, however, that contemporary researchers in education, especially applied researchers, tend not to dwell on the philosophic assumptions underlying their methods of inquiry. Operating within a coherent, long-established research framework, they no longer need to ask if particular problems or solutions are legitimate.

Not to be consciously and continuously aware of the assumptions under which one operates, nor to be questioning them is a dereliction of responsibility. Surely educational researchers ought to thoughtfully examine and re-evaluate the assumptions implicit in programs and methods before determining if these are effective. Gary Zukav's thoughts have some bearing on this issue:

Our minds follow different rules than the real world does. A rational mind, based on the impressions that it receives from its limited perspectives, forms structures which thereafter determine what it further will and will not accept freely. From that point on, regardless of how the real world actually operates, this rational mind following its self-imposed rules tries to superimpose on the real world its own version of what must be. [Was this what was happening with the effective schools research, I wondered?] This continues until at long last a beginner's mind cries out, This is not right. What "must be" is not happening. I have tried and tried to discover
why this is so. I have stretched my imagination to the limit to preserve my belief in what "must be." The breaking point has come. Now I have no choice but to admit that the "must" I have believed in does not come from the real world, but from my own head. [Or the 'head' of the current research paradigm!]

Zukav says that it takes someone young or new to the field to notice that "the emperor has no clothes."

Educational research, grounded in traditional scientific thought, is rather skimpily attired. We are encouraged to believe that

science provides us with a methodology that allows us to rise above our subjective limitations and to achieve understanding from a universally valid and unbiased point of view. Science can ultimately give a correct, definitive, and general account of reality, and through its methodology, it is constantly progressing toward that goal.

Our society's dominant conceptual framework, grounded in traditional scientific thought, has prediction and control as its basic pillars of belief, propped up by the concepts of objectivity and reductionism. Any contemporary researcher who is not content to tacitly accept the philosophical assumptions of the prevailing scientific paradigm, needs to ask: Just how strong are those two methodological props, objectivity and reductionism?

Objectivity

Being detached from personal emotions supposedly allows one to conduct scientific inquiry in a rational rather than irrational manner; thus, we are told the essential objective truth about reality can be obtained. A survey of scientific paradigm structures, however, raises doubts that complete impartiality is ever possible for "the initial cosmological structure sets the overall pattern of reality in which the
other structures work." From the outset, a paradigm's comprehensive system creates an expectation of reality which provides a general guideline for scientific inquiry. This establishment of boundaries within which research can occur has some interesting consequences: first, "the structure indicates the best means of solving puzzles which by themselves are designated by the structure as being in need of solution;" second, the idea of a puzzle in itself implies that there can be a solution; third, there are rules for puzzle solving, explicit statements of concepts, theories, and laws (these had been clearly laid down for me in courses on educational research methods); fourth, "there is a multitude of commitments to preferred types of instrumentation and to the ways in which accepted instruments may be legitimately employed;" and finally, the results or solution is judged by other individuals who are part of the structure. Objectivity is supposed to be a "passive and disinterested process", but in actual fact "every stage of the investigation...has been shaped by the preceding stage." If a researcher tries to go beyond the established boundaries, the work may be considered "unnecessary or counter-productive;" if results do not fall within the expected and acceptable solution restrictions, they may be dismissed as inaccurate. Impartiality can hardly be possible within an accepted paradigm's restrictions.

Confirmation of doubts about impartial objectivity may be obtained from the realm of modern physics. Physicists have established that in the act of observing, the observer, no
matter how strict the efforts to be detached, alters what is seen and thus "observer and observed are interrelated in a real and fundamental sense."\textsuperscript{75} In a 1927 microscope experiment, for example, Heisenberg tried to determine if light was composed of waves or particles. He demonstrated that, depending upon his choice of instruments, either the position (particle qualities) or the momentum (wave qualities) of a quantum object could be discerned, but not both at once. For "when the values of certain observables are measured, others become uncertain...the actual properties of objects could no longer be separated from the act of measurement and thus from the measurer himself."\textsuperscript{76} It is simply not possible to refine and redesign experiments to reduce all possible external influences and achieve purely objective results. The scientist cannot be a "spectator to nature."\textsuperscript{77} 

A research parameter is set by the overall paradigm; there is a relationship between observer, instruments, and what is observed. To add a further blow to the already shaky objectivity prop, personal participation of the individual researcher must be acknowledged integral to scientific inquiry as well. From the initial identification of a problem, to the setting up of the inquiry, to the final solution itself, the investigator's intuition and imagination come into play. Intuition integrates previous experience and background; imagination introduces novelty. Polanyi explains the interaction of the two:

First an idea appears, guided by intuition, to be pondered by the imagination. Second, the imagination is let loose to ferret out possible clues, guided by intuitive feelings. And third, an idea offers itself
intuitively as a possible conclusion, to be pondered in its turn in the light of the imagination....In scientific inquiry the imagination is heavily engaged in its quest for the missing solution, In this it must be guided by powers of anticipation since otherwise its chances of hitting on an appropriate hypothesis would be one in a million. This point is fundamental [my italics] The imagination does not work like a computer, surveying millions of possibly useless alternatives; rather it works by producing ideas that are guided by a fine sense of their plausibility, ideas which contain the aspects of the solution from the start.

It is fallacious, therefore, to believe that the elimination of any reference to the observer, along with an almost obsessive reliance on quantified data and mathematical language, will guarantee precision and objectivity, thereby providing validity for the findings. If it is impossible to achieve purely objective conditions in the study of subatomic particles where matter has been reduced to its most simple terms, how much greater the impossibility of achieving objectivity in investigating more complex phenomena such as classrooms and schools!

Reductionism

Descartes believed that all problems concerning the nature of reality could be approached by breaking them into small pieces and, by thinking about them in a logical manner, a solution, i.e. the truth, could be reached. Reductionism is an unwieldy, incomplete tool with which to examine complexity, however:

When scientists reduce an integral whole to fundamental building blocks — whether they are cells, genes, or elementary particles — and try to explain all of the phenomena in terms of these elements, they lose the ability to understand the co-ordinating activities of the whole system.

This has often been the situation in education where perhaps
the best example of reductionism is the behavioural objectives model of schooling. It was first developed in the 1930's by Ralph Tyler and has since been adopted and adapted by educational experts throughout North America. With its perception of "curriculum development as a technological problem of product specification and manufacture," this model fits beautifully into the dominant industrial/technological mode of thinking.\(^{80}\) In this model, intended performance gains (i.e. clearly identified educational objectives expressed in measurable behavioural terms) are organized into specified learning experiences; proof of pay-off is determined through quantified testing, thus establishing that pre-specified goals have been attained.\(^{81}\)

But many educators realize that not all worthwhile educational goals can be reduced to easily measurable, short-term specifications. Establishing a love of learning is an example of this type of goal. And Eisner warns that:

> It is too easy, when one focuses on the achievement of particular goals through the use of particular techniques, to neglect attending to the ancillary consequences of the techniques that one uses.\(^{82}\)

When learning has come to be equated with small fragments of knowledge isolated from the meaning of real-life situations, one of the ancillary consequences might very well be that a student's love of learning is destroyed!\(^{83}\)

When educational researchers attempt to reduce their investigations to a study of the simplest variables, the context surrounding these variables gets screened out by their rigorous methodology. Educational practitioners reading the research results can make "little sense...about what the
experimental treatments meant to the subjects who participated in them." and therefore the practitioners have difficulty applying the findings to their own situations. Consequently, research is given very little attention or credibility by practitioners.

Much educational research aims to prove the effectiveness of certain school programs and techniques in order that they might be held politically accountable. Researchers should be aware of, and acknowledge responsibility for, tacitly sanctioning the underlying values implicit in the idea of such accountability. The main purpose of reductionist scientific inquiry is to predict and ultimately control; in educational terms at the present time, this means being able to predict the most effective methods to control the production of suitable end-products, i.e. students. Suitability is to a large extent determined by corporate and business interests whose values are grounded in a belief in progressive growth. Capra explains what is entailed in this belief:

Competition, coercion, and exploitation are essential aspects of their activities, all motivated by the desire for indefinite expansion. Continuing growth is built into the corporate structure...[Its] excessive self-assertion manifests itself as power, control, and domination of others by force; and these are, indeed, the patterns prevalent in our society. Political and economic power is exerted by a dominant corporate class; social hierarchies are maintained along racist and sexist lines, and rape has become a central metaphor of our culture - rape of women, of minority groups, and of the earth herself.

These are not values with which I am comfortable.
A New Scientific Paradigm

Physicists, in their exploration of the atomic and subatomic world, have become increasingly aware of, and disillusioned with, the inadequacies and inconsistencies inherent in the classical scientific paradigm. The props of objectivity and reductionism, which support a traditional structure emphasizing predictions and control, are crumbling. It is relevant to ask whether the theories of the new physics may perhaps contribute to the construction of a new conceptual paradigm within which scientific research, especially educational research, can occur.

The new physics, based on theories of relativity and quantum mechanics, "has necessitated profound changes in concepts of space, time, matter, object, and cause and effect." Instead of matter's being constructed of basic building blocks, separate and distinct from force, as Newton believed, it now appears that both matter and force have a common origin in dynamic energy patterns in the subatomic world. While there is the appearance of material substance on a macroscopic level (i.e. nuclear, atomic, and molecular structures), at the most microscopic level there are only particles of energy involved in a continuous dance. Investigation has shown that these particles are related to each other in ways which transcend our preconceived notions of reality. Niels Bohr, for example, describes the complementary nature of particle/wave relationships. J.S. Bell illustrates how instantaneous, non-local information transfer links exist between particles. But it is Richard Feynman's theory on
quantum electrodynamics that to my mind is most fascinating (and pertinent to my reflections on "being" in Chapter VI of this study). By using a technique of space-time mapping, Feynman has demonstrated that

particle interactions can stretch in any direction of four dimensional space-time, moving backward and forward in time just as they move left and right in space....There is no 'before' or 'after' in the processes and thus no linear relation of cause and effect.89

Or, as T.S.Eliot says:

Time present and time past
Are both perhaps present in time future,
And time future contained in time past.
If all time is eternally present
All time is unredeemable.90

There is in the new physics a recognition of the relationship between observer (and the methods of observation) and observed; "all the properties of the particles are determined by principles" which in turn are related to the observation. "Ultimately,...the observed patterns of matter [their basic structures] are reflections of mind."91 This awareness of the link between mind and matter, opposed as it is to the long held belief that the two are separate and distinct, necessitates an important detour from the reductionist road onto a path seldom travelled by scientific inquiry, that of metaphysical and artistic ways of knowing.

Traditionally, these ways have been dismissed by Western society because their non-positivistic, experiential modes of inquiry were invalidated by their subjectivity. Modern physics' revelation of the interactive, dynamic nature of the sub-atomic world joins nicely, though, with ideas long present on the alternative path. Gary Zukav speaks of Buddhist
beliefs in which each part of physical reality is constructed of all other parts....According to The Flower Garden Sutra,...in the heaven of India, there is said to be a network of pearls, so arranged that if you look at one you see all the others reflected in it. In the same way each object in the world is not merely itself but involves every other object and in fact is everything else.92

Zukav also mentions that the Chinese word for physics is Wu Li; it means patterns of energy ("matter/energy" [Wu] + "universal order/organic patterns" [Li])93 These are also the two main themes in modern physics. Physicist Fritjof Capra describes his experience with the new reality of sub-atomic particles:

Interactions between the parts of the whole are more fundamental than the parts themselves. There is motion but there are, ultimately, no moving objects; there is activity, but there are no actors; there are no dancers, there is only the dance.94

By reducing matter and forces to their essential parts, classical physicists hoped eventually to explain the functioning of all the mechanical relationships in the natural world. Such understanding would enable man, as discussed earlier, to predict and control his world. But in their explication of relativity and quantum theories today's physicists have had to learn to live with ambiguity, to realize that these theories, like the ones they replace, are limited; they will never be "complete and definitive....To put it bluntly, scientists do not deal with truth; they deal with limited and approximate descriptions of reality."95 In the minds of these scientists, the rigid certainty implicit in classical Newtonian physics has disappeared, replaced with a respect for the complexity of nature where "reality has a way
of hiding even from its most gifted observers." They have come to recognize that state-of-the-art quantifications are not enough.

The traditional metaphor of cosmos-as-machine is not applicable to the new view of reality; a more appropriate metaphor is cosmos-as-rhythmic-dance, i.e. patterns of energy within a unified whole. This metaphor creates a vastly different conceptual framework, one in which relationships and integration are emphasized; order comes from within, not without. Modern science terms this a systems or ecological structure. In it, "form is arrived at whenever a stable, even though moving, equilibrium is reached. Changes interlock and sustain one another." The principles of organization, more than basic building blocks or basic substances, are of prime importance:

Systemic properties are destroyed when a system is dissected, either physically or theoretically, into isolated elements. Although we can discern individual parts in any system, the nature of the whole is always different from the mere sum of its parts.

The theme of holonomy where the whole is contained in each of its parts is common in a number of proposed new theories in physics. It is difficult, however, to put aside Cartesian ideas of objects as separate from ourselves; in our experience of everyday reality we usually do not take into account how sensory perception interprets the frequency patterns from the on-going rhythmic dance around us into objects which "exist only in our inner world of symbols, concepts, and ideas." Two revolutionary and imaginative approaches which attempt to provide an overall
conceptualization of the new universe are Geoffrey Chew's S-matrix theory and David Bohm's theory of explicate and implicite order. Capra comments on the concepts they share:

Both...are based on a view of the world as a dynamic web of relations; both attribute a central role to the notion of order; both use matrices to represent change and transformation, and topology to classify classes of order. Finally, both theories recognize that consciousness may well be an essential aspect of the universe that will have to be included in a future theory of physical phenomena.101

Universe-as-hologram, universe-as-ecological system, universe-as-rhythmic-dance. These cosmological metaphors differ considerably from the conception of universe-as-clockwork!

Eiseley mentions that "with uncanny foresight folklore has long toyed symbolically with what...[is now] proclaimed a reality." In many tales,

black magic...transmogrifies the true form of things. At the stroke of twelve the princess must flee the banquet or risk discovery in the rags of a kitchen wench; coach reverts to pumpkin. Instability lies at the heart of the world....Form is an illusion of the time dimension.102

Perhaps educational researchers and other scientists need something of the magician in their make-up in order to study the fluid patterns of reality which this new type of scientific kaleidoscope turns into place for us:

For only to a magician is the world forever fluid, infinitely mutable and eternally new. Only he knows the secret of change, only he knows that all things are crouched in eagerness to become something else, and it is from this universal tension that he draws his power.103

In a broad sense, magicians are artists. The new scientific kaleidoscope appears very similar to the one artists have always looked through. Science and art are no longer worlds apart.
A New Scientific/Artistic Paradigm

Emerging scientific thought may be presenting us with a new kaleidoscope pattern of fluid reality, but the magicians who hold it up to our gaze have a lot of work ahead of them. Preparations for this new magic show are in progress, but the performance is still a long way off. The current societal structure reflects a world view which is presently being eroded by new scientific concepts. A cosmos-as-rhythmic-dance concept fails to fit the rigid compartmentalization of the traditional cosmos-as-machine paradigm. And a failure to fit indicates the beginnings of a paradigm shift.

Kuhn notes that the period preceding a paradigm shift is marked by increasing awareness of "anomalies" which can no longer be accommodated by the existing paradigm; these lead to investigations of alternative concepts which can then form the basis of a new framework. In educational research, one major anomaly is that research "has relatively little influence on the day-to-day work of educators." Although advocating the continued use of traditional scientific methodology, Borg and Gall remark that

if educators were to suddenly lose the body of knowledge gained through educational research...their work would be virtually unphased....It is hard to imagine a teacher who would refuse to teach students because he lacked research-based knowledge about the learning process and the effectiveness of instructional methods.

Something is dreadfully askew if those most directly and immediately involved in the education process find so little meaning in research results. Attempting to explain this anomaly, Borg and Gall cite reasons ranging from lack of funding, to studies isolated and not readily applicable to
practice, to teachers' lack of knowledge and training in research methodology.¹⁰⁷

Many teachers have not acquired adequate knowledge of research methodology which stress a rational, systematic form of inquiry. But if there has been a failure on the part of teachers, there has also been a failure of the research methodology to represent adequately the daily lived complexity of the classroom and to value the intuitive knowledge, experientially-based, that teachers already do possess. Materials and methods of traditional research have been effective in areas outside the classroom. Political and administrative decision-making, for example, has relied heavily on the results of this research. There has been minimal teacher involvement, however, in this hierarchical, corporate-style decision-making process. This contributes to the fact that at the present time classroom practitioners experience little educative quality generated by research.

Teaching is first and foremost a human activity. Teachers are people relating to other people. Because this point is so obvious, it is taken-for-granted; it receives "lip-service" only, while those aspects of teaching deemed more important, i.e., those which lend themselves to the objective reductionism of scientific investigation, are given the greatest attention. A study of mechanical activities, as in the technological examination of the parts of a clock, attends to the inherent properties of things; a study of teaching, on the other hand, needs to concern itself with the interactional properties of human beings so vital to it.¹⁰⁸
Any research approach emphasizing only rational objectivity and reductionism focuses on the science of teaching; it ignores the human qualities which constitute the art of teaching. William James, among others, has warned:

You make a very great mistake if you think that psychology, being the science of the mind's laws, is something from which you can deduce definite programs and schemes and methods of instruction for immediate schoolroom use. Psychology is a science and teaching is an art; And sciences never generate arts directly out of themselves....A science only lays down the lines within which the rules of art must fall, laws which the follower of the art must not transgress, but what particular thing he shall do within those lines is left exclusively to his own genius.109

With its references to mechanical concepts, traditional science laid down very rigid lines for both education and educational research. But what would the "lines" be like which reflect the new scientific thinking? Interactive relationships and dynamic rhythms are its two key concepts. Education is primarily human relationships - individuals relating to other individuals in an interactive manner, both children and teacher learning from and growing with each other. If educational research is going to be humanized, these interactional relationships require enlightened investigation leading to further understanding. This, of course, means acknowledging that an individual is a "unique creature beyond the statistic."110 Individuals do not exist in isolation. An understanding of uniqueness as it relates to and interacts with the whole of reality can only come about through imaginative rationality which requires that science be a synthesis of both rational knowing and intuitive understanding.111
The beliefs of modern physicists were foreshadowed by those of the Chinese philosophers who conceived reality to be a process of flow and change. Its ultimate essence, Tao, is a dynamic interplay of...archetypal poles [yin and yang]....These opposites do not belong to different categories but are extreme poles of a single whole. Nothing is only yin or yang. All natural phenomena are manifestations of a continuous oscillation between the two poles, all transactions taking place gradually and in unbroken progression. The natural order is one of dynamic balance between yin and yang.112

Yin and yang can be extended into two modes of consciousness: yin corresponds to that which is "feminine, contractive, responsive, co-operative, intuitive, synthesizing;" yang to all that is "masculine, expansive, demanding, aggressive, competitive, rational, analytic." In Chinese thought, these modes complement each other and neither is of more moral value than the other. Rather, it is their dynamic balance that is good; their imbalance, harmful.113

To a greater or lesser extent both Western and Eastern societies have created an imbalance between the two modes of thought in their preference for one over the other. Marilyn Ferguson, referring to the differences between the traditional practices of each, comments that "the East contemplated the forest; the West counted the trees." She believes that "the mind that knows the trees and the forests is a new mind."114

I mentioned previously that imagination plays an important role in both scientific investigation and artistic experience. Some may assume that once the act of discovery has been performed, imagination walks off stage, its role finished. They may also assume:

The possession of [the discovery] by others requires
little imagination. This is not the case in the arts. The capacity of a creative artist's vision may be enormous; but it is only the vision that he imparts to his public that enable his art to live for others. Thus the meanings he can create for his public are limited by the requirement that they provide a basis for their re-creation by the imagination of others.\textsuperscript{114}

The assumption that personal, imaginative participation is needed only to understand the complexities of artistic experience cannot be sustained; this participation is now recognized as essential to the understanding of the complexities revealed by the new physics as well. For improved understanding of educational settings, the idea of imaginative participation must also be incorporated into the methodology of education research.

"Illuminative" Educational Research

Differing significantly from traditional approaches, some alternatives for educational research are appearing which provide an opportunity for imaginative audience participation in their performance.\textsuperscript{116} Although each diverges somewhat on methodological techniques for pulling the research rabbit out of the hat, they all share characteristics common to an artistic or new scientific conceptual framework. This research is holistic in that the researcher, assuming that a description and understanding of the program's context is essential for understanding the program, strives to understand the gestalt, the totality, and the unifying structure of particular settings:

[In illuminative research] data are collected as open-ended narrative without attempting to fit program activities or people's experiences into pre-conceived, standardized categories...in order to find out what people's lives, experiences, and interactions mean to them in their own terms and in their natural settings.\textsuperscript{117}
Emphasis is on the unique and particular, as opposed to the standard and general. Description and interpretation, rather than the measurement and prediction of the traditional approach, are the prime concern of illuminative studies.\textsuperscript{118}

In the new scientific thinking, definitive proof for every assertion concerning the nature of reality cannot be given. Science itself is an evolutionary process; as in the evolution of species, scientific knowledge evolves in different stages, each more specialized and refined. Kuhn calls them "better exemplars." He questions the assumption, influenced by an out-dated conceptual paradigm, that there is some final goal for scientific understanding:

But need there be any such goal? Can we not account for both science's existence and its success in terms of evolution from the community's state of knowledge at any one time? Does it really help to imagine that there is some one full, objective true account of nature and that the proper measure of scientific achievement is the extent to which it brings us closer to that goal?\textsuperscript{119}

Kuhn's questions are, of course, relevant to contemplating the role of educational research as well. If diversity and uniqueness in educational settings are acknowledged and valued, then there cannot be only one "true" prescriptive formula for educational research.

Rather than being ruled by fixed certainty, researchers working within an illuminative approach are allowed greater flexibility. They rely on their own sense of direction, guided by "a trust in intuition, whole-brain...tacit knowing."\textsuperscript{120} Instead of emphasizing quantities, verifiable only through measurements, they concentrate on the qualities of their experiences. This is a science of consciousness
rather than fact:

The patterns of experience constituting the data of such a science cannot be quantified or analyzed into fundamental elements, and they will always be subjective to varying degrees.\textsuperscript{121}

Subjectivity, however, can no longer be considered non-scientific. All research is vulnerable in its reliance on human judgement. There is no form of research that is "immune to prejudice, experimenter bias, and human error."\textsuperscript{122} Personal interpretation is encouraged and skillfully developed in the new research methodology. To achieve coherence within new scientific/artistic paradigm, inquiry's aims should be "understanding, extension of experience, and increase in conviction."\textsuperscript{123}

Kuhn demonstrates in his analysis of the structure of scientific revolutions, that day-to-day science activity is predicated on the assumption that the scientific community knows what the world is like. Much of the success of the enterprise derives from the community's willingness to defend that assumption, if necessary, at any cost....[It] often suppresses fundamental novelties because they are necessarily subversive of its basic commitments.\textsuperscript{124}

The birth of new ideas is strongly resisted; the delivery is often painful and slow. People are inclined to cling to the security of the familiar rather than risk drifting in the uncertainty of the new.\textsuperscript{125} And perhaps this is especially true in the present situation. The new paradigm patterns flowing into place embody within them the concept of an essentially unpredictable, forever ambiguous natural world. Research under this paradigm will not provide right answers. In educational research, for example,

by discarding a spurious, technological simplification of
reality, and by acknowledging the complexity of educational process, the illuminative evaluator is likely to increase rather than lessen the sense of uncertainty. 126

Acceptance of a new paradigm never means, however, just a re-interpretation of observations of a fixed reality made under the old paradigm. Scientific revolution involves the community's rejection of one time-honoured scientific theory in favour of another incompatible with it....[There is] a consequent shift in the problems available for scientific scrutiny and in the standards by which the profession determines what should count as an admissible problem or as a legitimate problem-solution....Though the world does not change with a change of paradigm, the scientist afterward works in a different world. 127

At the beginning of my paper I stated that I needed to thoughtfully reconsider what is meant by research so that I might resolve my misgivings about it. I have come to realize that, for the most part, research in education continues to be conceived of in terms of the traditional scientific paradigm. Modern physics, however, is providing a vastly different conceptual framework whose root metaphor is cosmos-as-rhythmic-dance. I realize that, like all metaphorical conceptualizations, it provides for only limited understanding of reality. It may never be able to "explain all the facts with which it may be confronted." 128 But unlike the previous paradigm, full explanation is not its aim. Instead, it hopes for interpretive understanding of multiple realities, perhaps regaining a sense of awe about existence in the process. This perspective allows me, as researcher, to focus on the human qualities of the teaching and learning process which are of paramount importance in the rich complexity of classroom life. I now recognize that the source
of my misgivings about traditional educational research is the mismatch between its outlook on reality and my view of reality, arrived at through tacit knowing.

As a result of my preliminary re-searching, I have been brought to a point where I can approach the implementation of a new curriculum, to be described in Chapter II, with greater understanding and a heightened sensitivity for its complexities.
Notes


5 Dewey, p. 246.


7 Polanyi and Prosch, p. 62.


9 Lakoff and Johnson, p. 5.

10 Lakoff and Johnson, p. 232.

11 Lakoff and Johnson, p. 119.

12 Lakoff and Johnson, p. 119.


15 Pearse, pp. 37-44.


17 Lakoff and Johnson, p. 146. Additional discussion of this concept is found in Burke, pp. 309-310; Polanyi and Prosch, p. 43; and Marilyn Ferguson, The Aquarian Conspiracy (Los Angeles: J. P. Tarcher, 1980), p. 104.

18 Lakoff and Johnson, p. 13.

19 Burke, p. 310.


22 Kuhn, p. 123.

23 Kuhn, p. 77.

24 Kuhn, pp. 84-85.

25 Kuhn, p. 85.

26 Kuhn, p. 204.


28 Ferguson, p. 28.

Since childhood, I have been fascinated by kaleidoscopes and have acquired a variety of different types. The most common ones have a container of small glass or plastic fragments at the end of a mirrored tube. This container is rotated, resulting in patterns of fragments which remain static until the container is given another turn. A more unusual kaleidoscope is the type which has layers of multi-coloured liquids at the end of a mirrored tube. As one looks through it, the liquids gradually flow into constantly changing patterns.

Dewey, p. 42, 44.

Dewey, pp. 36-37.

Dewey, p. 84.

Polanyi and Prosch, p. 101.

Polanyi and Prosch, p. 99.


Dewey, p. 54.

Polanyi and Prosch, p. 103.

Polanyi and Prosch, p. 103.

Briggs and Peat, p. 25.

44 Briggs and Peat, p. 31.

45 Briggs and Peat, p. 31.

46 Kuhn, p. 2.

47 Kuhn, p. 3.


49 Capra, p. 47.

50 Capra, p. 180.

51 Borg and Gall, p. 20.

52 Capra, p. 180.

53 Briggs and Peat, p. 19. A similar description is in Borg and Gall, pp. 24-25.

54 Borg and Gall, p. 20.


56 Capra, p. 60. Also in Briggs and Peat, p. 20.

57 Capra, p. 66.

58 Borg and Gall, pp. 26-27.

59 Excellent overviews of these different areas are found in Capra, *The Turning Point*; Ferguson, *The Aquarian Conspiracy*; and Lakoff and Johnson, *Metaphors We Live By*. Lakoff and Johnson provide many illustrations from everyday
language. They say that our mind is often envisaged as a machine. My mind just isn't operating today! or Boy, the wheels are turning now. are two examples. (p. 27).

59 Burke, p. 193.


62 Dr. Peter Mortimore was my instructor for a course in advanced Educational Research Methods. He referred extensively to the Fifteen Thousand Hours study and the "Effective Schools" movement throughout the course.


64 Borg and Gall, pp. 4, 19.


67 Lakoff and Johnson, p. 187.

68 Burke, p. 331.

69 Burke, p. 310.

70 Kuhn, p. 40. Borg and Gall, state that educational research must have these pre-determined qualities: positivistic orientation, generalizability, research control, statistical analysis, and replicability. The fact that in their text, Educational Research, only seven of its nine hundred pages are related to alternative research methodologies indicates the value the authors place on results obtained by these methods. Burke, p. 309, illustrates Kuhn's point with this humorous observation: "If you believe that the universe is made of omelette, you design instruments to find traces of intergalactic egg. In such a structure, phenomena such as planets or black holes would be rejected."
71 Burke, p. 326. The impossibility of "pure" objectivity is also discussed by Zukav, pp. 91-114.

72 Burke, p. 314.

73 Burke, pp. 326, 328. The example of Albert Michelson and Edward Morley's 1887 experiment to measure the effect of the ether is given as one illustration of how adherence to paradigmatic concepts restricted the acceptance of observed data.

74 Zukav, p. 92.

75 Briggs and Peat, p. 51.

76 Briggs and Peat, p. 51.

77 Polanyi and Prosch, pp. 96-97.

78 Capra, p. 114. This is also discussed in Polanyi and Prosch, p. 55.


80 Hamilton et al., p. 26.

81 Eisner, p. 7.


83 Borg and Gall, p. 27.

84 Capra, p. 44.

85 Capra, p. 77. I also found similar "layman" explanations of the new physics in Zukav, The Dancing Wu Li Masters and Briggs and Peat, The Looking Glass Universe very helpful.
Capra, p. 91.

Capra, pp. 79, 95. See also Zukav, pp. 93, 95, 282-305.

Capra, p. 89. See also Zukav, pp. 212-222.


Capra, p. 93.


Zukav, p. 5.

Capra, p. 92. This echoes some lines from T.S.Eliot's "Burnt Norton":

"At the still point of the turning world.
Neither flesh nor fleshness;
Neither from nor towards; at the still point,
there the dance is,
But neither arrest nor movement. And do not
 call it fixity,
Where past and future are gathered. Neither
movement from nor towards,
Neither ascent nor decline. Except for the
 point, the still point,
There would be no dance, and there is only the
dance."

Capra, p. 48.


Capra, p. 267.

Capra, p. 267.

Ferguson, pp. 164-165. Ferguson briefly summarizes

99 Capra, p. 301.

100 Capra, p. 96. Further discussions of Bohm's theories are in Briggs and Peat, pp. 98-152; Ferguson, pp. 180-181; and Zukav, pp. 305-310.

101 Eiseley, *The Unexpected Universe*, p. 78.


103 Kuhn, p. 6.

104 Borg and Gall, p. 4.

105 Borg and Gall, p. 4.


107 Lakoff and Johnson, p. 181.

108 William James, *Talks to Teachers on Psychology and to Students on Life's Ideals* (London: Longman, 1925), pp. 7-8, cited by Borg and Gall, p. 16.


110 Lakoff and Johnson, p. 183.

111 Capra, p. 35.

112 Capra, p. 36.

David Hamilton et al., eds., *Beyond the Numbers Game* (Berkeley: McCutchan, 1977). Elliot Eisner, Ernest House, Barry MacDonald, Lawrence Stenhouse, Michael Scriven, Helen Simons, Robert Stake, and Rob Walker are some of those mentioned who advocate alternate educational research approaches.


Hamilton et al., p. 10.

Kuhn, p. 171.

Ferguson, p. 107. Ferguson summarizes the ideas of Michael Polanyi.

Capra, p. 376.

Hamilton et al., p. 18.


Kuhn, p. 5.

Zukav, p. 191.

Hamilton et al., p. 22.

Kuhn, pp. 6, 121.

Kuhn, p. 17.
CHAPTER II
The Research Project

Research Problem

In September 1985, the new Elementary Fine Arts Curriculum Guide was introduced to schools throughout British Columbia. My purposes in conducting this study were to observe a colleague's use of the guide within her classroom; to discuss and interpret with her the living within the tension zone between the "curriculum-as-plan" and "curriculum-as-lived;"¹ and to reflect on my observations and discussions. Relating them to my own experiences would enable me to assess carefully the quality of my own living, as my school's art specialist, between the two worlds of curriculum. As Sarason notes:

The fact is that our primary value concerns our need to help ourselves change and learn, for us to feel that we are growing in our understanding of where we have been, where we are, and what we have been about, and that we are enjoying what we are doing.²

This deeper understanding might also assist me in my role as resource person involved in the professional development of visual arts teachers within my school district.

I was interested in possible changes that implementation of this curriculum might initiate. Change can be multidimensional, affecting materials, teaching approaches, and possibly beliefs.³ What would be the meaning of the implementation of the new curriculum for my colleague and for
me in our classrooms? For it is in the complexity of classrooms that individuals actually live with the curriculum plan and, in varying degrees, contribute either to its growth or to its demise. In Fullan's words,

the key to school improvement is to recognize that individual meaning is the central issue, and to do things that will enhance this meaning.  

As an educational researcher, I also wanted to provide an opportunity for other practitioners to participate vicariously in the experience shared by my colleague and me. In so doing, they would have the chance to form their own personal interpretations, or "naturalistic generalizations," about the content of this study, and the content of their own teaching situations.

Methodological Choices

Approaches advocating illumination as the main function of educational research seemed more appropriate to my needs than those offering prediction and control. These alternate forms of inquiry share a number of commonalities, including

a rejection of quantification as a necessary ingredient of research, a more critical attitude to the certainties or the adequacy of empirical evidence, recognition of the pervasiveness of subjectivity or consciousness in the accumulation of data, and attention to the existential moment and concreteness of experience.

These approaches, as I discovered in my reading of the literature, are variously termed ethnographic, case studies, naturalistic case studies, responsive, artistic, and phenomenological.

As I would be investigating implementation of an art curriculum, an artistic approach had a certain aesthetic appeal. The goals of art education are open-ended; they
involve art production, an appreciation for the relationship of art and culture, an understanding and development of the skills of art appreciation, and the development of aesthetic appreciation.\textsuperscript{13} These do not allow for adequate translation into quantifiable terms. Therefore, research based on artistic criticism, dependent upon description of context and interpretation of emergent issues, seemed an appropriate method for studying the art of teaching.\textsuperscript{14} Such research aims to create a rendering of a situation, event, or object that will provide pointers to those aspects...that are in some way significant.\textsuperscript{15}

In criticism, there can be no singular, monopolistic version of truth, as in research based on traditional science. Truth is relative, subject to the accumulated background knowledge that the critic brings to the experience.\textsuperscript{16}

A naturalistic case study inquiry has two essential aspects; first, the entity is studied in its own environment, "with a design relatively free of intervention or control;"\textsuperscript{17} second, it addresses a single case, a bounded system, which has intrinsic interest, not merely a sample from which to learn about the population. It is similar to others, yet distinct, and each...is to be noted for a certain unity within, a certain systemic character.\textsuperscript{18}

In my study I wanted to focus on a single case, the art curriculum as it was being implemented in one particular class. The systemic qualities referred to in this definition of case study appropriately reflect the conceptual structure of the new artistic/scientific paradigm.
Research Model

Boughton's research model for evaluating art education programs provided an flexible framework for my study. As well as clarifying my understanding of the nature of the artistic paradigm, its non-linear representation allowed me to form a mental image of the dynamic, multidimensional complexity of classroom life.

![Figure 1 Model for Art Criticism]

Figure 1 Model for Art Criticism
Boughton developed his model by first diagramming the processes of the creation of a two-dimensional art work and the act of art criticism (see Figure 1). A two dimensional art work is produced by the artist's manipulation of all or some of the elements of line, shape, value, texture, and colour. In this interactive process, principles of design are considered, as well as metaphorical meaning. Art criticism is similarly interactive, for a critic must go through the process, as did the artist, of simplifying, clarifying, abridging, and condensing. Decision making during this process, by artist and critic, is influenced by the paradigmatic criteria each brings to the experience. The relationship of the elements is not predetermined, but evolves during the creating or the perceiving of the work of art. For the artist, the outcome of his decision making is a work of art; for the critic, a qualitative exposition which is communicated to an audience.

Boughton then created a conceptual model for the evaluation of an art program, depicting it as analogous to the first two processes (see Figure 2). Like the artist and the critic, the researcher is involved in an experience, in this case, a classroom, "an everchanging system of relationships among people, objects, and events." In a similar manner to the act of creating or of perceiving, this experience is interactive for in a classroom, the participants are engaged in an on-going process with certain elements, namely:

a. Agents - personnel in the classroom.
b. Content - "curriculum-as-plan" (objectives, topics,
The researcher must attend to the dynamics of these elements
when observing the classroom. Decision making by classroom participants and the researcher is influenced by the paradigmatic criteria each brings to this dynamic experience. As with the artist and critic, there is no exact pre-determination of how the elements will interact to produce the outcome. In the classroom, the outcome often results from hundreds of immediate decisions, requiring artistry, "a fine, swift, intuitive sense of situations," on the part of the teacher. The outcome of the researcher's decision making, a qualitative exposition communicated to an audience, is influenced by her tacit knowledge or world view.

It was necessary for my purposes to re-define Boughton's conception of art criticism. According to Boughton, criticism is the means by which the worth of a program can be judged:

The task of the evaluator is to determine the value of the experiences gained by the students. This requires exercise of judgement with respect to selection of outcomes considered to be significant and determination of their worth.

The evaluator/critic's paradigmatic criteria includes "a set of pre-dispositions, in the form of highly abstract models of what designs it would be of value to discover." In my opinion, Boughton views criticism in its instrumentalist capacity:

Instrumentalist theories conceive of art as a tool for advancing some...purpose....The instrumentalist is concerned with the consequences of the ideas and feelings expressed by art, He wishes art to serve an end more important than itself.

The purpose of my inquiry, however, was for both my colleague and me to achieve deeper understanding of the curriculum-as-lived; it was not aimed at a judgement of
worth. Therefore, I defined criticism in terms of expressivism:

Expressivist criticism sees excellence as the ability of art to communicate ideas and feelings intensely and vividly....Expressivist criticism offers us the idea of intensity of experience...(and the belief that) the artist has taken hold of some truths about life, and through skill and imagination, has found a way to embody those truths....[Art] is the communication of significant ideas.  

Art criticism can sometimes involve judging a work of art by giving it a rank in relation to other works of its type. Although this might be Boughton's purpose for research, it was not mine, for "this aspect of art criticism is much abused and may be unnecessary if a satisfying interpretation has been carried out." My critical interpretation would be a portrayal of my colleague's and my shared understandings of the meaning of significant issues or themes emerging from reflections upon our living in the tension zone between curriculum-as-plan and curriculum-as-lived.

Outline of Study

For my study, I added an overlay of phenomenology to the framework provided by Boughton's art criticism research model. "Phenomenological research," says Max van Manen, "is a search for what it means to be human." This type of inquiry is always a project of someone: a real person, who, in the context of particular individual, social, and historical life circumstances sets out to make sense of a certain aspect of human existence. The bare bones of this someone are: 38 years old, white female, single parent of a 13 year old daughter, 14 years' experience in elementary schools, teaching grade levels 1 to 7, living in a small town in the interior of British Columbia.
The flesh added to this skeleton contributes to the body of my report.

Pat Vittery is the colleague with whom I worked in this study. I had been acquainted, socially and professionally, with her for about twelve years and during this time I was impressed with her thoughtful, assured manner. I knew, from our conversations and from her participation in district workshops and displays, of her interest in children's art. A meeting at a weekend course in watercolour painting prompted me to ask her for her co-operation on this project and, after giving it some consideration, she agreed. As mutual respect and trust are essential in this type of inquiry, it was very important for me to select someone with whom I felt I could work comfortably. In addition, I hoped to establish a reciprocal relationship so that my colleague would feel she was gaining in understanding from it as well as I.

"Phenomenological experience is the study of lived experience."29 I wanted to obtain detailed information which would allow me to describe the curriculum-as-lived experience; to interpret the experience; and to reflect upon it for personal and professional growth. My basic methodology was going to be "watching and wondering,"30 i.e., observing and interviewing. In order that I might have direct contact with Pat's classroom world, I arranged with the school district superintendent and the principals of both our schools to make a series of Friday afternoon visits to observe her art program in action. Friday afternoon is not an ideal choice - children, teacher, and observer, having put in a full week,
are all eagerly anticipating the weekend - but this was my preparation block and the only time available for me to be released from my own teaching responsibilities. We planned that I would visit every second Friday for a four month period, beginning in December 1985, and would meet once a week between visits to discuss my observations.

"Always be suspicious of data collection that goes according to plan!" and "Research subjects have also been known to be people!" Michael Patton's two humorous comments could certainly be applied to events that occurred over the next twelve months. Misfortune plagued my research from the start and my carefully planned timeline quickly disintegrated. A car accident forced delay of my initial visit until the end of January 1986 at which time I was finally able to squeeze in two observation sessions and one interview with Pat. Neither of us had our hearts really in it at that time, though, for we were both in the agonizing process of breaking up long term conjugal relationships. To add to the stress, my daughter was extremely ill for six months, an emotionally and physically exhausting period. During this time, Pat had the misfortune to fall, break her leg, and almost die due to the unusual circumstances of her accident. Her recovery period required a three month absence from school. Then I came down with pneumonia and was away from my teaching situation for over a month. Educational research was not a priority during this troubled period (although it did provide time for reading and reflection for the two of us) and was regretfully placed on hold until the following school year.
In October, 1986, our lives in relative order once more, Pat and I started afresh. I observed in her grade 1/2 classroom on seven occasions, approximately every other week, from October to February. Between observations, we met four times for interviews and discussion. In addition, we met two subsequent times, once in April, once in June, to tie up the loose ends of data analysis and interpretation.

Data Collection

My research methods courses had focused on quantitative rather than qualitative data collection. For building up knowledge in observation and interviewing techniques, I found Michael Patton's book, Qualitative Evaluation Methods, an invaluable guide.\(^{32}\) I supplemented his suggestions with those of Adelman and Walker, A Guide to Classroom Observation,\(^{33}\) as well as reading a number of reports of studies which had followed this methodological approach.\(^{34}\)

Observations and interviews were the primary data sources for this study. Aware that just being in Pat's classroom was going to have an effect on what I was observing, I tried to adhere to David Hamilton's advice to be as "unobtrusive, supportive, and non-doctrinaire" as I could.\(^{35}\) Whenever Pat had the attention of the entire class, to give instructions or discuss the lesson, I remained seated, somewhat hidden from view, at a small table to one side of her room, close to the outside door. In order to experience the situation more fully, though, I participated as well as observed. When art activities were in progress, I frequently walked about the room taking photographs and occasionally conversing with the
children.

The camera was a useful research tool, for photographs really are experience captured....Unlike any other visual image, a photograph is not a rendering, an imitation, or interpretation of its subject, but actually a trace of it.\textsuperscript{36}

Photographs retain a "documentary power always denied second-hand records."\textsuperscript{37} The photographs were useful in helping me recall details that I had not set down in writing and they were starting points for discussion for Pat and me during our interviews. Also, at the conclusion of my visits to Pat's classroom, I left an album of the photographs for the children, as a memento of the time we had spent together.

A tape recorder was invaluable at both observation and interpretive stages. Capturing the actual words of individuals increased the accuracy of my data collection. Taping classroom activities allowed me to photograph extensively and also enabled me to be more attentive to what was happening. During interview sessions, I could listen carefully to what Pat was saying without the necessity of taking copious notes. This allowed me to think ahead to further questions or to seek clarification on information given.

Transcribing tapes, night after night, hour after hour, was a very tedious task which had to be sandwiched between the various responsibilities and activities of family and professional life. Doing the transcribing myself, however, allowed me to note voice inflections, noise levels, giggles and laughter, that otherwise might have been missed. Transcribing also facilitated interpretation of the material,
for I reflected as I typed, identifying passages which needed further inquiry or comment, as well as noticing themes.

My written notes on the physical environment, social interactions, and program activities were factual, but fairly brief. I considered them supplements to the photographic record and the tape recording made of each classroom session. In addition to descriptive details, they contained quotations of what individuals said (helpful when transcribing tapes), as well as some of my own feelings and reactions which later were starting points for further reflection.

My interviews with Pat were of an informal conversational nature, initially with no predetermined set of questions, but with the photographs sharpening our memories and providing a flexible structure for discussion. This was a good way to ease into dialogic reflections of the experience itself. Each interview built upon previous ones, as quotations from those became additional data for elaboration and reflective interpretation. In eliciting responses from Pat, I attempted to keep my questions as open-ended as possible so as to capture more fully her point-of-view, as she chose to express it. At the beginning, questions were experience/behaviour ones (what is happening, what has gone before), knowledge ones (e.g. familiarity with the curriculum guide), and background/demographic ones (identifying personal characteristics). These were interspersed with questions about feeling (emotional responses to experience and thoughts), as well as opinion/value ones (explication of assumptions, biases, beliefs, and values was required).
During the months of observing, interviewing, and transcribing, thoughts of Pat's world became an integral part of my own - at one point, I laughingly told her that I went to sleep with the sound of her voice in my ears! Conversations, observations, and events in my daily life would trigger associations with ideas discussed with Pat. I would catch myself making mental connections all the time:

To truly question something is to interrogate something from the heart of our existence, from the centre of our being.40

I wish now that I had kept a diary, but to squeeze even a few more moments out of each day to write a line or two was asking too much; my energy gave out. Some of those strong connections remain clear in my mind, though, and have been included in this study.

In addition to data from observations and interviews with Pat, I also collected documents (timetables, previews, district guidelines, district memos regarding implementation of the new curriculum, etc.) and conducted brief interviews with the principals of both schools. This enabled me to triangulate my information with material from other sources.41

Data Analysis and Interpretation

"Phenomenological research is the study of essence."42 "Criticism is a search for the properties...that may justify the direct reaction."43 Alternative research methodology acknowledges what already exists and instead of presenting a facade of objectivity, exploits the potential of selectivity and emphasis to say what needs saying as the investigator sees it.44

As the arrows on Boughton's evaluation model illustrate, critical interpretation of the curriculum-as-lived experience
is a continuous interactive process. This process involves discrimination (analysis) and unification (synthesis) on the part of the investigator. It differs from traditional reductionist approaches in that the critic must use judgement to evoke a clearer consciousness of constituent parts and to discover how these parts are related to form a whole....They cannot be separated from each other, because analysis is disclosure of part as parts of a whole; of details and particulars belonging to a total situation....No rules can be laid down for the performance of so delicate an act as determination of the significant parts of a whole, and of their respective places and weights in the whole."

I cannot fully explain how I came to highlight some portions of the data as being more significantly revealing of the essence of our in-dwelling in the tension zone between curriculum-as-plan and curriculum-as-lived than others. Most often, I found my thought patterns flowing into place in the early morning, in the "fuzzy" period of awakening before one becomes fully conscious. My value choices were, of course, grounded in my own years of teaching experience; I am sure other contributing factors were my recent readings of new scientific theories, as well as my interest, triggered by my second conjugal breakdown, in feminist writings. Undoubtedly there were other factors as well.

Van Manen poetically explains that themes are the stars that make up the universe of meaning we live through. It is by their light that we can navigate and explore such universes."

This starship journey is "not an imitation of things seen,...[but] an imitation of things felt." It is not the surface appearances that are vital; it is the quality of life in the dialectic tensionality between the complementarities of
the theoretical perspective of curriculum-as-plan and the practitioner perspective of curriculum-as-lived that is significant. The tensionality arising from the simultaneous attending to both worlds of curriculum contributes to the aliveness of the pedagogical situation. Aoki explains that it "is not so much a matter of overcoming the tensionality but more a matter of dwelling aright within it."48

Portions of four of the art lessons that I observed are presented in this study. Excerpts from the fine arts curriculum guide/resource book (curriculum-as-plan) and excerpts from interviews with Pat (curriculum-as-lived) follow each lesson segment. After these are the reflections on issues or themes which emerged from the lesson and interview.
Notes


4 Fullan. p. 295.


7 The following describe ethnographic approaches:
   George Spindler, ed., Doing the Ethnography of Schooling (New York: Holt, Rinehart, and Winston, 1982);

8 The following describe case study approaches:
   Stake, "Case Study Method," pp. 5-8;

10 Robert Stake, "To Evaluate an Arts Program," in his Evaluating the Arts in Education (Columbus, Ohio: Charles E. Merrill, 1975), pp. 13-38.

11 The following describe artistic approaches:


14 For a discussion of the nature of artistic criticism see:
   Boughton, Evaluation Model for Visual Arts, pp. 137-143;
   Eisner, "Educational Connoisseurship and Educational Criticism," pp. 190-225;

15 Eisner, "Educational Connoisseurship and Educational Criticism," p. 197.


17 Stake, "Case Study," p. 279.

18 Stake, "Case Study," p. 279.

20 Boughton, p. 142.


22 Boughton, pp. 137-139.

23 Boughton, p. 143.

24 Boughton, p. 141.

25 Feldman, p. 466.


27 Feldman, p. 483.

28 Van Manen, pp. 38, 40.

29 Van Manen, p. 37.


31 Patton, p. 119.

32 Patton, *Qualitative Evaluation Methods*.


34 Some studies which were "enlightening":
   Michael Day et al., *Case Studies of Seven Selected Sites*, Vol. 2., *Art History, Art Criticism, and Art Production* (Santa Monica: Rand Corporation, 1984);
Geoffrey and Smith, *Complexities of an Urban Classroom*;


37 Patton, pp. 246-247.


39 Patton, pp. 28-29, 198-199.

40 Van Manen, p. 45.

41 Hamilton et al., pp. 13-14.

42 Van Manen, p. 38.


45 Dewey, p. 310. See also Feldman, pp. 475-476 on interpretation.

46 Van Manen, pp. 59-60.

CHAPTER III

Halloween

Pale cadmium yellow, rich ochre, burnt sienna, burnt umber, cerulean blue - these are the colours an artist would squeeze onto her palette to portray the sparsely grassed, low rolling hills; the poplar and birch groves intermingled with stands of pine and spruce; the endless clear sky of a late autumn afternoon in the Cariboo.

This is cattle and logging country, located in the interior of British Columbia. In the centre of the region is 100 Mile House, originally one of a chain of roadhouses used by miners on their way to Barkerville during the goldrush era of the 1860's; now, a quiet community of about 2500. Gas stations, restaurants, and a small shopping mall serve the needs of local ranchers and year-round tourists. The latter arrive at local resorts for fishing and hunting in summer and fall, cross-country skiing and snowmobiling in winter.

Highway 97 cuts through the town. Following it a few miles north, I branch off onto a smaller two-lane paved road curving east. Sunroof back, glorying in the autumn colours, I pass small hobby farms and occasional clusters of wooden frame houses. In typical Cariboo fashion, many are built around their occupants and are in various stages of construction. After travelling about eight or nine miles from the highway junction, I round a sharp corner and there's the elementary
school to my left, a low-lying building whose five classrooms, library, and gymnasium are home during the hours of 8:30 to 2:30 for 104 children and five staff. Climbing the grassy slope from the parking lot, I enter Pat's classroom door and am greeted by green-faced witches with kinky hair riding broomsticks across a bright bulletin board. (see Figure 3)

Pat is giving directions to her class.

I would like you first to draw four pumpkin shapes in your chalkboard space and make four different faces using the shapes that we talked about.

Children are working at the chalkboards which line the front
and one side of the room. Each child has his or her own area of board marked off with masking tape, namecard up above. (see Figure 4)

Yes, you can make them quite big. Maria's got hers about the right size. Make them a little bigger so we can see what kind of faces you're going to draw. And see if you can make the faces all a little bit different.

A smiling ghost, transformed from an old sheet, hangs from the ceiling and haunts the centre of the room above a round table displaying Halloween activity cards. (see Figure 5) Smaller paper ghosts float between large dried tumbleweed balls
suspended from two rows of fluorescent light fixtures which run the length of the room.

Figure 5 Halloween Ghosts

Tiny pumpkins are everywhere, lining the window ledges and tops of shelves. Pat walks behind the children as they quietly chalk up their spaces, commenting on their efforts.

I see one. Can you make another one to match? Good. Now, make the nose. See if you can make me another face, right up here. Now, can you make the mouths different, Rodney? I wanted to see if you could make them all a little bit different. Think about how faces look when they feel really happy. Or when they feel really angry. Or when they feel really upset. Or really - ferocious!

And to another child,

That's not bad! Try another one down at the bottom. And how many do you have? Four.

Mrs. Vittery, can you do any shape?

Well, how do you mean, Jessica? Show me what you mean.
Like smiles.

Oh, yes, that's OK. That's a curvy line, isn't it? Oh, this one looks scared, doesn't it? I love the look, Gary. Jodie, yours are all sort of the same. Can you make me one that's different? Make me one that's sad. Or upset.

Pat has the children stop their drawing. She has different children describe the faces they have drawn and adds her observations as well.

Now, when I'm looking around, I can see that Stephanie has used four different shapes on her pumpkin face mouths. She's got a zigzag, a rectangle, a happy face, and a sad face. It's interesting that a happy face looks curved up and a sad one looks curved down.

I go like this. That's how I do it.

OK, that's pretty good. Leave them on. Don't rub them off. All right. And come on up to the meeting place and sit nicely. I've got a quick story for you.

An 8x10' worn brown carpet covers the floor in one corner of the room. It marks off the meeting place, tucked in beside Pat's desk. As the children leave their chalkboard spots and scurry to sit down, one stops to speak to Pat.

You're going to the bathroom now? We're going to start the story. How fast can you go? Do you have to go right away? Hurry up.

The children sit cross-legged on the floor before Pat's chair, quietly anticipatory.

If you've ever heard this one before, don't let your neighbour know.

Oh, I know this one!

(Whispers) Shhh. Don't tell. OK, is everybody sitting to listen? Rodney, are you?

Mrs. Vittery...?

Shhh, don't tell, Jonathon, OK? It's a secret. This is a story called The Little Orange House. And as I read it, I'd like you to picture in your mind what's happening. There are some pictures on the paper but
they're not pictures that are easily seen far away, so I can't show them to you. So, you'll have to make the pictures in your mind.

Pat begins to read from a duplicated sheet on her lap.

Once upon a time, a very small witch was walking in the woods. The cold wind was blowing the dry leaves all around her. This little witch was frantically searching for a house for the winter. She couldn't find one. But suddenly, a piece of orange paper, blown by the wind, landed at her feet. And she picked it up. The little witch looked closely at the paper and then she said, "Hmm. I think I can make a little house from this piece of orange paper." So, she folded the paper in half. Then, she took her scissors, the ones she always kept in her pocket, and she cut off the two corners to make a roof."

As Pat reads, she stops periodically to cut a piece of orange construction paper, following directions in the story. The cuts represent parts of a witch's house.

There's one side. And there's the other side.

The children sit with eyes riveted on the paper in her hands. They're enthralled – and so am I! The story continues for a few minutes longer, ending with:

Then, she decided that her little house was finished. But, just as the little witch started to go inside for the winter, she saw a tiny ghost floating down. It came to stop by her little house. The little ghost was crying. The witch said, "Why are you crying?". The tiny ghost stopped and said, "Oh, it's so cold and windy and it's getting dark. And I have no place to spend the winter." "Well," the witch said, "How would you like to spend the winter in my little house?" And the ghost said, "Thank you, thank you so much." And peeked in through the window and said, "It's a very nice house." "Well, first," said the witch, "I think I'll need to make you a little door of your very own." So she picked up her scissors again and she cut out a very tiny door.

Was the ghost tinier than the witch?

Shhh. Yes, just a little ghost. And that was the door for the little ghost.

Well, the little witch went inside her door. And the little ghost went inside his door. And very happily they spent the winter together in the little orange house. Do
you want to know what it looked like inside?
OK.
OK.
Pat unfolds the paper, revealing it transformed into a Jack-O'Lantern face! (see Figure 6)
A Jack-O'Lantern!

Figure 6 Halloween Magic!

Isn't that cute? There, it is! There's some ideas for you when you make your Jack-O'Lantern. What shape are the eyes?

Squares!

They're pretty close to being squares, but they're more like rectangles. What shape is the nose? Shawn?

Triangle.

Yes. And the mouth is made with straight lines. Lots of you made curvy lines on yours.

Mrs. Vittery, can you fold it back up again?
Sure, I'll show you how it works. We cut the corners off, right?. Then we cut a door, so we had a little point for the hat, right?. Then it was too dark, so she had to cut the windows. And then the ghost came along and she had to make the door for the ghost.

Yeh, and the little ghost door made the triangle nose and the reason why you put the little things there, is to make the happy face things go up, like that.

Yes. That's right. You're really clever today, Carrie. That's good to see. I have a couple of other little Jack-O'Lantern faces here, too.

There is laughter from the children as she holds up some sample pictures of Jack-O'Lantern faces.

And this one has triangles for eyes and nose. And this one has upside down triangles and has circles and a different kind of nose. OK. Now, here's what we're going to do. We're going to get started and try to make our own little faces that we print with the potatoes. Yes, Richard?

Um, I know why you made a triangle for the little ghost's house.

Yes, why did I?

So the nose will be triangle.

Yes. I knew it all along, didn't I? But you didn't. Now you do, though.

I did!

Did you know, all along?

Yes.

Good for you.

So did I. So did I.

So I didn't surprise you, eh, Jonathon?

You didn't surprise me either.

This Jack-O'Lantern story and the chalkboard drawing are "warm-up" activities for today's art lesson in which the potato printmaking technique will be used to make Jack-O'Lantern images. Earlier, as the children worked at the
chalkboard, Pat had explained to me the preparations that were necessary for this lesson. Knives have been brought from home — it has taken a week for everyone's to get here — and she has given a demonstration this morning on potato carving. Materials for printmaking (potatoes, a stack of yellow duplicating paper, newspapers, etc.) are on a long low table at the side of the room in front of the coat racks. The children are sent to get them by teams; each "team" of five to six sits together at four desk groupings set at angles to the round table in the centre of the room. Knives are already at their desks and Pat warns:

Remember about knives. They're for cutting potatoes, not fingers. We don't want anything red flowing around here.

Children are reminded to think of the plans they have for their potato when selecting their potato shape.

Just look at it. Turn it in your hand and see which way looks best for the shape your face is going to be. Take a look at Kristen. This is the one she chose. If I hold it this way, I could have an oval shape. Eyes here, mouth down here, and so on. And if I hold it that way, it looks like a long flat pumpkin face. Look at yours and decide which way you want your pumpkin face — long or fat — and when you've decided, use your pencil — don't cut with the knife yet — use your pencil. Think about all the things you drew on the chalkboard, think about the shapes we talked about, and very carefully draw your face on the potato. Now, it's going to make a line, it will sort of make a little dent in it so you can see where you want to cut. (see Figure 7)

Pat demonstrates a safe way to hold a knife to one group.

OK. Keep your hand over the top. And, it won't hurt to move your fingers close up to the blade, like that, with this finger on the top of it, not on the bottom! Because the bottom is the sharp side, right?

I've got a switch blade one but I'm not allowed to bring it because it's really really sharp.

Oh. OK. Very, very carefully. And you don't have to dig hard because the potato itself is not very hard. Dig
out the shape for your eyes and nose and mouth. Very, very carefully. You just need to work very carefully.

![Figure 7 Leah Preparing a Potato Block](image)

I can't cut.

Pat goes to help some of the grade 1's who are experiencing difficulty with their table knives. The tips are too rounded to allow cutting of fine details.

OK. All right, Jonathon, I'll help you. Do you want the eyes right here? All right. Dig a little hole with the knife. Well, you did a really good job on that one. Try, try...go slowly, we're not in a rush.

Mrs. Vittery, I'm finished.

Great! that's the idea! Try to make your cuts fairly straight so that the flat part of the face doesn't get
all raggedy or mushed.

Ohhh...

Now what?. Well, can you make it into a triangle? Make two sides straight on it and it will turn into a triangle.

Mrs. Vittery, the mouth is botching.

No, I think it's going to look just fine.

Pat dispenses orange poster paint, one styrofoam tray per group. Chattering excitedly, the children experiment with their potatoes on yellow sheets of paper. (see Figure 8)
Some children are disappointed with their results. The faces are not as clear as they were expecting. A child mutters to himself at a near table:

I can't do this. This is wrecked.

Keep trying until you figure out exactly the way it should work out.

Pat goes about the room, commenting on individual children's results, offering encouragement.

That's a good one, Gary. Look, Gary's got a great one. His first one wasn't so great, but this one is.

Mrs. Vittery, I dropped it.

Oh, dear! Well, do you want to start over?

While the children continue with their experimenting, Pat lays out a longer piece of paper on a table at the window side of the room. It has a brown crayon fence partially drawn on it. She asks one child who has done a number of prints to complete the fence.

All right, boys and girls. We're going to stick your prints along the top of the fence and see all the Jack-O'Lanterns. So, paint yours, bring it over, and put it along the top of the fence. (see Figure 9)

Those who come up to print a face on the fence are very careful initially. As the fence fills up and a second row of faces is added, less care is taken. Some children begin to experiment by twisting their potatoes as they print, creating smudgy circles.

It didn't turn out right.

You've got to go in on top of mine.
Pat calls the children back to their places as it is time to clean up. She gives directions to put potatoes on the corners of desks, sample papers on the art table, brushes in the sink, and newspapers in the garbage. This is quickly done, accompanied by some cheerful singing from a few children. One orange fingered young lady playfully teases and chases a grade 1 boy. Others line up quietly at the sink to wash their hands.

Mrs. Vittery! Look at Chad! He's got orange on his face!

He's orange everywhere! OK. Kristen, hurry it up, dear.
Pat calls the children to the meeting place, with some further reminders to "slowpokes" at the sink.

Now, I want to know how you felt about the business of trying to carve the potato. Did you find it was a little difficult to do? Raise your hand to tell me how you felt about it. Was it an easy job to do or not? What did you think, Rodney?

I thought it was hard.

Can you tell me why you thought it was hard?

Cause of the eyes and that.

And what made it difficult?

It was hard to do it.

What would have made it easier, do you think?

Just choose the shape.

Do you mean that if you had chosen a different shape, it might have been easier? OK, so Rodney found it was a difficult job to cut the eyes out. How did you feel about the whole job that we did, Maria?

It was easy.

Did your print turn out to be what you wanted it to be?

Uh huh.

How did you feel about it? Carrie?

Kind of hard.

Can you explain why you felt that way about it?

Cause it's a small little thing that you can't carve with a big thing.

Right. OK. That's what I was noticing, that you were having quite a lot of trouble. How did you feel about it, Leah?

Um, I thought it was quite hard because it was, um, sort of little parts and you can't carve it very well. And I didn't want it to turn out the way it was turned out.

So, you were...how did you feel about the way it did turn out?
Hmmm. I didn't like the way it turned out.

OK. How many felt that way about their little Jack-O'Lantern face? It didn't turn out quite the way they wanted it to?

A show of hands reveals that about half of the children were dissatisfied with the activity and their results. Pat summarizes their comments concerning the size of the knives and the smallness of the features they were attempting to carve. She asks for predictions about the pumpkin carving planned for the upcoming week.

Can you tell me what might be different about carving the potato face compared to carving the Jack-O'Lantern face? What might be different, Jessica?

It's a lot bigger and it would be a lot easier if the knives would be a bit small for the big pumpkin.

Oh, I think you're right about that. How many would agree with Jessica, it probably will be an easier job. And was anyone else going to say something different to what she said?

I know.

Rodney, come here, by me. What were you going to suggest, David?

Well, it's going to be harder to get through because it's thicker and it's really bigger and it's going to be. Like, you're going to have a harder part. Like, where to put the eyes and that.

We'll figure out what to do about the face and the shapes first, but David's right. I think what he's trying to say is that the potato was fairly soft, easy to cut.

Yeh.

And the pumpkin will be much tougher. And yet the fact that the potato was so small and the pumpkin will be bigger should make the pumpkin job easier. What did you think about it, Shawn?

And if you get it open, you can draw the triangle eyes.

On the pumpkin.

Yup.
That's probably what we'll do.

Pat holds up the pumpkins on the fence sheet.

OK, I'd like to just show you what happened here. (Laughs) I thought it would look really neat because we'd have one from everybody and they'd all look really different. But I didn't stay beside the fence because I was busy looking around and helping other people. And some pumpkins didn't really get put in the right place. A couple of children got carried away. They were supposed to put one pumpkin sitting on the fence. I think tomorrow we'll try this again and see if we can get those prints to work and make a little row of pumpkins on our fence. And then the grade 1's can use it in math when they're doing counting. However, some of them didn't look bad at all. This one turned out very nicely. And this one looks really scary. And there's another one. You got some really quite interesting faces, the ones that had success with it. We'll try this again tomorrow.

The one at the very end there has no eyes. How's he going to see?

Oh, that's mine!

Pat explains to the children that cutting very simple geometric shapes instead of attempting faces might be an easier way to make potato prints.

Mrs. Vittery...?

Yes.

I could bring another potato in to make a circle.

Yes, I was just going to ask that, Shawn. Thanks for bringing it up. If you would like to try another potato print - the knives will be here anyway because we're going to do the pumpkins next week - and so, Monday, I keep thinking tomorrow's Friday, but today's Friday. Monday, ask mom if she will let you bring a potato and we'll try some easier things. That was probably too difficult for the first time at potato printing.

The children are quietly listening, very calm. Some yawn; one or two are sprawled out. It is time for the pumpkin song, sung to the tune of "I'm a Little Teapot." Children choral read off the song chart first. (see Figure 10)
All right, let's see if we can sing it. Adam and Chad, come on up. OK, ready? One, two three:

I'm a little pumpkin,
Short and stout,
Packed full of seeds
That you can scrape out.
When I'm all finished,
Then I'll be,
The cutest Jack-O'Lantern
That you ever did see.

As I left the children preparing for "home time," I thought about the sense of unity I had noticed throughout the afternoon in Pat's classroom. During our first follow-up discussion, I felt it important that Pat and I consider how
she, as teacher "artist," creates this unity within her "artwork," her curriculum-as-lived.

**Curriculum-as-Plan: Rationale**

The new B.C. Elementary Fine Arts Curriculum Guide/Resource Book states:

> Education in the arts is an essential part of the development of every child. Participation in art, drama, and music provides a unique mode of experience that stimulates creative and intuitive thought while developing the intellect. Arts education assists the child to perceive and respond to the environment through the senses. It also helps the child to achieve self-discipline, to experience success, and to realize personal potential. Learning through the arts provides a fuller understanding and enjoyment of life.¹

These philosophical beliefs are given further elaboration in the guide's recommendations for a thematic planning approach in arts education:

> All experience is related and therefore all learning is related, since learning is an ordering of experience....Using a theme to present experiences assists children to make connections and to understand the relationships between the arts and between the arts and other subjects, and, in addition, it helps teachers to plan an integrated learning experience for children....It will be more meaningful and exciting...if the children are involved in some part of the planning.²

To facilitate familiarity with a thematic approach, examples from the social studies curriculum guide have been used throughout the visual arts section of the fine arts resource book. These illustrate how the goals of art can be achieved through integration with other subjects. These social studies themes are:

- Grade 1 - Myself
- Grade 2 - Families
- Grade 3 - Communities
- Grade 4 - Native Peoples and Explorers
- Grade 5 - Canada - Our Culture
The resource book indicates some of the many factors that can be considered when choosing themes. The suggestions given are:

- a particular concept
- regional factors
- special seasons and occasions
- resource people available
- features of the environment

**Curriculum-as-lived**

My personal belief about this whole business of teaching art to children is that I'd like to increase their awareness and their observation of the world around them. And, as well, give them an appreciation of how others have observed and interpreted the world. I feel that to be successful with children, it doesn't matter whether you're teaching art or reading or what, your whole brain has to be working. You can't just be totally on the left or totally on the right; you've got to have a nice happy mix. A balanced person uses some from each. I really think that you have to be a well-rounded sort of a person - you've done a lot of things and you're willing to experiment with something that's new. If you're whole, yourself, in terms of your thinking, then it's more likely that you're going to be able to give that to kids.

Pat expressed these thoughts as we sipped coffee in her living room one wintry Saturday afternoon.

I feel you have to be aware of the alternatives and you have to be able to show children that they can expand an idea and the ways it's possible to go. For me there's all kinds of possibilities. It's not just one set.

By this, did she mean that the possibilities for children's learning could be visual (through art) or verbal (through written forms, for example)?

Yes. Music, drama, creative dance, everything. Involved. And the new curriculum tries to do that.

Pat explained how she plans for a balanced approach to her teaching. She spoke of the "webbing" sessions she has with
her class at different times throughout the year. (see Figure 11)

What I was doing was trying to get the kids thinking about the changing seasons and then what I was going to do in math and in science. That all ties in with what I would be doing in art lessons. So the webbing here started off with autumn as the centre point and we broke off from there. What came out of it were the things that I was hoping would. First of all, the leaves change. And I was planning an art activity...

I mentioned that there were some pictures of trees that I had taken on this visit. (see Figure 12) Was this the activity she was referring to?

Yes, that's right. So leaves were one thing that came out of it.
And, then the pumpkins. We did Jack-o'Lanterns, of course, in art work. In math, we weighed them; we counted seeds; we cooked with them; we did all that kind of stuff with them. So that was something I was hoping would come out. And then about the animals preparing for winter. That worked into the animal unit, later on. And the web I put on a chart, after it was on the chalkboard. It was left in the classroom and we referred to it for topics. So the webbing that I do with the children has a lot to do with the planning of what actually goes on in the classroom because I feel it's important that I work with the ideas that come from them. I always feel that if the idea comes from them, it's more important to them, more meaningful to them. All the ideas there were expanded. Oh, I know, there was something about how people prepare for winter. And, we did a lot of writing about helping things get organized at home, chopping wood, piling wood, freezing veggies, canning fruit, trying on winter clothes. And they're always so cute. They all say "Well, I just did that and those boots from last year don't fit. Neither does my coat."

I commented that that leads into another discussion, about their growth.
Sure. It goes on and on. And I really, really like doing this because the kids find out that they already know a lot of things. It's so much better than just opening up a little book and saying read page 12 and here's a family preparing for winter.

I was curious about the amount of time given to the various elements of the theme. Pat explained how each flows into the next and how she can intuitively sense when it is time to move on.

That web took us through October and November and right into Christmas. In November, we did quite a lot with animals. It's such a neat theme which came out of animals preparing for winter, but then we, of course, expanded it and went on to all animals and classifications and the whole thing. That's the fun part about working an integrated program. Because it's so broad, it spills over into every single area. We "web" whenever we need some fresh ideas. I remember here we did food, too. We did a little quick thing, about a week long on nutrition. And then this wore out and the animal thing was finished up. You know, lots of times, I never look at a guide book for weeks on end because there's so many things going on in the classroom that I haven't got time to look at it. (Laughs) Don't ever let anybody hear this, please! Keep it secret!

At this, we both laughed. I mentioned that the concepts that the guide wants her to get across, though, are actually being covered.

Well, because I've been at the job for so many years, I know the guides off by heart, so then I can tell you right away, OK, nutrition is in chapter 2 of the grade 1 science guide. Maybe it's 4, who knows, but what ever, something like that. I know it's there. (Laughs) Right? And I also know that animals and their habits is in grade 2 science. I know that families preparing for winter is in the grade 2 social studies. You know, because I've been around a while, I can spot these things and say, sure, that's fine, that's legal, I can easily use these lessons because they are written down someplace. And by the end of the year, if I look at the guide, I've covered everything that's in it, plus more. So I don't tie myself to the guide at all. And if that's illegal that's too bad.

Pat involves children in the webbing process. It is apparent, however, that she provides some guidance according to
particular concepts that might be in the back of her mind or outlined in the guide book. I wanted to know if there is, in fact, an underlying structure to this webbing activity.

Yes, that's right. When I do the webbing, I know what I want them to tell me. And so by my questioning I get them to give me the ideas and then they become their ideas. Instead of me, drawing a web or making a list or doing something like that for them to look at, which they wouldn't look at or wouldn't understand anyway, I draw it out of them and therefore it's their own and it's more meaningful. That's my reason for doing that. And whether or not it works, I don't know. I haven't used any other system for so long that to me it does work. I think that it's reasonable to assume it does. And by the end of the unit we will have discussed and talked about every single thing that's on that web. Now it came from the children. Some of it was not necessarily in my plan, but it was interesting to them so we included it. I guess I do have a master plan for the webbing. It just kind of serves as a vehicle to make sure that all the things that I want to cover in a unit are covered and yet the kids think that they figured out what they want to learn about.

I asked why Pat had chosen to emphasize a more thematic approach this year than in the past.

Well, I've always felt that it made more sense, especially in the younger grades. Now this year I have 1's and 2's. Normally, in the last few years, a part of my group has always been grade 3's. And they're a little different. They're older and it's not as easy to do a theme approach with them. They've got a hefty math program that just absolutely must be covered, according to the powers that be. And there's a lot in the handwriting program, for instance, that is specifically grade 3. Oh, and the Canada study, in social studies, is very definite, that that's what you must study, Canada - this, this, and this - the whole year is spent on our country.

I observed that she seemed to be implying that the curriculum guide lines for those grades are much more rigid.

Yes, that's a good way to put it, for grade 3. And from then on, too. But in 1 and 2 you have a little more leeway as to how you interpret what is written down, in all these guides. I choose to think of it that way. So I think that's been one freeing thing for me, having just the 1's and 2's, rather than having 2's and 3's. That was one reason why I decided I would like to try the
theme thing. And I have always felt it's so much easier, for me, as well as it must be easier for the kids. I just think it's more meaningful for children if they can see a relationship between what they're doing right now, as compared to what they did an hour ago, or what they're going to be doing in the afternoon. It feels better, to me, to work that way. And it seems to feel better to the kids. They're doing an art project in the afternoon that is related to a story that they were reading that morning, or a poem that they'd studied, or a lesson in science, or in social studies, whatever it is. You can hear them chattering about it. I can tell that it's comfortable for them to work that way.

This approach contrasts with my work as an unassigned teacher. One aspect of my job is to relieve teachers in split grade situations by taking one grade for either social studies or science. The teachers, feeling obligated to adhere closely to district guidelines, encounter difficulties in presenting the specific content outlined for these subjects to two grades at once. Also, I am the art specialist in our school. This involves teaching art to each class in grades 3 to 7 for one 80 minute period per week. I try to integrate my lessons with topics currently being studied in other subject areas, but time is a limiting factor in both my planning with other teachers and my interacting with the children. I think how much better it would be for my students, as well, if the curricular requirements were not quite so structured. I mentioned to Pat that in my present situation, there was not much flow between subjects.

I agree. I agree. But I'm afraid that the teachers involved feel too much pressure to do, or to cover, the work.

I added that in this pressure to cover the work, the students' meaningful understanding ceases to be of primary importance.

Exactly! Because they're under pressure from their administration and they've got this big curriculum guide
in front of them, that says you must do this, this, this, and this. And heaven help you, have it finished by spring break, so that you can spend the rest of the time "reviewing." Lots of teachers work that way. You know them as well as I do. It doesn't really matter whether it's interesting for the kids or not; you've got to get through the "program"!

I laughed sadly, noticing the irony. Who is schooling for anyhow?

Well, it isn't for the kids.

Pat and I examined the chart in the resource book which indicates some of the many factors that can be considered when choosing themes.

The suggestions are really wide open, so yes, I would say there's something there for everyone. Anyone who has an idea of how theme teaching works wouldn't have any difficulty with this at all, even if they didn't use the theme the way a theme should be used, in all different subject areas. For example, you could pick up native peoples of BC. Well, how many art lessons could you get out of that? That's a whole year of study. And more. And here's another one, the sea. Well, you and I know we could just go for days on that.

I thought about what Pat was saying, about the two of us, experienced in teaching with themes and with good backgrounds in art, being able to do it. But what of a person inexperienced in theme teaching? As the teacher in charge of the enrichment program at our school, I had been conducting workshops with teachers on my staff, developing some science units on a thematic approach. And those people were finding it really difficult. This was especially noticeable at the intermediate level where teachers, limited to 40 minute time periods, were additionally constrained by their perception of strictly defined subject areas. They seemed to lose sight of the word guide when studying curriculum outlines, substituting the word prescription instead. Imaginative flexibility in the
use of these guides was sadly lacking. And as far as art was concerned, there seemed to be kind of a groping from lesson to lesson, each one conducted in isolation. Pat commented on my observations:

You know, one of the worst things that teachers ever did, as far as I'm concerned, is come out with those idea books that you could pick up at teachers' conferences. "A thousand and one ideas for art lessons." And that's exactly what it is, a thousand and one sheets of paper, each with a little lesson on it, which would be fine, except that it's not related to anything else. It's just - spatter painting. And that's done one week. And the next week, jump to something else, something totally unrelated to the spatter painting. You know, there's no cohesiveness to it at all. And I find those teachers that I've worked with in the intermediate grades will base an art program for their class on a book like that. Or several. And they think that they're doing wonderful things with their kids, because they're doing different things. And every kid in the class turns out the spatter painting that's exactly the same way. And the next week they do something else. Who knows. But nothing is tied together. But the kids are busy. And every other day, whenever they have a planned art lesson, the process is carried through. The product is pleasing to the kid and the teacher. Everybody's happy. But...there's more to it, as far as I'm concerned.

Pat's reference to the ideas books might be applicable to a textbook series which the Ministry of Education suggests as a possible teacher resource. These textbooks appear to completely contradict the thematic approach. The series, Discover Art, by Laura Chapman, offers many excellent ideas in well planned, individual lessons. Vocabulary terms, techniques, art history, art appreciation are covered. Each of the six grade level texts contains lessons for an entire year, with the sequential development of skills and knowledge thoughtfully outlined. Yet, it is disjointed. There is no continuity from one lesson to the next. In order to use these
texts within a thematic approach, a teacher has to go through all the books to pick out activities which relate to the chosen theme.

That's the only use I've made of those thousand and one idea books, to go through for ideas, or for things that you can include within a given theme.

I expressed fears of a textbook series in art being used exactly as it is presented, in the same manner in which the idea books are used. A thematic approach quite comfortably fits our style, but a great many others would have difficulty working with it. I also mentioned that it requires some effort and creativity to take a theme and expand upon it.

Yes. We've talked often about the fact that to be really successful as an art teacher you have to be a creative person yourself. Otherwise, there's not a creativeness to your thinking. If you're a creative kind of teacher, then you can expand and build on themes and use all the techniques that you know of, within the framework of a theme. If you're not particularly creative, then you may have to stick to lessons that are just dealing with techniques.

On two occasions during the previous spring, I had observed in Pat's classroom. As I entered her room for the first time this fall, what struck me right away was the physical arrangement of her classroom. Before, the children had been in rows, in groups of three, but this year it was considerably different.

Oh, I did change it, yes. First of all, I have grade 1's this year. Last year I had 2's and 3's. I wanted to have an arrangement where the 1's had as much freedom to move around as possible. I didn't want to have too many restrictions on them. I wanted to have them grouped so that there was easy access for me to deal with them when I needed to, and for them to get at reading materials, pictures, in the reading corner. I wanted them near that meeting place. And I also wanted to have a focal point in the very centre of the room where I placed that round table. I wanted to have it easy for everybody to get at materials dealing with whatever theme I was working
And it worked really well for the animal unit because I had all those pictures that they were using constantly, for one thing or another.

And then having the fringes of the room more for centre kinds of activities. There's the art table, down at the end, by the sink with the art supplies' shelving. And then I've got science and social studies reference books along the window ledge there, and the table in the math corner with all our manipulative stuff on the shelf behind it. And then the meeting place or the reading corner, with all the different kinds of books that they use, extended things, not readers. They're a very cohesive group; I think that the actual physical arrangement has something to do with it.

Pat's classroom is a graphic representation of her style of planning. The connection between her thematic planning and
the physical arrangement of her classroom was immediately obvious to me on my first visit this year when I noticed the autumn web on the chalkboard and saw the circular arrangement of table and desks. And the connection was reinforced on subsequent visits; the materials on the centre table - her thematic focal point - always brought together the displays at other centres around the classroom. On my first visit, the table featured teddy bears and CARE bear stories. The "BEAR" theme was expanded upon throughout the classroom - bear drawing activities and a "Three Bears" mural in the art centre, portraits of Goldilocks and character analysis stories of her in the writing centre, and factual information on real bears in the science centre. As Halloween approached, the table display changed to Halloween stories and activity cards. Visual materials and activities at the other centres were interwoven into this theme - pumpkin seed graphs in the math area, witches on broomsticks on the art centre's bulletin board, and Halloween songs on charts in the reading area. At other times in the year, I noticed the themes of animals, winter, valentines, and space handled in a similar manner. I shared my observation on the connection between planning and classroom organization with Pat.

I never even thought of it like that. Oh, isn't that funny? No, I didn't think of that at all. But I can see, I can see...yes. That's how it's working.

Reflections on an integrated, balanced approach to learning

"In a work of art," says Heidegger, "there occurs a disclosure of a particular being,...a happening of truth at work." He continues:
Truth does not exist in itself beforehand, somewhere among the stars....The establishing of truth in a work is the bringing forth of a being such as never was before and will never come to be again.\(^5\)

Heidegger believes that the work "makes public something other than itself;...it is an allegory."\(^6\) The greater the sense of unity within a work of art, the greater the opportunity for the disclosure of truth to occur.

In a visual work of art, unity, the being seen as a whole, is achieved through the artist's relating to the elements of physical materials - line, shape, form, colour, texture - within a particular medium, according to patterns of working together. These patterns are the principles of design - coherence, balance, and rhythm.\(^7\) In my observation of the Halloween lesson and my subsequent discussion with Pat, I was able to come to a deeper understanding of the patterns which contribute to the unity so discernible within her artwork, her curriculum-as-lived.

Pat's personal philosophy regarding the teaching of art is cohesive with that expressed in the B.C. Elementary Fine Arts Curriculum Guide/Resource Book. She shares the opinion that if we are attending to the growth of the whole child, then the development of multi-disciplinary skills - visual, linguistic, mathematical/logical - must be considered. It is imperative that we keep in mind the fact that the qualities of the environment are multiple [which] means that the ways in which these qualities are known can also be potentially multiple. The ability to experience the multiplicity of environmental qualities is one of the aims educational programs should attempt to achieve.\(^8\)

Eisner remarks that today's educational system undermines
the concept of a balanced curriculum by maintaining the myth that only through certain academic subjects can important knowledge be acquired. Language arts, mathematics, social studies, and science are considered cognitive subject areas. All emphasize acquisition of knowledge almost exclusively through linguistic and/or mathematical forms of representation. When visual forms, such as illustrations in textbooks, are included, they are usually ancillary to the written text, not integral aspects of the learning experience. The arts, in turn, are frequently regarded as ancillary subjects to basic education. Basic has traditionally meant the rational, linear thinking embodied in linguistic/mathematical forms of representation. These languages, however, provide only limited descriptions of the world and can never fully represent our experiences in it. As Eisner explains:

We are able to differentiate thousands of qualities for which we have no vocabulary....Thinking exceeds the limits of discourse.

Artists and musicians are well aware of this. They find it unnecessary to "think" in words while creating works of art.

The present educational imbalance supports the assumption, rooted in the Cartesian dichotomy separating mind (cognition) from feeling (affect), that the subjective nature of the arts does not involve thinking. Eisner refutes this faulty distinction:

If to cognize is to know, then to have a feeling and not to know it is not to have it....In order to have a feeling, one must be able to distinguish between one state of being and another. The making of this distinction is the product of thinking, a product that itself represents a state of knowing. Similarly, there
can be no cognitive activity that is not also affective....Affect and cognition are not independent processes; nor are they processes that can be separated.11

This relationship between the two has been demonstrated by quantum physicists working within the new scientific paradigm. In education, thinking cannot be construed only in terms of verbal and mathematical languages. Dewey stresses this point:

Because perception of relationship between what is done and what is undergone constitutes the work of intelligence, and because the artist is controlled in the process of his work by his grasp of the connection between what he has already done and what he is to do next, the idea that the artist does not think as intently and as penetratingly as a scientific inquirer is absurd. A painter must consciously undergo the effect of his every brushstroke or he will not be aware of what he is doing and where he is going. To apprehend such relations is to think, and is one of the most exacting modes of thought.12

In the experiences of drawing and printing Jack-O'Lantern faces, Pat's children were involved in synthesis and decision-making - intelligent thinking was going on. As Pat consistently emphasized during our initial discussion, for a whole child a balanced curriculum approach is needed. An educational system weighted in linguistic/mathematical modes of knowing is lopsided.

The thematic planning recommended in the new fine arts curriculum guide/resource book is congruent with Pat's holistic philosophy. Exercising professional autonomy and judgement in this matter permits her to live harmoniously within the tensionality zone between curriculum-as-plan and curriculum-as lived. Like many educators, however, she had become increasingly dissatisfied with the practice of compartmentalizing learning into isolated subject disciplines
and, within each discipline, further fragmenting learning into isolated lessons. As examples of this fragmentation, Pat mentioned the type of lessons found in the "thousand and one idea books for art". She strongly indicated her displeasure at the lack of continuity in these materials. Meaning is lost by "relentlessly turning wholes into parts, flowers into petals, history into events, without ever restoring the continuity." In a dynamic view of reality, elements in nature exist within interactive relationships, not as isolated static disciplines. In our daily lives

meaningful acting, that is, acting which changes reality according to the needs of people, must constantly transgress the limits of school subjects. Discipline-centred schooling destroys relations which exist in reality and which are important for the action of children. In so doing, school effectively endangers their ability to act effectively. There are dangers inherent in isolated learning. Individuals often find it difficult to remember and apply what is learned in school, for factual information segregated when...acquired,...is so disconnected from the rest of experience that it is not available under the actual conditions of life....What avail is it to win prescribed amounts of information if in the process the individual loses his appreciation of things worthwhile, of the values to which these things are relative; if he loses his desire to apply what he has learned, and above all, loses the ability to extract meaning from his future experiences as they occur?

Balancing and integrating content areas within a theme as Pat does is her way of establishing a more meaningful experience for children; involving them in thematic planning further increases their sense of ownership in the activities. Some might consider the fact that she has pre-determined expectations for the webbing process a slightly dishonest
manipulation of children, but

the greater maturity of experience which should belong to
the adult as educator puts [her] in a position to
evaluate each experience of the young in a way in which
the one having the experience cannot do. It is then the
business of the educator to see in what direction an
experience is heading.16

One may have a sense of direction in unit planning while still
remaining flexible. Pat acknowledges the value of unexpected
ideas contributed by the children and incorporates their
suggestions, along with her own, into the learning activities.

Thematic planning is consistent with the
cosmos-as-rhythmic-dance metaphor of the new
scientific/artistic paradigm. Interactive relationships are
one of its key concepts. Between Pat and her children, there
is, as she says, "a nice close feeling." Contributing to this
cohesive unity is the sense of rhythm she establishes as a
teacher artist. Rhythm in a work of art can be thought of as
a continuous flow, analogous to the motion of waves:

the recurrence of curvilinear shapes; emphasis at the
crests and pause in the troughs; and smooth transitions
from one wave to the next.17

Through the webbing process, Pat illustrates for children the
dynamic connections between different topics. When developing
and expanding upon these topics in subsequent lessons, she is
sensitive to the children's level of interest, intuitively
knowing when it is time to move on. Rhythm, in the smooth
transitions from drawing to storytelling, to printmaking, and
into singing contributes to the unity of the Halloween lesson.
Encountering a "trough" in the printmaking activity - many
children had difficulties with blunt knives and overly complex
shapes - Pat "paused," discussed the situation calmly with
them, then picked up the pace again by considering variations for a second lesson. Rhythm is also established through the physical arrangement of Pat's room, for she encourages children to interact with materials in the different subject centres and with each other at their desk groupings.

Rhythm, balance, coherence - the principles of design necessary to achieve unity within a work of art are all evident in Pat's curriculum-as-lived. And unity is indeed present. What of Heidegger's disclosure of truth? Does it establish itself within this artwork? Truth, according to Heidegger, is simultaneously both a lighting and a concealing. For the children in grades 1 and 2, winter coats outgrown, leaves changing colour, animals hibernating, and pumpkins producing seeds are tangible evidence that things change. This is the major strand in Pat's autumn planning web and this concept is integrated into and reinforced in all subject areas. As the new physics has now acknowledged, however, physical reality is a fluid process of continuous transformation. Pat, through her use of myth and art, interacted with her children to illuminate the more intangible essential essence of change. She focused their attention on the fact that appearances may be deceiving and awakened within them a sense of awe that the "real" world may not be as we know it. (How can a witch's house become a Jack-O'Lantern face?) Wonder may be momentary; it is often downplayed in a world valuing rational, logical thought. (Jonathon, for example, was transfixed while the magic of Pat's paper cutting was being presented. But he was quick to point out that he
"knew all along" the final outcome and was not surprised.) Art reminds us that complete certainty can never be ours. And Pat's children had the opportunity to experience this as they drew variations of Jack O'Lantern faces on the board and experimented with their potato prints.

After experiencing the cohesive unity of Pat's curriculum-as-lived, I am forced to reflect critically on my own situation. My personal commitment to achieving a balanced curriculum is very strong. I am aware of the effects of both the inclusion and the lack of the arts in my own life. As a child, I was fortunate to have musical training and opportunities for appreciation which continue to influence my enjoyment of music as an adult. Lasting effects from a very negative experience with a grade 8 art teacher, however, discouraged the development of my artistic abilities for years. It wasn't until I took a night school course in art basics at age thirty that my self-confidence in visual modes of expression was re-awakened. New skills and insights resulting from this illuminatory experience now enrich my life immeasurably.

In my zeal to correct the educational system's neglect of this integral aspect of learning, I became the visual arts specialist for my school. I took over the ad hoc art lessons of classroom teachers, replacing their materials-based, laissez-faire approach with one which emphasized that art is a discipline, as rigorously demanding in a cognitive sense as the traditional disciplines of science, mathematics, and language. As a discipline, art instruction is rational and
systematic. It aims to develop visual literacy by encouraging aesthetic understanding of beauty in the natural and man-made environment, by extending knowledge of art history and art criticism (describing, analyzing, interpreting works of art), and by providing opportunities for children to experience different techniques and materials in the production of art. I have made an effort to integrate my art lessons into themes from other subject areas, but in my school, development of this alternative way of knowing remains limited to art education. Although some teachers acknowledge its value, pressures of time and testing mean that art is not integrated into regular classroom practice in the other disciplines. By taking their classes for specialized instruction, I have relieved teachers of their personal responsibility to pursue such integration. And, in one meeting with each class per week, I do not achieve the degree of cohesiveness with my groups that Pat does with her children.

I have no desire for art education in my school to return to its previous condition - disorganized, practically non-existent - but as a specialist who presents art as a discipline, emphasizing its cognitive aspects, am I indirectly reinforcing our culture's traditional dichotomy between mind and body, artificially separating thinking from feeling? I think I am. More and more aware of the value of an integrated approach to learning, I am no longer satisfied with my specialist position. The lack of congruency between my beliefs and my actions makes my dwelling within the tensionality between curriculum-as-plan and
curriculum-as-lived difficult at this time.
Notes


5 Heidegger, pp. 61-62.

6 Heidegger, p. 19.


9 Eisner, Chapter 3 "Forms of Representation", pp.47 - 70. Eisner defines forms of representation as "devices that humans use to make public conceptions that are privately held." (p.47). Forms of representation can be expressed through different media and given different modes of treatment.

10 Eisner, pp. 35-36.

11 Eisner, p. 28.


16 Dewey, p. 38.

17 Feldman, p. 259.

18 Heidegger, p. 62

CHAPTER IV
Animal Cartoons

As I enter Pat's classroom on a grey, overcast November afternoon, the children are seated quietly at their desks. A spelling test is in progress. ("Not really part of the works, but we do it.") A few minutes later, when the children are settled at the meeting place, Pat begins today's art lesson with some background for me.

Mrs. Costello, yesterday we learned a new song about animals, *Down by the Bay*. We sang it just as the children went home from school. And we made up some rhymes.

A child begins singing the song.

Chad, shhh. Just let's get started. Then we'll do that. Some of the children decided that they'd like to do some homework. And so they were going to bring some rhymes back with them today. Now, I can hear that lots and lots of you have figured out some rhymes for the bear. Raise your hand if you have one that rhymes with bear. We'll make a little row of them. Try to keep your papers nice and still. Cindy, which one did you have that rhymes with bear?

Did you ever see a bear, combing his hair?

OK. The word hair rhymes with bear. Is there another one? Which one did you find, Adam?

Did you ever see a bear, in his underwear?

Laughter from everyone, Pat included.

I knew you'd get that one!

Her comment brings more laughter from the children.

OK. That's a good one. What else rhymes with bear?

The children continue to give their responses. Pat lists
different animals on the board and asks for rhyming words for each. There follows much excited talking out; everyone is eager to contribute their ideas. As the answers come in, Pat reminds them about the rules for rhyming. And for behaviour in groups ("Don't moan and groan, just get your hand up if you have a word.") Not all get the idea of "rhymes with" but she patiently corrects those who don't and praises those who do. (Child - "Have you ever seen a bear, wearing a tie...no..."
Pat - "Now think, think before you handle that."
This activity lasts for about ten minutes.

We can make lots and lots of silly rhymes with the names for animals. In fact, if you really wanted to be original, with all sorts of strange animals, there's lots of pictures of strange and wonderful things on the centre table. Now, this afternoon we are going to have some fun thinking up something that could not be. Like the one we talked about, "See a bear, in a rocking chair?" or "Did you ever see a whale, swimming in a pail?" "Did you ever see a moose, kissing a goose?"

Did you ever see a whale, with a polka dot tail?

Did you ever see a deer, drinking beer?

Fine! There you are! And when you have absolutely the one you like the best in your head, we're going to go to our chalkboard place and see if you can draw a quick picture of your silly rhyme. "The bear in the rocking chair" or "The moose, kissing the goose" or "The dog...

"Out for a jog."

Pat laughs.

Does it have to be on the board?

How do you mean? Oh, no, no! That's what I said. It can be anything in your head, not just what we've shown on the chalkboard. Does anyone else have a favourite that they'd like to tell us about first? What's yours, Richard?

"A rat kissing a brat!"

OK. What were you thinking of, Sabrina?
"Did you ever see some bread, nodding its head?"

Now, we're talking about animals, though, right? OK. Strictly animals have to be involved. All right. Let's see what happens. I'm going to time you. I'm going to give you only five short minutes. And that means you're going to use every little bit of time carefully and quietly to draw your funny thing on the board. Now, it has to rhyme. And it has to have your animal in it and whatever it is that's being funny. I remember yesterday, someone said, "Did you ever see a fly, wearing a tie?"

That was me!

OK. Maybe that's what you can draw!

Yes.

And "Did you ever see a flea, kicking a tree?"

No!

There is laughter all around.

All right. I've got my watch ready. And nobody said,"Go." Adam. Chad. Sit down. It's not necessary to race. Let's just be normal and walk over as we should.

Her reminder brings about a reasonable degree of self-control and with a minimum amount of pushing and shoving, the children take their places at the chalkboard and begin drawing.

Mrs. Vittery, can I put a whale, wearing a pail?

Sure, that's fine. Yes, that would be great!

Mom, how do you, I mean, Mrs. Vittery, how do you spell whale?

Pat smiles and ruffles the boy's hair.

I don't need you to spell it.

I mean, draw a whale?

Well, you just make it up. It's a big, big animal.

Mrs. Vittery, I'm finished.

Tell me what you've got.

"A fly, wearing a tie."
Pat laughs.

OK. Let's see how wide you can make that tie. Cause a tie would be a lot bigger than a fly! Wouldn't it? OK, if you're done, raise your hand and I'll come and see.

"ANIMALS" is in six inch letters on the display board between the windows. And animals there are! Large posters, smaller pictures, activity cards, math games, story charts, reference books - animals everywhere. Lots of ideas that children can refer to. And they do. The laminated picture cards on the centre table get plenty of use. For five minutes or so, Pat goes around, commenting on individual work in the board spaces (see Figure 14).

OK, what is it you've got here?

"A whale, in a pail."

Do you have a pail? Is he swimming in a pail? Now can you make a bucket that's a bit more of a bucket shape? Do you have animals at your house?

No.

Does your mom have a bucket or your dad have a bucket for washing the car with?

I think so...

What does it look like? See if you can close your eyes and think of that bucket.

Mrs. Vittery...?

What's happening?

"A deer drinking beer!"

What's the beer in?

A mug.

A big beer mug? OK, now how about...Now, Adam, this is like a cartoon. It's just for fun. It is not real. Do you think you can sit your deer - excuse me, while I'm talking - Do you think you could sit your deer, on his rear?
The children close to Adam burst into laughter at her remark.

And one of his front legs holding the beer?

Yes!

Try it. Make it really obvious.

A few moments later, Pat has all the children put their chalk down and direct their attention to her.

All right. Everyone freeze and look at me. A good cartoon always is exaggerated which means things are greater than they really are. Larger than they really are. And in the case of Kristen's drawing right here - step aside, dear - she has a beautiful bear with lots of hair and she's given him a great big comb to comb his hair. In fact, her comb could be even more exaggerated or be even bigger, so that it's obvious and we can see what she's trying to do. And the same for Stephanie's - somebody over there's not watching - Stephanie has a fly wearing a tie. The tie could be absolutely huge! Because in fact if the fly was wearing a tie, the tie would look big! OK. Now back to your work.

Figure 14 Chalkboard Drawing

Mrs. Vittery, I got one! "Have you ever seen a fox, wearing socks?" (see Figure 15)
Oh, that's terrific! That's a really good one! OK, put...I'll show you what. Put the big socks, know how your socks look when we can see the feet? The toes coming out? That would be a good one.

![Figure 15 Pat Going To Help Shawn](image)

The children continue with their chalkboard drawing for a few more minutes. Then Pat has them pause for a brief sharing period.

OK, everybody, stop. Time is up. Crouch down under your space. OK. We're going to go one at a time and when it's your turn, then you crouch down so the others can see. Stephanie, you go first. Tell what you have there. Say, "Did you ever see..."
"Did you ever see a fly, wearing a tie?"

Each child has a turn to stand up and explain his/her drawing (see Figure 16). Pat then has the children return to the meeting place.

Figure 16  Shawn's "Fox Wearing Socks"

All right. Don't rub it off. Quickly come back to the meeting place.

There is a lot of wriggling and squirming about on the carpet as the children settle into places. Excitement today is tangible.

Come on. Our time's going, going, going. See how still you can be. Very still. Hardly moving. Now, I'm going to let you have a treat this afternoon. So many times
you love to use felt pens so I borrowed some from the office. What I'm going to do is to give a set of felt pens to every group. I'll put them on a little paper dish. And you have to take turns. Now, when you use felt pens, as some of you already know, they go through and onto the desk. We're going to put a big piece of black paper on the desk to protect it. And then I have yellow drawing paper on the back art table for you to work with, with the felt pens. What I'd like you to try is to make your cartoon of your animal, the bear in the rocking chair, whatever it happens to be, almost as big as the paper. And when the pictures are finished, I'll have each one of you print at the bottom "Did you ever see..." whatever it is. And we'll put them up here where we've got an empty spot on our board right now. Now, before we begin, are there any questions? What is your question?

Um, what if we get it all mixed up and stuff?

I'm glad you asked that, Carrie. Because Carrie's worried about the fact that you cannot erase a felt pen. Is that what you meant, Carrie?

No, but if you can't draw something and you want to do it really good, do you have to use your pencil around and then copy it?

I'd rather you just use the felt pen. All right? Try it, OK?

But if we get mixed up, what will we have to do?

Think of a way to fix it, but there's no way you can erase a felt pen. Think before you put it on the paper. What's your question?

Pat answers question after question about the felts, the protective paper, getting mixed up. Some of the questions are beginning to get repetitive and just at the point where I am wondering, "How much patience can this lady have? It is Friday afternoon, after all!", she brings them into focus by crisply saying:

OK, these have to be sensible questions. Come on, we're losing time. Have you got a real serious question, Chad?

Um, what happens if you don't want to do the one cause it's too hard. Can you do another one?
Of course you can. In fact, I was just going to say that if you would like to you can do more than one. They have to be funny and they have to be rhymes like we've been talking about. Yes?

Do you have to do one that's on the board?

No, you don't. If you have a better one in your head, then that's OK. All right, these people will go first. And you need a yellow paper and a black paper to protect the desk.

The children are sent by groups to pick up papers. Pat puts felt pens in styrofoam trays on each table. Many children crumple up their initial cartoon drawings, but there is no indication of frustration and they continue cheerfully with their efforts. Lots of paper is being used.

I'm glad to see some of you making big pictures. If yours isn't very big, trade it in. Go get a new paper. It's got to be big, big, big.

Figure 17 Shawn, Gary, and Richard

The noise level rises to new heights as children comment
enthusiastically to each other, sharing their drawings (see Figure 17). After about five minutes, Pat turns off the overhead lights.

Children, if you have to report to your friend, go about it quietly.

The decibel level lessens slightly. Pat, moving about the classroom from child to child, does not appear overly concerned that her words have not had much impact. Enjoyment is contagious and there are lots of smiles and laughter. Pat gives some assistance to Shawn, a grade 1 boy.

Hold it, hold it, hold it. Don't colour it all the same. What would be a bright colour for his socks, Shawn?

What colour for his socks? Ummm, maybe....I want them to be this green, but it won't work, Mrs. Vittery, this green won't work.

It doesn't work? OK, take this one. I'll go and see if Mrs. Webb has one. I don't know why we haven't very many greens.

I can use that green right there.

No, that one doesn't work, just leave it there.

Some felts are running dry. Pat makes a quick trip across the hall to Mrs. Webb's classroom to borrow some more felts. For about ten minutes after her return the children continue with their drawing (see Figure 18). Pat makes a banner with the words "Did you ever see..." and puts it up on the display board beside the carpeted area.

OK, boys and girls, we have about two more minutes. Stephanie is all finished and she has written on it what it is. It was a fly, wearing a tie. And watch where I'm going to put it. Way over here, right beside the part of the sentence that says, "Did you ever see..." And now we can say, "Did you ever see a fly, wearing a tie?" You can bring yours to me when you have words on it. What I'd like you to do is put your words on a scrap paper first, so that the spelling is right. Come to me or Mrs. Costello and we'll fix it for you. We have to try to
finish up so we can sing the song.

Time is running out quickly today. The children write out words to go along with their pictures on the scrap papers. Pat and I help with the spelling, and so do some of the grade 2's.

Figure 18 Shawn Drawing With Felts

Rodney, do you think you could help Kristen to print out, "Bear combing his hair?" Combing has a "B" in it, C-O-M-B-I-N-G. And "A fox, wearing socks." I'll print it on here for you, Shawn.

There are fifteen minutes left before home time.
All right, people who are finished make sure your desk is tidy, floor is clean, everything straightened up.

Cleanup goes quickly. The children's continuing excitement is voiced through body language as well as very audible comments. There is some pushing. Two boys take turns carrying each other around. Pat stays calm, quietly discussing individual drawings. When everyone is settled at the meeting place, she asks different children to read out the drawings they like best (see Figures 19 and 20).

OK, thank you. Which one did you like? Just read it out.

"Did you ever see a bug eating a rug?"

I like that one too. What one did you like the best?

In turn, six or so children give their responses.

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Figure 19  Sharing Animal Cartoons

How many enjoyed using felt pens?
Immediately, every hand shoots up!

It was fun. I'm happy to see that you remembered to put the tops on tight. Well now, let's see if we can sing all these rhymes into the song. You might get tired by doing all of them, but we'll do some. And I need a helper. Let me choose a helper here.

Figure 20 One of Pat's "Little Monkeys"!

OK, Let's try it. Here we go, it goes like this...

Down by the bay,
Where the watermelons grow,
Back to my home,
I dare not go.
For if I do,
My mother will say,
Did you ever see a bear,
Combing his hair?
Down by the bay.

Although it takes some time, each picture is pointed to. Interest remains strong as each verse is enthusiastically sung.

Curriculum-as-plan - Goals

Listed in the B.C. Elementary Fine Arts Curriculum Guide/Resource Book are these goals for arts education in schools:

1. to foster the child's enthusiasm for the arts through involvement in art, drama, and music;
2. to develop the child's ability to explore, express, communicate, interpret, and create;
3. to develop the child's skill and technical ability in the arts;
4. to nurture the child's capacity for critical and sensitive response to the arts;
5. to encourage the child's appreciation of the interrelatedness of the arts; and
6. to advance the child's knowledge of the ways in which the arts influence, and are influenced by society and the environment.

Curriculum-as-lived

Pat's philosophical rationale for including the arts in education, her holistic orientation, was consistent with that underlying the fine arts curriculum guide/resource book. With its specific goals for art education in mind, I wanted Pat to comment further on how her curriculum-as-lived experience is enacted. In the lesson on drawing cartoon animals, Pat fostered enthusiastic interest in art by combining her children's delight in the silly rhymes and fanciful images
generated by the song, *Down by the Bay*, with their fascination for the usually inaccessible drawing medium of felt pens. She interacted with the children as they drew, directing their attention to details and encouraging them to elaborate upon their initial attempts. This reminded me that on more than one occasion I noticed drawing exercise samples displayed in the art centre in Pat's classroom as shown in Figure 21. "Can you draw a bear?" and "Can you draw different animals?" were two such exercises.

![Figure 21 "Can You Draw A Bear?"

These, coupled with the book, *Drawing with Children*\(^2\) which Pat
had lent me, made me curious to have Pat elaborate on her approach to developing children's skill and technical ability in drawing. I mentioned to her that art educators hold opposing views on whether children should be taught how to draw, or even whether they should be shown samples of work done by other children and adult artists.

I used to be of the philosophy that you just gave the kids a box of crayons and a bunch of paper and let them go ahead and express themselves. And I never, ever, offered any direction to kids as to how to draw anything. I'd been taught at university that it was not the thing to do. Over the years, I discovered that the kids were really frustrated when they wanted to be able to draw something. They just didn't know how to do it. And they'd say, "I can't do it. I can't do it." And I'd say, "Oh, yes you can, blah, blah, blah." And then suddenly one day, I decided that I was not going to do this any more, that these kids were genuinely frustrated and they wanted to be able to draw something, let's say it's a bear.

She went on to explain how her present method evolved.

So then I started directing their attention to pictures and this is when I got into this business of really believing that I had to teach them to observe and to be aware. Then, I started using the chalkboard first for drawing. I found that by giving the children some direction and by encouraging them to copy, either by having them copy my drawing on the board or by having them copy a "how-to" drawing, their frustration was lessened.

Pat described to me how she uses basic shapes, such as pears for bears, as a starting point for drawing with children. I commented that she was providing a tool to help the child when she does this.

Sure it is. Yes. And then they can go with it, once they get past that initial frustration stage of saying "I can't. A bear? I can't draw a bear." And then you show them that they can draw a bear. Then they're over the hurdle and then they can take off. But, up to that point there's no way. And so, I've come to believe that teaching them isn't just giving them a box of crayons and a bunch of paper. There's got to be some showing how.
I asked her if, from showing how, greater creativity results. The reasoning behind not showing children how to draw has been that it results in stereotypical images. I wanted to know of her experiences in this regard.

Well, I can see that that would be a problem if you said, "OK, this is how to draw a bear". Bango. And that's the way you draw a bear and this little shape is it. But by extending that, making them aware of the fact that that is not the only way to do it, this problem could be avoided. On the idea sheets I think there were several suggested positions and sizes, and shapes, so there wasn't just one kind of scheme for a bear. They could take what they wanted and kind of do their own thing with it. And no two were alike, even though I had shown them how to do it. And they didn't always draw a bear the same way themselves so it wasn't as though they were imprinted with the bear drawing and that's how it came out every time.

I have talked to Pat's daughter, Susie, at different times and I know that Pat's children have a very deep interest in art, in different forms. I wondered how Pat might have influenced their interest as they were growing up.

OK. Both of the girls, Linda and Susie, were interested in the arts during their schooling. Robert hated school, period. I don't recall him liking anything about school. And so his story is a little different. All of the kids loved drawing and as a parent I made sure that they had lots of arty type supplies at home to work with. I used to buy those big rolls of white paper. We had paint and different kinds of crayons and chalks. I always made sure that they had it. And they loved it. They used it lots. Their rooms were just always gigantic, horrid-looking messes of stuff. To outsiders. I thought they looked OK. They were just papered with all kinds of interesting work that the kids had done themselves, as were the kitchen and every place else that had a flat surface. So they were encouraged.

I did not have the opportunity to view Pat's children's rooms when they were younger, but I had seen Susie's the spring before. Being the room of an older, about-to-leave-home teenager, it was no longer a "gigantic, horrid-looking mess of stuff." Every inch of it, though, was papered with her
talented artwork!

Susie, of course, is studying art, now. She hopes to get into commercial art. Television is her goal. And Linda is pursuing art in another avenue. She is very into crafts, being a young homemaker mother. She does a lot of work with her new sewing machine. And does knitting, and crocheting, and needlework - you name it, she does it. So then her art is coming out in that way. And Robert is in his music. [Robert is road manager of a rock band]. They're each involved in different ways. I don't remember ever teaching them anything at home, but they used to watch me and I painted and then they'd paint too.

Her children's interest in art may have developed as a result of osmosis. That art is integral to Pat's daily life is immediately evident when one visits her home. These were my impressions as I arrived for my interview with her:

It's a Saturday afternoon, overcast with low-lying clouds threatening snow. Typical early January weather in the Cariboo. Pat has asked that the interview be at her home, as she likes to open her Valley Gallery shop on weekend afternoons. As I ring the huge cowbell hanging beside the front door, a duck nestled in a basket of evergreen boughs and pine cones catches my eye; I have one at home exactly like it! I'm amazed! I really didn't think another duck like this duck existed - sky blue papier mache, decorated with yellow polka dots, a cow grazing on one of its sides and two sheep frolicking on the other. It has a certain limited appeal. I enter the gallery which is in the lower portion of Pat's log home. Pottery jugs, cups, bowls, and planters are displayed on shelves and tables about a large room made cozy by a cast-iron woodstove. Watercolour paintings by Pat's friend line the walls. The room is separated from the entrance way by an open staircase. We climb it to reach the main living area above.

Pat makes coffee and, while it is dripping, finishes trimming a sinkful of brussel sprouts, getting them ready to freeze (see Figure 22). A friend got "a special deal on the sprouts, bought a huge quantity of them, realized she had way too many, and dropped some off for me this morning." Through the large picture windows which form one wall of her living room, a panoramic view of the Walker Valley below her home can be seen. There's another woodstove to the side of this room, giving off more welcome warmth. A low, cushiony sectional couch is against one wall, its creamy white contrasting with the logs. On the coffee table in front of it rests a massive pottery fish sculpture. "People either hate it or love it." As one who shares a common taste in ducks, I love
its glazed scales and great bulgy eyes. A few Christmasy touches remain – poinsettia plants, red/green tartan cloths on round endtables and on the dining room chairs. Taking up the end of the room opposite the woodstove are an antique oak buffet and square dining table. The log walls are covered with a variety of paintings, wall hangings, and folk art objects. Mexican yarn paintings, bark paintings, Mola cloth appliques – vivid reds, yellows, blues, and greens. There are a number of wooden African carvings on a low table beside me as I settle on the couch with my coffee.

I asked Pat to tell me about her collection.

Mexico has always fascinated me because it's a Third World country. Primitive civilization. I've always been fascinated by their artwork, for one thing, and have enjoyed the folk art aspect of their life. It's there, everywhere. It's not... in Canada, there isn't anything that can really parallel it.

I needed further clarification. Was it the fact that art is really a part of the daily life there, that it is not set
apart, that she was referring to?

Well, I'm just saying it's very, very obvious. It's obvious in the people's clothing, it's obvious in their homes, it's obvious... good heavens! Some of them even paint designs on their cars! You know, junky old cars! And there's the little roadside markers - they're like grave markers, where somebody dies in a highway accident. It would be fascinating to do a photographic collection of these little roadside markers. They're all unique in their own way. It's really interesting. They're a folk art themselves! I was always fascinated with the colours - the foliage, the flowers and the leafiness. And the fact that all of this is represented in their day-to-day art work. It's there. I mean, they are colourful people. And I just found that really attracted me. I first went to Mexico when I was about twenty, I guess, and have returned many times over the years.

Responding to art is considered an integral aspect of the art-as-discipline approach entailed in the new B.C. fine arts curriculum. In a lesson on the sun that I had observed the previous spring, I had noticed a fabric wall hanging that Pat had made on display in the classroom. How much importance did she place on discussing works of art with children?

The great art of the world sort of thing? When it seems to fit, I do, but I don't use it as much as I think I should. It's something that I'd like to improve on cause I really think it's important to see how other people have interpreted and observed. I would like to be able to use them just as the basis for showing how artists have used design, colour, shape.

Did she think it necessary to discuss the historical significance of these works, or provide any the biographical information about the artist?

No, I don't think that's important for little kids at all because, first of all, they'd never remember it, even if I did tell them. I might refer to an artist by name, but I certainly wouldn't go any farther than that with primary children. But that's my own personal feeling on it. I don't know how that fits with the theory of others, but that's how I feel about it.

Pat went on to explain her infrequent use of works of art in the classroom.
I don't have the resources. I don't have the prints of work that I would like to show and so I find that quite limiting. There isn't an easy source for me to go to. There's nothing in our school library and I don't know what they've got at the resource centre. I don't think there's any files.

Having scrounged around for many years myself, I was sympathetic to her difficulties in trying to find something of suitable size and format.

Yes. I go through my own art books and stuff and I often will find a little tiny 3" by 2" or a full page sometimes, but I don't have enough stuff to be able to use it as much as I'd like to.

Her words reminded me of the questions I raised the previous summer during the Fine Arts Institute, a training session for the new curriculum sponsored by the Ministry of Education. Considering the new curriculum's emphasis on art appreciation, I had asked, "What do teachers do if they don't have their own personal files of resources?" The answer, from workshop leaders who were predominantly from the large urban centres of Victoria and Vancouver, was "Well, you know, there are these sources available..." If you are in a large urban centre, that's true, but for rural folk it is considerably more difficult. I had also inquired, "Where does the money come from to purchase materials?" In our school, one set of reproductions was purchased by the PTA and one with funds I squeezed from my art budget. Does Pat have access to funds in her school to purchase such resources?

I doubt it. But we might be able to scrounge...I don't know, I haven't even pursued it.

In speaking with Pat's principal I ascertained that resources such as large picture sets could be purchased from the general operating funds if the staff decided they were a priority. I
know from experience with my staff that art is not usually a priority.

Reflections on school art and child art

Two years ago, during a staff workshop on "Effective Schools," there was some brief discussion on the importance of a visually attractive school environment. The leader of the workshop displayed on the overhead projector a cartoon which depicted two women standing in front of a parrot whose cage was hung with numerous small paintings. One woman was saying to the other: "We let him decorate his own cage."

It struck me at the time that this might be a very appropriate description of school art programs. Rather than truly being part of a balanced curriculum, is it not the role of school art to act as a decorative sugar coating, prettying up an authoritarian institution biased towards only a certain form of cognitive learning? Pat's lesson on animal cartoons reminded me of an incident that had sparked my initial awareness of this possibility.

Children in my grade 5 class had been very interested in the folktales in their current reading unit. Wishing to capitalize on this interest and realizing that these tales can be a rich source of images, I had them participate in a drawing game exercise during one of our weekly art periods. The game is a form of contour line drawing and it follows these rules:

- a ballpoint pen is used
- it cannot be lifted and must be kept in even flowing motion at all times
- an image is to be developed
- this is a private exercise - no talking and no comparing during the drawing.

We spent some time warming up, thinking of favourite heroes and heroines, quests and adventures, magical moments - and then they started. There wasn't a sound as the children drew. By the time fifteen minutes had passed, they had created some highly detailed, original images. Those children who wished to share, did so; their drawings were later trimmed and put on display in the hallway. Other children chose to transform their initial drawings into much larger oil pastel pictures, while still others continued developing additional images using the game plan. It was one of the most satisfying art lessons I had experienced to that point. The children were enthusiastic and, judging from the results, their ability "to explore, express, communicate, interpret, and create," a curricular goal, had been developed by this activity.

It was enlightening, therefore, to overhear my principal's reaction when he noticed the hallway drawings - "Why are these scribbles on this display board? Did the kids put these up themselves?" My explanation of the lesson mollified him somewhat, but he was still not overly impressed with the work on display. His comments lend support to Efland's observation that there exists a distinctive school art style whose creative appearance is perceptually inviting with lots of bright colours, large shapes, and a characteristic child-like look. My grade 5's scribbles did not possess this proper, child-like quality. No wonder my principal was upset!

Efland asserts that school art reflects the "structure of
beliefs that operate within the school." These beliefs are embedded in the functions that a school fulfills:

Most people think that a school's manifest function is the cognitive development of the students.... Its latent function involves socializing the individual into accepting the authority of the school as a prelude for accepting the authority of other institutions.

He defines manifest functions as those which are overtly stated and perceived to be right by society, school administrators, and teachers. These can be the general philosophic aims of the school which, in addition to cognitive development, often include mention of the worth of the individual and a belief in a democratic process.

Latent functions, on the other hand, are often unstated and unrecognized. Art as therapy or time out for good behaviour from the more rigorous demands of the academic areas is one such function; training to unconditionally accept authority is another. Efland believes that the repressive character of this latter function can subvert the humanizing aspects of an art program's manifest functions. He suggests that school art production provides behaviours and products which are creative in appearance in order that individuals "can say that life in school is not just a cognitive matter."

My feeling that school art is simply a decorative sugar coating is reinforced by his observation that the self-same creative activities may not be as free as they look. Children are after all required to take art. They cannot copy or imitate, which is an option that a free individual may wish to exercise; they must use the media provided for them, and they must experiment with it in certain ways to produce a look that their teachers will reinforce.... The art that is produced is suggested by the teacher who commissions it and motivates the students to accept the commission. The teacher is also the patron for whom the products are produced and is the
dispenser of rewards for commissions completed within specifications....Art teachers, like all teachers, assert the authority of the institution. 9

In her home, Pat's children could choose to participate in art activities and were free to imitate her or to explore on their own, to create, as Pat laughingly described, "horrid-looking messes of stuff." Their work was not limited by outsiders' standards or expectations. And Pat supported them by displaying it "on every flat surface." In her classroom, Pat attempts to break away from the "everyone doing exactly the same thing" that she observes in other classes. She promotes imitation and copying as a means of developing perceptual and technical skills, at the same time allowing children the freedom to create their own images. But there are limits for children in the classroom that her own children did not experience in her home - time ("I'm only going to give you five short minutes"); materials ("I don't know why we don't have very many greens"); curricular restraints ("Strictly animals have to be involved"); and numbers (24 children at school, only 3 at home.) Pat aims for the manifest goals of school art, but still its latent functions continue to intrude.

Efland differentiates between school art and child art,10 as do Marjorie and Brent Wilson.11 Child art is the spontaneous play art in which children engage outside of school, both for their own satisfaction and in response to certain needs. The Wilsons identify four reasons why such art is vitally important to children: for inventing the familiar (the construction of something in order to come to an
understanding of it through what is actually a re-inventing process); for delineating a concept of self (both surface and deeper layers); for experimenting with good and bad (without fear of the consequences real-life experimenting might bring); and for drawing the future (past re-lived, present re-presented and re-newed, future anticipated).  

My grade 5 drawings had been closer in appearance to child art than school art. As I had discovered from my experience, school art is viewed by adults as an important creative and learning activity, whereas the tiny, sometimes raggedy, spontaneous drawings are dismissed by many of the same adults as mere play. School art is seen as educational; it meets adult conceptions of what child art should be....Spontaneous art, which is seen as less colourful and less visually compelling, meets few adult expectations.

The cartoons drawn by Pat's grades 1 and 2 children did not fit closely with the school art style either. They were quietly displayed for her children's enjoyment within her classroom, rather than for public viewing in the hallway.

In these two activities she and I were attempting to bring about a closer relationship between school art and children's spontaneous drawing, in the hope that school art can

become richer in drawing and ideas and less self-consciously concerned with media and processes, and thus, ultimately be of greater benefit to the child's reality building abilities.

If the goals of the art program are truly accepted and valued within the education system, then child art would be encouraged as a means of attaining these goals. I think of three children in my school, two in grade 7, one in grade 4,
who have not yet lost their interest in spontaneous drawing. Each absorbs the essence of things in the world around him, translating this essence into unique visual images - usually on the back of notebook pages! These images offer insights into the manner in which each child interprets his experiences, frequently painful, in school. In the linguistic/mathematical academic areas, all three children are labelled failures or low achievers, so-termed by a society which has long viewed success in these subjects as the only true indicator of intelligence. When I have graphic evidence of these children's deep understanding, I have to question such a limited definition of intelligence. The rejection of their spontaneous art by school authorities also leads me to question how deep the administration's commitment to the goals of the fine arts curriculum really is.

Reflections on art appreciation:

Pat's varied collection of art, her fascination with the folk art aspect of day-to-day Mexican life, and her interest in crafts such as pottery, batik, and knitting struck a responsive chord in me. I have always been attracted to fine quality craftwork and have had difficulty accepting the distinction between fine art and folk art/useful art that is established in our culture. Dewey states that such a distinction is "extrinsic to the work of art itself....It is based simply on acceptance of certain social conditions."\(^{15}\) He provides some interesting explanations as to why this compartmental conception of art has occurred.
First, collections of fine art are often housed in museums which can be considered memorials of the rise of nationalism and imperialism...exhibiting the greatness of [the nation's] artistic past and...exhibiting the loot...gathered in the conquest of other nations.\textsuperscript{16}

It is interesting to note that nationalism and imperialism are natural outgrowths of a traditional conceptual paradigm that believes in attaining control over one's surroundings. Such movements are antithetical to a holistic outlook which promotes mutual co-operation, essential in today's global society.

Dewey also suggests that capitalism is a contributing factor to the distinction between the two types of art, for the typical collector is the typical capitalist. For evidence of good standing in the realm of higher culture, he amasses paintings, statuary, and artistic bijoux.\textsuperscript{17}

These collections are analogous to the stocks and bonds which "certify...his standing in the economic world."\textsuperscript{18} To Pat, however, it is the personal meaning, rather than the monetary value of her eclectic collection that is important to her. She is a contrast to two art teachers whom I met in the university pub one hot afternoon during summer school session. They spoke proudly of their personal art collections, works by particular artists purchased for investment purposes. There was no mention of any personal meaning these works might hold for them, even when I attempted to steer the conversation in that direction. Their attitude was quite foreign to my way of thinking. For me, as for Pat, personal meaning, often enhanced by personal knowledge of the artist, is the only thing that matters. This intimate social connection is too
frequently removed when works of art are "produced, like other articles, for sale in the market."  

Although not mentioned by Dewey, it is possible that the differentiation between the arts is yet another example of the influence of Cartesian thought. Somewhat ironically, fine art is considered "work of the head" whereas folk art/useful art is "work of the hand." Most often designated to the lowest status of craft, is that art which involves textile materials and which employs such techniques as weaving and needlework. Most crafts have traditionally been very important modes of artistic expression for women. Judy Chicago attributes their low status to the fact that the world of fine art has been primarily a male domain.

I was fortunate to view Chicago's The Birth Project exhibit in Vancouver in 1985. One image, The Crowning, generated in me the most overwhelming response I have ever had in relation to a work of art. My daughter's birth was the most joyous experience of my life; giving birth to a child is a momentous occasion in the lives of many women. And yet images of this experience, so deeply meaningful for women, are lacking in the world of men's art. There, in that work, for the first time, I viewed a distinctly female image, formed with materials and by techniques which I find personally satisfying. The inclusion of photographs, correspondence, rough sketches, and sample works intimately connected me to the women artists who had worked on the exhibit with such love. These personal narratives, evidence of the exhibit's co-operative spirit, were relevant to me because of the great
importance I attach to the network of women friends in my life. The narratives, therefore, contributed significantly to the coherent meaning I experienced in the work. With these thoughts in mind, Chicago's words are germane:

I realize that I'm addressing the whole relationship of art and community, artists and society, in this work; I'm convinced that women stand no chance to really participate in culture unless the nature of culture and the definition of art and what constitutes being an artist changes along with it.22

Chicago has emphasized the co-operative aspect of participatory art-making in The Birth Project. Its interactive, dynamic nature fits well with the concepts underlying the new scientific/artistic paradigm. Dewey, defining the essence of folk art, refers to these interactive, dynamic characteristics as well. In his opinion,

works of art that are not remote from common life, that are widely enjoyed in a community, are signs of a unified collective life. But they are also marvellous aids in the creation of such a life. The remaking of the material of experience in the act of expression is not an isolated event confined to the artist and to a person here and there who happens to enjoy the work. In the degree in which art exercises its office, it is also a remaking of the experience of the community in the direction of greater order and unity.23

Pat finds pleasure in the art/life of Mexico, I delight in the work of Judy Chicago, we both enjoy papier mache ducks and pottery. Drawings, paintings, and sculpture also bring satisfaction, but are not really considered separately as fine art. All are art and all are intimately connected to our daily lives. In our classrooms, we want children to experience this same intimacy with art, to have it become as integral a part of their lives as it is in ours.

The B.C. Elementary Fine Arts Curriculum Guide/Resource
Book is premised on the belief that art education should have a dual focus - creation and appreciation. Its authors suggest that a diversity of art appreciation experiences be provided for children:

Examples of historical and contemporary fine art, folk art, or commercial art can be used to motivate student's understanding of their own work and their place within the evolution of man's involvement with images.

The question can be asked, "Does Pat's and my classroom art appreciation establish the same meaningful intimacy with works of art which we experience in our own lives?" The answer is, it does not. Pat occasionally brings personal art items to share with her class, but, lacking resources, feels remiss in not providing more exposure to "the great art of the world."

In my school, reproductions of paintings for art appreciation activities are available. I am not entirely comfortable with their use, however, for reproductions transform the meaning of an original work of art. According to Berger,

meaning becomes transmittable: that is to say it becomes information of a sort, and like all information, it is either put to use or ignored; information carries no special authority within itself.

No matter how faithful the reproduction, the authority of the original work cannot be captured:

Original paintings are silent and still in a sense that information never is. Even a reproduction hung on a wall is not comparable in this respect for in the original the silence and stillness permeates the actual material, the paint, in which one follows the traces of the painter's immediate gestures. This has the effect of closing the distance in time between the painting of the picture and one's own act of looking at it.

Reproductions may facilitate recognition of elements and principles of design in the works of certain artists. Limited understanding of meaning is also possible. Achieving personal
intimacy with works of art through reproductions, however, is problematic due to their lack of authority.

In my use of reproductions, I must again be aware that art as it exists in schools has both manifest and latent functions. The fine arts are exalted in our society as among the highest of human achievements. Broudy eloquently advocates the considerable value in developing an "enlightened cherishing" of carefully selected works of art.27 Until recently, I accepted his view, but, influenced by Chicago's feminist perspective, I must now reconsider. Original works of fine art are usually remote, surrounded by a process of mystification which precludes any meaningful interaction with them in the day-to-day life of my students. In our culture, a work of art is "defined as an object whose value depends upon its rarity."28 Its market price is viewed as an affirmation of its spiritual value for works of art are discussed and presented as though they were holy relics: relics which are first and foremost evidence of their own survival. The past in which they originated is studied in order to prove their survival genuine. They are declared art when their line of descent can be certified.29

Berger discusses how the traditional isolation of fine art in museums and the homes of the wealthy, with its implicit restriction to a cultural elite, allowed this elite to maintain an aesthetic power with which it could set the "right" societal standards. In the sets of reproductions available for school purchase, the publisher's choice of certain works of art as exemplars may implicitly attempt to influence aesthetic taste,

based on the premise that...there exists a valid and
objective idea of the beautiful and aesthetically valuable and that some people are better able to recognize this value than others. If not encouraged to develop critical reflective skills, a child "becomes accustomed to the idea that the authorities have the right to decide what he or she must not like or enjoy." I believe it is important for children to develop these skills, not necessarily to reject the values of others, but to determine if these values are the right fit for them, for as Berger observes:

The real question is: to whom does the meaning of the art of the past belong? To those who can apply it to their own lives, or to a cultural hierarchy of relic specialists?

Traditionally, the authority of the fine arts has, due to its isolation, been inseparable from the authority of the wealthy elite:

What the modern means of reproduction have done is to destroy the authority of art and to remove it - or, rather to remove its images... - from any preserve....Images of art have become ephemeral, ubiquitous, insubstantial, available, valueless, free. They surround us in the same way as a language surrounds us. They have entered the mainstream of life over which they no longer, in themselves, have power....The art of the past no longer exists as it once did. Its authority is lost. In its place there is the language of images. What matters now is who uses the language and for what purpose.

With curriculum goals in mind, I use my set of reproductions extensively to nurture children's "capacity for critical and sensitive response to the arts," but I wonder if my use of these exemplars really advances children's "knowledge of the ways in which the arts influence, and are influenced by, society and the environment." Nadaner
expresses similar doubts:

The traditional art curriculum is not the kind of curriculum that helps learners deal with contemporary visual culture. Neither a survey of traditional fine arts, nor a sensitivity to line and shape will help a learner make sense of, say the rock video phenomenon.34 According to the fine arts curriculum guide/resource book, children should be encouraged to interpret works of art in a variety of ways and to give their personal judgements of worth of each example. Formalist art criticism is suggested as a useful means of directing discussion. This involves: Description - neutral or objective language to describe elements and principles of design, materials and processes, subject matter, and/or symbols; Interpretation - combining fact and opinion; Judgement - based on criteria such as a sense of beauty, depth and intensity of communication, and effectiveness in achieving a purpose.35

In order to be responsive to the contemporary image world, Nadaner suggests that art education should involve children in a critical/moral dialogue as they attend to three kinds of images: the pervasive (those of contemporary North American culture); the invisible (those often left out by this culture, such as images of women and women's lives as portrayed by women); and the possible (those created by students "freed from conventions and stereotypes")36 Rather than focusing on formalist criticism which "de-emphasizes the content of the work and its socially constructed meaning," Nadaner recommends historical/semiotic critical methods be developed, for these force us to attend to the cultural codes within a visual work, and ask us "to explore why we respond
the way we do." In Nadaner's view,

Criticism...begins with an analysis of the object but ends with an understanding of personal experiences, values, and social attitudes."  

Caught up in the school art tradition, Pat and I have felt that we, as teachers, must be responsible for providing the resources for art appreciation in our classrooms. Despite our awareness that a wide variety of art work is important in our personal lives, our selection of resources for classroom use tends to be limited to items which reflect traditional views of fine art. In this respect, our dwelling in the tensionality between curriculum-as-plan and curriculum-as-lived is somewhat shaky and uncertain, for we are in the process of re-considering the meaning of art appreciation. By incorporating a wider range of images, by utilizing resources which are in the daily lives of our children, and by sharing with them the responsibility for providing items for classroom dialogue, perhaps we can come closer to having children share in the intimate experiencing of art that is so vital in our lives.
Notes


5 Efland, p. 39.

6 Efland, p. 40.

7 Efland, p. 40.

8 Efland, p. 41.

9 Efland, p. 41.

10 Efland, p. 38.


12 Wilson and Wilson, pp. 19-37.

13 Wilson and Wilson, p. xv.

14 Wilson and Wilson, p. xvi.


21 Judy Chicago, *The Birth Project* (Garden City, N.Y.: Doubleday, 1985)

22 Chicago, p. 61.

23 Dewey, p. 81.


26 Berger, p. 31.


28 Berger, p. 21.

29 Berger, p. 21.

31 Giffhorn, p. 57.

32 Berger, p. 32.

33 Berger, p. 32-33.


36 Nadaner, p. 11.

37 Nadaner, p. 11.

38 Nadaner, p. 12.
CHAPTER V

Winter Fun

The January day is cool and overcast with a fine mist of freezing rain forming an icy coating on the road. Although not going fast, I gently skid past the entrance to the school driveway. Classes are already in session, the hallway empty, as I remove my boots by the front door and place them on the rack alongside rows of smaller ones neatly lined up in pairs. On a bulletin board are bright cross-country ski posters and multicoloured badges, evidence of the Jackrabbit ski program held during noon hours at many elementary schools in our district.

Figure 23 Cross-country Skis
Stepping into a puddle of melted snow with my nyloned feet, I have some momentary second thoughts about the pleasures of winter in the Cariboo.

In Pat's room the children are seated at the meeting place. They are finishing a social studies discussion on families - rules and allowances, and family problems that can arise from a lack of communication. Pat makes a smooth transition from these topics to today's art lesson.

We haven't talked very much about families having fun together, families playing together. Think about your family, for instance, and especially think of some things
you like to do together in the winter time, when there's snow outside.

I'm thinking that my feet are still wet.

We'll make a list on the board and see how many different things happen at the different homes. What's happened at your house? What do you like to do best? Sabrina?

My family goes skidooing in the winter.

OK. So some families like to go skidooing. What happens at your house, Carrie Ann?

I always like to go out to walk in my backyard and I can make snowballs and throw them at my puppy dog. I like doing that.

Dogs love chasing snowballs, don't they?

I know.

Isn't that funny? When they can't catch them?

Especially Moonrock, Danielle's dog. OK, you go like this and make a snowball this perfect and you go like this - zoom - he goes and catches it. And then he eats it. He drinks the water from the sprinkler too.

All the children laugh delightedly.

So at Carrie's house, playing in the snow, doing lots of different things with her dog. What happens at your house, Kristen?

When all the chores are done, we all go outside and take a ride on my brother's Easyslide racer.

And is it like a sled?

Yeh.

OK. All right, we'll put "sledding". And that includes all the kinds of things you ride on to go sliding down hills.

I've got one, Mrs. Vittery!

OK, what else happens? Jamie?

When all the chores are done, we all go skating.

Right! Where do you skate?

We skate with our family. And we go skiing too.
I'm wanting to know more about the skating. Where is there ice at your house?

There's a great big...there's a little hill and it has ice on it. And we go skating down there.

Do you wear ice skates? On a hill?

And we made a big huge skating rink outside.

OK. I was wondering if there was a pond or part of a creek that was frozen near your house.

No, we don't have a creek.

So Jamie mentioned skating. And she also mentioned skiing. How many families like to go skiing? Great! Lots of you!

By means of this dialogue, Pat reinforces many of the key ideas and vocabulary introduced when the planning web for this unit was initially discussed (see Figure 24). It is also an opportunity for children to relate personal stories of winter experiences. Pat has been teaching at this particular school for four years. She describes the children's homes as "fairly stable middle-class". The rural setting of this community means that most of the children live on small acreages and hobby farms. Almost all have animals - "milk cows, a couple of goats, rabbits, chickens, besides the usual dogs and cats." These children are usually from "three, four, five kid" families.

OK. That sounds like fun. Put your hands down now, please.

Awwhhh...

I'm glad you have lots of ideas because we're going to see if you can draw your ideas on a big, big paper with a black wax crayon. You don't have to include everyone in your family, but put yourself in the picture, of course, and maybe a friend. Think about what it looks like, where you're having all this fun. Chad, will you turn this way and look at me so I know you're listening? Same with you, Shawn.
Shawn and Chad are sprawling on their backs with their feet on the wall. Pat pauses until they have sat up and she has their attention.

Are you on a flat part of your property? Are you on a hilly part of your property? Are there lots of trees around? Are you near the creek? Are you near the pond? Think about your surroundings and try to include them in your picture.

Pat explains that the shapes are to be outlined with black wax crayon and then filled in with bright colours, especially the clothing.

If you look down at the girls' part of the coat cupboard, you can see all kinds of bright colours in their snowsuits and jackets.

But the boys have really dull, really dull colours.

The boys have brown and blue and green, don't they? Well, that's all right. Then, maybe you might include animals in your picture, like your dog. Or your cat may be outside.

The "snowy" parts of the picture won't need to be coloured as they will be painted. Examples of what might be snowy parts are given.

If there's a snowman in your picture, don't colour him cause he'll be painted later. I mixed the white paint up and I put salt in it. The salt doesn't dissolve. It stays a little grainy when the paint dries and it looks a lot like real snow. It's kind of fun to do. But first you have to have your interesting picture of winter fun with your family. Now, we haven't done any winter snow pictures this year in this class. We have done snowmen. And we've done snowflakes...

Looking up, I see a blizzard of paper snowflakes caught in the branches of the versatile tumbleweeds that hang from the ceiling. In between dangle large paper snowmen, carrot-nosed and well protected against winter winds with brightly patterned wallpaper scarves.
...but we haven't painted a picture yet, so this is a good chance to do it.

Yes, on the windows.

Oh, we did the windows! And then we had to clean them off, didn't we? That was too bad.

Yes. Can we do it again?

Mrs. Costello, we had beautiful window paintings and the furnace exploded over the holidays. Our entire room was covered in soot and had to be washed with hot water.

And so your paintings were washed off!

Looks of mixed delight and dismay are on children's faces as they spontaneously give me their opinions of the disaster.

Everything tooken down!

They just should have taken one of those dusting things and dusted it off.

Well, it was too dirty. So we lost our paintings. Anyway, that was going to start January's theme. We didn't put them back on again, but we will do snow pictures on blue paper. Now, the first thing for you to do is to show me how very quietly you can take out your wax crayons. You'll have to borrow if you don't have any.

The blue paper is distributed by Pat to each group. Some children, on their own initiative, go to their space at the board to practise before they start to draw on their paper. Shawn, a grade 1 child, draws at the board, then comes back to his desk to draw briefly at his paper. In his board drawing, he made arms with two lines; on his paper, he draws sticks (see Figure 25).

OK. I have two dozen people coming to tell me something - Please sit down - Everyone listening. Some people just came to tell me that they don't have wax crayons anymore. You really need them for other things. Please ask mom if she can send them to school with you. If you're one of the children who don't have wax crayons, please try to borrow some from your friends at your same table. Those of you who do have them, I hope you'll be willing to share.
There is much sharing of crayons already going on between children. In January, however, many are missing colours. Pat walks from group to group offering comments.

Children who don’t have a black wax, use your pencil, but really draw big, big because you’ll have to outline it later. Jessica, we’re going to be colouring big shapes and painting, so you can’t get away with drawing tiny. Where’s your black wax? OK, use it, please. Wax crayon helps you draw bigger. Now, Rodney, make sure it’s going to be big, big. Are you going to put lots of things in your picture? It’s not bad, could be bigger. Yes, you can use colours.

Figure 25 Shawn’s Picture of "Winter Fun"

At one group of desks, Gary and Richard sit thinking quietly, side by side. "I see the picture in my head, and then I draw it," I overhear Gary say. A few minutes later, I notice them drawing in a leisurely manner, comparing pictures back and forth. Sabrina comes over to ask Leah about her picture and
offers suggestions (see Figure 26).

That's supposed to be brown.

I don't have a brown.

Sabrina goes to her own desk and returns with a brown crayon for Leah. Pat asks one child if she can show the class how she made her trees.

Yes.

That you made it this way? Or, do you want it this way? Do they go this way?

Yes.
OK. Kristen drew an interesting tree. She's got branches that look like triangles and they're going up the centre like the shapes in a pine tree. We usually draw them this way but she's decided to go that way. And that's just interesting and different! You might put two or three different kinds of trees in the background of your picture. Now, Stephanie has started to use her wax crayons to colour her picture. And because she pressed so nice and hard like I suggested, you can't see any blue through her person's red jacket. Nice bright red cause she pressed really, really hard. Don't let the blue peek through when you're colouring your shapes. Press hard with your wax.

Mrs. Vittery, how's this?

Oh, it looks super! Maybe you could put something here for them to sit on. How do you change your shoes? Do you sit on something?

Yes.

Like an old log or bench or something?

I sit on a flat plank.

I see. Well, maybe you could figure out how to draw it. That's good, David! That's a nice evergreen tree. Everybody stop and look one more time. David has chosen different colours of green to colour the trees in his forest, to make it look really interesting. Have you got another green, too, David?

Yep! I've got all kinds of green!

Now, remember to think of winter trees, David, they're all pretty dark.

I'm making gold mittens.

Wow! Fan-cy!

Five minutes later, Pat calls the children over to the round table in the centre of the room to demonstrate how to put on the white paint.

I told you I mixed salt in the paint. You can't see too well from a distance but you can feel. It feels kind of rough. Just put your finger on the top of mine.

Ohhhh...yuck!...rough!

It has a little rough grainy feel to it. When the light
shines onto it, it looks like little crystals. Back away from the table, Shawn.

I can't feel...

Ohhh, it's shiny!

Yes, it'll shine in the sunshine. All right, now.

Figure 27 Painting With "Snow"

Pat has made a quick drawing to show how the "snow" can be applied.

Think about what parts of your picture are going to be snow. Now, obviously the snowman needs to be white, right? I'm going to paint him very carefully.

Oooohhh...snow!
You may find that if you go over some of your parts, you'll have to do it again later. But the wax crayon repels the paint. That is, that water paint won't cover wax crayon. That's the reason why we like to use it in this kind of activity. - Please don't touch the table - Obviously, the ground is going to be covered in snow. I won't take the time to finish it all, but I'll just quickly show you...OK? Now, think about this. When the snow falls down from the clouds, it hits the tops of things, doesn't it? It hits all the tops of the houses. And you have a nice little row of snow on the top of your house. Are you watching me, Shawn?

Unless the houses have parts on the roof.

Wherever anything is open to the sky, the snow will fall on it. Now, which part of the tree do you suppose I should put the snow on? What do you think? Just raise your hand if you can tell me. Carrie?

I think you should just put it right on there...and there...

On the edges? OK. I can do that. Now you just said something interesting, Jessie.

Like put it on the top, it's all sticking up here. Stuff that doesn't bother the tree branches.

OK. So I should put some on here too. Some of these branches are coming out this way. I like that.

It looks pretty.

Yes, it does.

Many more children add their comments.

Yeh!...Wow!...Looks neat, like that!...It looks like real snow!...Such a good painting!

It really looks like snow, doesn't it?

It is a painting!

If it's a grey snowy day, some flakes might be falling. Right? So I can use just the edge of my brush and I can make tiny, tiny snowflakes. Lots and lots of them.

Oooohhhh!

One child contributes this information.

You'll see that every single snowflake in the world is a different shape.
OK. Work hard on the colouring part and we maybe will have time to do a bit of your snow. Just maybe...The ones who are working hardest will get finished fastest.

This comment gets them back to their desks in very short order and colouring is seriously attended to. One girl is finished and ready to add "snow.

Look at mine, Mrs. Vittery

Let's have a look. A line can show where the land ends and the sky begins. So we better put a line in your picture. Where would you like it to be?

As the child hesitates, Pat leads her over to the window (see Figure 28).

Come on and look out the window and I'll show you. OK. Now you see? There's the ground. And then all of a sudden there's trees. And then there's sky. See where there's a line, going along the top of that hill over there? And below the one is ground. And above the line is sky. See that? All right. Now, let's see if we can figure out where to put it in your picture.

Figure 28 Looking At The Horizon
They go back to the drawing on her desk.

*Use your crayon. Do you want it up there, some place? OK. Now, it can't go in front of your trees, can it? It has to go behind. So show me how you're going to do it. Draw from here. Stop when you get to the trees. Now pretend you're going behind this tree. OK. Stop when you get to there. Now pick it up again over here. OK, stop. That's the girl! OK, great! Now, let's show the kids what you did.*

Pat interrupts the industrious colourers to draw their attention to the use of a horizon line on Carrie's picture.

*All right, here's one more thing to learn. Carrie was ready to start putting snow on, but she didn't have a line to tell where the ground ended and the sky started. So we went over and looked out the window - some of you and I have done this before - and we discovered that the sky came down so far and then there's a line where the hill is and the trees are. And the rest of it's all ground. So she went back and and got her crayon and she drew in a line that showed this part is ground and the part above it is all sky. Now she knows where to paint her white snow - Shawn, are you watching? - and where to paint her snowflakes. If you don't have - they call it horizon line - if you don't have one in your picture, you might think about looking out the window. If you need some help, let me know.*

Pat assists another child with her horizon line. *A few kids are singing softly to themselves as they colour.*

*OK, that's super!*

*Mrs. Vittery, I did it!*

*All right, boys and girls. Time's gone too quickly this afternoon. I'm afraid it's almost time to tidy up. It is time to tidy up.*

*Awwhh...*

*The buses will soon be here. Listen carefully to what you must do. Very carefully. The brushes go in the sink; there's a container of water there. Sabrina, listen. The paintings hang on your peg. And your desk gets cleared off, your crayons away. You'll have to do it quickly and quietly.*

Only a few have reached the stage where they can add paint. The "snowfall" will be delayed until Monday. *Buses keep to a*
tight schedule and parents aren't happy travelling long distances on winter roads to pick up children who miss their ride.

The following Friday afternoon, I watch Pat and the children putting the finishing touches to their "Winter Fun" pictures. The vivid colours of their drawings contrast with the muted watercolour winter sky visible through the windows. With the children seated in front of her at the meeting place, Pat explains to me that some pictures have already been trimmed and mounted onto black construction paper backgrounds for display.

We framed and chose the best part of our picture. I have some to do, but I like to do it one at a time and so I felt that I would get started on it yesterday. We talked a lot about it yesterday but I'll go over it and you can see what we did. And because we're not having everyone doing an art lesson this afternoon, we're going on with our measuring activities that we've been doing this week.

There is spontaneous clapping from many of the children.

And, so Mrs. Costello kind of knows what's been happening in here, I would like some of you to volunteer some information and tell her what we've done so far. Just choose one of the activities and talk about it. Adam, can you tell Mrs. Costello what we've done with measuring?

We've measured all sorts of things in our class and we've measured each other.

OK. And could you explain, Terry, how we did the measuring of each other? What was it we did?

Like we measured our hand spans and our feet and we measured things in the room.

Pat holds up a paper with a simplified human figure on it. Lines radiate out from its navel to various extremities and
appendages.

Come and explain to Mrs. Costello how this one worked, Leah. Who was your partner?

Sabrina. Well, we took a long tape and then we measured, like from our belly buttons all the way to our toes and it's always from the belly button. We did from our belly button to our nose, from our belly button to our ear, from our belly button to our...

Leah and Sabrina give me a quick demonstration of the measuring procedure. Smiling, I comment that a belly button is a good place to start.

Cause it's in the middle of your tummy.

All right, this afternoon, while I'm working with those of you who haven't done the framing job on your paintings, I have another job for you to do with measuring. It's a little comparison chart and it's to do with my friend and me. And you need a partner again.

Pat goes over the directions for today's measuring activity, making certain that they understand how to record their own and their partner's measurements.

We can copy.

Yes, get together on the floor someplace and copy it in. And compare and see what is the difference. Like, whose head is bigger or whose arm is longer.

Or who's chubbier. (giggles)

OK. Right. Whatever. We'll make a comparison.

She clarifies the terms that are used on the activity sheet and has the children locate wrists, ankles, waists.

Oh, and here's one that asks to measure your height. Now we did this - sit down, please.

I'm a hundred and nineteen!

We did this and we graphed it. When you get to the part about the height, how could you find out, without actually using a tape today? How would you find out your height without actually getting the tape and measuring? Terry?
Um, you could check the calendar that we put up.
Yes. What is it called? It's not a calendar.
Um, the chart. No, the graph, tall graph. (see Figure 29)

Figure 29 Leah Using the Graph

We could check the graph. OK, that would be a good thing to do. And, if you really want to do it over again, the tape is still here on the chalkboard. But I think your best bet is to check the graph. Now, there's three empty spaces, so you might decide you want to measure something else. Maybe you want to see how long your nose is.

Yeahhh!

Maybe you would like to measure your big toe!

Giggles from the group.

Or your baby finger!

This really gets them laughing!

All right. Here's what to do. I see that some of these people are ready, ready, ready.
Partners are chosen by Pat. She pairs the grade 1 children with those in grade 2 so that they will be able to work independently. There is chatting and laughter as children sit next to each other. Before having them begin, Pat reminds them about appropriate classroom behaviour.

*And when you talk to each other, just use a whisper, please.*

The measuring begins. The children are totally involved and noisily enthusiastic about the activity (see Figure 30).

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**Figure 30** Carie and David

Pat calls the first child, Rodney, over to the centre round
table for picture trimming. His partner, Shawn, comes with him, to observe and add his comments during the procedure. A frame of black matting is moved around the picture to find the "most interesting" part.

Now, will you tell me which part of your picture you like the best?

I want the part with all the kids.

Put it on the picture. OK, now that's interesting, with all the people in it. And do you know what could happen?. Look at this. What do you think about that?

Pat moves the frame to another part of the picture where a detailed snowmobile is featured. Rodney laughs.

Would you like to have to have two?

Rodney, do that!

That'd be fun!

Mrs. Vittery, can I have two?

Well, we'll see what happens when we frame yours.

Rodney has two! (Gleefully)

All right, Rodney, let's have a look and see what we can do then. First of all, we've got to make sure we can see your snowmobile.

That's your snowmobile, Rodney? (Very interested).

Right here, right there.

Snowmobile. I have a snowmobile. (Very enthusiastic!)

Let's see, Rodney. Take your background, your frame.

There is an interruption at this point from one of the children measuring.

Mine's sixty-four. Hey, Mrs. Vittery, we've got exactly the same thumb!

I wondered if that was going to happen. Are they exactly the same, Jessie?

Pat is concerned that I might find the noise level too much,
but I assure her that it's fine. I mention my experiences with a group of grade 2 children and magnets that morning. Their noise level was comparable to this. I feel right at home and it is a pleasure to watch and hear these busy little ones. There is lots of laughter, but no "goofing" off. They remain independently committed to their measurement task.

Back to the picture trimming.

Well, let's have a look.

This piece.

What? Like that?

Rodney, I like this one.

When Rodney is satisfied with his decision, Pat outlines the chosen portion with a pencil. She trims the excess with large scissors, then mounts the trimmed picture onto a black construction paper background. During her discussion with Rodney, Shawn has been trying out the frame on his picture by himself.

Mrs. Vittery, what part should I save?

Come round here, Shawn. Let's see what part you like the best. (see Figure 31)

OK.

OK, now. Looks great. Now what do you think about this? Would you like to save this part? Do you want to trim it down any other way?

Mrs. Vittery, I like it. I like that part.

You like the dog. OK.

Mrs. Vittery, I can keep the part I want to show you. I want, I want, Mrs. Vittery, I want this one here.

OK, let's take a look. Did you try it another way, Shawn?

No.
Oh, there's a part where you are!

I'll save these two parts. I'm going to take that part.

Figure 31 Pat Consulting With Shawn

What's the problem if you do it this way?

I cut off the snowman.

OK, so if you turn it.

Yeh. That would probably be better.

That would be better.

I can keep this part too.

Is there a way you could get it so you could show the
person in with the picture? Can you move it over a little bit? How about that? Move it a little higher so that you can get the snowman's head too. What do you think about that?

Well, I'd like to go on to this. I want to do it.

You want to do it. OK.

Pat leaves him for a moment, pondering his picture. She speaks quietly to me, before returning to Shawn.

Did you see what he did there? That was what I was hoping would happen, that he would start moving it and so he's decided that's what he liked best.

She goes back to Shawn who has reached a decision.

I agree with you. I think that looks great. Shawn, get this black paper and we'll see what it looks like. We'll just cut it across here and you can save those two pieces. You can put them in your desk. Oh, it looks great, Shawn! There. What do you think?

Yes!

Great! All right, we'll hang it up on the wall.

Each picture consultation takes about five minutes. Pat does six and then calls for clean up. As they return the measurement tapes to the bucket, some children hum and sing phrases of songs. Then they sit quietly at their desks, waiting to discuss with Pat the results of their measuring activity.

I would like to hear some of the things that you found out. Now, when you are ready to tell, give not only your own measurement but also that of your friend. And tell me which was more - which was bigger, or longer, or wider, or whatever it was you were measuring. You should have the two sets of numbers on your paper. You get to choose what you'd like to tell about what you found out. OK, Rodney, what did you find out?

Our ear.

First of all, tell us who your partner was.

Chad.
OK. And tell me what you found out.

Chad's ear is longer than mine by one centimetre.

And what were the measurements?

Chad's was five centimetres and mine was four.

There is some subdued laughter from the children listening.

They measured ears. That was interesting. Did it tickle?

No. (Laughs).

Pat laughs too. She asks various children for the data they have collected. Sharing this information is not nearly as involving as collecting it; a few, letting their attention wander, fiddle with pencils and whisper to their neighbours.

OK. Tell us something else you measured.

Oh...um...Our heads. Like, Terry's was just eight centimetres more than my head. Cause mine was fifty and his was fifty-eight.

Centimetres. You two boys come up here for a minute and stand by me so everyone can see you. It's interesting, because when you look at these two boys—shhh, listen—when you look at these two boys, you can that Terry is a much bigger person than Chad and so it stands to reason that when you measure around their head there would be a difference. Did you find it interesting when you were comparing? Terry?

No, not that much.

Not too thrilled, huh?

Pat and I share glances and a smile. She continues for a few more minutes, ending with their opinions on how they felt about today's activity.

I wanted to know how you felt about doing that activity. What was the best part about it? What wasn't fun about it? Just a comment about how you felt about doing the measuring this afternoon. OK, let's hear from Carie Ann about this.

I liked it when we were measuring it, but sometimes me and David got mixed up too. He said this is his paper
and I said that this was my paper and that was his paper and he said no, this was his.

How could you have solved that problem?

I checked on "My Friend" and it was mine and then David checked on his, on "My Friend," and he found that it was his.

Does anyone else have a way that Carie Ann and David could have solved their problem about getting their papers mixed up? What did you do, Rodney?

Well, um, he put our names on.

OK. That sounds like a good idea.

After another few minutes of comments, mostly positive, the measuring sheets go into the desks until Monday.

Curriculum-as-plan - Conceptual Model

![Conceptual Model For Visual Arts](image-url)

Figure 32 Conceptual Model For Visual Arts

The B.C. Elementary Fine Arts Curriculum Guide/Resource Book states that the fine arts - visual arts, drama, music -
share interrelated and common goals, but each possesses a unique character with regards to skills and concepts. The resource book, therefore, is divided into three sections, one for each discipline. A model depicting the interrelation of the two key concepts, creation and appreciation, begins each section. The conceptual model for the visual arts is shown in Figure 32. When planning a lesson, any aspect of any of the four content areas - image making, materials and processes, elements and principles of design, and responding to art - can be a valid point of entry.

Curriculum-as-lived

Interaction, the key concept underlying Pat's planning approach, is reflected in the physical arrangement of her classroom. The circular conceptual model also reinforces this concept by emphasizing that the four content areas are inter-related and are all equally essential in visual arts education. Each of these content areas was present in all art lessons I observed in Pat's classroom.

After deciding upon a theme and conducting the "webbing" process to integrate different subject areas, how did Pat structure her planning for art, in terms of these four categories?

At the first of the year I make a list of the processes and materials that I want to concentrate on in the art lessons. And then, I look at the theme and develop lessons around it using the techniques that I have not yet covered or I see which ones are the most natural to use within that theme.

An examination of Pat's yearly overview, indicated that the
entire spectrum of materials and processes suggested for the primary grades was covered. In the lessons I observed, children were introduced to printmaking (Halloween "pumpkins"), drawing (Animal Cartoons), paper collage (Animals), drawing and painting (Winter Fun), and mixed media (Valentines). To my mind, each process was appropriate within the context of the particular theme in which it was used.

But I do not take a process like printmaking and say, OK, this is February and we are going to do printmaking. I don't do it that way at all. It's not, OK, now it's printmaking, now we're going to do a unit on drawing, now we're going to do a unit on painting. It doesn't work that way. I don't find that's useful. I know some people work that way but I don't feel comfortable with that.

In teaching art to children in grades 3 to 7 for the past eight years, I have not found a process-based approach satisfactory either, especially as it relates to another of the four content areas, image making. As a beginning art teacher I concentrated on processes because they appeared very straight-forward. A major drawback, I soon discovered, was the great difficulty children had in generating ideas for images. I explained to Pat how much easier it is for my grade 5 children, for example, having acquired a "hands-on" scientific knowledge of eye parts and their functions through dissections during a science unit, to develop images of eyes in drawings or imaginary paintings in art. They have really "experienced" eyes and lots of ideas are already stirring about in their minds. Like Pat, I believe that integrating materials and processes within a particular theme really benefits image development.
What of the other content areas of the conceptual model: responding to art, for example? I asked Pat if she deliberately plans for particular experiences in this area.

If it seems to fit, I do. I feel really remiss in that area because I don't have the resources on hand. When I do, I include them as much as is possible. But I don't always have access to stuff that I'd really like. And so I feel restricted in that regard. There's nothing in our school. Anything I do use in my lessons is my own personal stuff. I don't feel that is as well covered as I'd like it to be.

Responding to art, however, need not be restricted to works of art created by adults. It can also include children's critical involvement in their own art and that of other children. This type of responding was evident in the lesson on Winter Fun, for example, when Sabrina suggested to Leah the use of a brown crayon. Art criticism occurred when Pat had her children individually examine and select the most interesting portion of their paintings for framing. In the Halloween printmaking, she asked the group to evaluate the difficult new process of printing with potatoes, in addition to commenting critically on the quality of their products. And, at the end of the lesson on Animal Cartoons, children were invited to select their favourite drawings.

The fourth content area of the conceptual model is elements and principles of design. Pat frequently uses terms referring to the elements and principles of design in her lessons. I was curious if this vocabulary use is "spur-of-the-moment," resulting from her extensive background experience in art, or, again, if it is carefully planned in advance to be introduced at a specific time and place.
Sometimes I do. I try to keep it fairly simple with the age group I'm working with, but I don't hesitate to use the term and then explain to them what it means. Not expecting or requiring them to remember, just kind of throwing it in incidentally. When it's thrown in often enough, some children will understand. Some of them won't.

I commented that at the younger age level, then, it was exposure, more than anything else.

Right. So I would suggest that it's incidental. And yes, I do think about it, but sometimes it just comes out in conversation.

I noticed, for example, that she drew children's attention to geometric shapes during the discussion of Jack-O'Lantern faces at Halloween. And, when the opportunity arose in the Animal Cartoons lesson, she mentioned exaggerated proportion.

The curriculum guide/resource book provides detailed scope and sequence charts for all four content areas. Did Pat have a concern for continuity? Did she feel it important that skills in these areas be sequentially developed?

I haven't looked at the scope and sequence seriously. I did glance at it, but I didn't really pay it very much attention. I tend not to look at things as teaching a sequence of skills. And my reason is that, first of all, I don't want to restrict a child. If somebody is ready to go on by expanding the skill...Let's talk about painting. The kids in grade 1 can identify the colours and they can begin to use paint. And they love these silly little paint boxes which I don't particularly like at all, but they think are wonderful. They can't wait to get to school and the first thing they want to do is paint with their paint boxes! And so, at the beginning of the year, because they're so keen, I teach them how to use these little paint boxes and how to handle their brush and so on. I find out if they can identify the colours. Now for some kids, just using the brush, getting the right amount of water on it, taking the paint from the little cake and putting it on the paper, is wonderful. They just think that's great. And they very carefully wash their brush - they've put red on - now they're going to try blue. And then green. It's always red first. And so you might say, OK, that's the first
skill, in this little lesson. And then there are other kids who accidentally don't clean their brush off properly when they finish using their red. They dip it into the blue and they end up with purple. And they're so excited! They can't understand what happens - "Look at this, I wanted blue but it's purple! And how did that happen?" So they get right into colour mixing, right off the bat! And maybe it says somewhere in the scope and sequence that colour mixing does not come until lesson 18, or something like that. Well, if it happens right then, then that's the time, as far as I'm concerned, to let the kids experiment. It doesn't have to be at a certain time that they learn to mix colours.

In this lesson on Winter Fun, Pat felt it appropriate to demonstrate to some grade two children the use of a horizon line to delineate areas of space within a painting. According to the scope and sequence chart, this concept should be introduced at grade five. Pat exercised professional judgement in this matter, as she does with curriculum guide suggestions in other subject areas.

It's what I feel comfortable doing. And as far as I'm concerned, if I don't feel comfortable teaching, then I shouldn't be teaching. It's like using the math workbook that's provided in grade 1 and 2. There are teachers who simply work from page 1 right through to page 172, one after the other. To me, it doesn't make sense to do it that way, but people do because it says so in the book. So in unit 3, it's telling time. And so I can't teach my kids to tell the time today, even though there's five children who really want to know, because that's not done until March, you know. I mean, that obviously sounds ridiculous and I hope there really aren't people who do it, but (whispers) I think there are.

It is ridiculous. But, from my knowledge of many teachers, true. I, like Pat, prefer to do things according to my own sense of order and timing which frequently differs from that of textbook or curriculum guide authors. The suggested sequence does not always mesh with the way my mind works or the needs of my children. Again, it is a matter of comfortable fit.
Being a constant reviser at heart, I find it difficult to accept that some teachers continue to use the same materials year after year. They devise, let's say, a set of lessons for grade 7 social studies, which are placed in a binder, turned to and taught at the same time, in the same way, each year. Information and style of presentation are not modified to match the specific characteristics and needs of children in a particular context. I mentioned to Pat that I find that I have never been able to take lessons that someone else has given me and use them as written, nor have I ever been able to take lessons that I have prepared and use them again a second time. Of course, my assignments have rarely been the same two years in a row, so that has not been a problem too often!

Well, that, I would suggest, is because you're a creative person. I can't do that either. To me, the lesson that you're going to teach depends on the group of children you're teaching. And they're never the same, so therefore the lesson is never going to be the same. You do adapt to your group. And I can't see how you can be an interested teacher and teach from somebody else's lessons. I really can't do that because there's always something I would add, or delete. It's the same for every year. I really find it boring to think that I have to teach the same thing every year. I try my best not to. I'll pick and choose between the science units, for instance. If I taught animals this year, next fall I may not. I may go off on rocks or soil or magnets or something different. For my own sake. You too. Because if I'm going to give the best I can to the kids, I sure don't want to be working with boring material. I find I have to be really interested in what I'm doing. If I am, then I'll be striving to do the best I can. And I am very self-critical, so I change, change, change, change. I don't think that the perfection is attainable, for me, the perfection that I'm after. That's probably what keeps me going. But along the way, somehow, hopefully, it gets close now and then (laughs) and the kids get a decent lesson!

Did Pat know when that occurs? Could she feel it? For
myself, there are some moments when everything seems to come together, or when one child will say one thing, and I have a real glow.

Oh you can feel it, sure. Yes, it's a really neat feeling. And it's worth it. You realize that the light's shining in there...Little Kristen's the one that does that to me all the time. She's a neat little kid. At first - she's one of the grade 1's, with the long dark hair - at first, you think, Oh this is quite a bright little child. She's very neat, very tidy, well-behaved, the whole thing. But not, totally, you know, with it? And, I have to present things to her in many ways sometimes. And then, all of a sudden, those big brown eyes just flash open, and you know she finally understands. And it's worth every minute that you spend, just to see her face. And realize, hey, she finally got it! She does know what I'm talking about.

Pat and I discussed another aspect of teaching - timetables and daybooks. A comfortable fit is important here as well, but too often such schedules pinch when one is attempting to integrate areas within a thematic approach as suggested by the fine arts curriculum guide/resource book. According to Ministry of Education guidelines, a certain number of minutes per subject per week are allocated. At the primary level, it is 715 for language arts, 170 for math, 120 for social studies/science, 140 for PE, 180 for art/music. In our district, these guidelines are rigidly adhered to. I know from personal experience that if a daily timetable is five minutes short in a particular subject area, then revisions must be made so that the exact number of minutes is accounted for. Pat had given me a copy of her timetable, but in the lessons I observed, science and social studies flowed into, and were an integral part of, art and music. Pat did not appear concerned about the specific amount of time given to each. I asked her how accurately she follows the time
allotments.

It's all covered.
And it's all covered in your timetable.
Right to the minute.

Yes, it is. Right to the minute! I noticed that, Pat.
Did you go and add it all up?
(Laughing) No, I didn't.

(Laughter from Pat)
I'm just giving you a rough time. I glanced at it and
I thought, yes, that looks about right, all of those
blocks.

Yes, all covered.

(Laughing) Now, how closely do you follow it, Pat?
(Laughing) Dale, you know the answer to that question!
Why are you asking?

I know, but I have to get this down on tape.

You should have seen it today. I had this marvelous
daybook all written out. It was just wonderful. I got
as far as, the PE lesson was just right on track, That
was at 8:30, between 8:30 and 9:00.

Right. That was the first half hour.
The first half hour was right on.

You mean you got it through the first half hour on
schedule? Good for you!

Yes, yes. Actually, I even went a little farther.

Thinking of the days when I haven't even made it through the
first five minutes of what is planned in my daybook, I enjoyed
Pat's story of how her day unfolded.

It's Open House on Thursday and I have a space to fill in
the gymnasium. I hadn't saved a lot of their writing.
So I got an idea about halfway through the morning
meeting. I was asking them to tell me what they were
going to write about in their writing workshop and I
thought, hey, these stories are going to be great today.
And then I just flipped on the light switch in my head
and said, OK, that's it! We're going to do the whole thing with writing process today. Write, edit, proof, and we're going to publish. Then we'll illustrate with drawings and paintings. And we'll hang these up in the gym. I figured that would take me most of the morning. Of course, by lunchtime they weren't nearly finished. I just had to chuck the rest of my daybook! And we did it all day! They moved all the desks back, as far towards the perimeter of the room as they could. This cleared a large area around the centre table where they could work on their drawings and paintings on the floor. And kids who were still writing didn't have to be working next to somebody who had paint and water on their desk. It was really neat! There were children at different stages of their writing and I was working with them one at a time with the proofreading. And there were other kids, all over the floor, with their art activity. Every single kid in that classroom was involved, totally, in what they were doing. And I was involved in what I was doing. So it was beautiful. There was a lot of learning going on. And yet it was not in the daybook.

I explained to Pat that it has been my experience as a specialist teacher at the intermediate level, that segmenting and separating art and other subjects into limited time periods disrupts, hinders, and frustrates children in their quest for excellence and quality in their work. Extended periods of time for intense concentration are not available. Often, just as we get started on something interesting, our time is up and the project must be put away till the following week. Maintaining interest under these conditions is extremely difficult. All too soon children give up; they learn to put forth only the minimum effort needed to complete what is assigned.

As an artist/teacher, Pat feels most comfortable when she can be flexible in her interactions with her children. She relies on tacit knowledge to attune herself to the rhythms of specific learning situations. Later, though, in reflecting on this conversation, Pat expressed concerns about how
accountable she should be for learning experiences such as the writing/art session.

I'm rattling away here saying, Oh sure, I don't believe in daybooks. I know what I'm supposed to do and so on...and then in the back of my mind, I'm thinking, gee, that doesn't sound as though it's very responsible. You know, I'm earning a good salary and I've got to be accountable and I really shouldn't even be saying these things.

In her mind, this issue of accountability versus responsibility is very troublesome, especially as it relates to another aspect of the curriculum-as-lived experience, evaluation.

Curriculum-as-plan – Evaluation

The new fine arts curriculum attempts to deal with the issue of accountability. On pp. 4-6 of the resource book is a three column chart, listing sequential behavioural objectives for each discipline. These learning outcomes are keyed to each of the six goals for the elementary fine arts program. Suggestions are given for procedures to provide accurate data which can be used to support teacher evaluations of children's progress and achievement in art. The dual nature of evaluation in the arts is emphasized – concept/skill development and mastery in each content area is considered equally important to personal development and responsiveness. A variety of instruments to assess student progress is listed on p. 35 of the resource book. These include: individual portfolios or collections of student work, anecdotal records, paper and pencil (or art material) tests, and checklists of prepared learning outcomes. Two sample checklists are
provided, one for a grade 2 lesson, the other for a grade 6 unit. Symbols and anecdotal comments can be used for reporting purposes.

Curriculum-as-lived

I have some difficulty with these suggestions, especially when I consider the open-ended nature of the goals for the arts in education outlined earlier. To my mind, these goals appear worthwhile. There is an emphasis on the child which I interpret as an acknowledgement of individual uniqueness. I can accept the guide's suggestions for keeping portfolios of each child's work and even the recording of brief anecdotal comments. However, the use of evaluation checklists is completely unacceptable to me. I do not believe that the goals of art education, in their deepest sense, are measurable by setting out detailed behavioural objectives which can be ticked off on a checklist at the end of a lesson or unit. And, when I am in Pat's class observing, when I talk to her students, and when I see the work that they do, there is a quality in their experiencing of art that no checklist is going to capture. I explained to Pat that I was displaying my bias in saying I did not think I could work with this kind of evaluation.

Nor could I. I used to have great long arguments against this business of keeping records of marks and making sure every little anecdote is written down because I have to be "accountable"! I have always had a lot of trouble with that. I hate keeping a record of marks, just absolutely hate it, but I know I have to do it, so I do it. I don't even like writing things down because I find that's a waste of time. I have a very good little computer, right here (points to her head) and I can spit out and tell you anything you want to know about "X" kid.
But there is that little thing in the back of me that says, You've got to be "accountable", you've got to be "accountable"! And I'm in conflict with that a lot of the time.

I asked her to explain her evaluation methods as they relate to children's art.

OK, I can tell you quite quickly how I would determine the quality of a child's work. I'm going to take little Shawn as an example. He's just hyper, hyper all the time. He loves getting into the paint - ends up with it all over him, and he loves getting into the crayons, but he chews them. And he's just, he's a messy, little...bugger, that's all he is! (Laughs). But he's delightful! I found that when he started off the year, his drawings and his pieces of art were really of very poor quality. And he was not happy with them, either. He didn't like anything that he did. And so I started having him talk about it, looking at what he'd done. If he said, I don't like it, then I'd ask, What don't you like about it? What do you suppose you could have done differently? Could you add something to it? And he'd reply, Oh, I could do this, this, and this. The point is that I get him thinking, taking a critical look at his own work, judging it, how could it be improved? And what would make him feel better about it? And so eventually, it comes to the stage now, half way through the year, where he can take a look at a piece of work as he's producing it. And he's beginning to use the self-questioning, adding to it, changing it. His work has improved tremendously over the year because he's been looking at it himself. His work might not look excellent to anybody else, but to him it's beginning to look pretty good. And that's the criteria that I would use in judging. How does he feel about it? Now, if he's feeling good about what he's doing, then I think that's wonderful. That's what I would hope for every kid - to experience that feeling of pride in what he's doing. In his mind, he really thinks that he has created something wonderful.

I remarked that she appeared to be setting individual criteria for each child rather than employing a norm or standard against which all children are measured.

I have to think that way because we all know that children are not alike. Let's face it, they're different little kids. They don't all read the same way, they don't all compute the same way in mathematics, they don't all think the same way, they don't all produce artwork in the same way. And they never will. And thank God that they won't! And so how can you have a checklist and say,
in grade 2, tick, tick, tick, X, X, X...Forget it! That child may never get through the grade 2 checklist! Ever!

To my observation that such a list is very specific, Pat replied:

Well, sure it is. But who cares? I mean, I don't care. Who am I going to show it to?

Exactly. This is where such evaluation methods fall into an accountability trap, as far as I'm concerned. A piece of paper work is produced, tangible evidence supporting a claim of a quality art program. I have to question the importance of what is being measured, however. I doubt if the information gained would be of much use in extending my knowledge of a particular child.

Well, to me, it would be a total complete waste of time because even if I did it, I'd never look at it again anyway. I'd certainly wouldn't use it as the basis for a report card mark.

I questioned Pat as to how she arrives at a report card mark.

For art? Well, most kids will start off in my class with an "S" for satisfactory, meaning that they're trying hard and they're interested. And by the end of the year, all of them will probably end up with a "G" because I've seen the growth that I was explaining with Shawn - they have really come into their own and are enjoying art activities. As well, there are several "VG's." I don't start off with high marks in art because I like to see what happens to the children. I like to see this business of growth. That's really what I'm reaching for.

I pulled her leg a little by asking how she justifies that on a bell curve. According to our district's evaluation guidelines, only five percent of a class group should attain the top grade.

(Mock sternness) Who's this Mr. Bell and his curve anyway, Dale? You know that Mr. Bell and I have never met, (Laughs) I'm probably going to get into trouble if you publish this, you know!

Pat laughed at her "subversive" comments, but at the same time
she was very much aware of how district evaluation procedures interfere with rhythms between teacher and child. In math and reading, for example, we are inundated with devices such as checklists. The influence of the behavioural objectives movement of the 1970s, founded on the belief that every single learning activity could be subdivided and atomized and measured, is still strongly felt. An increasingly complex breakdown of the elements of an experience may ensure that the essence of the whole experience is lost.

That's exactly right. That's the complete antithesis of the business of whole learning, of whole anything: to break the whole thing into little tiny fragments that are meaningless in lots of ways. In most ways, for me. I'd rather take a look at the whole package. You know, this reminds me of something...

Pat told me of a friend's six month period of detailed preparation prior to a European trip. His efforts were in marked contrast to her lack of preliminary study.

...and I said, I'm going to go and I'm going to experience it. Then, if I find something that's really interesting, I will pursue it after I get home. If I want to read about the Parthenon or whatever, I will read about it later. But I want to go and just get a feel for things, just be there. I don't want to read ten thousand books before I go. You see, that's not the way I think. Now, that reminded me of what we were just talking about, of breaking things down into little bits, but really what's important is the whole thing. To me, in education, that's really true. Over the years I've seen it become more and more and more specific. We're expected to break it down a little farther, break it down a little farther, break it down a little farther. And before you know it, there's just nothing there. It's all little tiny pieces. Dust. Blow it away.

I thought about Pat's capitalizing on opportune learning moments. Some of the things I saw happening in the lesson on Winter Fun were not specified beforehand as detailed behavioural objectives for this particular lesson.
Well, what I try to do is incorporate the setting as much as I can into the artwork they do. For instance, I was trying to show that little girl yesterday about the horizon line.

Pat was able to take her to the window and say look, right here...

Find out for yourself. You cannot tell a person anything, really. They have to experience it themselves before the understanding is there. And it's so easy working in that setting, to either go outside or just simply look out the window.

In all lessons I observed, Pat made a point of having children evaluate the nature of the process they experienced as well as the product resulting from it. I asked her to elaborate on this aspect of self-evaluation.

Oh, I think it's especially important after an art lesson that children get a chance to explain how they felt about things. I remember that potato printmaking episode. For one thing, it was just too difficult for them. I think it's important for them to have the opportunity to say that. Not just to me, but to their friends, to let themselves know, hey, I wasn't the only one who felt this way about it. I'm not really stupid just because I didn't like this, or because I couldn't do it. These other kids felt the same way about it as I did. They get a chance to check their perceptions. That's the reason I do that sort of thing with them. Self-evaluation is far more important than having me tell them, hey, that's not so good. They know when it's not so good. They don't really need me to tell them that.

Did exercising their own judgement give children a sense of meaningful involvement in the educational process?

Hopefully. I think it helps them to realize that it's not, OK, Mrs. Vittery said, we're going to draw such and such, so, there, I did it. OK, she's happy or she's not happy, one or the other. There's more to it than the just the actual drawing. Let's expand on it, as I always say. Well, How'd you feel about that? Did you feel comfortable about it? Did you like it? Didn't you like it? So that it becomes a bigger, fatter, chubbier package. It's not just a flat drawing. An important part of teaching is to try and have children build an awareness that there is a reason to everything they do and that they're not there in school just to be kept busy.
I was reminded of Efland's criticism of school art's latent functions. Pat's words echoed his thoughts that it is important for children to realize they are not doing a particular activity just to please an authority figure.

Exactly. There's questions to be raised and answered like that. Sometimes I feel it's really hard to get into that philosophical kind of a mindset with little children. Yet it's amazing, once you start building on things, how perceptive they are. Very often we don't give them the chance to talk about it, to try and conceptualize some of these theoretical ideas.

From my discussions with Pat I thought it likely that she "practises what she preaches," applying self-evaluation to her practice of teaching.

Ohhhhh...well, I'm very critical of myself. Most of the time I don't think I do a good job. I have this perfectionist thing in me that I don't suppose I'll ever shake. It's pretty hard to live as a perfectionist; you have to have a little feedback. I know at times in my life, I have felt that this is it. (Laughs) I'm nothing, I'm worthless, so on, so forth. Anyway, I am very self-critical. And because of that, I'm always striving to improve whatever it is that I'm doing. I find that I self-check all day. If something isn't going the way I think it should, then the first thing I do is take a look at myself. Check the calendar - the week before my period I do tend to get a little "bitchy"! And adjust accordingly. That doesn't always work, either, you know. Sometimes it isn't me, there's an outside influence. A kid that's off the track that day. Or a couple of them. Or whatever. But I always look at myself first. Did I forget something here? Why don't they understand what I'm talking about? Did I explain this carefully?

In both her classroom and her home life, the arts are important to Pat. What was her opinion of their value to parents?

At the grade 1 and 2 level, it's been my experience that parents mostly have two concerns: How is he doing in reading? And, How is he doing in math? They're not so much concerned whether the child is able to write a story in an interesting, imaginative way. Or whether the child is producing interesting artwork. Or whether the child is able to carry a tune and enjoys singing a song. Or
whether a child is athletically capable in the gym. They really only want to know about reading and math. That's what I have found. However, I tell them about everything else, anyway! A lot of parents are really nervous about coming to school, to meet the teacher. Very, very uptight. I guess a reflection of their own experiences of school being a negative place for them, perhaps? At first you have to sort of feel them out, try and make them feel comfortable. Eventually, maybe by the second or third time that you see the parents, they're willing to talk to you. They say, you know, school was not a good place for me, I hated school, but I sure hope that Janey doesn't hate it the way I did.

I continually wonder about the children who are currently coming through the school system. Are we doing anything different to make their experiences more positive? Or are they still going to come out with the kind of attitude that their parents have?

Some of the parents have always said that their kids like coming to school. I can't remember ever having anyone who did not like coming to school. And that to me was a measure of success. As long as a child likes to come to my classroom, then I can teach that child something. I can't teach the child if the child is forced to come, pushed through the door. Forget it! But as long as he likes coming to school, then I figure, OK, that's good.

Perhaps that is a better test of what is worthwhile than a checklist!

That's usually the only feedback from parents I get. You get very little, I find, as a teacher. Very little feedback. Very little in the way of positive strokes. Sometimes, if you're lucky, you'll get it from your administration. It's not as common as it should be.

Pat had formed opinions of the importance of the arts - music, drama, and the visual arts - to administrators.

I think I've probably been very fortunate. I've always worked with administrators who, if not totally committed to the arts, at least understand that the arts have a benefit to the curriculum. I've never worked with anyone who is totally against creative endeavour. I've worked with people who are "iffy" about it, who tolerate it, but then I have had the extreme fortune to have worked with people who are involved in the arts and very appreciative of any efforts their teachers make in that regard. And
they'll just praise you to the hilt for work that's on display, or work that they see around your classroom, or that the children are taking home, or whatever. I do think, though, as a whole, the administration does not always give enough weight to the importance of the arts. And I suppose it's just the old story, like what the parents are interested in. How's the kid doing in reading and math? The principals have to answer to district staff about test scores. We're all required to do the CTBS.

In light of Pat's comments, which mirror my own experience with parents and administrators, I wonder about the possibility of education through the arts in which the focus of a child's schooling is on visual arts, drama, and music as primary learning vehicles. I have never seen anything coming close to a balance, let alone an emphasis in the fine arts. Had she seen it anywhere in her experience?

No! It sounds like it would be great fun to try it, but I wouldn't say it came anywhere near to being balanced. Unfortunately. The closest I've come is in what I try to do in my own classroom in terms of integrating all the subjects and trying to make sure that there is an equal weighting. But there isn't really. Language arts still takes over. And I've managed to push math down the scale a little bit. (Laughs)

Reflections on evaluation of educational goals

The nature of a work of art is dynamic, interactive, open-ended. The arts are non-prescriptive; there is never one "right" answer to a task or problem perceived by an artist. In creating art, "an invitation to invent novel ways to combine elements" is always extended. In experiencing art, one must look deeply, seeking to interpret what is perceived, returning for re-interpretation to extend understanding. Ambiguity is ever present in this interaction.

Education through the arts offers the opportunity for children to become comfortable with ambiguity. The larger
educational picture, of which arts education is an element, purportedly aims to develop skills that will enable children to cope with the greater ambiguity of complex real-life situations. Current B.C. elementary curriculum guides (language arts, social studies, science, fine arts) contain educational rhetoric espousing the need for children to acquire higher order cognitive skills (decision-making, problem solving, inquiry learning) and personal and social skills (communication skills, ability to work in groups).

Flexibility and creativity, desirable qualities in handling ambiguity, are entailed in these types of skill development. The fine arts curriculum, its body clothed in the fine fabric of flexibility and creativity, should be a lead actor in the modern educational theatre. Why is it that I sense, then, under its guise of open-endedness, the same controlled direction present in the traditional educational productions?

Michael Apple believes that a major problem in education historically has been "our inability to deal with ambiguity, to see it as a positive characteristic." This problem is rooted in a fundamental ethic that all important modes of human action can be known in advance by educators and social scientists; that certainty among people is of primary import; and, underlying all of these, that the primary aspects of thought and sentiment of students should be brought under institutionalized control.

Educators, attempting to reduce complex understandings into objectively measurable, behaviourally-defined learning outcomes, have adopted a process-product approach to education. In this mode of thinking, there is a definition of a program's educational
objectives (preferably in measurable terms); proper experiences are developed and organized to bring the student from point A to point B (from not meeting objectives to meeting them); evaluation occurs along the way and at the completion, comparing results...to the discrepancy between goals and performance; and this discrepancy gives feedback to make the system function more smoothly and efficiently.6

The new fine arts curriculum follows this format.

As the German philosopher Heidegger explains, however, there are pitfalls in a model emphasizing a means/ends approach:

Usually we take production to be an activity whose performance has a result, the finished structure, as its consequence. It is possible to conceive of making in that way; we thereby grasp something which is correct, and yet never touch its essence, which is a producing that brings something forth.

On a daily basis, Pat and I and other elementary teachers in our district are constantly pressured to act as educational technicians rather than actively encouraged to respond as artist/teachers. When we are forced to conform to rigidly compartmentalized timetables, our intuitive sense of the rhythmic dynamics of our classrooms is destroyed. When we are forced to use numerous workbooks, checklists, and tests to attend to the minute, often trivial, components of reading, arithmetic, and other school subjects, the opportunity to share personal experiential narratives by means of relaxed, reflective dialogue with children is lost. This is a frustrating existence.

On the scope and sequence chart provided in this curriculum guide, each learning outcome is sub-divided into behavioural objectives, gradually sequenced from very simple to more complex. Learning in art is oversimplified, however,
when outlined in this way. Robert Stake, speaking on the use of such objectives in all areas of education, says the hierarchy is a fiction, perhaps for everything except long division. Everyone learns complex learnings from birth to death...without atomized prerequisite skill.

Arthur Efland muses on what a curriculum would look like "if affect were sequenced as well as the cognitive elements." He mentions that gradual increments in the level of complexity have a way of reducing the element of surprise, novelty, and puzzlement, leaving these variables only to be encountered at the later stages of the sequence.

"Surprise, novelty, and puzzlement" - are not these the essence of art? Pat's children experience these elements as they explore their paint boxes. Pat notes that her grade 1 children are perceptive in dealing with complex issues "Very often we don't give them the chance to talk about it, to try and conceptualize some of these...theoretical ideas." Her comment supports the statements by Stake and Efland.

Often, what is missing from evaluation checklists are the most vital aspects of the learning experience. Interest and enthusiasm, for example, are not listed on the sample grade 2 checklist. If these two qualities are missing, the learning outcomes of the other five curricular goals have little meaning. There is a long-range aspect to these two qualities, however, which is not always apparent, and hence measurable, in the short term. Efland observes that "most art teachers would reject...evaluation attempts" such as the ones suggested by the guide/resource book

not because they are against behaviour objectives, but because these behaviours, per se, are not what they hold to be most central to their teaching. Most teachers
would claim it's the development of artistic vision or the acquisition of artistic values and attitudes that lies at the heart of their mission.10

Both Pat and I would concur with his statement, for we know from personal experience that "attitudes, values, and tastes take time to develop, and sometimes come to fruition years after actual teaching ceases."11

James Popham is of the belief that the overwhelming proportion of objectives pursued by our teachers are unmeasurable, hence of little utility [my italics]. It may well be that the chief deterrent to improved educational quality is that our teachers have no way of telling how well they're doing. Measurable goals permit defensible quality judgements. Non-measurable goals don't.12

As an artist/teacher Pat is in a position to recognize and encourage quality. Despite little in the way of administrative or parental feedback, she can sense that what she is doing is worthwhile. Closely attuned to her children's being within her classroom, she can ascertain from their actions and comments if they are enjoying, and learning from, their experiences.

"Evaluation" says Michael Apple, "actually connotes the placing of value on a specific set of acts or objects."13 Popham's use of the term utility clearly reveals his technological orientation within a traditional scientific world view. Educational practices grounded in this outlook place value on efficiency - the ability to get a student from point A to point B quickly and inexpensively."14 If it falls into the "accountability trap," discipline-based art education may come to view efficiency as its primary value as well.

According to John Dewey, the main purpose of the
traditional education system is to prepare the young for future responsibilities and for success in life by means of acquisition of the organized bodies of information and prepared forms of skills....Since the subject-matter as well as the standards of proper conduct are handed down from the past, the attitude of pupils must, upon the whole, be one of docility, receptivity, and obedience.\(^{15}\)

Efficient utility makes sense within such a system. From my observations of children's experiences within my school, Dewey's 1932 assessment is unfortunately still applicable today. Therefore, I find Pat's attempts to move in a different direction, away from docility, receptivity, and obedience, towards responsible activity and reflective self-criticism in marked contrast to what I am familiar with. At the end of the Winter Fun lesson, for example, she accepts a child's opinion on the measuring and comparing activity with a smile and the comment, "Not too thrilled, huh?" Pat's approach is consistent with a perspective which emphasizes that reality is fluid, constantly changing. Self-awareness and responsibility, creativity and flexibility are the skills and attitudes needed to function within it.

My readings on the new scientific/artistic paradigm have made me more sensitive to the notion of rhythm, the idea that flowing patterns establish a continuously fluctuating, yet overall stable, order. The harmonious rhythms which Pat as artist/teacher creates in her work of art, her classroom, are disrupted by the efficient utility valued by the traditional education system. Evaluation methods which value human qualities and the "uniqueness of the human condition"\(^{16}\) would be more attuned to the dynamics of classroom situations. To
this end, evaluation in art education might be based on the pedagogical criticism described by Edmund Burke Feldman:

The important task of the teacher of art...is the sensitive analysis and interpretation of a student's work to the student. From this criticism, the student learns how to analyze and interpret and gains insight into the direction of his own work....[The teacher] not so much renders judgements upon student work as enables them to make judgements themselves.

Feldman's stages of art criticism - description, interpretation, and judgement - provide the basis for the evaluation section of the new fine arts curriculum. Not emphasized is his belief that evaluation becomes a dynamic interaction between teacher and student with the child's work as a focus for dialogue between the two. Through this dialogue, a child becomes familiar with the elements and formal qualities of art; from it, she will gain confidence and satisfaction in her own artistic expression and greater understanding of the work of others. I am impressed by Pat's effort towards this mutual dialogue with her children. It is consistent with her holistic, integrated approach.

In my specialist position, visiting classrooms once a week, I am limited by time and numbers (approximately 180 children in total) to occasional comments on work in progress; there is no provision for conferences in which I can discuss with an individual an overview of his/her work. This is a serious shortcoming. Of necessity, the evaluation method I have used primarily measures the product, but little consideration is given to the process of individual growth, which to me is more important. I feel my integrity suffers each time I assign a letter grade for report card purposes.
This practice is inconsistent with what I value in art education. There is a time and place for checklists and statistical measurements, as the science activity that Pat's children were involved in illustrates. In contrast, the artistic criticism they were engaged in required a different type of evaluation. Comparing figures is appropriate when measuring toes and noses, but inadequate and unnecessary when one is promoting personal growth in critical artistic thinking.

Putting the rhetoric about personal/social development aside, academic achievement in linguistic/mathematical modes of thought and expression remains the prime concern of parents and administrators. Parent interviews centre on these subjects. Administrative promotion sheets used in our district at the end of the year also focus on these subjects. On these sheets, beside each child's name, are three major columns - one for CTBS (Canadian Test of Basic Skills) scores; one for reading achievement (based on the Ginn 720 basal reading program), and one for mathematical achievement.

The allocation of time, both the "when and how much," to these subjects is another indicator of value - 1005 minutes for language arts/math, 180 minutes for the fine arts; first thing in the morning versus last thing in the afternoon.

Decisions...about the use of time...not only affect the student's access to particular content, they also convey to the students what is regarded as important and what is not. An additional indicator, and an extremely important one in our society, is the amount of money allocated to each area. "Many innovative efforts have suffered from the lack of high
quality, practical, usable resources." Pat frequently mentions how difficult it is to implement the responding to art aspect of the curriculum due to inadequate resources. In my school, the library/language arts operating budget was $7600; textbooks, which run into thousands of dollars, are provided for in a separate fund. The operating budget for art was $1400; one picture set, the textbook of visual arts, was finally purchased by the PTA with "hot dog" money ($200) after four years of lobbying on my part. Rational thinking is valued in our society; time and money, also highly esteemed, back it up. Does art education have to become rational to receive these resources also? Will this lead towards a more balanced school curriculum?

"Effectiveness" and "accountability" are the two buzz words currently on educators' tongues as they respond to the public's demand to prove that the goals of quality education are being achieved. Systematic instruction and systematic evaluation offer proof that the serious business of education is not being conducted in a haphazard, spendthrift fashion. As Eisner points out:

The reduction of ambiguity and the security of knowing that one can always know when one is right or wrong is a seductive comfort in a world characterized by ambiguities, trade-offs, and dilemmas! Traditionally, art has been perceived as a "frill" subject. According to the discipline-based approach entailed in the new fine arts curriculum, art must be made as "accountable" as the other academic disciplines, if this stigma is to be removed. This necessitates that the controlled cognitive aspects of art (which can be quantitatively measured) receive greater
emphasis than the more open-ended affective ones (which cannot). Based on our experience in other subject areas, Pat and I fear that administrators will now expect the same close adherence to scope and sequence charts and the paperwork "evidence," i.e. the checklists and tests, which will "prove" that we are doing our job in art education. We sense that art education might become like the crocodile in Arnold Lobel's fable, *The Crocodile in the Bedroom*:

A Crocodile became increasingly fond of the wallpaper in his bedroom. He stared at it for hours and hours.

"Just look at all those neat and tidy rows of flowers and leaves," said the Crocodile. "They are like soldiers. There is not a single one that is out of place."

"My dear," said the Crocodile's wife, "you are spending too much time in bed. Come out into my garden where the air is fresh and the sun is bright and warm."

"Well, if you insist, for just a few minutes," said the Crocodile. He put on a pair of dark glasses to protect his eyes from the glare and went outside.

Mrs. Crocodile was proud of her garden.

"Look at the hollyhocks and the marigolds," she said. "Smell the roses and the lilies of the valley."

"Great heavens!" cried the Crocodile. "The flowers and leaves in this garden are growing in a terrible tangle! They are all scattered! They are messy and entwined!"

The Crocodile rushed back to his bedroom in a state of great distress. He was at once comforted by the sight of his wallpaper.

"Ah," said the Crocodile. "Here is a garden that is ever so much better. How happy and secure these flowers make me feel!"

After that the Crocodile seldom left his bed. He lay there, smiling at the walls. He turned a very pale and sickly shade of green.

The unique qualities of art, its essence of ambiguity and uncertainty, may be lost. Hence, our strong reaction against the fine arts curriculum guide/resource book's evaluation suggestions.

Viewed under dim lighting, this new curriculum creates a fine illusion that new scientific/artistic concepts are on
stage. But when the lights are turned up, the same traditional thinking that presently imbalances the entire system is revealed. Which script are art educators practising? That dictated by the old scientific technology or one which is individually crafted for each performer?
Notes


5 Apple, "Scientific Interests," p. 120.


12 James Popham, "Must All Educational Objectives Be Behavioural?" Educational Leadership 29, no. 7 (1972) reprinted in Beyond the Numbers Game, eds. David Hamilton et al. (Berkeley: McCutchan, 1977), p. 58.


18 Eisner, p. 28.

19 Eisner, p. 28.

20 Fullan, p. 62.

21 Eisner, p. 12.

CHAPTER VI

Valentine's Day

I did this one!:

"I love you little, I love you lots,
My love for you would fill ten pots.
Fifteen buckets, sixteen cans,
Seventeen tea-kettles and eighteen pans."

And you've got a pan!

It's a pizza and it says "You have a pizza my heart!"

Laughter.

And that's the chef.

"Pizza my heart!" Ooohhh, that's a good pun, isn't it?

Yes. And this is called "Hearts":

"Red hearts, pink hearts,
Purple and blue.
Chocolate hearts, cookie hearts,
Paper hearts, too."

Hearts are on the menu for this Friday afternoon, a week before Valentine's Day. The children are copying valentine poems from laminated cards into their printing books, illustrating them with decorative borders. There are many volunteers eager to read the poems into my tape recorder. Pat calls the children to the long art table at the back of the room to demonstrate "old-fashioned" valentine making. On the table are neat piles of pink, white, and red tissue paper, large paper doilies, tiny floral and pastel wallpaper samples, bits of coloured ribbon.

Boys and girls, I'd like you to come back and make a big circle around the art table so you can watch me. Would
you all stand back from the table please? Stand right back. All right, this afternoon, we're going to start using our valentine materials that we've been collecting. Yesterday, some of the girls went through the wallpaper books and took out some pretty papers. When we went through the wallpaper book, Jessie, what were we looking for?

We were looking for pages that had valentine colours on them. Like pink, and white, and red. And silvery colours.

![Image of children working on valentine crafts](image-url)

**Figure 33 Suggestions For Valentines**

They found lots of pretty ones. When it's your turn, you'll be able to come and choose a pretty paper if you would like to use one to make a valentine. But first, let's have a look at how one lady made a pretty valentine card. There's some card tracers. And there's red paper, one for everyone. Because remember what I told you, this is it, out of paper.

Pat and I look at each other and smile. In February, art supplies are running low.

These pretty lacy things are called doilies. They're really funny; they stick together.

They're like glue.
They've been punched out on big machines. And so you have to pull them apart gently. There's one of these for everyone.

The children watch in quiet fascination as she separates a few doilies from the pile.

They're snowflakes!

I've cut some little bits of crepe paper up. There's pink paper, white paper. OK. There's lots of stuff to use. It's funny, but if you stand back you can see better than if you stand close.

Pat pauses until the children have moved back from the table. Their interest soon has them pressed forward again, but there is no pushing or shoving, just rapt attention.

OK. Now we talked the other day about ideas for making valentines. The kind I'd like you to try this afternoon is sort of like an old-fashioned lacey kind of valentine. And the way to start is with one big heart. If you fold the paper in half, you can use one of the tracers to make a big heart. And you have to remember about putting the flat side of the tracer on the fold. Then you can trace around it. Remember how the heart shape is the beginning of a number two. OK? And so there it is.

You go ooom...oooom.

I'm going to make sure I save my scraps because they're big enough for making little tiny hearts. Now, I've got a nice big heart shape.

Oooohhh!

Pretty!

Now, I think what I'd like to do is choose a pretty paper and make a smaller heart to glue on top of my big one. What I'm going to try to do is to make a heart shape so that this pretty little flower is right in the middle of it. So look what I'm going to do.

Mrs. Vittery? Why don't you just fold it and do what you did with the other part?

Well, OK, I think that's a good idea. Thanks for the idea. It's not as big as the red one, is it?

No, it's not supposed to be.

Oh dear. It looks like it might not...
A smaller one...

Oh, lucky me!

Her second heart is just barely "squeezed" out of the wallpaper scrap.

Oh, lucky you!

OK. Thanks to Richard I have a bottle of glue here. And I'm going to put just a squiggle around the edge. Not very much. A little bit works. Right? And I'm going to glue this one right in the middle of the big one.

That looks cute.

As she glues the flowered wallpaper heart onto the larger red one, Pat keeps up the dialogue with the children, sharing her thoughts:

I have to think. What else would I like to do with this valentine?

Put one of those.

Yes, I could use a lacy one.

I think maybe you should use a smaller one.

Pat holds up a lacy doily.

I can see that this looks really, really pretty.

Ohhh...goody, goody! I like that!

Yeh, I was thinking of that, too!

A number of other heads nod in agreement and Pat laughs.

Were you reading my mind?

Yes!

She smiles at their delight and gives them a teasing compliment.

You are so clever!

I knew it! I knew it!

You're going to make it like this.
Some more smiles and another compliment.

You're a real clever bunch!

There are giggles from all the children as they spread the warm remark amongst themselves.

We're so clever! We're such a clever kid!

Yep! Pretty clever!

You sure are!

As she constructs her valentine, Pat incorporates suggestions volunteered by different children. She reminds them that this is not the only way valentines can be made.

Yep. Now, that's one way you can do it. You might discover a new way.

I've got a different way, too.

You can have some fun with those.

Having demonstrated how to use the heart tracers, how to get a wallpaper flower into the centre of a heart, how to cut and fasten the doily to make a lace trim, Pat now lets each child take a large piece of red construction paper for his or her "basic" heart. The children immediately go to their places to begin tracing, cutting, and adding "goodies" to their valentines. There is only a low buzz of sound in the room this afternoon. Valentine production is serious business!

What is it like from a child's point of view to be making valentines? I receive permission from a group of five (two boys, three girls) to leave my tape recorder on a desk in the midst of their activity.

I don't know which one I should choose. Which one would you choose?
I'm just going to draw one. Draw a heart. Just kind of a heart. We're going to see if this will be a heart. I did it!

This better be a heart. I don't know how to make hearts.

Yeh! Look at my heart.

Well, at least this one is a real heart. Who wants a little heart? Who wants a valentine's exchange?

Figure 34 Jessica, David, Sabrina, Jamie, Chad

Someone is humming snatches of a tune, unfamiliar to me. The humming gradually increases in volume, until one child comments:

Sabrina, do you mind? Say "Yes I do".

At this point, the humming becomes a song.

(Singing) "Bad, bad, bad, bad boy...makes me feel so good."

Another child joins in. They sing together. And continue with a quiet humming of the same line.
I'm glueing my heart, right there.
Where does this go?
I've got lots of hearts.

More humming of "Bad, bad, bad, bad boy. Makes me feel so good." Work on the valentines continues at a steady pace. The topics of conversation cover VCR's ("I'm getting a VCR. And I have a satellite dish already."), household finances ("You know what? We got a million dollars, or whatever...!"), allowances ("I'm broke!...The only type of allowance I get is twenty bucks!...That's only because I work so hard.")

Figure 35 A Broken Heart!
There is a return to valentine talk when Pat notices that a grade 1 boy is having difficulty with the tracers and goes to help (see Figures 35 and 36). She says to him:

*He keeps getting broken hearts. Your heart is broken, is it?*. *We should have a look at it.*

The children at the group pick up on her phrase and spontaneously incorporate it into their singing.

*He has a broken heart. (Sings) Oooohhh, I got a broken heart!*

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*Figure 36 Mending A Broken Heart*

*Jessie, I need my glue.*

*I'm not using it. You can use this paper, you know.*
A slightly bored, matter-of-fact voice announces that Jessie's glue borrowing has reached its limits.

You passed the stage, Jessie. I'm not going to let you use any more glue. Cause you got past the stage that you can get your own.

Yeh, Jess.

I'm going to put this on right here.

Way past the stage. Way past it.

Jessie continues to use the glue without hindrance. As children bring their valentines up to show her, Pat has them hold them up and explain to the class what they have done. Some children pause to look, others continue with their own projects. Chad, one of the "group of five," has his ready to display.

Oh, that's neat, Chad! That's really different. Show them. Explain what you did.

Like, I took a tracer and then traced one heart. Then I took another, the same tracer and traced the heart. Then I put a bit of scrap on. Then I put that heart there and then I put another heart. I'm going to put one of those, um, pink things on. And at the bottom, there's a heart in which there's going to be some fluffy stuff.

While the children work, Pat provides some brief historical information on valentine symbols.

A long, long time ago, people used to think that if you fell in love with somebody, you had been shot with Cupid's arrow...

Oh, yeh!

(Laughter)

...an imaginary little being that flew around and shot an arrow...

...and it went through the head.

...in your heart!
Oh, the heart!

If you got hit with it, then you were in love, forever...And sometimes, when people make valentines, they show a heart with a little arrow through it.

And sometimes they make a little stick, like that.

And sometimes they make a cupid on the top.

With an arrow that's gone in and out.

Her information is assimilated by the "group" into their discussion.

If someone hit me in the head, for sure, I would be loved. I would be loved.

By whom are you in love with?

Awwwh, I don't know, yet. But...

An arrow hit Adam in the head. (giggles)

I know that! Adam got an arrow in his head!

Did you know that Adam loves Maria?

Now I know who it is. And it's probably not me, no more, I know.

No way! Yeh, you dumped me!

(Whisper) Glue again, please. Thank you.

It is nearing home time and thoughts of after school activities slip into the conversation while the finishing touches are being added to valentines.

I have to go to Rick's.

Rick? Rick who?

I don't know. He lives in the...

Does he have a son named Josh?

Yep! I like playing with Josh.

What's Josh's last name?

I forget their last name, but...
Does their truck have a roof like this? That's sort of a house?

And they have a dog. And they have a big green house. That's my dad's best friend, Rick. They go out and have beers, too.

OK, I need just a bit more. I just need one black, to put this one on. That's all I need.

Doing, doing, doing, doing.

The "doing" has been going very well today. I mention to Pat how absorbed they are in this activity.

They love this kind of sticky, gooey stuff!

Figure 37 Shawn and Leah and "friend"

Bright sunshine pours into the room and it is getting quite
warm. Pat opens the windows, as well as the door leading outside. At few moments later, Shawn and Carrie are there, greeting a canine "visitor" with affection (see Figure 37). There has been lots of warmth and lots of affection shared in this class today! Enough to fill "Seventeen tea-kettles and eighteen pans" and then some!

Curriculum-as-plan - Being

In the B.C. Elementary Fine Arts curriculum guide/resource book, I was able to find only two comments which might relate to the nature of a child's "being" within the educational structure. These are contained in the statement of philosophy:

"Arts education assists the child to perceive and respond to the environment through the senses. Learning through the arts provides a fuller understanding and enjoyment of life."

Curriculum-as-lived

Warm feelings, sparked by mutual liking and respect, were evident in all the lessons I observed in Pat's classroom, but they were especially radiant during this Valentine's Day activity. Viewing and listening to the interaction between Pat and the children in her classroom was a very pleasurable experience. In conversation with Pat, I inquired as to how this closeness is established. Pat explained that in the fall and spring of each year, she brings the group on a field trip to her home at the 108 Ranch, a semi-rural (one and two acre lots) subdivision just north of 100 Mile House. These field trips serve a double purpose.
It's such a neat place to observe the seasonal changes. And I think it's a really nice way to start a year off with a class. By going on an outing early, you really get to know your kids, right away. You can see the ones that are potential problems, the ones that are potential leaders. You just learn a lot about them, spending a day like that. And of course they're so intrigued about coming to my house. You mean, you live in a house? You don't sleep in the school? (Laughs) You have a separate identity away from school? So that's neat because you get to share that with them.

I do spend a lot of time with them at school, too. I talk to them a lot, at noon hour, for example. I almost always eat my lunch with them. They don't have to sit at their desks; they can sit wherever they want, usually on the carpet. In good weather, we'll sit outside the door on the grass and have picnics. Lots of things come up in conversations that you wouldn't normally hear or give them a chance to talk about. Eating and talking go together. I'm not questioning them or anything; I'm just kind of there.

I think it's really important, too, to be there when they arrive in the morning. I do go down to the staff room for a coffee, of course, and some mornings I'm on duty, but I always check in with them and pick up if there's somebody who's not really feeling very well, or who's looking a little tearful. Mostly I'll look for the upset kid and just catch it right then and there. I find that if a kid starts the day in a negative way, then forget it! They're not going to be able to do very much that day and it's obvious. They're all bus children, except a handful. Some of them have problems on the buses, a fight with a friend, or whatever. So, I check my babies (Laughs), see if they're all right. I always feel like a mother hen, but that's part of me, I am like that.

And the other thing I like to do - it all sort of rolls together - we have daily PE classes and I schedule my gym class first thing in the morning. I find that's a really nice way to start the day cause if there's anything that's been bothering children or if they're just not feeling tops about things, they work it out in the gym. They love gym class and so do I. By the time we're finished in the gym, the tone is set. They're all bubbly, bubbly, bubbly, let's go! They've worked off any frustrations that they might have arrived with. And then we set into a quiet morning. Believe it, they are quiet in the morning, even though they're noisy in the afternoons, sometimes! (Laughs)

I found the mention of the morning PE interesting. It has been my experience that many primary teachers feel it is really important that the first period of the day has to be
devoted to reading or math because this is when the children are most alert. Gym classes are often scheduled for last thing in the afternoon.

(Quietly) Got to be reading or math! I don't believe that. (Laughs) I've found that it's much better to do it in the morning.

In an earlier conversation, Pat had described how she had used a BEAR theme to establish a comfortable, respectful attitude within the classroom.

I had the grade 1's this year. I wanted to try to create a nice comfortable feeling for them right away. The first week, everyone had at least one teddy bear of their own at school. It kind of was a nice transition, home to school thing. The teddy was there, a familiar toy, comforting. And then, of course, the bear theme took off and the bears were the basis for all kinds of lessons. I did quite a bit with the little Care Bears' stories. It was kind of a fun way to get into talks about feelings and caring and sharing and how we were going to live in this space which was our classroom. So it was a very natural sort of preamble to the way we were going to behave in the classroom. We did work on making class rules, which I hate, but are necessary. Sort of setting boundaries is another way of putting it, I guess. They came up ways of behaviour that were acceptable and that everyone could live with.

These included guidelines for safe movement about the room, co-operation and consideration of others' rights, such as property rights. From the story, Goldilocks and the Three Bears came an off-shoot discussion of ethics.

At the end of the story, I asked them to describe Goldilocks. What kind of a person was she? And so they got into a little character analysis. I was hoping that somebody would say that she really had done something very wrong. And of course, one of them did. Oh, some of them were astounded! They all know of Goldilocks, from when they're babies, but they'd never thought of her as being a naughty girl. And so we got into this great long conversation.

Pat related how the different misdeeds with porridge, chairs, and beds were discussed in terms of a lack of respect for
other people's property, which was one of the topics previously considered while establishing class rules.

We got all these big words. I asked what do you call a person who destroys someone else's property? And somebody knew that that was called a vandal. So we decided that Goldilocks had vandalized the three bears' house. They loved that big word! So, they had their opinion of Goldilocks totally altered by this discussion about all the naughty things that she had done.

Often, the basics in education are considered to be the three R's - reading, 'riting, 'rithmetic. The new fine arts curriculum suggests that the arts need to be regarded as basic as well. I asked Pat what she believes to be basic education.

I think probably most important would be that the child learns to be confident, to have a really high degree of self-respect - a good self-image. If a child has that, he can do pretty well anything. This just comes from observation over the years. Children who have a degree of confidence aren't afraid to try something new; kids who are really lacking in that regard, are afraid. They come out with "can't, can't, can't, oh, I can't, too hard, I can't." And "I don't want to" simply means "I'm afraid." I believe that in the times that we're living in right now, risk-taking is really a thing that has to happen. People can't sit back in a corner. They're not going to go anywhere, learn anything, be happy with themselves, or anything else. So, confidence is really up near the top.

And I think you can teach a child to be confident. Why are people confident? They have been taught by their environment, the people they deal with, to believe in themselves. And so, as a teacher, if I can teach those little kids to feel good about themselves, then I think that's a really important lesson for them to learn. And they'll never be tested on it or anything else, but hopefully, they'll go away with that feeling. If kids are confident in their ability to do anything, there are no limitations at all on their learning. If they feel good about themselves, I can teach them how to read, I can teach them how to do math, I can teach them how to write, I can teach them how to sing, I can teach them how to dance, I can teach them how to tumble and do flips, I can teach them how to paint - I can teach them how to do anything, as long as they believe that they can do it.

In addition to establishing the comfortable classroom surroundings that we had discussed earlier, was there
anything, I asked Pat, that she did to encourage the self-confidence so essential to risk-taking?

I try to find something good to say to each kid. Sometimes it's hard to find something really good about a little child whose behaving in an obnoxious manner, but I try to find the positive in whatever's going on. I remember, years ago, when I first started realizing that this was an important part of my teaching, I really did have to work on it because it was so much easier for me to say "Don't do that!" instead of turning the whole thing around by finding one little part of whatever happened positive. It's not quite so hard for me now, although I still catch myself with negative kinds of comments. But I think positive overtakes more than the negative. Well, gosh, you know, it's like parenting. And it was the same thing at home, I had to let up.

Letting up is closely related to letting go. Pat told me of a humorous incident that occurred when she was helping her daughter, Susie, decorate her first apartment. Purchases had been made, everything moved in, and Pat, who loves plants, felt that the finishing touch would be some greenery.

And she said, No, that's it, I don't want any more help, forget it. I'm not having any plants. I've been living with those green things for all these years and now that I've got my own place, I'm not having one single plant in here. OK, so I said, Fine... (Laughs) So far, no plants. It's the stark, "arty" look.

Pat's own self-confidence stems from her childhood. Eldest of three daughters in a middle class home, "Lower middle class, actually. Not very much money in our home," she grew up in Vancouver as part of large extended family.

Both sets of grandparents and aunts and uncles and cousins were all close by and we visited regularly. I had a really very, very happy childhood and school life. I was popular, got to be the May queen when I was in grade six, and got to be this and that, was always sort of "chosen child" sort of thing. I always wanted badly to be the best. I had that inner drive, whatever it is, for perfection.

This self-critical striving for perfection is fueled by curiosity. The confidence that Pat has in being curious
enables her to be a risk-taker and exercise her creativity when she integrates different curriculum areas. Not only has she been a risk-taker in her professional life, but in her personal life as well. I asked Pat to reflect on the influence of this characteristic.

Independent thinking, curiosity, risk taking. I keep thinking as I get older now, oh gee, maybe I'll lose them. I don't think I ever will. I have always, as far back as I can remember, wanted to "find out". If I didn't know about something, I did the best I could, in every case, to find out. And I think that, in lots of ways, it got me into trouble over the years (Laughs). It was also very rewarding in lots of cases. It certainly has not been a dull life! I'm not necessarily searching. I don't feel that that's a word that I particularly like to use because searching seems to me that you're not contented with the way things are so therefore you're looking for a better way. Sometimes that might be true. But I don't feel that that's necessarily true. I would rather think of it as broadening - hey, there's more out there! And MORE is in capital letters, for me. Curiosity is what keeps life going. It's certainly what keeps me going.

I'm thinking about the travelling right now. And how the firsthand experience of travelling and living in a foreign country is so exciting for me. I enjoy meeting people, I enjoy tasting all the different food. I enjoy just the experience of being in this different place. Finding out! What's it really like? I've never been one to stay satisfied with one thing for very long.

With her first husband and three young children Pat travelled for a year in Mexico. She has also been to various European countries and two summers previous to this interview she worked on the Ivory Coast with a teacher development program. She shared some of her thoughts about her most recent experience in Africa with me.

I had had this growing concern for Third World peoples for many, many years. I suppose it springs back to my early interest in Mexican people. And lots of my teaching has involved comparisons of our lifestyle with that of others. In the social studies curriculum at the primary grades, there's a lot of comparisons done, similarities, differences, all that sort of thing. Anyhow, I read about Project Overseas and I thought, gee,
I'd really like to do something firsthand, if I could, and see if I can make a little tiny speck of difference. And I was fortunate enough to be able to go. It was a highlight for me, up to this point in my life. And there was so much to learn! I mean, it was more of a learning experience for me than it was for my students, I'm sure.

One of the things I remember most was the fact that I had no idea what it was like to be the minority group. Completely overwhelming at first because there I was - white. And everybody else was very black. The first thing that hit me, of course, was oh my God! That's what they feel like! And how do you know that unless you experience it? You really don't. Every sense was being bombarded with newness. For me, it was just total excitement because of my liking for newness! It was just great! The colours, the flowers, the climate. Life was completely different to what it is here. New tastes in the foods. New customs to be concerned with.

I observed that she needed to be extremely flexible in order to cope with that completely different worldview.

Yes. In fact, flexibility was one of the words that was used in the original application. They said, basically, don't bother to apply unless you can exhibit flexibility adaptability. Please, don't even consider us if you're rigid in any way in your thinking. Well, I'm not, I never have been. And so, when I read that, I said, OK, that's fine! I can do that!

I was curious to discover other possible effects that Africa had on Pat and I asked her to consider that aspect of her trip.

Beaches and water have always fascinated me because I grew up in Vancouver. In my travels, I have always gone swimming in whatever body of water there was to swim in. I was swimming along, in the Atlantic, off the coast of Africa. And I was comparing it to swimming in the Pacific, off Hawaii. And swimming in the Aegean. And swimming in the Adriatic. And swimming in the Mediterranean. And I was just swimming along, and because I was plopped down in the middle of this totally foreign culture, I did a lot of soul-searching. I really took a very long, hard, close look at myself and my life and the people and the relationships in it. I have always been appreciative of my life-style and my fortunate position of being a Canadian, for one thing. And I think it was a humbling experience when I realized how much I have and how much my children have. And how much they over there don't have. It adjusted my value system. I had been upwardly mobile, materialistic, although I don't consider myself to be that sort of a
person. But in fact, I did harbour those thoughts. The trip did something for me that I didn't realize until maybe a year after I'd been back - my position in life was no longer connected to money. [Money] had nothing whatever to do with being happy or loving somebody.

Also, until I started taking a look at myself, I didn't think I had any trouble relating to my children. And then I started realizing that in lots of ways I hadn't really given them as much of me as I would like to have. I spent a lot of my life, give, give, give, give to others, but in many ways I've sort of short changed my own children. I think that's a trap that lots of teachers get into. They end up giving so much to their work that they let their families slide. Anyhow, I took a good close look at that one and I did some mending when I got home. And all of these things sort of came rolling in on me, as I was swimming along in the Atlantic Ocean...(Laughs)

Laughing with her, I remarked that self-revelation comes at strange moments! And in strange places!

Exactly! And I got run over by a school of fish! I just about died! I was just swimming along, I could touch the bottom, I was going parallel to the shore, and I could see them coming. They were sort of jumping...And they hit me! They just bumped right into me. And I just screamed my head off. My friends on the beach all thought I'd been hit by a shark. I thought maybe that's what was chasing the fish. I panicked and got out of there in a hurry. That was the end of my self-reflection that day!

In light of what we had been saying earlier about successfully relating to children in the classroom, and how it stems from the way that the teacher is feeling, it appeared to me that Pat's establishment of a better understanding of herself - her monetary values and her relationships with men, her children - would have had carry-over effects in her teaching.

Oh yes, I'm sure of that. I've always believed that the me has everything to do with what happens in the room. And it's quite obvious, you know, that with me feeling better about myself that kids respond in a different way. That's for sure. That's a big plus, for sure.

Pat has had experiences as an artist herself. She has tried a variety of crafts, as well as drawing and painting using
different media. One evening as we talked, and she was knitting a deep blue sweater, she told me that her plans for the summer included taking a week long course in batik ("It's something I've never tried before.") I wanted to know what had influenced her interest in art.

Actually, I think I was inspired by one of my early teachers, probably at about grade 3 or 4. I never forgot her name. It was Miss Elliott and she was a great big woman. I mean big, like almost 300 pounds, I'm sure. Maybe she wasn't, but to us she just looked huge! Absolutely huge! And she always wore a navy blue dress with a white collar of sorts, like a big V thing, or a Peter Pan, with lace around it and a little bow. That was her outfit. I'm sure she had more than one navy blue dress, but it was always navy blue. Anyhow, she was just sweet and friendly and she did all kinds of neat art things with her classes. I thought she was wonderful. I always enjoyed art lessons from then on. I don't remember not enjoying them in grade 1 and 2, but I do remember this one teacher that just let us go at it and have a really good time with all those paints and stuff.

I asked her to speculate upon the possible effects her art classes might have on the children she teaches.

If I had my wish, then I would hope that some of the kids that have been through my classes would go away feeling as I did about my Miss Elliott in grade 3. I remember her and I remember enjoying art classes. And I don't remember much more about art, in any other art classes, until I got to junior high school. But I do remember that I was always interested in art from Miss Elliott days, on. So if some of them remember me for that, whatever else happens to them over the next few years won't really matter, as long as they feel good about what they did in my class.

What made Pat go into teaching?

(Laughs) Why did I do it? Because there was an emergency in the province of British Columbia at that point. There were not enough teachers. The year that I went to UBC was the first year that UBC had a college of education. Before that it had been the provincial Normal School. I went in, with grade twelve. First, I had worked for a year cause I didn't have enough money to go to school and my parents couldn't afford it. Anyway, I went to school for one year and the next year I was out teaching grade one to 37 little kids, having signed a contract of sorts saying that I would go to summer school for "X" number of
summers to complete my two years of university education. And then I could get a permanent EB certificate. It was absolutely absurd! When I came out, I was nineteen! So that was it. There I was. Bango! I was a teacher.

What, I enquired, was her style like when she was teaching that first year?

Well, first of all, I had 37 darling little children and we had those little wooden desks on runners. They came in sets, five rows of eight, so I had one left over. The whole room was just packed full of these desks and the runners that pencils would get lost under. It was a pain. And I had windows all along one side of the classroom. Way, way up. I had room for about 10 little wooden chairs at the front of the classroom that I had in a little row. That was my reading group. I put a copy on the chalkboard every day for the kids to copy from. And in those first few years that I taught, the kids had to share. They didn't have a space for everyone to have their own spots. So one group would go, and then the next group would go. You talk about your three group system, well that was definitely it. And I did a lot of chalkboard reading work. Vancouver schoolboard was doing a series on education for the local television station and they used my classroom as an example of a reading lesson. How to teach children to read. Right! (Laughs) And at that point, I think I'd been in there a long time. I was 21 years old. Wow! So the TV cameras came in and they taped me teaching a reading lesson.

Pat agreed that it would be interesting to see the film again. The image of rigid rows of seating in her beginning classroom stands in sharp contrast to the circular grouping arrangement of her present one. Each embodies a very different educational approach. How did the transformation from one to the other come about?

I taught for six years, in Vancouver, at that one school, and then I was pregnant with Linda and I decided I'd quit teaching. And then, of course, a couple of years later, decided that I missed it and so I started substitute teaching. I didn't go back to full time until I moved up here, 14 years ago. In-between times, I subbed a lot. I took a long term one year and taught for six months. I was never really out of teaching, but I didn't have my own class all those years. The years that I spent in and out of everyone else's classrooms were just wonderful as far as learning experiences went for me because I picked up all kinds of ideas. A lot of people have said they
hated subbing, but because I'm so snoopy (Laughs) I had reams of notes. I'd poke around in a new school and I thought it was just great fun. I just loved it!

Better than a year at the university, I added. Since her first year teaching, there have been many waves wash over the educational scene - open classrooms, integrated day, effective schools, whole language, to name a few. What influence have they had on Pat's teaching style?

I always get really excited at first when I hear of something new, but I never jump in with both feet. I always figure, well, it's worth giving it a shot, just to see what these people are talking about. Let's see how it works. And then what I tend to do is to hold on to the parts of it that seem to work best for me. Or, maybe I'll discard it totally, depending on how I feel about it. And over the years, my particular style has evolved as a conglomeration of little bits and pieces that I have picked up along the way as a result of my classroom experiences. I fit the little pieces together into something that feels comfortable for me. I don't purport to teach an "integrated day", or an "open classroom" situation, or a "whole language", right now, if this is the thing. I can't put a label on it and say this is what I do. I don't do any one of those things. It's just my way.

I suggested that her teaching approach might also be determined to a large extent by the particular group of children that she gets to work with.

Yes, it is.

As an independent thinker, how did Pat feel about having to work within the strictures of the present education system?

Were there accommodations she has had to make?

I sometimes resent little accommodations that I have to make. I think originally I had said that I didn't resent them and then as I was talking I realized that in fact I probably do. Sometimes I feel guilty about taking the time to do things the way I think they should be done. However, I feel that in order for me to be really comfortable with what I'm doing, I prefer to do it my way. And in the end, for me it seems to work OK.

I asked whether she felt that she had enough autonomy,
influence, input, into the decisions which affect her classroom?

Yes, I do, I really do. And particularly in the situation I find myself in right now because J is a very accommodating, understanding principal. He's not in the least bit dictatorial. He respects the wishes and judgement of every one of the people on his staff and is very open to us trying something new, within reason. I mean, he certainly wouldn't put his job on the line if we wanted to do something totally crazy. He really doesn't tell us to do anything.

I had the impression that Pat felt comfortable in the situation that she was in, that she felt that she had enough leeway to do things her own way.

Well, I think I said that I take the leeway. In fact, if I were to look at all the outlines for every subject in the primary grades that I'm expected to teach, there wouldn't be much room left for my own creativity. I probably couldn't squeak it all into a day, or a year, or two years. There's reams and reams of materials that a teacher can choose from. And heaven forbid, the poor person who thought they had to cover every single item. They'd go nuts trying. I don't think you could possibly do it and obviously that's not the intent. It's presented to us so that we can take from it what we really need to, to do the thing we need to do.

Reflections on children's "being" in classrooms

I find myself thinking of a very brief paper by Robert Stake, On Being and Becoming. Writing shortly after the birth of his first grandchild, Stake fervently expresses this hope: "Would that my grandson be spared the rod of excessive becoming!" Stake says that "instead of thinking of school children as human beings, we are more inclined to think of them as human becomings." As I examine the rationale, goals, sequential learning outcomes, and evaluation methods of the new fine arts curriculum-as-plan, it appears to me that educational priorities are indeed focused on the tomorrow and
not much consideration is given to the today. Like little Orphan Annie, the curriculum developers are singing the tune of "Tomorrow, tomorrow, I love you, tomorrow, You're only a step away!" As Stake observes, the question "Are our children living well?" is seldom asked.

At the heart of the matter, of course, is the nature of two differing conceptual structures. As educators, we can choose to look through the traditional scientific/technological kaleidoscope within whose patterns "what matters most is getting where one wants to go; the character of the journey is less important." At present, the mechanistic, industrial metaphor underlying this perspective dominates the educational system, and, "to the extent that children are conceived of as objects to be controlled, predicted, and manipulated, teaching must be conceived of as the process whereby this is accomplished." The image of the classroom as assembly line, containing row upon row of essentially similar objects, embodies this metaphor. Within such an arrangement, the dynamics of the relationship between teacher and child, becomes one of domination. As Grumet explains:

This program of control was promoted by the science of supervision, an arrangement of persons in collective units that permitted constant surveillance of individuals. By arranging students in rows, all eyes facing front, directly confronting the back of a fellow's head, meeting the gaze only of the teacher, the discipline of the contemporary classroom deploys the look [of pedagogy] as strategy of domination.

The student's reality, or "being," is not searched for in this setting, for the teacher's look does not receive images but only examines the student
before it to note the resemblance between the child and
the image established for its development. The exercise
displaces the dialogue as social identity is formed, not
through symbiosis and differentiation, but by mimesis and
convention.

A child's "being" in this situation is not considered of
primary importance.

An alternative view of education is available, however.
We can choose to look through a scientific/artistic
kaleidoscope within whose fluidity "goals and end-points
matter less....Means are ends. The journey is the
destination." From this perspective, a teacher orients to
"the meaning, sense, and significance of features of the
child's curriculum [which] emerge out of the child's sense of
the ongoing narrative of the classroom,...the living context
of the class, the living history of the class." Rather than
attending to the science of supervision, a teacher is
artistically attuned to the specific needs of unique
individuals. The quality of a child's "being" has foremost
priority. Through the teacher's artistry, the image of the
classroom as a home is formed, and an attempt is made to
establish within the "look of pedagogy" the reciprocity which
exists within a parent/child relationship.

Pat, faced with choosing between these two very different
educational perspectives, favours the latter. Of primary
importance to her is the "being" of children in her classroom.
"As long as a child likes to come to my classroom, then I can
teach that child something." Fullan observes that:

Treating students as people comes very close to "living"
some of the personal and social educational goals which
are stated as objectives in much of the curriculum. It
is in this sense that school is not just preparation for
life; it is life for a significant proportion of the lives of young people.\textsuperscript{11}

Dewey shares this view:

We always live at the time we live and not at some other time, and only by extracting at each present time the full meaning of each present experience are we prepared for doing the same thing in the future. This is the only preparation which in the long run amounts to anything.\textsuperscript{12}

Creating an environment in which children can fully experience a learning situation is important to Pat. As the children worked on their valentines, they were immersed in the sensory delight of glue, textured doilies, shiny wallpaper, and delicate tissue. "They just love this sticky, gooey stuff," she commented. Her own delight in total sensory experience grounds her classroom practice. Speaking of her African trip, she said, "How do you know...unless you experience it? You really don't. Every sense was just being bombarded with newness! It was great! For me, it was just total excitement..." It was this same immersion in the sensory qualities of art materials, vividly recalled from her grade 3 art experience, that initially contributed to her interest in art, an interest that she hopes will develop in her children.

There are moral and emotional dimensions to the image of classroom as home which also are grounded in Pat's personal experiences. The image is "of a place where people can interact and co-operate,...can feel comfortable and cared for."\textsuperscript{13} Drawn from Pat's own childhood experience of growing up in the warm supportive atmosphere of a large extended family are the "closeness and the relational aspects of interacting and co-operating" that she encourages within her classroom.\textsuperscript{14} The reflective "soul-searching" that she engaged
in during, and subsequent to, her experience of life in a Third World country reinforced in her mind the paramount importance of these two aspects of "being."

As artist/teacher Pat employs a number of techniques to shape the image of classroom as home with her children. At the beginning of the year, teddy bears are a transitional device used to transfer the comfort and security of the children's real homes to the unfamiliar environment of their new classroom. Her presence in the classroom before school and at lunchtime enables children to share personal narratives with her and provides Pat with valuable insights into their lives. Having them visit her home expands the personal knowledge she has of them; it also adds another dimension to their personal knowledge of her. And, the physical character of her room - the grouping of desks and tables, the personal touch of carpet and tumbleweeds - contributes to a comfortable "home-like" atmosphere.

I return to Stake's point that "the two, being and becoming, exist in one child, in one world, each part of the other." He suggests that the two are in conflict, which I interpret as the continual give and take, the tensionality that exists between two dialectic poles. Order and stability derive from the recognition of the constant rhythmic fluctuations between the two. In the shared world of teacher and child, this tensionality "emerges, in part, from in-dwelling in a zone between two curriculum worlds: the worlds of curriculum-as-plan [the "becoming"] and curriculum-as-lived experiences [the "being"]."
discussed in the introduction to this study, scientific thinking is undergoing radical re-vision in the field of physics. A similar process is occurring in biology as well. Applying this re-vision to education, I find it interesting to substitute the terms evolution for "becoming" and co-evolution for "being" in the following passage:

The classical theory sees evolution as moving towards an equilibrium state, with organisms adapting themselves ever more perfectly to their environment. According to the systems [new biology] view, evolution operates far from equilibrium and unfolds through an interplay of adaptation and creation. Moreover, the systems theory takes into account that the environment is, itself, a living system capable of adaptation and evolution. Thus the focus shifts from the evolution of an organism to the co-evolution of an organism plus environment. The consideration of such mutual adaptation and co-evolution was neglected in the classical view which has tended to concentrate on linear, sequential processes and to ignore transactional phenomena that are mutually conditioning and ongoing simultaneously....

Detailed study of ecosystems...has shown quite clearly that most relationships between living organisms are essentially co-operative ones, characterized by co-existence and interdependence and symbiotic in various degrees. Although there is competition, it is usually placed within a wider context of co-operation, so that the larger system is kept in balance.17

A curriculum-as-plan, in "prosaic, abstract language," focuses on the transmission of a generalized body of knowledge through "linear, sequential processes."18 The unique qualities of children and teachers are not present in the curriculum-as-plan, for "generalized knowing is likely a disembodied knowing that disavows the living presence of people."19 These unique qualities are present, however, in the transactional phenomena of the curriculum-as-lived.

A clearer understanding of the nature of classroom transactional phenomena can be gained if one thinks of the learner
as an open system - a dissipative structure...interacting with the environment, taking in information, integrating it, using it. The learner is transforming the input, ordering and re-ordering, creating coherence. His worldview is continually enlarged to incorporate the new.20

Jardine and Clandinin suggest that within a classroom, coherent meaning is established for a child by means of personal narratives, which they term storytelling.21 Storytelling transforms, orders, and re-orders the generalized information presented by the teacher so that it becomes personally relevant, and hence, meaningful, to the child. The connections by which children establish personal relevance to the topic at hand may sometimes appear oblique to an adult observer:

Children never get to the point,
They surround it.
The importance of the point
Is the landscape of it.23

Jardine and Clandinin explain that

Meaningfulness is relevance....Both the teacher and the child are not simply getting to the point but surrounding it, encapsulating it in a particular landscape, a particular story in which it can count as something meaningful to pursue at all.24

In the valentine lesson, for example, Pat spoke to the children of Cupid and his arrows. From within her personal context, this information was relevant to the valentine activity at hand, its coherent meaning having been established for her on the basis of her cultural and biographical experiences. The children at the group re-interpreted and integrated this information into the context of their lives. Having learned that valentines in our culture are symbols of love, they seriously attended to the making of them, for these
were special treasures which would be given to loved ones at home. Their activity was surrounded and landscaped by talk (and song) that reflected their perceptions of important love relationships in their lives - friends (Adam was gently teased about his love affair with Maria), and family - (possessions, finances, family friendships were some of the topics covered). Thus relevance was established in the making of the valentines and the experience had coherent meaning for the children.

The sharing of personal narratives, is "essentially dialogical rather than monological." What is relevant develops through mutual understanding "between teacher and children about what the class is about, where it can and should go." This is a symbiotic evolving of the classroom environment. Both teacher and child learn with and from each other. The mutual understanding that had developed in Pat's classroom was evident during the valentine making as she and her children comfortably exchanged ideas and acted upon each others' suggestions. A similar exchange occurred in the lesson on Winter Fun when Pat introduced the concept that families have fun together. Through the sharing of personal narratives - a friend's dog eating snowballs, for example - the children established the relevance of the family fun concept within the context of their own lives. The Winter Fun painting which followed their discussion thus became coherently meaningful to them.

Learning is a risk-taking endeavour, overlaid with elements of fear, surprise, and ultimately, joy. Risk-taking requires self-confidence, identified by Pat as the
most basic element in education. Self-confidence is bolstered by a scientific/artistic attitude that considers finding out to be an experiment in which there can be no failure. Ferguson notes:

An experiment has results: We learn from it. Since it adds to our understanding and expertise, however it comes out we have not lost.²⁸

In the valentine activity, I was initially surprised to see children using heart tracers, seemingly out of place in a creative art lesson. But then I thought back to the discussion of Animal Cartoons and Pat's comments on copying. I then recognized the use of tracers as a supportive tool rather than a prescriptive method for everyone to emulate. One child, having difficulty in cutting out his heart, was assisted by Pat and encouraged to try again. The other children, working diligently on their valentines, demonstrated their empathy for his efforts by incorporating the episode into their on-going song.

The image of classroom as home is influenced by Pat's belief that children's self-esteem can best be enhanced and their self-confidence more fully developed in a nurturing and caring environment. To this end, her own parenting experiences are incorporated into her pedagogical practices. As Pat explains it, she acts as "mother hen," sorting out difficulties for her babies before the school day begins and fostering a bubbly mood by involving them in physical activity first thing in the morning. "If a kid starts a day in a negative way, then forget it. They're not going to be able to do very much that day." Acting on personal knowledge acquired
in raising her own children, she tries to focus and comment on the positive - "You're such a clever bunch" - in her relationships with children in her class.

If a learner is "an open system...interacting with its environment," then so must be the teacher. Knowing that learning comes from within and cannot be imposed, a teacher must be "a steersman, a catalyst, a facilitator - an agent of learning" rather than "an agent through which knowledge and skills are communicated and rules of conduct enforced." Jardine and Clandinin comment on this aspect of teaching:

The teacher is not an independent purveyor or manipulator of what children experience. He or she is part of that experience, part of the story of the classroom....This does not mean that the teacher must forfeit altogether responsibility for the classroom, that the teacher becomes equivalent to the child. As part of the story, the teacher has experienced more and has reflected upon these experiences more often than have the children.

Pat illustrates this point when she tells how rules of behaviour were discussed and mutually agreed upon in her class. Expanding upon her image of classroom as home, she added a moral dimension by having the children closely analyse the character of the familiar Goldilocks and examine the consequences of her actions.

In this approach to teaching, an individual must have a healthy level of self-esteem, little defensiveness, few ego needs. The true teacher must be willing to let go, to be wrong, to allow the learner another reality.

Flexibility is characteristic of Pat. In her personal life, she accepts her daughter's taste in the matter of apartment decor, although it differs from her own. Her trip to Africa was viewed as "more of a learning experience for me than...for
my students!" It was not seen as an opportunity to impart her pedagogical knowledge. In her classroom, an atmosphere of mutual rapport and trust exists, much in evidence during the valentine lesson. Security and comfort are well established, an essential factor if teacher/student dialogues are to occur. These dialogues "just might be abrasive, challenging, revealing, and estranging, for teacher and student alike." Pat's teddy bears, for example, were a nice touch prior to her leading her children into the unfamiliar territory of examining Goldilocks' flawed character. In the Halloween and Winter Fun lessons, her children felt comfortable in offering critical comments in their evaluation of the activities. Pat, in turn, was comfortable in accepting them.

The qualities of "awe and mystery, uncertainty and ambiguity, conflict and the dialectic of stability and change" contribute to the essence of what it means to be human. They are given form by poets and painters, acknowledged by physicists, and overtly esteemed by curriculum authors. Frequently, however, too rigid adherence to specific goals and learning outcomes allows for mastery of facts, but misses the vital essence of the subjects being studied. Consider for a moment the essence of change in autumn, of humour in cartoons, of fun in winter activities, of love in sending valentines. Consider the essence of art that Miss Elliot conveyed to Pat which inspires her to exercise professional judgement, or leeway, in the hope of coming close, now and again, to being the master Wu Li teacher of whom Gary Zukav speaks:
He begins from the centre and not from the fringe. He imparts an understanding of the basic principles of the art before going on to the meticulous details....The traditional way...is to teach by rote, and to give the impression that long periods of boredom are the most essential part of the training. In that way a student may go for years without ever getting the feel of what he is doing.

Zukav goes on to say that a master teaches essence; once a student has perceived the essence, the master goes on to expand the perception further, not in a didactic manner, but as one who rhythmically dances with the student. By remaining curious and freshly interested in the subjects she teaches, Pat shares these characteristics of a master:

Every lesson is the first lesson...every time we dance, we do it for the first time....It does not mean that we forget what we already know. It means that what we are doing is always new, because we are always doing it for the first time....It is always new, personal, and alive.

The light in a child's eyes or the feel of a good lesson are difficult to standardize for measurement on teacher competency tests. And yet the ability to create and to sense these are the essence of the art of teaching.

The teacher's role is always paradoxical. Pat, in speaking of concerns parents have for their children, touches an issue raised by Loren Eiseley. It is his view that in a society subject to rapid change, a teacher occupies an "anomalous and exposed position." Society presents educators with two opposing obligations. First, "the inculcation of custom, tradition, and all that socializes the child into a good citizen;" second, the absorption of new learning, simultaneously beneficial to society and the individual. The teacher
is expected to both be the guardian of stability and the exponent of societal change. Since all persons do not accept new ideas at the same rate, it is impossible for the educator to please the entire society even if he remains abjectly servile. This is particularly true in a dynamic and rapidly changing era like the present.\textsuperscript{39}

Essentially, this is another dimension of dwelling in the zone of tensionality between "being" and "becoming" addressed earlier.

If concern is for the quality of life a child lives within the classroom, then, as Aoki notes, inevitably it "depends much upon the quality of the pedagogic being" that the teacher is.\textsuperscript{40} This symbiotic relationship is clearly present in Pat's classroom. Re-phrasing Aoki's words slightly permits me to consider the quality of the pedagogic "being" of women teachers as they dwell within the tensionality between curriculum-as-plan and curriculum-as-lived.

\textbf{Reflections on women teachers' "being" in classrooms}

Pat envisions her classroom as a home, herself as a nurturing, caring mother who responsibly educates her children, leading them out to new possibilities.\textsuperscript{41} In so doing, she embodies the yin or feminine qualities - "responsive, co-operative, intuitive, synthesizing"\textsuperscript{42} - that are explicitly entailed in the philosophic rationales of many elementary curriculum guides, the fine arts one being an excellent example. Within the larger society, the cult of motherhood is accorded high praise, but is given none of the monetary recognition, such as salaries and pensions, that denotes "true" worth in our society. As noted in \textit{Reflections on school art and child art}, artistic values, which share many
of the feminine characteristics listed above, are overtly esteemed but covertly rejected within educational institutions. Within the school system there is a "simultaneous assertion and denial of feminity" which reflects societal values. Curricular aspirations and the "nurturing" hopes of women teachers are presently given lip-service only, in an educational atmosphere that places inordinate weight on yang or masculine virtues - "demanding, aggressive, competitive, rational, analytic." This ambivalence can have considerable negative effect on the "being" of women in classrooms, and, as a consequence, on the immediate "being" of children, boys as well as girls. Ancillary meanings are acquired which are carried forth into adult lives. Apple comments perceptively on this issue:

Many of the dispositions, propensities, and achievements that may make a critical difference in a person's life are intermingled by students in the very act of living within an institutional framework for a number of years. The institutional structure itself mirrors and redundantly communicates to students lasting norms, basic ideological assumptions, and models of human interaction.

Pat and I discussed confidence, curiosity, and risk-taking as factors affecting the learning capacities of both children and teachers. She spoke at length of her self-reflections on teaching, family, and relations with men, some portions of which are included in this document. Her personal revelations occurred within the context of the novel experience of living in a foreign country. Mine have occurred within an analogous context of novelty, experiencing the "foreign country" following the break-up of a long-term relationship. Pat shared with me her recollections of her
first year teaching, the highly structured nature of which contrasts noticeably with her present approach. The shock of my initial teaching experience was perhaps more extreme than hers; probably, the experiences of other women teachers fall somewhere on a continuum between our two situations. As with Pat, curiosity has always been part of my make-up but, following that first assignment, many years of regaining confidence were necessary before risk-taking was once more a part of my being. In a journal entry written during the first few months of my "foreign" travels, I reflected on the relationship between these two qualities and my initial teaching experience. A catalyst for my thoughts was D.H.Lawrence's novel, *The Rainbow*, wherein a young girl, Ursula, undergoes an emotional trauma during her first teaching assignment. My ordeal closely paralleled hers. I offer some excerpts from my journal here:

I'm thinking of my first year teaching. As now, jobs were scarce in B.C. I and my husband of two months accepted positions at a three room school on an isolated Indian reserve in northern Alberta. At twenty-one, I was a shy debutante, just out of the arms of a nice, upper middle-class West Vancouver family. The culture shock could not have been greater if I had gone to a Third World country. It was a Third World country.

So many images and emotions remain vivid after all these years. My confusion, almost panic, almost overwhelming. Just where did I begin? A grade 1/2 class; 27 children, only a few of whom spoke English; a narrow, cramped trailer for a classroom, claustrophobic with its two tiny windows. My year of "training", following three years of general arts at university, had been with older children. How did one teach a child to read? My husband and I had $5.00 to last us until our first paycheck - not enough to buy a train ticket out. But I had never "failed" in my life. I was determined to stay.

My principal was a young Englishman, only a few years older than I, twenty-five, but going on sixty. His sense of superiority was constantly thrust upon me; I was continually defending my country's economic system,
education system, and my personal life style (i.e. the equal sharing of household tasks in my marriage). A colonial mouse up against the imperial cat. He enjoyed his power immensely and held on to it tightly. Formal staff meetings (for three!) were held each week; the key to the supply cupboard had to be formally requested; the duplicating machine was in the back bedroom of his house and my formal request to use it each morning was commented on as an intrusion.

The children, however, were delightful. They were children! Very quiet at first, big brown eyes taking everything in, but soon giggling and touching me. Not being able to find a curriculum guide, I had no idea what I was "supposed" to be doing, so each morning we sang songs I scrounged up from childhood memories; I had puzzles and plasticene and crayons — they played and drew; we went outside, set snares for rabbits, they the teacher, I the student; we looked at pictures in books, objects in the classroom, things in the community — constantly sharing Chipewyan and English names for them back and forth, each smiling at the other's pronunciations. And I worried that I wasn't teaching the "right" things. My attempts at formal reading and arithmetic lessons were rather painful.

I wasn't doing the "right" thing. In October came a visit from the superintendent, another Englishman, very blunt, very brief, very severe. His report on my teaching officially stated that I wasn't doing my job. 'Mrs. Costello lets the children play when they have finished their work. This play is not directed to any purpose. Her control of the classroom is very loose.' He was not impressed with our snared rabbit.

I needed my job; I pulled up my socks; I tightened my control. Duplicated phonics exercises replaced the plasticene. A child jumped when sharply ordered back to his seat. One little girl disappeared from my class before Christmas and didn't return for the remainder of the year. She would melt into the bush if visits were made by the principal to get her.

In June, I was complimented by this man. I was told that he was most impressed by the improvement I had shown, that I was an exemplary teacher and should be proud of the achievements my class had made. His words gave me a feeling of pride, on the surface. I had done it! Had survived the year. Passed with honours. Not a failure.

But I kept thinking of the child who wouldn't return.

It took me a long time before I could listen to an English accent without a sense of loathing.

Looking back, I get the impression of a violation to my soul. The feeling is so tangible, it's almost physical. I feel that my very being was raped.

She converts the joy, expressiveness, and sensuality of her youth into the rule, recitations, and
repressions of the patriarchal system. Right on! There had been shyness and quiet delight as my children and I discovered each other. The kindling of a small blaze of shared learning was flooded out; only a few embers glowed, briefly, occasionally, as the year went on. The cruelest aspect of oppression is the logic by which it forces its objects to be oppressive in return, to do the dirty work in their society in several senses.

Oh yes, I oppressed. Those native children were going to get the "right" schooling or else! My job was on the line. And I needed that job to break out of my own oppression in a male dominated world. Society's dirty work was for me to get them to fit into the white man's superior way of life, to enable them to hold a nine-to-five job, regular hours, regular pay, regular home, regular wife, regular kids. Very much "standardized" assembly line production. I certainly tightened up the controls. Tightly scheduled lessons, tightly enforced rules and regulations. Too tight sometimes to barely be able to squeeze in a smile.

Bearing the promise of maternal nurturance, Ursula, enters the school and succeeds there only to the degree that she suspends nurturance and adopts control.

Ursula and I had much in common. So how do some educators, we with our heads-in-the-clouds of curricular hopes and our feet-in-the-mire of day-to-day institutional realities, attempt to reach the high ground of quality "being" and quality education? If, in a tensionality zone between what ought to be dialectic complementarities, one view overwhelmingly prevails, then the living for those in the minority often becomes a matter of mere survival. Pat says, "I sometimes resent little accommodations that I have to make....Sometimes I feel guilty about taking the time to do things the way I think they should be done." Max van Manen makes an interesting differentiation between hope and expectation that helps to identify the source
of her dissatisfaction:

The language of objectives, aims, teacher expectations, intended learning outcomes, goals, or ends in view is a language of hope out of which hope itself has been systematically purged....[It is] a language of doing - it lacks being....Teacher expectations and anticipations associated with certain aims and objectives differ from having hope for our children, in that expectations and anticipations easily degenerate into desires, wants, certainties, predictions. This also means that as teachers we close ourselves off from possibilities that lie outside the direct or indirect field of vision of the expectations. To hope is to believe in possibilities. Therefore hope strengthens and builds....The phenomenology of specific educational objectives or broad goals is to be involved with the future of children in such a way that we always see past the present and the present as past. And inherent in such living is the danger of always treating the present as burden, as something that must be overcome. There is little dwelling in such living.52

Teacher burn-out often results from a sense of hopelessness "when as teachers we no longer know what we are doing."53 Pat recalls, "There are times...I have felt, this is it. I'm nothing. I'm worthless." If we survive as mere technical doers, it "may be at the expense of the attunement to the aliveness of the situation."54

After years of trying to survive in an oppressive educational environment, I was at the stage of saying, What's the use? At that point, for the sake of myself and the children with whom I was in contact, I had to make a decision - either leave the system, or subvert it. Subversion meant relying to a greater extent on my personal practical knowledge, in a similar manner to the approach I had taken as a beginner. The opportunity to work as an unassigned teacher provided an escape from the regular school structure into the "frill" area of art. No value in it, therefore no guidelines, no strict supervision - and, no oppression. The job of art
specialist, however, is a fragmented one, and the daily rhythms, so vital in working with children, are difficult, if not impossible, to establish. Nevertheless, I have tried hard, as has Pat, to move from a negative to a positive attitude in my relations with children and once more have regained my sense of enjoyment of them as people, not objects to move along an educational assembly line. Personal self-confidence and an inclination for risk-taking have returned as well. As Helen Reddy sings in *I Am Woman*:

> "Oh yes, I am wise,  
> But it's wisdom born of pain,  
> Oh yes, I've paid the price,  
> But look how much I've gained."\(^{55}\)

I think of the price paid by the children, too, during my first few years of teaching and can only hope that the ones I work with now benefit from that high cost.

The only way to overcome teacher burnout is

by recapturing within ourselves the knowledge that life is bearable - not in the sense that we can bear it, as we bear a burden which weighs us down, but in the sense that we know life is there to bear us - as in the living with hope. We can do this, once again, by giving birth and bearing children, rather than aborting the child in the middle of abstracted rhetoric of our theorizing.\(^{56}\)

As parents, Pat and I live in hope with our children. As teachers, we try to do, as Pat expresses it, "What needs to be done." Aoki interprets this as "a struggle to be true to what teaching essentially is." We share his understanding that the art of teaching centres on "a leading out to new possibilities," to the "not yet."\(^{57}\)
Notes


3 "Tomorrow," Annie, cassette (Don Mills, Ont.: CBS Records, 1982).


9 Jardine and Clandinin, p. 477.


13 Michael Connelly and Jean Clandinin, "Personal Practical Knowledge and the Modes of Knowing: Relevance for Teaching and Learning," in *NSSE Yearbook* 84, no. 2 (1985): 188.

14 Connelly and Clandinin, p. 188.

15 Stake, "On Being and Becoming," Xerox, 1981.


18 Aoki, p. 9.

19 Aoki, p. 9.


21 Jardine and Clandinin, p. 477.

22 Jardine and Clandinin, p. 477.


26 Jardine and Clandinin, p. 478.

27 Ferguson, p. 291.

28 Ferguson, p. 118.
29 Ferguson, p. 292-293.

30 Dewey, p. 18.


32 Ferguson, p. 293.


36 Zukav, p. 8-9.


40 Aoki, p. 9.

41 Aoki, p. 10. I am indebted to Dr. Aoki for drawing my attention to the etymological sources of in-struct - into structure, and e(out)-ducere(lead) - lead out to new possibilities.

42 Capra, p. 35.

44 Capra, p. 35.


50 Robert Pirsig, Zen and the Art of Motorcycle Maintenance (New York: William Morrow, Bantam Book, 1975), p. 120.

51 Aoki, p. 9.


53 Van Manen, p. 66.

54 Aoki, p. 9.


56 Van Manen, p. 66.

57 Aoki, p. 9.
CHAPTER VII

Conclusions

The coherence, balance, and rhythm established by an artist within a work of art contribute to its unity. Boughton's art program evaluation model, applied to Pat's experience of the curriculum-as-lived, shows how the decision-making she is engaged in is analogous to that of an artist creating a work of art. In her classroom work of art, it is the image of classroom as home which Pat envisions. Her paradigmatic criteria require it to be a warm, supportive environment in which she, as artist/teacher, can be "sensitive to the child as a person and not only as a carrier for the subject matter taught." As revealed in this study, her "concern is with how the child copes with his learning" and "the child's happiness, career goals, ambitions, and sociality" are the evidence she relies upon to continue in her endeavours.

Pat's paradigmatic criteria are grounded in her assessment of her own upbringing as secure, in her personal experiences as a parent, and in many years of classroom practice. They tacitly influence her decision-making as she interacts with elements of the curriculum-as-lived. This is evident when she adapts classroom facilities to better suit the needs of her children; when she thematically integrates art with other subject areas; and when she has children
participate in planning and evaluation. These actions are grounded in personal practical knowledge. This knowledge leads her to reject curriculum guide suggestions for checklist evaluation procedures and to subvert administrative directives regarding subject time allotments, for these disrupt the rhythms of daily living mutually established with her children. These expectations are not coherent with the image she wishes to create.

When she takes the initiative to act in an imaginative, intuitive manner in her interpretation of curriculum guidelines, Pat's words and actions show that her living is relatively comfortable within the tension zone between the theoretical expectations of the curriculum-as-plan and the personal knowledge and aspirations of the curriculum-as-lived. There are occasions, often momentary, sometimes extended, within her artwork when the elements of rationale, resources, agents, content, outcomes, and implementation are dynamically balanced and a greater degree of unity occurs. At such times, the truth of the art of teaching - the leading of children into new possibilities - is illuminated. Sensitively attuned to her situation, Pat is aware when these instances happen and, true to self-set artistic standards, she is constantly striving to perfect the means by which they can be encouraged.

This study has provided me with the opportunity to observe and to discuss with Pat her curriculum-as-lived experiences. It soon became evident that our worldviews were very similar. Reflecting upon her dwelling within the tension zone between curriculum-as-plan and curriculum-as-lived has
enabled me to reflect upon and assess the quality of my own.

Before beginning the study it was necessary for me to examine my personal paradigmatic criteria. My distrust and distaste for the science of teaching began in my own schooling and was strengthened by the fact that most of my teaching experience has been in educational institutions perceived by me as dominated by male authority figures oriented to an industrial/technological approach. Pedagogical practice, reinforced by parenting experience, contributed to my belief that the art of teaching, which attends to the unique qualities of human existence, is vitally important, but frequently neglected in educational settings. In speaking of those who work to establish a balanced conceptual structure, Ferguson observes:

They have seen change in themselves, their friends, their work. They are patient and pragmatic, treasuring small victories that add up to a large cultural awakening; they know that opportunity appears in many guises, that dissolution and pain are necessary stages in renewal, and that 'failures' can be powerfully instructive. Aware that deep change in a person or an institution can only come from within, they are gentle in their confrontation. 4

These comments are germane in light of my experiences as I conducted this study.

I have seen change in myself: My inquiry into the nature of science and art made me aware of the metaphors underlying each. This understanding initiated a personal paradigm shift from the dominant conceptual framework to an alternative scientific/artistic one which for me has more relevance. It also provided me with the means to articulate intuitive knowledge gained from personal practical experience. And this
has given me the confidence to question curricular content and methods, and to ask if my research is "truly contributing to the reconstruction of educational institutions so that they are more just and responsive."\(^5\)

*I have seen change in my friends:* Readings which I found insightful were shared with two close friends. They, in turn, shared thoughtful comments with me after reading rough drafts of this study. And they have told me that reflections initiated by this exchange have contributed to their experiencing a personal paradigm shift also.

*I have seen change in my work:* Reflecting on my in-dwelling between the two worlds of curriculum, and thinking in terms of Boughton's model, I find my work of art to be lacking coherence, balance, and rhythm. As art specialist, I work within classroom spaces designed by others, curtailed in my decision-making through forced adherence to rigid time schedules. Within these circumstances, thematic integration is difficult for me. Art is isolated into units of study, evaluated by impersonal methods. Through skilled manipulation of children and materials I achieve the surface appearance of a highly successful, discipline-based art program, but this does not equate with the image of classroom as home which I, like Pat, wish to create. Moments of truth are few and far between, for art instruction rather than art education predominates. I now realize that I have attended primarily to the theoretical perspective of the curriculum-as-plan rather than giving simultaneous consideration to my personal practical knowledge of curriculum-as-lived experiences.
Dynamic tension between the two complementarities is lacking and the imbalance has created for me an uncomfortable pedagogical situation.

In the course of this study the most significant realization that I have come to is that

maybe we have been fooling ourselves all along. We have been trying to change school art when we should have been trying to change the school.6

I am not entirely surprised. Intuitively I have known this for a good while. Leaving my specialist position to return to life within my own classroom is an initial step for me to take towards establishing a more adequately tensioned pedagogical existence.

Pat and I have proved ourselves in the system and, with the exception of cursory inspections every three years, are left alone to do as we wish. But there can be a danger in the comfort, security, and isolation of a classroom "studio" where we downplay the rational schemes of curriculum-as-plan "in favour of a more contextual idiosyncratic curriculum of [our] own."7 A studio can become

a place where we quietly sabotage...without releasing the methods and meaning that we have devised so that they may attract attention, stir comment, ultimately influence textbook selection, state requirements, and the inservice program. Terrible vulnerability accompanies aesthetic practice. Where do we find the courage to reveal our work?8

From personal experience, I can testify that confidence and courage are indeed needed to move from the studios, "safe places...where teachers can concentrate, can attend to their experience of children" to the galleries, "community spaces where the forms that express that experience are shared."9
The motives for such sharing are open to misinterpretation. One administrator accused me of seeking self-aggrandizement through the professional development workshops I offered. I was puzzled and hurt by this until I recognized that he was speaking from a perspective different from one in which co-operative support and extension of pedagogical knowledge and skills are valued.

Believing that teachers must exercise autonomy in the art of teaching, Pat and I take it as our personal responsibility to act, each in slightly different ways. To extend Grumet's teacher-as-artist analogy: Pat's classroom, like her home, is a studio/gallery where visitors are always welcome to watch the artist-in-residence at work. Teachers in our district are encouraged to visit colleagues' classrooms; substitute costs are covered through a professional development fund to which our local teachers' association and the district administration jointly contribute. A number of primary teachers have taken the opportunity to observe in Pat's classroom. One grade 1 teacher on my staff was very impressed with this experience and is beginning to incorporate some of Pat's ideas into her own classroom.

Not having my own class, I have chosen to go on tour. Initially, as district resource person, I followed the workshop route - a series of one stop "showings" of art, science, computer, and enrichment suggestions. Large workshops, however, were not particularly satisfying for me. I felt I was taking too direct and rational a route by telling teachers what was the right way to think and act. If we
try, as teachers, to be "sensitive to where children are, what they think, and why," then as resource persons, we must put these same principles into practice and "see implementation as a learning process in which [we] and the teachers are adult learners." This past year, my showings have become much more intimate. Small group planning sessions within a particular school have replaced the previous formal presentations. This new format allows me to attend to the specifics of teachers' situations - personal styles, learner characteristics, school facilities - and custom fit my suggestions to their needs. Personal contact, with the opportunity to share and reflect upon personal practical knowledge, is all important. Brief follow-up meetings are essential to maintain the momentum and expand the initial learning, but time is a limiting factor that requires creative consideration. Teachers are busy people! So far, lunch hours and brief moments after school have been the only times available, but these are somewhat rushed. Alternative options need to be developed.

I have learned to be patient and pragmatic: The process is long; it is slow; growth occurs in small spurts, with one idea accepted and implemented at a time. A few months after attending an introductory session on integrating art and science, a first year teacher is pleased to tell me, "Hey, Dale, I've tried that webbing and it works!" Such remarks keep the hope alive.

Grumet speaks of the difficult choice faced by female artists, teachers, and educational theorists when confronted
by artistic, educational, and academic establishments where the conditions and relations of work are alien to them. Does one choose to continue to accept the rigid conceptual patterns of the traditional scientific paradigm kaleidoscope or does one opt for the dynamic, interactive concepts of the new fluid scientific/artistic kaleidoscope? Does one choose to talk about responsibility rather than accountability, ... reproduction rather than production, ... the relationships between those who bear and nurture children and teaching and learning, rather than the relationships of the school to the factory, or the corporation?

As an educational researcher, I have questioned assumptions about traditional scientific inquiry and re-viewed its roots; as a teacher, I have survived within a system which frequently has been harsh and pain-inflicting; as a woman, I have tried to live my life fully, reflecting on my experiences and growing in my understanding of the meaning of my relationships with others. It is the fluid patterns of the scientific/artistic paradigm that are meaningful to me.

The validity of illuminative inquiry is determined by the audience's view of its credibility. Do they, grounded in their own backgrounds, and imaginatively re-creating and re-interpreting the experiences described, derive from them an understanding that is persuasive and believable? The purpose and specific nature of this particular study limit the extent to which generalizations can be made from it. Instead, it provides an opportunity for practitioners and researchers within the field of art education, to make "naturalistic generalizations" regarding the roles of learner, teacher, and
educational researcher. Stake believes naturalistic generalizations develop in a person as a product of experience. They derive from tacit knowledge of how things are, why they are, how people feel about them, and how things are likely to be in other places with which this person is familiar. They seldom take the form of predictions but lead regularly to expectations. They guide action, in fact they are inseparable from action. In a vicarious manner, individuals can live through the experiences of others, gaining greater personal insights in the process.

Stake indicates that there is, of course, a political aspect to studies such as this one:

Research aimed at generating grand generalization increases the authority and dependence upon the specialist....Research aimed at enabling users to increase understanding through naturalistic generalization offers a greater possibility of facilitating the autonomy and sense of responsibility of the practitioner.

From this study I have learned that autonomy and a sense of personal responsibility contribute to balance and rhythm, which in turn establish the cohesive unity in a teacher/artist's work. If this unity is present, then a practitioner's dwelling in the tensionality between curriculum-as-plan and curriculum-as-lived can be challenging and stimulating; if it is not present, then the in-dwelling may be oppressive and lacking in hope.

I recognize that situations are always understood according to one's conceptual viewpoint and hence truth is always relative to it. Understanding is never complete and therefore, the whole truth or a definitive account of reality can never be attained. For the moment, then, I pause on
this thought of Loren Eiseley's:

But [people] see differently. I can at best report only from my own wilderness. The important thing is that each...possess such a wilderness and...consider what marvels are to be observed therein.19
Notes


2 Connelly and Clandinin, p. 179.

3 Connelly and Clandinin, p. 183.


9 Grumet, "The Line is Drawn," p. 36-37.


11 Fullan, p. 119.

12 Grumet, "The Line is Drawn," p. 35.

13 Grumet, "The Line is Drawn," p. 35.


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