

ART TEACHERS' VALUES IN THE CLASSROOM

by

LINDA PRINCIC

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Department of Education

The University of British Columbia
1956 Main Mall
Vancouver, Canada
V6T 1Y3

Date Sept. 14, 1986

ABSTRACT

Art teachers, like other members of society, hold certain values and these values are probably exhibited while teaching art. Using participant observation, the study sought to uncover the values and the curriculum orientations demonstrated by three art teachers in their classrooms.

Data were collected by means of field notes, made while classes were conducted in each of three schools. These notes were supplemented by observations supplied by each of the three teachers in interviews conducted on the school premises and in the teachers' homes.

Associations between instrumental values, style of teaching and curriculum orientation were examined to discover consistencies or inconsistencies. It was found that two teachers expressed values which reflected their curriculum orientation as well as their objectives for teaching art and one teacher expressed values which chiefly reflected his curriculum orientation. Conclusions from the research support the fact that effective curriculum development should continue to provide flexibility in order to account for teachers' values. Implications for the public school system indicate that students attending parti-

cular schools may complete art programs with different ideas about the purposes of art and the methods by which it is characteristically taught.

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CHAPTER I

INTRODUCTION TO THE STUDY

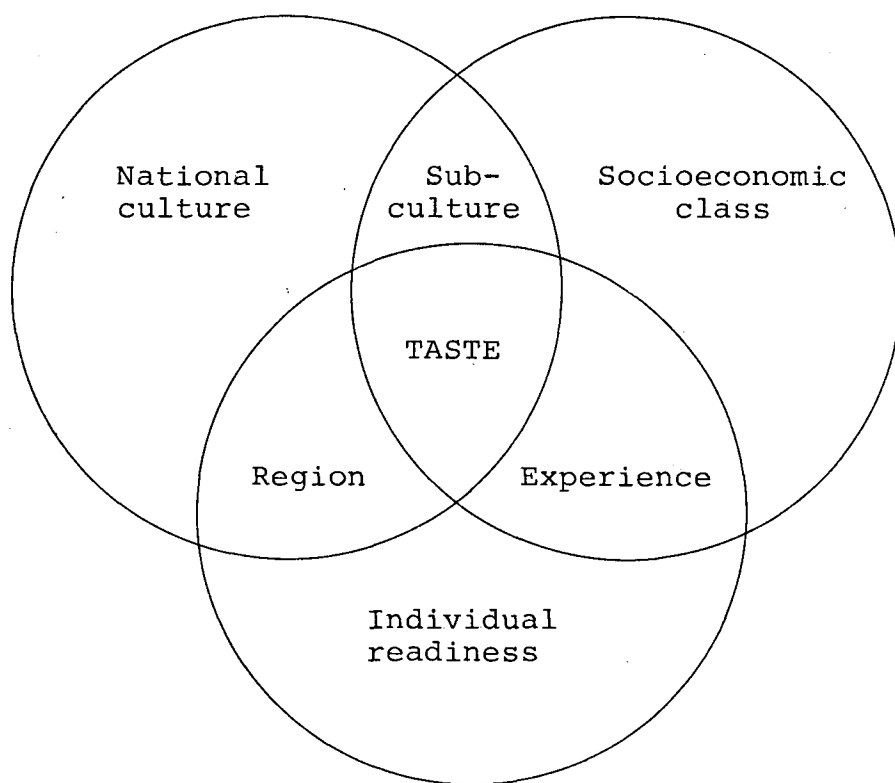
Background to the Problem

It is logical to surmise that teachers in the act of teaching reveal some personal values and beliefs concerning the subject which they teach. Art teachers, in particular, reveal their values and beliefs in several ways; choosing the content of their art programs, discussing artists' and students' work, and evaluating students' art work for grades. An art curriculum may be used as a guide or as resource information, but it is safe to say that teachers may also be relying on their values and beliefs, not only to shape their art program, but to promote specific kinds of art and to evaluate students' work accordingly.

Given that art teachers have a certain amount of freedom to choose what they teach and how they teach it, their values and beliefs directly affect that art program in some way. However, an individual's value system is not shaped in a vacuum; art teachers, like everyone else, are influenced by their socioeconomic background, their culture,

and their individual learning state. This amounts to what McFee considers "Sources of Taste" (see Figure 1).

Figure 1. Sources of taste



Source: McFee, 1970, p. 33.

If a particular set of values and beliefs is a result or consequence of the interaction of these influences, then art teachers along with parents, relatives, peers, other teachers, and public figures are agents in transmitting beliefs and values to students. Anthropologists such as Spradley (1980) have devised ways of making the process of transmission explicit.

Just as individuals manifest and reflect personal beliefs, trends in art education have been a reflection of values and beliefs held by society. When a group of Massachusetts industrialists lobbied their state in the 1870s for the introduction of drawing in schools, Walter Smith, Headmaster of the Leeds School of Art in England, was brought to America to set up art programs for teachers and students. "The problem which faced the Massachusetts Board was the complete lack of art masters, especially masters to teach the useful subject technical drawing to improve industrial designing in the state" (Macdonald, 1970, p. 254). Smith, who was appointed Director of Drawing for the Boston Schools and State Director of Art Education, was an advocate of technical drawing, as evidenced in his lecture published in Industrial Drawing in the Public Schools (1875).

Here was a perceived need shared by an influential group within society who pressured government to accommodate

that need. Government complied by hiring an educator with a similar philosophy about the function of art, who was in a position to directly influence teachers and students through art programs and teacher training courses. It is possible that Walter Smith's philosophy not only made an impact on taste preferences in the late 1870s, but also paved the way for the strong Bauhaus influence several decades later.

Why did many American art institutions assimilate the ideas of the Bauhaus over a decade before the British did? One could argue that the industrial path upon which Walter Smith set American art education supplies the answer. (Macdonald, 1970, p. 261)

Walter Smith fulfilled a need. Whether it was real or imagined is unimportant. The need created a trend which in turn created a liking or taste for a particular style of art.

Orientations towards teaching art today are more varied and diverse than in the days of Walter Smith. Art teachers are exposed to numerous theories, plus their own sources of taste (see Fig. 1), and in turn pass on their beliefs and values pertaining to art to their students. Attending to what art teachers say and do in the classroom provides an opportunity to determine what art teachers are saying about

art and education to a young generation.

Purpose of the Study

This study was conducted (1) to identify and examine beliefs and values that art teachers exhibit while teaching art; (2) to determine what kind of teaching orientation these beliefs and values produce; and (3) to demonstrate how each teacher's value system is related to the content of the art program and style of teaching, and subsequently, to the responsiveness of the students.

Values are absorbed by everyone through day to day living in one's own culture. For that reason, values are not always made explicit, nor are they always readily apparent. In the act of teaching, teachers may be unaware of the kinds of values and beliefs that they are conveying to students. Conversely, some teachers may be deliberately transmitting certain values and beliefs that they feel are important. And in other situations, teachers may reveal values and beliefs about art that apply only when they are teaching in the classroom. Some of these have been categorized by Eisner (1979).

Many large corporations spend vast amounts of time and money researching and analyzing groups of consumers known as target markets. Educators at least realize the importance

of understanding their target market, young people, and to this end have created curriculum guides. Anyone who has taught art is well aware that there is room for flexibility in the planning and teaching of art regardless of whether or not a curriculum guide is being used. Much of what art students learn is first interpreted by teachers and then presented accordingly. Therefore, an essential element in planning art education programs at teacher training level, and in planning curriculum material for art teachers in schools, is an understanding of how the beliefs and values held by those who teach art influence or affect the content of the program.

Development of Research Questions

The material dealt with so far may be summarized as two basic research questions: 1) What are the value systems that art teachers exhibit? 2) What are the teachers' orientations to curriculum? Both questions grow out of the problem faced by every teacher of how to reconcile a personal value system with that imposed by a curriculum guide, or the expectations of a particular school or community, or the priorities held by students.

From that general frame, three specific research questions were developed.

1. What values and attitudes are expressed by art teachers in classroom settings?
2. To what extent are the values and attitudes expressed by art teachers in classroom settings, as dimensions of their professional lives, consistent with the values and attitudes they espouse personally?
3. To what extent may the values and attitudes expressed by art teachers in classroom settings be considered as specific teaching orientations?

The first research question was addressed by classroom observation of three teachers, followed by examination of field notes, the conduct of interviews, and assignment to categories devised by Spradley (1980). The second research question was addressed by comparing field notes taken in classrooms for each teacher with material gathered from interviews with those teachers. Spradley's Developmental Research Sequence (1980) provided a model. The third research question was addressed by comparing the responses given by individual teachers with the traits claimed by Eisner (1979) for each of five kinds of educational orientation.

Methodology of the Study

In this study, I had no definite assumptions about the beliefs and values that teachers might transmit to students in the art class. An ethnographic approach using participant observation seemed a suitable form of inquiry to gather data. Through participant observation the researcher is able to record the daily activities of a person or groups of people to use this information to arrive at a better understanding of what is taking place, and to come to some conclusions.

Ethnography is first and foremost a descriptive endeavour in which the researcher attempts accurately to describe and interpret the nature of social discourse among a group of people. (Wilcox, 1982, p. 458)

Ethnography can be loosely defined as a method of inquiry. According to Spradley (1980) this process involves twelve steps; 1) locating a social situation, 2) doing participant observation, 3) making an ethnographic record, 4) making descriptive observations, 5) making a domain analysis, 6) making focused observations, 7) making a taxonomic analysis, 8) making selected observations, 9)

making a componential analysis, 10) discovering cultural themes, 11) taking a cultural inventory and 12) writing an ethnography (Spradley, 1980). Spradley calls this process the Developmental Research Sequence.

Although participant observation is just one component of the entire research sequence, it is nonetheless an important step. The field notes made during this time are the basis for later analysis, interpretations and conclusions. Spradley describes five types of participant observation. The type most fitting for this research study lies somewhere close to the kind of participant-observer who maintains a balance between insider and outsider (Spradley, 1980, p. 60). Rothe sums up the advantages and constraints on this type of researcher.

Observer as participant. The observer's role activities are made publicly known at the outset, are more or less publicly sponsored by people in the situation studied, and are intentionally NOT "kept under wraps". The role may provide access to a wide range of information; even secrets may be given to the field worker when he becomes known for keeping them, as well as conceivably achieve maximum freedom to gather information, but only at the price of

accepting maximum constraints upon his reporting. (Rothe, 1979, p. 39)

The process of inquiry begins with the researcher observing the informants. The researcher must regard everything which is familiar as strange and worthy of questioning. This is particularly important for researchers who choose to examine professional groups of which they are themselves members. George Spindler, who taught in the public schools, reflects on the difficulty of seeing strange events in familiar surroundings as he recalls starting field work in the classroom in 1950. "I sat in classes for days wondering what there was to 'observe'" (Spindler, 1982, p. 24).

In order to achieve a comprehensive picture three methods of collecting ethnographic data are commonly used; participant observation, structured and unstructured interviews, and the examination of life histories. A state called triangulation occurs when these are examined in combination.

Because each research method of the social scientist contains certain biases and restrictions, the best strategy is to combine as many methods as possible.

Termed triangulation, this permits the

scientist to approach his problems with
the strongest research armament.
(Denzin, 1970, p. 3)

Triangulation is also appropriate as a means to discuss the informants in the study. By observing three persons instead of one, there is the advantage of being able to compare the findings about one against the other.

In this particular study, general ethnographic principles were put into practice. By visiting teachers regularly over a period of twelve to thirteen weeks, there was an additional advantage of maintaining emotional objectivity about the teachers, the students, and the kind of art programs being taught. The researcher was placed in the position of observing different people: teachers and students, and different environments: classrooms and schools, from one day to the next. If one were to see the same actors performing plays directed by the same director and written by the same playwright, one would find it difficult to prevent oneself from becoming immersed in the emotional climate created by the personalities of the participants and the setting in which they perform. Art and theatre critics use the term, "psychic distance", to describe the state of mind needed to be able to simultaneously appreciate and objectively evaluate an art work or event. It is helpful to the researcher to maintain

a perspective of objectivity and impartiality when a familiar cultural group is under examination.

Research Design

The research design incorporated participant observation, structured and unstructured interviews and the examination of life histories of three high school art teachers to discover the kinds of values and beliefs which are expressed while teaching art.

From the research questions; 1) what are the values and attitudes expressed by art teachers in classroom settings, 2) how do the values and attitudes of what teachers espouse personally compare to what teachers do in the classroom, and 3) to what extent may values and attitudes be categorized as specific teaching orientations, was derived a research design that called for an ethnographic approach to collecting data. Within one school district, three high school art teachers from three different schools volunteered to be interviewed and to be observed while teaching. Each teacher was observed for approximately one hour each week for a period of twelve weeks. Taped interviews were conducted with each teacher in his home following the twelve week period of observation. Field notes were made from participant observation and interviews.

The study begins with a look at the concept of value as discussed by Feather (1975) and Rokeach (1973;1979), and a review of Eisner's orientations to schooling (1979). This is followed by an examination of participant observations conducted in the classroom by a variety of educators. Chapter III is an account of the procedures and events leading up to the entry into three teachers' classrooms. An account of what went on in the classrooms and interviews with the teachers follows, occupying Chapters IV, V and VI. These findings are analyzed in Chapter VII using Spradley's Developmental Research Sequence (1980). In Chapter VIII, conclusions are made concerning teachers' value systems and orientations to schooling, and conclusions are drawn as to the possible effect teachers' values and orientations might have on students.

CHAPTER II

REVIEW OF THE LITERATURE

Introduction

There are two areas in the literature of educational research that pertain to this study; orientations to schooling and ethnographic research practices. Also, in the literature of the social sciences, value systems that are practiced or espoused by individuals are examined in so far as these are relevant to the study. This chapter therefore, reviews the definition of values as developed by Feather (1975) and Rokeach (1973 & 1979). Eisner's five basic orientations to curriculum (1979) are examined and the work of a number of ethnographic educational researchers is reviewed for methods of collecting and analyzing data.

The Concept of Value

It is necessary to define the meaning of the word value as it is used in the research. Feather (1975) and Rokeach (1973 ; 1979) have done extensive work in describing the concept of value and applying this understanding to the

"Value Survey" developed by Rokeach and used by Feather to discover the kinds of values that are held by various groups of people.

In Rokeach's (1973) inquiry into the nature of human values, he defines two distinct ways in which the concept of value may be used. One way is to say that a person has a value; that he or she values assertiveness or honesty. The other way is to say that an object possesses value; that it is more useful or more expensive than another object. Rokeach comes to the conclusion that people and objects can represent value, and that they are interdependent to some degree. However, it is more interesting in terms of research to examine the values held by people about concepts than it is to study values that objects are said to possess.

Rokeach suggests that the number of values held by any one person would likely be small and identifiable as basic human values. It should be possible to assess the importance of values for an individual, and compare this with others within and outside the individual's culture. Furthermore, Rokeach believes that values are key factors influencing an individual's attitude and behaviour. Value is defined as, "an enduring belief that a specific mode of conduct or end-state of existence is personally or socially preferable to an opposite or converse mode of conduct or end-state of existence" (Rokeach 1973, p. 5).

If values are expressed through an individual's behavior, it should be possible to observe words and actions which communicate the values esteemed by an individual. Some values may be more apparent than others, indicating a priority structure or value system defined by Rokeach as, "an enduring organization of beliefs concerning preferable modes of conduct or end-states of existence along a continuum of relative importance" (1973, p. 5). Values may change or fluctuate to some extent throughout the lifetime of an individual, but are generally regarded by Rokeach as fairly stable concepts that provide continuity amid a changing environment.

Rokeach defines values as beliefs. Feather (1975) suggests that since values are typically associated with a state of emotion and beliefs are usually associated with being neutral, Rokeach's definition is unusual. Rokeach argues that values may be classified as prescriptive beliefs whereby a means or end of action is considered to be desirable or undesirable, rather than descriptive or evaluative beliefs which can be validated as true or false. Feather summarizes Rokeach's value definition.

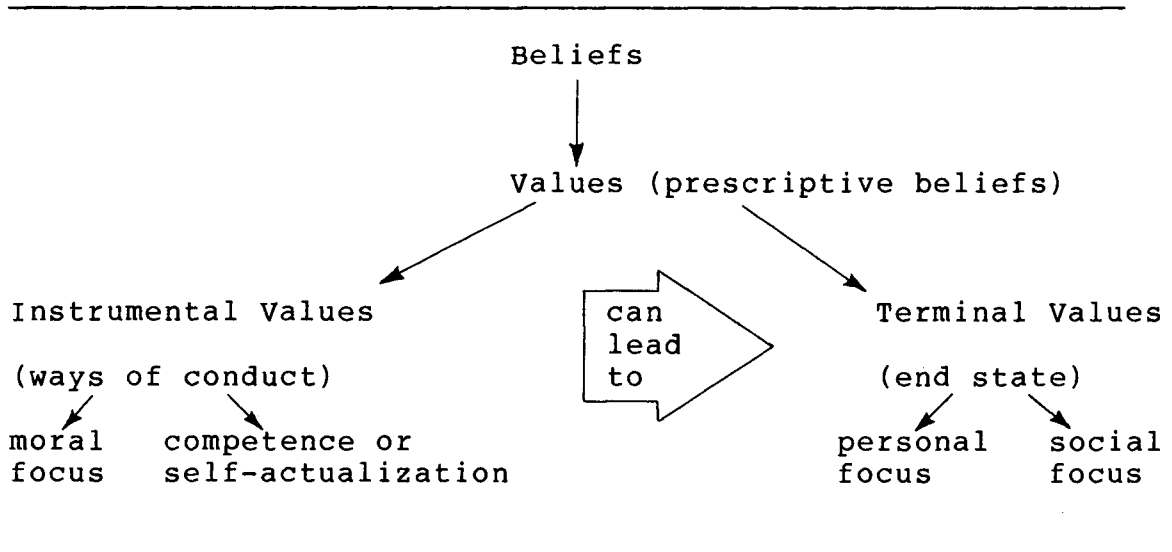
A value (or belief about the desirable), therefore, involves some knowledge about the means or ends considered to be desirable; it involves some degree of affect

or feeling, because values are not neutral but are held with personal feeling and generate affect when challenged; and it involves a behavioral component because a value that is activated may lead to action.
 (Feather, 1975, p. 5)

Rokeach sub-divides values as instrumental values, referring to ways of conduct; "honesty, love, responsibility, and courage" (Feather, 1975, p. 5), and terminal values which include "such concepts as freedom, equality, world at peace, and inner harmony" (Feather, 1975, p. 5). Terminal values can have a personal focus or a social focus. Instrumental values can have a moral focus or be concerned with competence or self-actualization. The following figure illustrates the concept of value and the kinds of instrumental and terminal values incorporated by Rokeach in the Value Survey.

Rokeach defines Instrumental Values for the Value Survey as; ambitious, broad-minded, capable, cheerful, clean, courageous, forgiving, helpful, honest, imaginative, independent, intellectual, logical, loving, obedient, polite, responsible and self-controlled. The Terminal Values are identified as; comfortable life, an exciting life, a sense of accomplishment, a world at peace, a world of beauty, equality, family security, freedom, happiness,

Figure 2. Clarification of Rokeach's concept of values



inner harmony, mature love, national security, pleasure, salvation, self-respect, social recognition, true friendship and wisdom.

Besides being something which is desirable, a value is something which is preferred, and therefore, any value that one might hold constitutes a preference. Values also function as standards and thereby influence the way one presents himself or herself to others (Goffman, 1959). Consequently, values serve as a basis to judge one's own behavior as well as others. Rokeach differentiates values from other concepts such as attitudes, needs, interests, social norms, and value-orientations. The following summary by Rokeach is an extended definition of values and the value system.

To say that a person has a value is to say that he has an enduring prescriptive or proscriptive belief that a specific mode of behavior or end-state of existence is preferred to an opposite mode of behavior or end-state. This belief transcends attitudes toward objects and towards situations; it is a standard that guides and determines action, attitudes toward objects and situations, ideology, presentations of self to others, evaluations, judgements, justifications, comparisons of self with others, and attempts to influence others. Values serve adjustive, ego-defensive, knowledge, self-actualizing functions. Instrumental and terminal values are related yet are separately organized into relatively enduring hierarchial organizations along a continuum of importance.

(Rokeach, 1973, p. 28)

It is the instrumental values defined by Rokeach which are of primary interest in this study. Instrumental values are behavior-orientated and should be apparent in the words and actions of teachers. Through participant observation, it should be possible to identify the values that predominate in the act of teaching. From the material collected a

value system may be established for each teacher, indicated by the repetition of certain values, as well as the exclusion of other values.

Orientations to Schooling

It is logical to surmise that if values influence preferences then values influence orientations to schooling. The manner in which teachers organize curriculum, teach their subject area, and interact with students reflects teachers' basic values and orientation to the schooling procedure. A leaning towards a particular orientation should be related to the value system of each teacher. As Rokeach explains, values work together as a guiding system in the way we conduct ourselves. "Value hierarchies or priorities are organizations of values enabling us to choose between alternative goals and actions, and enabling us to resolve conflict" (Rokeach; 1979, p. 49).

There are a number of orientations to schooling that are evident in today's schools. Some of these approaches are rooted in history, and other orientations are the result of contemporary trends in educational thinking. Whatever the origin, orientations to schooling exhibited by individual teachers can be identified and grouped for closer examination. Eisner (1979) outlines five basic orientations

to curriculum which are described below and used as models to establish the nature of the three teachers' approaches to teaching and their related value systems.

Development of Cognitive Processes

One orientation to curriculum is based on the belief that education should nurture the Development of Cognitive Processes. Appropriately, schools function, "(1) to help children learn how to learn, and (2) to provide them with the opportunities to use and strengthen the variety of intellectual faculties that they possess" (Eisner, 1979, p. 51). This view is based on the belief that facts and theories are in a constant process of change and modification. Consequently, to memorize facts and theories becomes useless, and does not help the student to learn how to deal with new data. Process or "how to" becomes the essential learning outcome of this kind of education. Jerome Bruner in "On Knowing: Essays for the Left Hand" (1970) supports this view.

It is as true today as it was when Dewey wrote that one cannot foresee the world in which the child we educate will live. Informed powers of mind and a sense of potency in action are the only

instruments we can give the child that will be invariable across the transformations of time and circumstance. (p. 405)

Eisner traces the Development of Cognitive Processes to the early 1900s from the work of phrenologists, faculty psychologists, and the "progressive era" of American education. It was believed that mental operations could be strengthened through practice, and that they were transferable. "What transfers is not content, but process: the ability to use the variety of processes that the curriculum strengthened through exercise" (Eisner, 1979, p. 52).

Working within a problem-centered framework of a cognitive processes curriculum, teachers would assist students to define problems, and to utilize the appropriate methods and materials needed to analyze and solve those problems. Students could work individually, in groups or with the class. Problem solving operations in art might include the transferring of one conceptual modality to another: such as, a visual concept to a verbal concept. Group discussions would be an integral component of the process, enabling students to "practice" this mental process. Learning to critically analyze and come up with solutions is a major goal of the cognitive process. Teachers would have the important function of directing the critical analysis at a level that would not only teach

cognitive processes, but would be challenging and stimulating for students.

Academic Rationalism

For those who believe that the goal of education is to foster students' ability to reason, and thereby develop in humans wisdom, a sense of justice, and a commitment to "duty", there is a very old orientation to curriculum which Eisner calls Academic Rationalism. The fundamental purpose of education from this orientation is to teach those subjects which are deemed worthy and significant for the development of man's intellectual powers. Hutchins (Eisner, 1979) argues that such a curriculum which he calls a "liberal education" would lead men and women to live an intelligent and democratic life.

Core subjects in the arts and sciences are viewed as important disciplines to study for they represent a basic education, as well as a forum to exercise rational abilities. It is believed that only the best content of these subject areas should be taught. Hutchins stresses the importance of choosing the right educational content.

The prime object of education is to
know what is good for man. It is to know

the goods in their order. There is a hierarchy of values. The task of education is to help us understand it, establish it, and live by it. (Hutchins, 1970, p. 354)

Proponents of academic rationalism favour a dialectic approach to the study of these works. Students would go through a process of critical analysis in order to achieve the ability to rationalize and argue in the manner of the great writers and thinkers of our time. The learning focus in art classes would likely be on the appreciation of art and art history with the emphasis on the recognized artists of the Western tradition. Art teachers would need skills to handle discussions, and they would especially need to have a thorough knowledge of Western art.

Personal Relevance

A curriculum orientation that involves the interaction of the teacher and student in creating a meaningful educational experience is called Personal Relevance. In this approach to schooling the concept of individuality is of prime importance. A major rationale for this orientation

is the notion that children develop from the inside out.

Education is regarded as a process of leading forth from the native ability that the child possesses; thus the image of the teacher is not so much that of a sculptor, someone who gives shape to formless clay, but rather that of a good gardener who cannot change the basic endowment children possess, but who can provide the kind of environment that can nurture whatever aptitudes they bring with them into the world. (Eisner, 1979, p. 58)

Traditional curricula are rejected because they are thought to be irrelevant or meaningless to students, and because they do not cultivate each student's unique talents and qualities. Personal Relevance orientation would encourage students to explore areas which hold their interest, and teachers would be expected to support and encourage them in this learning process. To accommodate the individuality of each student's education, classes would have to be small, and determined by interest in subject rather than by age. Teachers would have the responsibility of establishing a rapport with each student in order to fully understand his or her needs. The onus is then on the

teacher to get to know each student well, establish individual needs, and subsequently guide each student along his or her unique educational pathway.

Social Adaptation

The orientation to schooling that advocates that the function of education is to serve the needs and interests of society is referred to by Eisner as Social Adaptation. In this role, schools must become sensitive to the needs of society and provide programs which will meet or satisfy those demands.

In his "12th Annual Report to the Massachusetts Board of Education" in 1848, Horace Mann argues for an educational system that responds to society's needs.

I proceed, then, in endeavoring to show how the true business of the schoolroom connects itself, and becomes identical, with the great interests of society. The former is the infant, immature of those interests; the latter, their developed, adult state. As "the child is father to the man" so may the training of the schoolroom expand into the institutions and fortunes of the state. (Mann, 1970, p. 211)

A characteristic of Social Adaptation is the tendency for schools to be modeled along the lines of business and industry. This may be apparent in the physical structure of the factory-like school, the management techniques used by school administrators, and the view of learning as a quantifiable, measureable product. Emphasis on efficiency and evaluation affect, in turn, curriculum goals and the way in which subjects are taught.

Curriculum content is also directly affected by a social adaptation orientation to schooling. An example of how schools responded to the needs and interests of society is the major change that occurred in science and mathematics programs as a result of the American public's reaction to the Russians' launching of Sputnik I in 1957. Educators were urged to improve and enrich those subjects which would help produce scientists needed for the advancement of space technology. The development of career education programs in high schools is also an example of change brought about by public pressure. In this situation, a curriculum did not become altered but an entire new program was introduced.

Teachers who implement new or changed courses, and who teach in schools where Social Adaptation is the leading orientation are reinforcing the concept that education is the servant of society, and that the interests and needs of society are worthwhile directions for schools to follow.

Social Reconstruction

There are those who view schooling as a vehicle for developing in students critical awareness of society's ills. Advocates of Social Reconstruction would bring controversial issues into school programs so that students would have opportunities to become cognizant of these concerns. It is hoped that as students became adult members of their society, they could initiate change in the very structure of society. Some controversial areas of study for students to examine are mentioned by Eisner; "religious values, sexual preferences, political corruption, and race prejudice" (p. 63).

If Social Reconstruction is to take place, advocates believe that schools would have to become independent of the public educational system. John Galtung (1979), an adherent of peace education holds that traditional schooling leads to a one way communication from teacher down, rather than a multi-directed communication system in which students can interact in any direction. So not only would the content of curricula have to change, but the learning environment of the classroom would have to be altered to increase and foster communication from the student level. Teachers would need to assume the role of facilitators to encourage students to speak up and form decisions.

The school should cultivate those attitudes and skills that will enable the young to build a better nation -- indeed a better world -- than the one in which they live. This means, at least for some arguing this view, that the school will have to change its structure so that it becomes in form what it hopes its students will learn. (Eisner, 1979, p. 64)

In order to bring about change in society, it is necessary for educators of this orientation to be sensitive to the problems of society. In science class, students might focus on the ethical and moral problems brought about by recent developments in genetic engineering. Recent events concerning this particular issue would be researched, examined and discussed in the classroom. In the art class, the critical examination of symbols and images, and how they reflect and affect society could be undertaken. There is an underlying assumption that the present state-of-affairs in society, whether it be in the world or art or politics, is either wrong or misguided. Value judgements and value priorities become highly questionable.

Curriculum as Technology

The orientation to schooling that looks upon curriculum planning as a means-end endeavor to affect student achievement/behavior is described by Eisner as Curriculum as Technology (1979). School subjects are systematized so that teachers and administrators know what is being taught and what behavioral objectives will be achieved by students. It is believed that once curriculum goals have been defined, it should be possible to measure students' results, and thereby develop a standardization of acceptable achievement levels.

There is a parallel between this orientation of schooling and industrial management techniques. Increased productivity, standardization, and greater efficiency, combined with increased control over the system by administrators are the goals shared by industrial managers and school administrators who favour a technological approach. This orientation appears to make schooling a more exacting and scientific endeavor, which is viewed by proponents as a highly desirable model.

With emphasis on means-ends, the curriculum as technology approach influences teachers' values.

Technique is never neutral. And techniques patterned after scientific models are particularly likely to produce speci-

fic consequences for the form, content,
and aims of schooling. (Eisner, 1979, p. 68)

Such consequences can include behavioral objectives which are chiefly factual, since it is easier to test for and evaluate operations which have only one answer. Art teachers who support Curriculum as Technology would need to define specific learning outcomes for skills, techniques and knowledge with frequent tests and evaluations to determine student achievement.

Ethnographic Research

In an attempt to better understand the way in which people behave, sociologists and anthropologists have developed ethnographic methods of research. These methods, often identified as naturalistic or qualitative methods of inquiry are useful to educators who are concerned with examining "classroom processes as they occur more or less naturally over moderately long periods of time" (Eisner, 1979, p. 12). It is to the benefit of the researcher to gather data about students and teachers in the setting where interaction occurs, the school classroom. "The social scientist cannot understand human behavior without understanding the framework within which the subjects interpret their thoughts, feelings and actions" (Wilson, 1977, p.

249).

Participant observation has evolved from the research methods of the cultural anthropologist who must understand "the customary ways of thinking and behaving that are characteristic of a particular population or society" (Ember & Ember, 1977, p. 8). The anthropologist lives in the society he or she is studying as a member in order to understand and get to know that society's language and customs. Educators have borrowed the tactics of the anthropologist, treating the classroom as if it were an unknown culture in order to interpret life within it.

George Spindler was one of the first educators to look at what anthropology could do for educational research in 1963 with the publication of Education and Culture - Anthropological Approaches. Spindler views education as a goal-oriented process that occurs within the cultural context of the school.

The anthropology of education is the attempt to understand better what the teacher is doing and of what the education process consists, by studying the teacher as a cultural transmitter and education as a process of cultural transmission. (Spindler, 1963, p. 43)

Two art educators who share Spindler's viewpoint are McFee and Degge. They not only see teaching as a process of cultural transmission, but they believe that art is an expression of the cultural value system. "Culture is a pattern of behaviors, ideas and values shared by the group. The visual arts are a means of communicating, teaching, and transmitting these cultural ideas and values" (McFee & Degge, 1977, p. 272).

The concept that teachers and schools act as agents in transmitting the society's cultural values is one often presented by ethnographers but not necessarily shared by educators who view schools as an institute of change or reform (Wilcox, 1982). Ethnographers have tended to concentrate their attentions on the values and beliefs that are passed down implicitly rather than on the body of knowledge contained within the curriculum. There is ample opportunity for teachers to impart their value system to students through their approach to the subject matter and in their day to day interaction with students. This value system is part of what is sometimes called the "hidden curriculum", and can be in conflict with what teachers think they are teaching.

There is also the view that schools are structured along the lines of a large corporation, and that they prepare students to assimilate into the adult working world.

Timothy Sieber in "Schoolrooms, Pupils and Rules: The Role of Informality in Bureaucratic Socialization" (1979) defines one function of the school as a modifier of behavior appropriate to large organizations. "In socializing the pupil, the school simply lays the groundwork and imparts the set of basic, often unspoken understandings that later come to inform the child's role behavior in the public sphere" (Sieber, 1979, p. 281). Thus the school educates the student to successfully interact with "large scale organizations" (Sieber, 1979, p. 218).

Where large portions of the population originate from outside the English-American mainstream, schools often have a problem of cultural conflict in which learning difficulties are created by mutual misunderstandings. Problems for minority groups arise when language is not understood or is used differently, (Heath, 1978), when the ways in which people socially interact vary (Erickson & Mohatt, 1982), or when the values and beliefs of the group are not shared by the majority (Hanna, 1982). If the participant observer can identify patterns of speech and behavior and value systems that are apparent in the behavior of particular teachers, it may be possible for teachers as a whole to examine their approaches to students and their methods of teaching with the aim of better suiting the needs of these groups.

In the process of teaching and learning, nothing should

be taken for granted. Careful scrutiny of day to day events and interactions between teachers and students reveal attitudes, values and expectations of which teachers, administrators and parents may not be cognizant (Spindler, 1982). Participant observation provides opportunities to see patterns of language and behavior that reflect teachers' values and beliefs.

The preliminary phase of deciding on a research topic is characterized by Smith (1978) as originating from four attitudes or positions; an intuitive feel for the problem, a model as a guide to an end in view, foreshadowed problems, and competing theories. It may be that in undertaking a specific study a researcher is motivated by more than one attitude.

The methods used in participant observation are organized within a broad framework of related activities; "observation in the setting, informant interviewing, document analysis, artifact analysis, and informal counting of events" (Alexander, 1982, p. 63). Researchers can combine these activities or concentrate on one or more depending on the area and situation to be studied. An in-depth analysis of a culture would benefit from combining as many as possible participant observation activities.

from the ethnographer's point of view,
the gathering of many different kinds of

data has been seen to increase the validity and reliability of the study, and the uniqueness of each setting and each area of study has been thought to require a tailor-made set of methods and techniques.
(Wilcox, 1982, p. 460)

The strategies and procedures used for one study do not guarantee reliability and validity within a different study. Factors such as the subjectivity of the researcher, the nature of the research problem, the setting in which the research takes place, the role of the researcher in the setting, the length of time in the field, the cooperation of the informants, shape procedures and results to some degree. However, to enhance credibility, researchers must bring to their study a combination of data-collecting procedures that are suitable to their particular research problem.

For decades, reputable ethnographers have used a variety of strategies to reduce threats to reliability and validity. This has been a major source for one of the defining characteristics of present-day ethnography - its multimodality.
(Le Compte & Geertz, 1982, p. 55)

Review of Ethnographic Practice

Each of the following ethnographic studies, conducted within the last ten years is discussed briefly in respect to the research problem, the setting, the research procedure, and findings. The studies focus on the school environment, from a remedial reading group in an urban elementary school to a high school and its community in a small town. Underlying each research study, there exists the premise that the business of schooling reflects the wider cultural context of the society which supports and maintains the educational system.

During the 1950s, Spindler spent six months observing and studying a fifth grade teacher, Roger Harker. The study involved a comprehensive look at the teacher from four points of view; from that of the teacher, his superiors, the grade five children, and the researcher. Data collected for the six month study were extensive and included personal, autobiographical, and psychological data on the teacher, ratings on him by his superiors and himself, observation in the classroom, formal and informal interviews with students including ratings of the teacher, his ratings for each student, sociometric data from the children about one another, and interviews with students and superiors who rated the teacher.

What became increasingly apparent as the study progressed was the discrepancy between how the teacher and his superiors viewed Harker's interaction with children, and how the students and Spindler viewed the same interactions. Harker was regarded by himself and his superiors as being "fair and just to all children" (Spindler, 1982, p. 28). The children and Spindler saw favouritism and discrimination. Spindler's analysis of Harker's behavior was in direct opposition of how Roger Harker perceived himself.

He was informing Anglo middle-class children that they were capable, had bright futures, were socially acceptable, and were worth a lot of trouble. He was also informing lower-class and non-Anglo children that they were less capable, less socially acceptable, less worth the trouble. He was defeating his own declared educational goals.
(Spindler, 1982, p. 26)

Two years of fieldwork in a small town resulted in Growing Up American: Schooling and the Survival of Community (1982) by Alan Peshkin. The study began in the

high school and broadened out into the community.

We [research team] operated simultaneously on three levels: that of the present, by means of participant observation, with the emphasis on observation; that of the past, by means of newspapers, photographs, minutes, reports, year-books, membership lists, and records; and that of the generally indefinite past, present and future, by means of interview schedules and mailed questionnaires.

(Peshkin, 1982, p. 52)

Peshkin's study discovered that the high school functioned largely as an agent of continuing the status quo and the "raison d'etre" for the small rural community. "I concluded that a sense of community existed in Mansfield and the Mansfield High School functioned to sustain this sentiment" (Peshkin, 1982, p. 61). By extending participant observation into the community Peshkin demonstrated how teachers, administrators, and school boards interacted and cooperated with the attitudes and values of their community.

Erickson and Mohatt examined two classroom teachers, one Indian and the other non-Indian, in the Odawa Indian Reserve in northern Ontario in which most of the elementary

students were Indian. The study began with a hypothesis based on other researchers' findings which stated that in Indian communities overt authority is not used in exercising authority over individuals.

Generally what Erickson and Mohatt found through participant observation and video-taping was that the Indian teacher accommodate Odawa principles of communicative etiquette while teaching "mainstream" English-American curriculum. The non-Indian teacher exercised overt authority at the beginning of the year, but later restructured his classroom so that he would call on groups rather than individuals. Thus, he decreased his use of direct authority. "He introduced 'privatized' arenas for contact with students, and as the year progressed these became the predominant arenas for academic skill instruction" (Erickson & Mohatt, 1982, p. 168).

Both teachers were successful in adapting to the culturally mixed situation of teaching an English-American curriculum to a native North American Indian population. The implications from the study are useful for teachers who teach pupils whose cultures are different than their own.

It may well be that by discovering the small differences in social relations which make a big difference in the interactional ways children engage the content

of the school curriculum, anthropologists of education can make practical contributions to the improvement of minority children's school achievement and to the improvement of the quality of everyday school life for such children and their teachers. (Erickson & Mohatt, 1982, p. 170)

In a study of a remedial reading group in a school situated in a lower urban neighbourhood in New York state, Gearing and Epstein examined the influence of a hidden curriculum on the students' and teacher's performance. The researchers discovered, as a result of a three week "probe", that two propositions of a hidden curriculum were being enacted consistently and without contradiction: "(1) 'People are not equal...', and (2) 'We...are losing... (and) if we are patient and deliberate, we can cut our losses...'" (Epstein & Gearing, 1982, p. 265).

Gearing and Epstein worked through three stages of ethnographic inquiry beginning with general orientation, defining an event structure, and focusing on "the internal structure of selective parts of the event structure" (p. 242). Interaction between teacher and students was recorded then translated into graphs for analysis. Implications from the study indicate that a process of cultural

transmission was occurring.

School classrooms tend strongly to replicate in microcosm the wider community, but selectively. One gets the sense that, in part through the operations of hidden curriculums, the society at large is busily replicating itself across the generations, "warts and all". (Epstein & Gearing, 1982, p. 267)

Warren conducted a case study of a Spanish-American bicultural, bilingual elementary school in southern California near the Mexican border. The school was chosen because of its eight year-old bilingual program. Warren's focus was the "role of schooling processes in structuring, reinforcing, or muting a bicultural experience" (Warren, 1982, p. 384). Data were obtained from records of the Mexican children's school experience, and observation was carried out in the school and at the district administrative level.

Results of the study indicated that administrators, parents, teachers and students were relatively pleased with the program. Parents viewed bilingualism as an employment opportunity for their children. The "language-maintenance bilingual model" at the school helped students to retain

their native language and self-respect.

The constant availability to pupils of their mother tongue affords them a more open relationship with teachers and more freedom in their evolving adaption to a bicultural environment. Of more importance, the maintenance model affirms the equal worth of ethnic backgrounds and the inseparability of language and culture.
(Warren, 1982, p. 405)

What becomes apparent, then, is that ethnographic methods of inquiry about school phenomena are useful in gathering data that are bound up in the day to day activities and events of the school and therefore, may not always be realized by the participants. If schooling reflects the cultural values and beliefs of society at large, as the preceding studies indicate, the researcher's task is to extricate information that will lead to a clearer understanding of the processes and content of classroom teaching. And if schooling also reflects the values and beliefs of the teacher, expressed in ways that at times are congruent and at others incongruent, with those of the curriculum, participant observation methods should reveal some of these too.

CHAPTER III

ENTERING THE FIELD

Introduction to Fieldwork

The first step in the fieldwork was to find a school district that would allow me to enter their high schools for the purpose of observing art teachers. The school district that I was particularly interested in answered my initial written request with a letter stating that the proposal was being forwarded to their Assistant Superintendent of Program and Development for his consideration (12.7.83).

In the second week of August I received a letter from the Assistant Superintendent asking for more information. His request for more details prompted me to rewrite parts of the research proposal with an expanded account in Intent, Methods of Collecting Data, and Data Handling Procedures. In this partially revised proposal I stated that I wished to observe three teachers for a period of twelve to thirteen weeks; teachers, schools and school district would remain anonymous. I included a sampling of questions that I would be asking, described Spradley's method of data collecting, and suggested that validity would be maintained through

triangulation and through teachers' response to my written account of them. September had arrived and I was anxious to get approval from the school district so that I could begin observation before the end of the month.

Less than two weeks later, I was informed that the revised proposal was approved and from this point on Jim Novak, an assistant in the Office of Program Development, would be my liaison with the school district and the teachers in the district. Jim's plan was to present my proposal at a forthcoming meeting of the Longford Art Teachers' Association (L.A.T.A.) and ask for three volunteers. I felt that the study might appear rather intimidating to teachers if I did not present it myself. However, I was relieved to have been accepted by the school district.

Several days later I had the names of three art teachers who had expressed interest in the study. All three teachers were male and had completed post graduate work in art education. They were Fred Williams of Central Secondary, Peter Crowe of Nelson Secondary, and Michael Laurence of Sussex Secondary.

Meeting the Teachers

As soon as possible I contacted the three teachers and arranged to meet them in their respective schools to explain my study further, and to set up some kind of schedule that would enable me to observe them as they taught grade eight or nine classes every week. Each school had a different daily schedule: two schools were on a semester system and one was not. Nonetheless, within the week I had arranged to observe a class of grade eights at Central and a class of grade nines at Sussex.

My one problem was with Peter Crowe's classes at Nelson. Peter taught only grades eleven and twelve in specialized programs: ceramics and media. The time of the media class conflicted with times when classes were taught at Central and Sussex, which left only ceramics classes to observe. I was concerned about the age spread between grade eights and grade elevens and twelves, but eventually decided that an older group of students might provide an interesting contrast. With time running out, I decided to go ahead with observing Peter Crowe and his grade 11/12 ceramic class.

During my first week of observation I decided that once a week with each class would not be sufficient. Two of the classes were meeting every day for art, and therefore would be accomplishing a fair amount of work. I was worried that

I might lose the continuity of these art activities. Also, the grade eights at Central who took art met en masse for a discussion/lecture/slide session with two art teachers; Fred Williams and Gord Randall. I decided to observe this class, as well, because of the predominantly verbal interaction that took place between students and teacher. Thus began a routine of visiting each of the schools twice a week until mid-December.

Role of Participant Observer

It was my intention to be as unobtrusive as possible while observing in the classrooms. My aim was for teachers and students to carry on as usual regardless of my presence. At no time did I speak to the class as a whole or exercise any authority or discipline. For the most part, I listened and made notes. When the teachers were not too busy, I chatted with them informally, sometimes asking questions about their program or background. On many occasions the teachers volunteered information. Less frequently, I would chat with students, avoiding any negative comments about behavior or art work.

Each of the three teachers introduced me to their classes as a university student doing research. Fred Williams explained to the grade eights that I was there to

obvserve him teaching. These students virtually ignored me except on a few occasions when some of them asked for advice as I was making the round of the art tables to observe them at work. At the end of one studio class, a boy stayed to chat with Fred and confessed that although art wasn't his best subject, it was his favourite. I was seated about two arm lengths away from him. It was as if I wasn't there at all. I was of little significance and certainly no threat to the grade eights.

Michael Laurence introduced me to the grade nines as a university researcher. However, he implied that I was there to observe students. I didn't contradict this statement for the simple reason of wanting to avoid any conflict or embarrassment. The grade nines, who were mainly female, were comfortable and responsive to adults. I was not asked for advice by this class. Instead, I was sometimes drawn into "bread and butter" conversations as I observed them at work.

Even though Michael had indicated that I was there to observe them, the grade nines did not feel threatened or uneasy. After pottery vases had been marked and handed back to the class, Michael left the room for a while (15.12.83). Dennis' poorly constructed vase was the object of jests from other boys who decided to destroy it by dropping it out of the second storey art room window. Most of the class giggled with approval, several of the girls ignored the

whole episode; only one or two students even glanced my way.

The grade elevens and twelves reacted to my presence with more curiosity than the younger students. Peter Crowe explained to them that there came a time in every Master's student's life at which he or she had to write a thesis, and that he was the object of my thesis research (30.9.83). The presence of adults did not affect the behavior of the class. Whenever Peter left the room, students carried on with what they were doing. Several of the students made an effort to become friendly; one of them frequently asked for advice. This boy came to the class late in the semester and treated me as a neutral advisor. Most of the girls treated me with polite tolerance, while two of the girls sought me out as a listener to their pottery problems. However, they did not want advice. Pam, one of the students, treated me as an equal and someone who understood the concerns of an artist. The grade elevens and twelves responded to my presence as an observer according to their individual needs. To the majority of the students in the study, I was a non-threatening figure of little consequence to them or to their art work.

What follows is an account of each of the three teachers, beginning with a biographical sketch. Many values and beliefs are learned as one grows from a child to an adult through the home, school and society at large.

Finding out from each of the three teachers what had been memorable in their growing years was a highly relevant part of the study. Figure 3 lists the kinds of questions each teacher was asked during interview sessions.

Figure 3. Basic interview questions

When did you become interested in art?
What kind of art were you exposed to when you were young?
What kind of art training/education have you had?
Why did you become an art teacher?
What are your beliefs about the benefits of art as a school subject?
What are the objectives (goals) of your art program?
What kind of art do you like teaching the most?
What kind of art do you like to do?
Describe the artwork in your home.

Next is a description of the content of the three art courses. This provides a background within which teachers carry on the process of teaching, and the content may also reveal a value or an orientation to schooling. An account of the teacher's approach to students is given which describes what the teachers say to students when they explain an assignment, give advice, mete out discipline or

make comments that do not pertain to the art program. Teachers discussed the role of art in the school. A brief description is given of the kind of artwork that the teachers displayed in their own homes. Statements by teachers about the role of art in the school are compared to what took place in the classroom and an examination of the kind of artwork found in the home provides more opportunities for similar comparisons.

A summary and some conclusions are made about each teacher which examines the teachers' orientation to schooling, overt and covert values and teaching style or method. These three components are discussed to show how they are integrated by each teacher to reflect his value system and school orientation. A statement is made concerning teaching performance based on values and beliefs, school orientation and teaching methods and the responsiveness of students to each teacher's teaching.

CHAPTER IV

FRED WILLIAMS - CENTRAL SECONDARY

Introduction

Fred Williams, a young man in his early thirties, had been teaching at Central Secondary School for ten years at the time of this study. This chapter describes Fred's background, the way in which the grade eight art course was structured and the art room. Greater detail is given on the various art projects that the grade eights did and the manner in which Fred taught these projects and behaved towards students. What follows is an account of Fred's belief about the value of art in the school, the kind of artwork Fred presented to the grade eights in class and a description of the artwork found in Fred's home. Interpretation of the data concludes this chapter.

Fred's Background

All of Fred's schooling occurred in Southport city. Fred began to develop a special interest in art in elementary school.

Question: (20.1.84)

When did you become interested in art?

Fred:

Well, it became one of the things at school I could do well. So, I suppose it was noticed by a teacher in grade five. Anyways, I got some recognition for it.

Q:

Were you exposed to art outside of school when you were young?

Fred:

Oh, gallery art you know. But I was in Saturday art classes at the art school.

In high school Fred was influenced by a strong art program and several teachers who later "became major influences in art education" (20.1.84) in the Southport area. It was during this time that Fred made a commitment to art.

Fred:

My natural progression was to go out and take painting and drawing with _____ and _____, and go out and continue the myth and tradition, whatever. I really feel there is a regional tradition in painting and drawing.

Q:

Do you think that art here is stylistically distinct from other parts of Canada?

Fred:

Oh no! I don't think stylistically. I just think the love of it's there. There's a lot of strong landscape people, and you know, some of them are expressionists, some of them are realists. But there is definitely a tradition in all the art that's happening here. I feel a part of that.

Q:

What made you go into education if you were interested in art?

Fred:

There was a structured art school, The Southport School of Art was gone to shit. . . It was go and do your own thing and come to a critique every second week. I didn't feel I was ready for that. I like things structured and I had been used to structure with the strong people that I had who had an art education background. I was not academic material, but I got into Southport University.

After graduating from university with a Bachelor of Education Fred began to teach at Central, and he had been there for almost ten years at the time of this study. After

several years of teaching at Central, Fred returned to Southport University to work on a Masters degree. The decision to attend graduate school was partly prompted by Fred's interest in teaching at a community college, and partly by a need to be challenged. Several comment that Fred made about his reasons for working towards a M. Ed. was "boredom". "It's a mental situation, and I was very interested in philosophical concerns" (20.1.84).

The Art Schedule at Central Secondary

Central was the only secondary school in Longford District not on a semester system; courses began in the beginning of September and ended in mid-June. The school day was divided into 20 minute modules. All the grade eights taking art, known as the "large grade eights", met once a week for two modules (40 minutes) while the studio grade eight classes met twice a week for three modules (60 minutes). The large grade eights of close to 60 students broke down into three studio classes; two were taught by Fred Williams, and one was taught by Gord Randall, the other grade eight art teacher. Fred and Gord co-instructed the large grade eights.

The Art Room

Fred's art room, where his grade eight classes met twice a week for their studio program, was a multi-functional room with an assortment of tables including a drafting table. The room was fairly crowded with supplies and art work on shelving and in cupboards on either side. At each end of the room there was either a chalkboard or a flip chart, and more open shelving with supplies and books. Some audio visual equipment stood at one end by the hall door and a connecting storage room. From an open metal framework on the ceiling hung six electrical outlets. The framework also provided storage for various supplies and some artwork. Current student art work was displayed on available wall space. There was no teacher's desk in the room, and Fred would generally direct his talking from the end near the hall door and the connecting storage room.

The long hall outside the classroom, known as "the gallery" had several large cork boards, one full of art news and related coming events, and the other of students' work. The remaining hall space was hung with acrylic paintings done by senior students. Fred would conduct informal critiques out there, with students examining their own work.

Fred's Grade Eight Art Program

The grade eight art program was divided into two parts; studio sessions held in the all-purpose art room, and large group lecture sessions held in a regular double classroom. The large group sessions were mainly used to view slides or films, introduce concepts in art, and develop a language for talking about art. Art projects were worked on during studio time. There was a general parallel between the art projects and what was presented at the large grade eight sessions. For the purpose of convenience, the studio classes and the large grade eights are discussed separately.

The "Large Grade Eights"

"Pigs" Students had been learning about; colour, shape, light, pattern, perspective and line, and had written these terms down in their sketchbooks. The film "Pigs" was shown so that students could interpret their experience of the film in a group line drawing. After they viewed the film, students were divided into groups and were given a limited time to draw a continuous line drawing on a large sheet of paper. Each student in the group was told to draw for 30 seconds, and those waiting their turn were encouraged to coach the drawer. Fred reviewed attributes of line such as

texture, pattern and depth, and explained that at the end of class they would review all the drawings and select a winner.

When students were asked by Fred why they liked one drawing they responded with comments such as "no scribbles" and "it has depth". Fred summed up their responses by saying that the drawing they had selected had "good line quality" and "unity". Fred explained to the class, "We want you to think about elements. That's why we had you do this" (26.9.83).

"Why Man Creates" The film "Why Man Creates" was introduced to the class by Gord Randall. He explained to the students that at the end of class he would ask them questions about creativity and encouraged students to take notes. After the film Fred and Gord asked what was the message. Fred summed up the students' answers by saying that new ideas are not always accepted by others. He then suggested to students that they could be creative in their sketchbooks.

Elements and Principles of Design During this session the second half of a series of slides on the elements and principles of design was shown to the class. Slides of drawings, paintings, and sculpture were grouped under the following attributes; colour, texture, pattern, perspective,

point of view, motion, sequence, and juxtaposition. The theme of the presentation was how visual effects created messages.

Sequencing This session involved a second group drawing based on a short film showing a dramatized close-up of a kernel of corn gradually exploding into popcorn. The class was not told what the object was, but told that they would be working in small groups using pastels to draw their own version of sequencing. Fred suggested that the image should change with each drawer. As Fred and Gord made the rounds giving advice to each group, Fred reminded students to be creative. Near the end of class, one student from each group was asked to speak about their group's drawing to the rest of the class.

Point of View Fred asked students to look at art work as a way of gathering information. Slides of cave paintings, Egyptian art, and early Christian art were shown to demonstrate this. "Image makers find order in a confused world" (14.11.83). Then slides of early and contemporary photographs were shown to illustrate how artists focus on an image and create a point of view.

What is Sculpture? A preview of sculpture served as an introduction to studio sessions in which students would be working three dimensionally. Fred and Gord started by asking students what the difference is between sculpture and two dimensional art work. A series of slides showing a wide variety of sculptures was presented to show the grade eights the diverse range of three dimensional art work. Some examples included; student work (grade eight clay monster), Picasso's bronze cast goat, buildings, light sculpture made of neon tubing, and environmental sculpture.

The Studio Classes

As with the large grade eights, the smaller studio classes are discussed chronologically. Included with the art projects is some of the homework that Fred periodically assigned to the class.

Tone Drawing Fred began this project by reviewing the concept of balance along with sketches of household objects done by students at home. The class gathered around one of the large art tables and Fred held up each sketch asking two questions of the drawer, "Is the object balanced?", and "Is the drawing balanced?" He asked the class what was the predominant element of design in most of the drawings, and they replied that it was line. Fred concluded the critique

with "We have to recognize elements of design in our drawings so that we can design more effectively" (27.9.83). A tone drawing was then assigned, with emphasis on developing contrasting tones. Fred told students to use a line drawing of a shoe that they had recently completed and to begin to shade it to create strong contrasting areas in the picture.

Colour Tone Drawing This was a continuation of the shoe drawing that was shaded to create contrast. Fred introduced colour by giving the students a demonstration of blending using analogous and complementary colours, and cross-hatching. He showed similar work done by another grade eight class and challenged this group to be more creative. "Your thinking can make your drawing unique" (3.10.83). While pupils were busy colouring their shoe drawings, Fred called up each student to check off the homework drawing which had been assigned previously.

When the colour tone drawings were completed and graded about two weeks later, Fred posted the more successful ones on the bulletin board in the gallery wall outside the art room. He gathered the class around the display for a critique. Each drawing received three letter grades, one each for colour, contrast, and craftsmanship.

Creative Line Drawing On a 24" X 19" sheet of newsprint students were asked to find an object in the room and draw it in a creative way. They were reminded of the film on creativity. "How do you get ideas? Looking at one thing and seeing another!" (13.10.83). Students were told not to shade the drawing. In the following week after a shading and shadow demonstration by Fred, students were instructed to measure off a six inch square in their creative line drawings and then shade it. The demonstration took up most of the classroom time, leaving the students about 20 minutes to work. The project continued into another week when students transferred the six inch square onto Mayfair paper as a complete drawing to be shaded. Completed drawings were given letter grades for imagination, tone, and craftsmanship.

Paper Masks The shift from two dimensional to three dimensional art work was preceded by the introduction of sculpture in the large grade eights. Students began this project by drawing a classmate's profile. Using coloured board, magazines, tissue paper, and newspapers, they had to build a relief of that profile. Fred urged them to be inventive in finding new ways to create relief. He also told them that this project would prepare them for a styrofoam sculpture that they would be doing after the Christmas holidays. The masks were marked for students'

ability to create relief, imagination, and craftsmanship.

What has been presented indicates something of the nature of Fred's curriculum content and associated activities. What follows is a closer look at Fred's approach to students, his attitude towards the role of art in the school, the integration of artists' works in the art program, and a description of the kind of art work in Fred's home.

Fred's Manner of Teaching

A large portion of the classroom time was spent by Fred Williams in talking to the class. When Fred called the class to pay attention, students quickly settled down to listen. One of his favourite openings was, "Listen up, Guys!" (26.9.83). This loud call to order was characteristic of Fred's blunt but personal approach when speaking to the class or to individuals.

Although Fred's demeanor was brusque, he generally maintained a friendly tone. This was evident when he praised the class and/or individual students for working well and completing successful art projects. For example, after announcing at the beginning of a studio period that he had marked the pencil crayon drawings, he enthusiastically added, "Half the people got an A; fantastic!" (18.10.83).

On many occasions, Fred demonstrated his positive approach to students and their artwork. During one studio period, the class was busy shading in tones in a line drawing. After about ten minutes of drawing, Fred interrupted the class to discuss how the other grade eight class had handled the same project. He asked the class to look for and point out successful tonal qualities in these other grade eight drawings. Fred further explained what kind of toning, contrasting and technical skills were needed to create an effective tone drawing. He then asked the students to reexamine their own artwork, adding that the drawings were well on their way to a successful completion. "These (drawings) are gonna be fantastic when they're finished" (15.11.83). Fred let his grade eights know that he had confidence in their ability to produce satisfactory artwork.

Fred's positive approach towards the grade eights was apparent even when he was admonishing them. He often used the "sandwich approach" to criticism; by putting a negative remark between two positive comments. When a student teacher had left after a session of practice teaching, Fred informed me that he was upset about the way the grade eights had behaved in class when the student teacher was instructing. He expressed his displeasure to the class by saying that although the students had "settled down" at the

beginning of the year, they did not behave well for the student teacher. He ended his two minute lecture by saying, "I know (that) you can behave well" (15.11.83). Fred let the students know that their behavior was unacceptable, and at the same time, he reaffirmed his confidence in their ability to behave well now and in the future. The class responded to this lecture by working more earnestly than usual.

Fred consistently emphasized the importance of thinking and talking about art. One studio period began with Fred shouting good-naturedly. "Time has come for evaluation. Look at your first drawing and your last!" (10.13.83). The class took a few minutes to pull out past artwork. Fred verbally pounced on one of the boys. "Robertson! What's the difference between your first and last drawing?" Robertson grinned but couldn't come up with an answer. Several students volunteered answers such as; "better balance" and "better use of perspective". Fred agreed and added that the class was learning to compose. He concluded with a positive comment. "The difference (between the first and the last drawing) may be just in the (improved) craftsmanship" (10.13.83). The class went back to work with renewed vigour.

The talking that Fred did may be categorized into the following areas; giving instructions, doing demon-

strations, discussing students' and artists' works and reviewing concepts and terminology. Instructions were specific, projects in progress were reviewed routinely, and completed projects were followed by a critique.

The running shoe drawing went through two stages starting from the original line drawing of a student's footwear to an abstract drawing with contrasting areas of colour, value and pattern. Throughout the colouring procedure, Fred reminded students to be inventive and to develop new ways of creating colour and pattern. The grade eights were first told to fill in the running shoe drawings with coloured pencils. Fred showed the class how to use the coloured pencils by drawing on a large sheet of paper on an easel set in front of the classroom. He demonstrated techniques such as drawing colour on colour, cross-hatching, colouring with lines and shading, using complementary and analogous colours. Fred then challenged the class to colour the running shoe drawings in different and imaginative ways. "Your thinking can make your drawing unique" (4.10.83).

When the drawings were completed and marked, Fred displayed a selection of them in "the gallery" and the class was ushered out into the hall to look at them. Individual students were also asked to pick out a drawing that they liked and explain why to the class. Fred also asked questions such as; "Why do those shoes stand out?"

(13.10.83). Then he made brief comments about every drawing by singling out the outstanding attributes of each, i.e., Fred explained that the shoe in David's drawing was done in cool colours which was an effective contrast against the warm back-ground colours. The contrast of cool and warm helped to separate ground from figure. Fred followed a step by step process of explaining, demonstrating, reviewing and critiquing for all art projects.

When Fred reviewed individual student progress with the class it often developed into a kind of pep talk to urge students to think and work more creatively. When the grade eights were in the middle of building their paper masks, Fred gathered the class around the two front tables. He began by picking one mask that was still very flat and barked, "What kind of relief do we have here? Zippo! That's an 'E'!" The class immediately ceased shuffling and became alert. Fred continued, "I know why it isn't good. You don't like doing it!" (13.12.83). The accused student, Emily, blushed and nodded. She explained that she had missed a couple of classes and that she was finding the project difficult. Fred nodded. The class, resumed shuffling, and Fred went on to point out some masks which had successfully achieved a strong three dimensional quality. He gave individual advice urging students to be inventive in finding new ways to build relief, and he

reminded everyone about the importance of craftsmanship.

The progress review and pep talk ended with Fred asking the class, "What can I get out for you?" Students cheerfully responded with items such as glue, scissors, tissue paper, etc. As they proceeded to gather up their masks from the front tables and collect supplies, Fred called out, "Can you draw on them (masks)? Why not? Can you paint on them? Why not?" (13.12.83). The class shouted out "yes" to both questions. The half awake group of students who had entered the art room at 8:10 a.m. were chatting happily and working actively by 8:30 a.m.

Fred's pep talks were characteristic of his team approach to motivating students. When cajoling the class to do better, he often switched from the pronoun "you" to "we" and back again. This was apparent when Fred led a discussion about artwork, as well as when he admonished students. During a critique of drawings done by former grade eleven students, Fred asked the class, "How is this shaded? Is it shaded well?" The grade eights originally thought that he drawings were outstanding, but through Fred's questioning, the class began to see that some of the drawings were not done very well at all. Fred commented about one poorly shaded drawing. "He (the grade eleven student) didn't understand what tone is!" Fred described the techniques used by the grade elevens as being no different than what the

grade eights were doing. The critique lasted about ten minutes and ended with, "Okay, I've got some pencils and erasers. Let's go! (1.11.83).

An example of how Fred involved the whole class in the scolding of a student occurred when the grade eights were handing in sketchbooks. While students scurried to find their sketchbooks, a boy came up to Fred and explained that he couldn't find his sketchbook. Fred turned the private concern into a public one by addressing the class loudly, "We've got a problem here! Larry can't find his sketchbook! What are we going to do?" A brief lecture followed aimed at any student who might be careless about the sketchbook assignments. Larry's problem became the potential problem of everyone in the class. Fred finished with a warning, also addressed to the class.

The only way to get a failing grade in art is not to hand in work. "A" is for dynamic, outstanding (work). "B" is really good. "C+" is better than average. "D" is bad and "E" is an unthinkable mark!
(10.13.83)

Art in the School

Fred Williams believed that the art program was an important course in the school curriculum. "Art is impor-

tant in general education. Kids can learn to be creative problem solvers" (19.1.84).

Over the years at Central, Fred had worked to modify and develop the art program. Fred valued art in the high school as an important and worthwhile endeavor. That was not the attitude he first encountered.

In the beginning when I started teaching, there was a tradition of the grade 12's being a bit slow and that sort of thing, and I inherited that tradition. (19.1.84)

Consequently, Fred set out to change the attitude towards the art program by changing the curriculum content at all levels to suit his standards.

Once I was there five years. . .Well, I've got kids like John Kramer who's had me for five years and now he's a fine potter. I plugged him into pottery two years ago. (19.1.84)

The most unusual feature of the grade eight art program was the time allotted to talking about art in the large grade eight sessions. About sixty students met with Fred and Gord Randall in a regular double classroom primarily to view and discuss art. "Advantages (of the large grade

eights) is that they are familiar with terms and they're not scared off" (9.26.83). Besides the large group sessions, the grade eights sometimes spent as much as 30 minutes discussing art work in their sessions. The large amount of time spent in discussing art served to add to its credibility as a valuable subject area.

Fred was an activist as far as art in school was concerned. He worked to sell the art program by making students' art work highly visible, and by teaching students how to talk about art. Fred wanted students to feel that art was an interesting and worthwhile program. He explained that because art was an option it was essential to offer an exciting and diversified program. "We cover all the bases because we know we're going to lose half of them (grade eights)" (19.1.84).

Artists' Works

When discussing artists' works with students, Fred concentrated on the artwork rather than the artist. During slide viewing sessions, the grade eights were not always told who the artist was. Slides of artists' works were presented because they addressed a theme. Colour, texture, pattern, perspective, point of view, motion, sequence, and juxtaposition were illustrated by slides of various art

works when Fred and Gord Randall were teaching the grade eights about the elements and principles of design.

Historical and contemporary examples of photography were shown in one of the large grade eight sessions to illustrate point of view. Fred began the class with a brief survey of early art work as a lead into photography. Artists' names and titles of photos were not mentioned. Instead, Fred described how, as photography evolved, it turned away from imitating painting to focus on presenting a point of view. "Image makers find order in a confused world. Photography changed our viewpoint. Photography introduced sequencing" (14.11.83).

Artists' works were not presented to the grade eights as a separate, unrelated topic. Slides were always shown in relationship with present or future student activity. After showing the series on photography, Fred suggested that the next time students took photographs they consider their point of view, and the message that they might be transmitting to the viewer.

Art at Home

The art work that Fred had collected and displayed in his townhouse could be grouped into three general categories; contemporary West Coast paintings, drawings or

prints, historical and contemporary ceramics, and Fred's own work which included ceramics, drawings and paintings.

The two most conspicuous art works; an acrylic landscape painting by Fred and an oil portrait by Fred Varley, were placed side by side on the longest living room wall. Fred's own work was mixed in with other art work and could be found in every room. It included drawings in pencil and pastel, acrylic paintings, and ceramics, some of which was very sculptural. There were several paintings and prints done by former Southport University instructors, and three West Coast Indian prints done by Bill Reid.

A variety of ceramic pieces, including an 1860s English honey pot, and a sculptural vase by Fred were displayed in the living room. On open shelving in the kitchen stood a display of functional ceramics from 1940 Gundy Hotelware to contemporary teapots done by Fred. The upstairs hall, bedroom, and bathroom were also hung with a variety of prints, paintings and drawings.

Fred's art collection reflected his interest in ceramics and West Coast art. His own artwork could be divided into two categories; two-dimensional work, which was mainly landscape, and three-dimensional work, which was represented by ceramic pieces. The grade eights did not make pottery nor did they draw or paint landscapes during my observation period. However, there were some similarities between

Fred's art collection and the grade eight artwork. Both were prominently displayed and both showed concern for craftsmanship. As well, the Varley portrait was done in an inventive and unique manner as most portrait painters in Varley's time did not use a variety of colour in rendering skin tones. Inventiveness was stressed by Fred and was apparent in student artwork. Fred's art collection, although different in kind to the grade eight artwork, showed similar qualities of inventiveness and craftsmanship.

Interpretations and Conclusions

Fred Williams habitually spoke to the grade eights in a direct, almost gruff, no-nonsense manner. He worked at motivating students to produce imaginative and well-crafted artwork through reviews and/or critiques which he often turned into pep talks. In effect, Fred's manner of speaking, his method of teaching (explaining, demonstrating, etc.) combined with his positive approach towards student behavior and achievement created an enthusiastic environment in the classroom. The high level of interaction between the grade eight students and the teacher was an indicator of their enjoyment of the program.

The large amount of time that Fred spent talking to the grade eights appeared to promote a desire by students to do

art. In one of the studio sessions, Fred actually talked for most of the period. Three areas were covered; a critique in "the gallery", and explanation of a sketchbook-homework assignment and instructions for a new art project. The actual time that students had left for drawing was fifteen minutes out of a sixty minute time block. At the end of the class several boys stayed behind. One of them asked if he could have some more homework. Another boy began to chat with Fred and volunteered, "You know, art isn't my best subject but it's my favourite" (10.13.83). Two boys used their spare period to work on art. Fred's abrupt but informal manner combined with lots of talking and discussion seemed to be especially appealing to the grade eight boys.

The pep talks that Fred gave to the grade eights served another purpose besides motivating students to do better work. Fred imparted an underlying message to students during these talks; successful artwork is not a matter of luck or talent, but largely a matter of successful problem solving. Fred taught the elements and principles of design and demonstrated technical skills which enabled students to create sophisticated artwork. Central Secondary was full of student art which reinforced another underlying message; solving visual problems may be difficult, but is a worthwhile task.

Fred set up the grade eight curriculum so that specific visual problems were handled by students one at a time. For example, when the grade eights were told to colour in the running shoe line drawings, several decision-making steps had already been covered. Questions such as where to put the drawing of the shoe on the paper, what size to make the shoe and from what angle to draw the shoe had been solved and completed by the students. The class was able to concentrate on colour and as a result, the drawings showed a wide variety of colour contrast, shading techniques and texture. A similar teaching pattern of having students tackle one visual problem before going on to another took place with every studio assignment.

The artwork that Fred showed the grade eights, whether in the form of slides, prints in books or films, represented a much larger variety of historical and contemporary artists than Fred had in his home. Fred's art collection was primarily composed of his own work and contemporary Canadian artists. However, Fred's collection and the student artwork at Central Secondary were similar in two respects. In each place, the wall proliferated with drawings and paintings and the three-dimensional artwork consisted mainly of ceramics which ranged from traditional, functional pieces to sculptural work.

In conclusion, Fred Williams' grade eight art program

at Central Secondary was based around a great deal of verbal communication flowing mainly from teacher to students. Fred emphasized, throughout the large grade eight sessions and in the studio classes, the importance of developing a language for talking about art. With this language, he taught (explained, demonstrated, discussed) how the elements and principles of design could be used by students in their own artwork. As well, Fred's belief that art in school is an opportunity for students to become creative problem solvers was apparent in the inventive methods many students employed to draw, colour and sculpt.

CHAPTER V

PETER CROWE - NELSON SECONDARY

Introduction

Before becoming an art teacher, Peter Crowe was a potter. This chapter briefly describes Peter's background, the way in which the courses were scheduled at Nelson S.S. and the state of the art room. More information is given about art projects that the grade eleven and twelve ceramic students did and to the manner in which Peter explained these projects and behaved towards students. This is followed by statements made by Peter about his beliefs concerning the value of art in school and a description of the artwork that Peter displayed in his home. The chapter closes with interpretations and conclusions based on the data.

Peter's Background

Peter was raised on a ranch and attended a one room school until grade six. He completed a non-academic grade eleven program, and worked for a couple of years at jobs

requiring manual labour. During his high school years and after, Peter belonged to a local art club which was occasionally visited by artists from bigger centers. One instructor in particular had a major influence on Peter, who spent parts of two summers and a winter workshop session under his direction.

That was the beginning of my art training. It was the first sort of sense that I would probably go to art school. . . We did painting, drawing, and design, and (I) started ceramics because it was totally new to me. I was working three dimensionally, probably for the first time. (9.1.84)

Peter described his high school art teacher as an "ex-drafting teacher and ex-sign painter" (9.1.84) who "taught me a lot of good draftmanship and a lot of caring about my work" (9.1.84). This teacher influenced Peter's teaching "in the way in which I responded to kids because he was a very open person" (9.1.84).

At the age of 20 Peter began taking courses at a community college in Southport city. Courses were chosen by Peter to gain academic qualifications for university entrance. With this program, Peter was able to enter Southport University where he completed a Bachelor of

Education with a major in art education. After graduation Peter started teaching at Nelson Secondary in the Longford School District. Five years later he went back to Southport University to complete a Master's program.

At the beginning of his community college career Peter set up a studio and began to turn out a volume of pottery to sell and make money. This experience helped Peter decide to go into teaching. "I did reasonably well, but what it taught me was the loneliness of it" (9.1.84). Peter was also influenced by his father, who felt that an academic degree would better qualify Peter to find a job.

During his beginning years of teaching at Nelson, Peter was strongly influenced by an older teacher, Jack Benoit, who taught among other things, sculpture. Jack never taught with a textbook or on a formal basis, but liked to work with students individually. This one-to-one, personal approach appealed to Peter. "What he was doing was working with the people, not the subject" (9.1.84). Jack "got them (students) to make one piece of sculpture after 130 hours of work and carried it to a very professional level" (9.1.84). Each piece of sculpture was done in a slightly different medium, and Peter was most impressed by the results. "The first time I can remember seeing a display case full of students' work, I couldn't believe kids did it" (9.1.84).

Jack Benoit and others like him influenced Peter to

change his style of teaching to a more individual approach. "I used to teach every kid how to do every technique (in pottery) because I thought it was important. . .I have learned over a number of years from people I have a great deal of respect for in artistic terms and educational terms to deal with the individual" (9.1.84).

The Art Schedule at Nelson Secondary

Nelson Senior Secondary operated on a semester system with each day divided into five rotating blocks. Each block was approximately one hour and twenty minutes in length. Students taking Ceramics Eleven met once a day at a different time period in "A" block. "A" block was designated as home room period, consequently the group of about twenty students, consisting of grade elevens and a few grade twelves who were taking ceramics, were Peter Crowe's home room class.

The majority of Peter's students were taking ceramics for the first time. Each student had a locked storage area to keep clay which they had to buy from Peter. Glaze material, tools, potter's wheels and kilns were available at no cost. The room was strictly a ceramics studio, used only for that purpose by this class, an adult night school session and sometimes grade eights.

The Art Room

The ceramics room, about a double classroom in size, contained four large wooden tables covered in canvas, and one large metal table with bins holding glaze ingredients. There were four kilns at the back of the room, two of which were used by this class. Six electric potter's wheels stood side by side along the back wall. Locked cupboards at the front of the room contained expensive or toxic glaze chemicals, and tools. A locked cupboard above one of the two sinks housed scales for weighing glaze ingredients. Peter kept the keys for these cupboards and for a small storage room at the back of the room in a filing cabinet by the front desk. The cabinet was usually left open during "A" block. The front bulletin board was filled with information sheets on practical procedures such as kiln operation, methods for shaping clay, operation of the potter's wheel.

The ceramics room was always very dusty and generally messy. Tools, paper towels, bits of clay, and sometimes pieces of ceramics lay on the tables, and on the side counters. Open, free standing shelving near the back of the room was full of ceramic pieces, many of which were either broken, cracked or poorly formed. Most of these pieces remained untouched throughout the twelve week observation period. Two large plastic garbage cans containing unwanted

or broken ceramic pieces remained untouched for about six weeks.

Although not required to do so, students almost always sat at the same table in the same spot. Peter seldom sat down at all, except to work at the potter's wheel. He did not use the teacher's desk at the front of the room, but made his home base in his media classroom.

Peter's Grade Eleven/Twelve Program

The ceramics class accommodated two levels of students; those taking ceramics for the first time (grade elevens) and those taking ceramics for the second time (grade twelves). Grade elevens, who made up the majority, were required to follow a format which involved various methods of working with the clay. At the beginning of the semester this group had to use three methods of building ceramic pieces; slab, coil, and pinch. Peter placed no restriction or requirements on what students had to make, as long as the three methods were employed. Grade twelve students worked on their own. Most of them threw pots on the wheel, and one girl made sculptural pieces with clay. With approximately an hour and twenty minutes each day for doing ceramics, the grade eleven students had a generous allotment of time to do the three projects using the slab, coil, and pinch

techniques.

At the end of September (30.9.83) Peter announced to the class that they (those who hadn't tried it yet) could go ahead and use the potter's wheels. If the six wheels were busy, students could sign for a wheel on the front chalkboard. The signing up procedure wasn't needed, for only on one occasion were all six wheels in use at the same time. Out of the class of twenty students, a group of five (grade elevens and twelves) used the potter's wheels on a regular basis.

Peter was fully aware that students had more than ample time to complete their projects. By limiting the required projects, grade eleven students could do several pieces using the same technique and select the best to be marked, or take the opportunity to experiment and try other things such as the potter's wheel, and use modeling clay to create sculptural forms. The amount of work each student produced was not a condition imposed by Peter, but rather a decision that had to be made by the student.

All grade eleven students were required to work with a glaze recipe which required measuring and mixing the glaze ingredients, firing a test tile, and rating the results to be handed in along with a test tile to Peter. A sufficient amount had to be made so that the glaze could be used by other students. To explain this project, which involved

demonstrating how to use the scale, how to measure and mix glaze ingredients, and a warning about the toxicity of certain chemicals and glazes, Peter had the class gather round the metal table. This was the only time that Peter demonstrated for the class (grade twelves had seen it the year before). Peter gave very little formal instruction to the class. Most of his teaching was directed towards individuals who had either asked for help or indicated interest in a particular area.

Near the end of October Peter had outlined on the front chalkboard six projects for the grade elevens, to be completed for their first report card. These are outlined in Figure 4.

As a way of reviewing students' work for report card evaluation, Peter had each student fill out a "Self-Evaluation Form". On the sheet students were asked to sketch all their attempted projects, remark on the level of completion, mark each project out of 10, make comments on loss, damage or completion of each project (optional), write a paragraph on their performance, list the number of absences and lates, and assign a letter grade for themselves. Peter explained that the "Self-Evaluation Form" (see Figure 5) enabled him to recall the work that students had done, and that this was more practical and efficient than having each student hand in all their work (2.11.83).

Figure 4. Grade 11 ceramic course outline

Ceramics 11

1. PRIMITIVE PROJECT
a burnished clay project fired in sawdust and charcoal
briquettes. 1 - 2 pieces.
 2. RAKU FIRE
1 bowl or container shape made with grogged clay fired
in propane kiln.
 3. COIL PROJECT
a slab built project of; a box
a casserole
a lidded jar, etc.
 4. GLAZE MAKING
1 cup of glaze from recipe provided
 5. MAJOR PROJECT OF YOUR OWN DESIGN
must be drawn and discussed with instructor
-

Peter was responsible for Nelson's yearbook. During the months of September and October, classroom time was frequently interrupted for yearbook business. Six girls in the ceramics class had volunteered to deliver school pictures to homeroom teachers, collect money for pictures and for the yearbook. Yearbook-related business also took Peter out of the class for brief periods particularly in the month of October.

It was not unusual to see students working at other subjects in the ceramics studio. Peter did not forbid this .

Figure 5. Student self-evaluation form

CERAMICS 11/12

SELF EVALUATION FORM

DATE _____ NAME _____

DRAW A SKETCH OF EACH PROJECT ATTEMPTED TO THIS POINT IN THE COURSE. MARK EACH PROJECT WITH A LABEL AS TO LEVEL OF COMPLETION. MARK YOURSELF ON EACH PROJECT OUT OF A POSSIBLE 10. WRITE ANY EXPLANATION YOU WISH ABOUT THE LOSS, DAMAGE, OR COMPLETION OF EACH PROJECT.

WRITE A BRIEF PARAGRAPH ON YOUR PERFORMANCE IN THIS COURSE

HOW MANY ABSENCES HAVE YOU HAD? _____ HOW MANY LATES _____

WHAT LETTER GRADE DO YOU THINK YOU DESERVE? _____
A B C+ C C- D E I

THIS FORM IS INTENDED TO ASSIST IN REMINDING YOUR INSTRUCTOR OF YOUR EFFORTS AND YOUR OPINION OF YOUR PERFORMANCE. . . .
YOU MAY NOT GET THE MARKS YOU ESTIMATE. . . .

USE THE OTHER SIDE OR ATTACH ANOTHER SHEET AS NEEDED. . . .

activity, nor did he put pressure on students to discontinue this practice. On any given day there might be one or two students working on another subject, one or two others sitting and chatting without working on anything, two to six students throwing pots on the wheel, one or two glazing, someone making glaze, several students sculpting, and the rest would be building pots or bowls by hand. This general kind of activity remained fairly consistent whether Peter was in the room or not. Peter spent much of his time in the room walking around the tables answering students' questions, giving advice, teasing and joking with others, and telling anecdotes about potters, events connected with the school or with work, former students, and skiing.

Peter's Manner of Teaching

Peter behaved in a carefree and relaxed manner towards his students. He was friendly, chatty, and a tease. Sometimes his teasing was shocking to students, and on numerous occasions eyes would go wide, as a student struggled to keep his or her reaction under control. Peter saw humour in almost any situation, and enjoyed the reaction to his comments. After Maria threw her first pot, she complained to Peter, "What do I do with this ugly thing?"

Peter pretended to be indignant and exclaimed, "It's

not ugly! It's beautiful! Your first pot is like your first baby, you can't put it back!" (30.9.83). He then advised her how she could improve it by tidying up the bottom.

Sometimes Peter played the role of the class clown. Several times during Friday clean up, he grabbed three yardsticks and began smacking them on table legs, shouting good naturedly, "It's time to clean up, you terrible people!" (5.11.83). What made this behavior so funny was the contrasting reaction of the students. They would slowly move to clean up as if nothing unusual were taking place, often still chatting with their neighbours. However, they kept a safe distance from the yardsticks, and they did clean up more than usual. The usual clean up for most students involved as little effort as possible.

Peter was fond of telling anecdotes. When the grade eleven students were gathered around the metal table for a lecture on mixing glazes, Peter warned them, in a serious, quiet manner about glaze toxicity. He recounted the tragedy of an American dentist and some members of his family who died of lead poisoning they ingested from the lead glazes on their Mexican pottery. "So if you want to get rid of _____?" concluded Peter with a shrug and a big grin (14.10.83).

The class's response was restrained; only one or two

groans were uttered. Most anecdotes were stories about former pupils who were also good at ceramics. Some of these ex-students had set up their own pottery studios.

During a few classes Peter threw pots. Some of the throwing students would watch or work alongside Peter, chatting with him and listening to his anecdotes. Peter worked quickly and deftly, turning out well-crafted pieces. One such session began with Peter announcing to no one in particular, "I feel like throwing!" (25.10.83). And from one large lump of clay, Peter made four pots starting from the top and working down. The largest was an 18 inch high vase. This impressive performance was watched very carefully by the student potters.

Peter did not instruct students as to the amount of work they had to do. He gave out assignments which allowed for various levels of productivity. "I don't want them to work for me. I want it to come from inside" (19.10.83). Peter described the difference between students in terms of productivity. "The average student does just what he is told. The above average student does more because he wants to. The super student does lots" (14.10.83). Students were not told to work, so it was up to the individual to set his or her level of accomplishment. Consequently, during class time, some students were working at various stages of making ceramics, while some would be doing homework or no work at

all.

The majority of the grade elevens and twelves were not very interested in partaking in any activity which did not involve making ceramics or socializing. Peter employed a tactic that worked well in getting students to do things. Betty, who had accumulated a number of pots by mid October, asked Peter if her work could be fired. Peter checked around to see what else was ready to be fired, and said, yes, her pots could be fired that night if she made a kiln wash. Betty sighed and wanted to know what was involved. Peter explained. She didn't understand the concept of equal parts by weight. Peter offered a comparison, "If your boyfriend is the same weight as me, then we are of equal parts by weight" (11.10.83). The analogy was met with no comment, a small smile, and some eye rolling. Betty successfully made the kiln wash, and applied it under Peter's supervision. "The way I get students to work is outlaze them" (5.10.83).

Peter's Ceramic Students

From the manner in which Peter talked about and treated students, I have categorized them into four groups; the outcasts, the workers, the academics, and the artists. The outcasts were a very small group of students who had diffi-

culty fitting into the school environment, and were failing or had failed many school subjects. The workers, the majority, were those headed for technical training or jobs after grade twelve. The academics, a smaller group, were those students in the university entrance program. The artists were a few students who were very productive in the ceramics courses, loaded their time-table with other art courses, and contemplated a career in the visual arts field. The artists sometimes came from other categories; the outcasts, the academics, or the workers. Peter described the artists either as potters or sculptors.

There were two outcasts in the ceramics class. Sandy eventually dropped out, and Brandon became one of the artists. Sandy had a problem connecting with his environment, and was under the care of a psychologist and a sociologist when he was put into Peter's ceramic class. Sandy spent his time sketching complex organic forms, and working clay without completing anything. Peter treated Sandy in a warm, friendly manner by offering words of encouragement or advice whenever he walked by his table. He did not tease Sandy.

Brandon was a year or two older than the other ceramics students, and had come as a dropout from another high school in the district. For the first two months or so Brandon almost always arrived late. He would chat with the girls at

the back of the room, and take his time organizing himself to work on the wheel. Brandon's behaviour began to change noticeably about half way through the semester. He no longer was coming late, and he had become highly productive, turning out one pot after another on the wheel.

To encourage Brandon to take pottery seriously, Peter had deliberately treated him as if he was one of the artists. Peter introduced Brandon to a local potter. He also let Brandon have free clay in exchange for extra responsibilities, such as loading and firing the kiln. At the same time, Peter teased him about all the pottery he was turning out. Sometimes, when a student asked Peter for information he would turn that student over to Brandon. When Betty wanted some molds Brandon had been using, Peter responded with a big grin, "Ask Brandon. He's hiding them" (7.12.83). Betty had never worked with a mold before, and Brandon ended up explaining the process and helping her. Peter maneuvered Brandon into situations in which he had to take on responsibility and leadership.

The workers and the academics made up the majority of the ceramic students, most of whom were girls. It was a policy of the school to encourage students to take five subjects each semester so that they would have classes in all five time blocks scheduled each day. For some of this group, the ceramics course was taken to fill up their fifth

block. Six girls in the group helped Peter at the beginning of the year with yearbook and photo orders. This activity was done during ceramic studio time. Peter enjoyed teasing these girls. When Janice asked Peter to check the bowl that she had thrown on the wheel, he chuckled, "Do you still want me to check your bottom?" (2.12.83).

One of the artists was Pam, who sculpted clay into figures. Pam took her art very seriously, worked intently, and produced some very complex, sophisticated work. Peter did not tease her. Pam seldom asked for advice, and if she did Peter would give her a straight answer. Pam came into the ceramics program as an artist. She had made up her mind to attend the Southport School of Art once she completed high school.

Peter hoped that all students would benefit from taking the ceramics course. "I do intend to make artists out of them, but (for them) to become productive hobbyists rather than unproductive U.I.Cs (unemployment insurance collectors)" (5.10.83). Peter had had a few students over the years go on to become fully involved in the production of ceramics, and this pleased him. In the class that I observed, Brandon and Pam showed promise. Peter's predicament was that it was hard to convince Brandon and others like him that it was possible to earn a living making pottery. Peter counteracted this attitude in two ways. He

would talk about his former students who were working in the ceramics field by telling humorous anecdotes about them. He also arranged every year to have his ceramics class visit a pottery studio.

Art in the School

Peter believed that art in the senior grades could lead some students into careers in art. He also believed that art courses were not usually viewed as part of career development.

The hard part, I think, is that in education, especially in art, we are not always taken as sort of an option [career option]. . .as being taken just as an elective, but something you can do just for fun. And I don't mind that. I think its very important that we take it just for fun, and perhaps you do it as a hobby. But you can't neglect the most important person; the one who is taking it seriously and wants to do it as a professional. (9.1.84)

Nelson Secondary had a strong vocational program that

prepared students directly for jobs. When I had decided to observe the grade eleven/twelve ceramic class, Peter took me for an impromptu tour of various departments within the school; auto repair, typing and business, welding, and media and art. These departments and programs made Nelson unique in the school district, something that Peter emphasized to me during the tour. Peter looked upon the art program as just as useful or more so than a strictly academic program.

I think good art students have a better chance at getting jobs, to tell you the truth, right now, than serious academic students. My reasons for that are; there seems to be more jobs in the creative areas. There's more media jobs. There's more jobs that require taste and judgement than there are jobs that require you to know Canadian history or to have an academic background.
(9.1.84)

Peter not only believed that art programs in the school trained students for specific jobs, but he felt that the creative thinking process used in artistic problem solving was a valuable attribute.

That's where you're going to see more art - that's in the creative process and

creative thinking that's necessary to learn. I think you'll even see it in the computer field. In computers you don't need programmers. They are a dime a dozen. You need the person who can think or see a problem or see something that we're going to need and create a concept which will be programmable. (9.1.84)

Artists' Works

Peter never directly lectured to students about artists working in ceramics, past or present. Instead, he would bring up a type of glazing or style of pottery or method of throwing done by an artist if a student commented or referred to a similar characteristic in his or her work. Peter would chat about the artist in a casual, off-hand manner. The information was often related in the form of an anecdote. Nancy came to class one day and asked Peter if he had seen the television program, "That's Incredible", aired the previous evening. There had been a potter who made teapots with his feet and toes. Peter compared this man with a Korean potter at the time of Ghenghis Khan with one arm and one eye who threw large pots, and also did some innovative firing. He did not mention the potter's name.

Generally, contemporary and historical information about artists' works was secondary to student work, and was brought to individual student attention only when that student made a comment or showed an interest in some particular process or style.

Art at Home

The artwork that Peter liked to do for himself at the time of the observation was painting and ceramics. Peter added that ceramics had been the most constant art activity in his adult life.

But the problem with it. . .I'm at a point, at a very crucial sort of point that I've been staggering around for probably four or five years. I can't reach the level of accomplishment in ceramics that I want to on a part time basis. (9.1.84)

As Peter led me about his home talking about his collection he remarked that he really hadn't kept examples of ceramic pieces that he had made over the years until his wife urged him to do so. Peter admitted that for him the making of art was the most satisfying part of the artistic process. Once something was made his interest in it dimin-

ished.

The artwork that Peter had in his home consisted of his own ceramics and paintings, some two dimensional local artists' works, some West Coast Indian prints, and a collection of rare ceramic pieces. Every wall had a picture or pictures on it. Pottery could be found on just about every piece of furniture, particularly in the dining room where it was crowded on the buffet. Peter estimated that he had about 300 paintings stored in the crawl space of his split level bungalow. However, it was the ceramics which were the most visible in Peter's home.

Interpretations and Conclusions

Peter Crowe used two different approaches when talking to students. To the class as a whole and to no one in particular, he usually spoke in a non-serious and joking manner. Occasionally, he addressed the class seriously, as he did during most of the glaze demonstration (14.10.83). To individual students who requested advice or asked questions, Peter would either respond in his joking manner or in a serious and quiet way. Whichever way Peter responded to individual pupils appeared to depend on the student. Those pupils who were very serious about their artwork or who were very quiet in class, i.e., Sandy and

Pam, were spoken to quietly and seriously. Those pupils who demonstrated talkative and out-going behavior were usually teased and spoken to in loud enough tones for the entire class to hear. Few students would laugh outright at Peter's jokes, some ignored his chatter altogether, while others kept their reaction down to eye-rolling and grinning. In general, the class reacted cautiously to Peter. Many times, it seemed that Peter was the immature, fun-loving student and the grade elevens and twelves were the serious adults who tolerated this character in their midst.

In the process of touring the artroom and chatting to students, which was Peter's main classroom activity, Peter would stop to look at what students were doing. Those students who were making simple things that did not require a great deal of thought or skill were not told by Peter to abandon their work or redo it. Instead, they were teased or were told a joke or anecdote. The same treatment was accorded to those who did no work or who worked on homework from another subject area. As a result, the quality of work that the ceramics class did varied enormously from simple, poorly done pieces to sophisticated sculpture and well-formed pottery made on the potter's wheel.

By giving some pupils help and advice and disregarding the work of other pupils, Peter divided the students into two categories, artists and non-artists. Peter had stated

in private that "the super student does lots" (14.10.83). If "lots" can be interpreted as high productivity and high quality artwork, then the artists in Peter's ceramic class, such as Pam and Brandon, certainly matched the description of "super student" and therefore, they had greater status than the non-artists.

Peter's ceramics curriculum was based on a minimum course outline. Its requirements represented the minimum amount of work that students needed to do in order to pass. The ceramic pieces did not have to be done in any particular order nor were there any due dates for individual projects. This kind of curriculum structure promoted individual differences within the same class and it encouraged the independent and self-motivated students, like Pam, to follow their interests regardless of what other students were doing.

There was a similarity between the crowded and somewhat untidy arrangements of ceramics in Peter's artroom and in Peter's home. Once a ceramic piece had been made, Peter mentioned that he lost interest in it. "The act is important in art. It's like sex, it's the act that's crucial, not the product" (9.1.84). This belief was consistent with the lack of attention that finished ceramics received at home and at school where there was no attempt to display or exhibit student work. What was inconsistent

about the art in Peter's home and the art that students saw in school was the fact that Peter's house was full of drawings, prints, paintings and ceramics done by various artists and yet there was no historical or appreciation component to the ceramics program in school.

Peter Crowe practiced an individual approach when dealing with students. Peter's concern that the potential artists be encouraged to produce was consistent with the attention he paid to promising students. However, because of this, student activity varied greatly from doing little work to doing as much work as time and money would permit. Some students responded to the ceramic course as a place to "goof-off" (12.2.83) while others saw it as a place to pursue a serious interest in ceramics. Whatever the attitude and quality of work no student was reprimanded and consequently, the environment in the artroom was very relaxed and usually cheerful.

CHAPTER VI

MICHAEL LAURENCE - SUSSEX SECONDARY

Introduction

Although Michael Laurence was the oldest of the three art teachers, he had taught for almost the same length of time. This came about as a result of a career switch Michael had made from structural engineer to teacher. This chapter follows the same basic format as Chapters IV and V. Michael's background, the course structure and the two art rooms that were used are briefly described. More attention is given to the art program, to Michael's style of teaching and to his manner towards students. An account of the kind of art history that Michael presented to the grade nines, his beliefs concerning the value of art in school and kind of artwork in his home precedes interpretations and conclusions.

Michael's Background

Michael was born in the late 1920s in a small farming village (population about 10000 in England. His first

schooling took place in the small school which was situated in the "centuries old" (6.1.84) village square. Upon passing his Eleven Plus examinations, Michael went to grammar school. "The education we received there was really very, very good basic education" (6.1.84).

Michael described the kind of art he was exposed to in his early years.

Question: (6.1.84)

I would like to find out the kind of art you would have seen as a boy in school?

Michael:

Practically nothing.

Q:

What about at home?

Michael:

Practically nothing. My parent were not. . .um. . .

You would call them not artistic, not musical. . .But

my father was an extraordinary gifted craftsman in

wood. He was always making furniture. And we never

had the same furniture two months running because he'd

make furniture and give it away from the sheer pleasure

of making it. He would make very ornate, inlaid coffee

tables, desks, chairs, chest of drawers. . .beautifully

crafted. He did quite a bit of restoration work on

village churches, too (6.1.84).

At age 18, Michael's education was interrupted by the outbreak of World War II. He enlisted in the British Infantry and began an eight month officer training program.

The intellectual level was extremely tough, and the physical side was even tougher. . . People were weeded out pretty rapidly. . . We took in 120 officer cadets each month to form a company, to function as infantry. . . Out of each company they reckoned to graduate no more than about 30. (6.1.84)

After receiving his commission, Michael was sent to Ireland to do border patrol. Soon after, Michael, now a second lieutenant with 500 men under his command, was ordered to North Africa where he spent almost two years. Michael was next sent to Italy, first on a forced route march through Sicily, then as part of an assault force which landed at Salerno. After a brief time there, Michael and another assault force were flown into Athens. Here Michael received a shrapnel wound in his right hand which required surgery. Michael spent six months recuperating after which he was sent back to Greece, then again to Italy where "the Germans officially quit" (6.1.84), and on to Greece for eight months.

It was while fighting in Europe, particularly in Italy, that Michael had the opportunity to view old churches. "And

you would get into some very small villages with incredibly beautiful churches" (6.1.84).

At the end of the war Michael was 24 years old and anxious to go to university. "But I couldn't get into university. The university had been decimated" (6.1.84). Michael accepted a job with an engineering firm in West Africa, and was able to earn a degree in structural engineering with the company. Eight years later, Michael and his wife decided to emigrate to Canada where Michael continued his engineering line of work on the west coast and in a big city in eastern Canada. He began to grow dissatisfied with his job, and some years later he entered Southport University to complete a Bachelor of Education degree.

Question:

Why did you decide to get involved with art education?

Michael:

Well, fine arts have always been a big interest and with traveling around I was able to get into museums.

Q:

Do you think it was your travels that got you interested?

Michael:

Oh, yes. And in the time that I was in England. . . because England had galleries all over the place.

(6.1.84)

Later, while teaching full time at Sussex, Michael attended an American university during summer months and winter evening sessions and earned a master's degree in art education.

The Art Schedule at Sussex

The majority of courses at Sussex were semestered. The day was divided into five blocks with each block approximately one hour long. The grade nine art class met every day in "B" block.

The Artrooms

Michael's art room handled many different kinds of art activity, except ceramics, which was carried on in a pottery studio two doors down the hall. There was access to a storage room at the front of the art room and a darkroom at the opposite end. Students worked on 2' X 3' laminated tables. The tables were rearranged to accommodate different activities, but most of the time they were pushed together side by side in a square around the room so that students faced towards the centre.

The art room was tidy and organized. In the front there was Michael's desk, cupboard space, a door to the

storage area, open shelving and a table with a cutting board on it. On one side of the room, beneath a row of windows, were open shelves with some supplies. There were cupboards across the back of the room, with a long counter and a sink. All counters including the one with the sink were uncluttered and clean. Students' art work was predominantly displayed on available wall space. Several commercially illustrated posters on colour properties were attached to the bulletin board behind Michael's desk.

The ceramics room contained eight narrow tables seating two to four students, two kilns, and four potter's wheels. Top and bottom cupboards along the front of the room held supplies, glaze ingredients and clay. A sink was situated on this counter near the door. An old teacher's desk and a filing cabinet stood in the back corner. The filing cabinet contained tools and was kept locked. Low, open shelving ran under the windows. Hand drawn instructions on how to throw pots were displayed above the windows. Open shelving on the opposite wall near the kilns was used for storing and drying students' clay vases and figures. The room was neatly organized and clean.

Michael's Art Program

During the observation period, students were involved

in six projects and related activities. Since all students generally worked at the same time on the same project with similar directions, the art program is described by project in chronological order.

Silk Screen Christmas Card

This project was well under way when I began observing the class at the end of September. Many stages were involved in the making of the Christmas card; designing, simplifying, registering on the silk screen, and printing. Students started by selecting a drawing from a number of drawings they had done in their sketchbooks. The drawing had to be approved by Michael. Students worked in pairs for the printing. A printing station had been set up in the large hall outside the classroom.

Michael was kept very busy checking drawings for approval, helping individuals register their prints, cutting eight 6" X 5 1/2" cards for students when they were ready to print, showing students how to handle the ink, and he always kept an eye on students who were printing.

Felt Pen Mask Drawings

The grade nines saw two films, one on abstraction and

one on colour as an introduction to this assignment. Students were given 9" X 11 1/2" paper on which to draw an abstracted face. In marking these drawings Michael was looking for a recognizable, but definitely abstracted face, interesting use of colour, and a relationship between "figure and ground" (13.10.83). On the chalkboard, Michael had printed some information on colour.

COLOURS

Complementary - opposites e.g. R & G, Y & P, O & B

Analagous - beside e.g. G & B, P & R, R & O, O & Y, G & Y,

R, O & Y

Monochromatic - one colour

Triad - 3 colours Y R B, O G P

Michael did not tell students exactly how they might achieve a stronger or more exciting drawing when they asked for advice, but he would probe them with questions about what they had learned about colour so that students could find their own solutions. However, when one girl asked if she had to fill in her whole paper with a face, Michael's answer was a definite "Yes" (6.10.84). There was a completion deadline for this project.

Still Life

Before students completed their mask drawings, Michael had set up in the middle of the room a still life of various bottles, dried plants, a stuffed bird. Students who had finished their mask drawings were given a sheet of 12" X 9" cartridge paper, a 4-B pencil, and told to start drawing from the still life. Each student received similar directions, "Don't draw everything" (13.10.83). They were instructed to select a few objects only, and told to develop the drawing through shading. Marking was based on principles of composition, and how successfully students developed tones as opposed to line. Michael's comment to a boy who was working with line was, "It's not only the way to draw, but that's what we're studying now" (14.10.83). Going from student to student giving advice and encouragement, Michael would remind students to look carefully. The students were mainly concerned with getting a likeness.

Ceramic Vase

The ceramic vase was planned by Michael but started by a student teacher in the pottery studio. In their sketch-books students had lined off sixteen rectangles, and were instructed to draw half a vase changing the outline sequen-

tially.

Students selected the shape they preferred, checked it with the student teacher, and proceeded to build their vase to an approximate height of 9" with coils of clay. Michael's comment on the preliminary vase drawing was that it almost guaranteed students successful results. Without a plan to guide them "The clay pushes them around" (24.11.83).

The building of the vase continued under Michael's direction after the student teacher left. Students selected their glaze colour from a group of glazes that Michael had mixed for them.

Clay Figure

Students who finished their vases went right into another clay project; the making of a small figure. Some had difficulty with creating correct proportions and getting the clay to stick together. Michael repeatedly advised individuals not to work this way. "They won't care them (clay figures) from one block of clay and, as a result, the pieces won't stick together. I've told them, but some of them like Sara insist on doing it in sections" (2.12.83). About a third of the class appeared to enjoy this project very much, as evidenced by the care and concentration they exhibited while modeling the clay. The making of the

figures was interrupted by students in order to glaze their vases. There was a deadline for the completion of the clay figures as there was for the other projects.

Art Appreciation

Michael showed the grade nines slides of historical and contemporary artwork (mainly drawings and paintings). He asked students questions so that they could arrive at an understanding about the art work. Michael explained the historical context for the older works, and the symbolism for others. He had the class analyze the compositions according to the "rule of thirds" (8.12.83). He demonstrated how artists can achieve special emphasis or meaning through the use of symbolism, colour, and composition. Michael had notes on the chalkboard which described a method for appreciating art. These are shown as Figure 6.

Michael's Manner of Teaching

Michael's relationship with students was reserved and business-like. Generally, when talking to the class as a whole or to individuals, Michael kept his comments to the subject or project at hand. Projects were explained briefly and to the point. The way in which Michael introduced the batik project is an example.

Figure 6. Guidelines for examining artists' works

Art Appreciation

A. 3 Basic Functions of Art

1. Satisfies individual needs for expression
2. Satisfies social needs for display, celebration, communication
3. Enhances utilitarian objects

B. Structure in ART WORKS

1. Elements of design present in the work
2. Why the elements are organized
3. Viewers contribution to the work

C. ELEMENTS OF DESIGN

- | | |
|-----------------|------------|
| 1. LINE | 4. TEXTURE |
| 2. SHAPE | 5. COLOUR |
| 3. FORM (space) | 6. TONE |

D. PRINCIPLES OF DESIGN

1. BALANCE symmetrical/asymmetrical
 2. UNITY
 3. VARIETY
 4. RHYTHM
 5. MOVEMENT static/formal dynamic/informal
 6. DOMINANCE & SUB-DOMINANCE
-

Figure 6. Cont.

E. 3 BASIC PURPOSES OF ART

1. FORMALISM - deals with fundamental design for their own sake
2. EXPRESSIONISM - expresses personal ideas & reactions
3. INSTRUMENTALISM - attempts to persuade the viewer

F. RULES OF COMPOSITION

1. Rule of 3rds
2. Space in front
3. Horizon

G. PROCESS OF CRITICISM

1. Description
2. Analysis
3. Interpretation
4. Judgement

- | | |
|----------------|---|
| description | a) What do I see? |
| | b) What lines (shape, colours, etc.) has the artist used? |
| analysis | c) How is the work organized? |
| | d) What is happening in the work? |
| interpretation | e) How does the artist make me think? |
| | f) Does the artist succeed in communication the message? |
| | g) Does the work resemble any other I have |
| | h) Where did the artist find the idea presented? |
-

The class had begun noisily. The grade nines were anxious to find out their marks for two previous projects; the silk screen Christmas card and the ceramic vase. Some of the girls had excitedly crowded around Michael's desk requesting their marks. Michael took a few minutes to read off only those marks which were asked for. Satisfied and mostly pleased with their grades, the group of girls went back to their places. Michael then asked the class if everyone had completed their clay figure. He announced, "I will fire it after Christmas, and if it isn't there. . .?" and he shrugged his shoulders indicating it was up to them to complete their project and hand it in on time. The few students who hadn't finished were sent off to the ceramics room.

Michael told the class they were falling behind schedule in their total number of projects to be completed for th semester. He promptly announced their next project-- a batik. As Michael held up an example done by a former student, there were murmurs of approval from the class. Michael then proceeded to cut an 18" square piece of paper, held it up, and explained that they should figure out their design on paper first. He cautioned the class that the fabric that they would be using would have three raw edges which would have to be hemmed. "So allow a centimetre or so on each side." There were some mumblings of confusion.

Several boys protested that they didn't understand. Michael waited a minute or two for the class to settle, but did not elaborate.

Mary spoke up loudly, but in her usual cheerful manner.

"What is the theme, or can we do anything we want?"

Michael said simply, "Anything."

"What are we doing?" protested Harry.

Michael ignored this question, turned to go into the storeroom behind him and brought out a couple of batiks done by former students to show the class. He continued his explanation, "Obviously, you can't do details, like teeth or fingernails. You'll probably forget all this so I'll explain it again when you are ready to wax. Remember your rule of composition that we've been studying" (15.12.83).

Michael reminded the class that the square paper was to be a master copy to be transferred to fabric, and to allow for a hemmed edge. Once again, there was a swell of comments and questions from the class. Michael turned away and left the room to go into the ceramics studio. Several girls began drawing out ideas in their sketchbooks. The rest of the class, except for a few boys, began drawing directly on the sheet of square paper. Some of the boys continued to complain to their neighbours.

Michael expected students to take directions and follow them up without hesitation. At the beginning of the batik

project, he did not repeat himself, and answered only Mary's question, which required a specific answer.

It was important to Michael that the grade nines complete all their projects, preferably on schedule. There was little time spent ingiving instructions or discussing students' work as a group. Michael's time in class was spent mostly in helping individuals and organizing materials. Students who asked Michael for an opinion or advice on their art work were frequently answered with questions which would lead them to analyze their own work, and come up with their own solutions. Michael preferred this approach. "It's easy to tell them the answer" (13.10.83). He encouraged students to think independently about their work.

During the process of selecting a suitable drawing for silk screening, Deborah showed Michael her drawings, and asked him which one was best. Michael asked her to pick out the best. She pointed to one drawing. Michael asked her if it was balanced satisfactorily. Deborah wasn't able to answer and she couldn't remember a previous discussion on symmetry and asymmetry. Michael told her to go and check her notes. Deborah went back to her desk, searched through her sketchbook, and came back to Michael saying that she couldn't find her notes. Michael asked her again how the drawing was balanced. This time Deborah was able to explain

in her own words, which satisfied Michael (30.9.83).

Sometimes the only class-directed instructions were for clean up procedures. The silk screens were particularly difficult to clean. Solvent had to be applied to the screen and rubbed vigorously to get all the ink off. Michael had to speak firmly to the class on several occasions to do a better job. At the end of one messy silk screening session, Michael threatened, "We'll have to do a better job of cleaning up tomorrow or we stop!" (6.10.83). The next day's class began with a brief lecture on cleaning up. Two and a half weeks later when the silk screening had resumed, Michael caught Dennis pouring solvent mixed with silk screen ink down the sink. Michael rebuked Dennis sharply, told him to quit silk screening, and to go and sit down. Dennis glumly obeyed.

Michael's sense of humour surfaced occasionally when he talked to students individually. One day Mary was having problems trying to make hair on her clay figure. She complained, "Mr. Laurence, how do you do hair?"

Michael patted his partially bald head, smiled and quietly replied, "If I knew, I would have some" (2.12.83).

The students who were close enough to hear Michael's reply hesitated momentarily, then roared with laughter. Meanwhile, Michael went back to dipping the bottom of the grade nine vases in hot wax as if nothing out of the ordin-

ary had occurred.

Michael expected the initiative to learn to come from the students, and expressed his disapproval of those who did not cooperate by ignoring them. The art appreciation project involved a lot of talking about artists' works with the class. Michael would ask questions about an art work that was being shown on a slide, leading students to analyze the subject and composition. When he showed a painting of the Last Supper Michael asked, "What's different about Christ?" (8.12.83). After several incorrect answers, Michael told the class that Christ's body is transparent. Michael then asked why and a student immediately replied, "He (Christ) is a spirit" (8.12.83). The class was encouraged to make guesses when they were stumped, but it was mainly to a large group of responsive girls that Michael directed his questioning.

When Michael discussed the artwork that the class was viewing on slides, he stood at the front of the room, near the screen with pointer in hand. However, he was positioned in such a way that he faced the girls to his left and angled his back towards four boys who sat on the counter ledge to his extreme right. The boys were chatting and making inappropriate remarks now and then. Michael's disapproval of their lack of seriousness was expressed by turning away from them and paying little or no attention to their remarks.

Art in the School

Michael's art program included a variety of projects in which students experienced different techniques and materials. However, no matter what the grade nines did, craftsmanship was regarded by Michael as one of the most important qualities for all completed work. "I enjoy seeing anything that's well done" (6.1.84). Each project had specific instructions that, if followed diligently, could almost guarantee students a reasonably well-crafted product. The two projects which took the longest period of time to complete--the ceramic vase and the silk screen Christmas card--were technically complex. Successful completion required special attention to craftsmanship.

The method by which students were instructed to build their clay vases was an example of Michael's efforts to have students complete well-crafted art work. Before students handled any clay, they had to draw a series of vase outlines and select one shape to be the blueprint for their final product. The vases were built with coils to a specific height, and students were reminded to check back to their original outline throughout the building process. Out of all the vases made by the class, only one vase, made by Dennis, was poorly constructed. Michael quietly showed it to me in class and shook his head in disgust, for he had

repeatedly tried to get Dennis to work more carefully. All the other vases were well made, and some were exact duplicates of the original drawing.

The printing of the Christmass cards required careful attention to registration. Some students had to print as many as five or six colours. In order to turn out reasonably accurate prints, the grade nines had to listen attentively and work carefully, which everyone managed to do except Dennis. The silk screen project like, the making of the ceramic vase, had to be done precisely in order to be successful.

Besides developing craftsmanship, Michael valued the ability to recognize and know something about art work done by artists of the past and present. How to appreciate art was a major goal in the art program. The art appreciation segment involved the most communication between teacher and students. It was set up as a structured lesson, and it required students to research a particular art work and submit an essay for marks.

Teaching about artists' works was not an easy task. If Diane represented the general feeling of the class, the grade nines preferred making art to learning about art. Diane was a quiet, industrious worker, who enjoyed art in school. In reply to my question as to what art activity she disliked the most she answered, "Tests, and having to learn

about. . .Well, actually, the essay I didn't like at first. Trying to figure out painting. . .Maybe, I don't like having to have to know what paintings are about" (14.12.83).

Michael structured many hours of classroom time for discussion of artists' works. Given the fact that students preferred making art, one might conclude that it would have been tempting to omit or limit the amount of time for art appreciation. Michael, however, chose to persevere and consequently the class was exposed to a variety of artistic works.

Artists' Works

Michael did not refer to artists' works when the grade nines were working on their projects. He treated the art appreciation aspect of his program as a formal and separate unit and set aside a specific time for viewing slides of artists' works. Michael would explain historical facts or give background information so that students could see the work in historical context. He would also ask students leading questions so that they would go through the process of describing and analyzing. As various art works were shown to the class, Michael did not always mention the name of the art work or the artist. The emphasis was on the process of appreciation rather than the ability to memorize

and recall.

Michael's approach to the painting, The Peaceable Kingdom demonstrated how he liked to lead the class step by step to an understanding of an art work. Michael's first question was, "What's the theme?" The class had a problem understanding the artist's message and began taking guesses. Michael responded by shaking his head.

Finally, Mary queried, "There's a story being told?"

Michael nodded, "What story?"

"We should all get along," suggested Harold.

Michael nodded and continued, "Where does the idea come from?"

"The Bible!" shouted several students (9.12.83).

Michael explained to the class that the artist was strongly committed to the idea of peace. Not only did he paint many paintings on the same theme, but he traveled around the United States promoting peace.

Historical and two dimensional works of art predominated in the art appreciation segment. One painting which Michael spent some time explaining the background was David's Oath of the Horatii. Michael instructed the class to notice how carefully everything was painted, from the figures' muscles to their clothing. "However, does it seem like a real situation?" Mumbly answers of No from the class. Michael resumed, "It's beautifully painted but lacking

feeling." He went on to explain that at the time this work was executed, the French Academy dictated how painting should be done. Since artists had to mix their paints from powders, painting on the spot was very difficult. Shortly after this painting was completed, tube painting was invented and a number of artists rebelled against the Academy's standards. The grade nines remained almost motionless throughout the entire explanation. They were fascinated.

Art at Home

The art work that Michael had gathered over the years was a combination of his own and an eclectic mix of European and African artwork spanning four centuries. There was also some work given to him by friends, such as a large batik that hung over the front entrance hall. Michael's own work was diverse, ranging from large acrylic paintings, photographs, soapstone carvings, to a quilted bedspread. Every room in Michael's home displayed a variety of art work.

The art work in Michael's livingroom was an example of how varied his entire collection was. Some of the pieces were a 16th century Spanish music score on parchment which Michael had had restored and framed, a Nigerian wood

carving, a 16th century Spanish pocket watch, an Italian ceramic cardinal, and a reproduction of an old Moorish lamp. Most of these pieces were collected from the many countries that Michael and his wife had lived in or had visited. Michael's own work included two large acrylic paintings, and a number of soapstone carvings.

Michael was proud of his collection, and pleased to talk about any of the pieces. As he showed me around, he was able to talk about every item, and if it was old, he was able to place it in historical context. Michael could tell me where it came from, what it was used for, what it may have symbolized, and he could explain stylistic characteristics. The music score, for example, was a working copy, written and used by 16th century Spanish monks. Because it was a working copy, the beginning letter wasn't as ornately embellished as was the custom at the time. He also explained the qualities of parchment and the remarkable durability that parchment had shown over time. It was apparent that Michael enjoyed his art collection and took pleasure in showing and explaining it to others.

Interpretations and Conclusions

Michael's manner of speaking to the class was very business-like in two ways; he spoke calmly, seldom raising

his voice and he was very direct and to the point. This combination made Michael appear to be reserved and efficient. However, when Michael spoke to individual students, his demeanour was more relaxed and friendly. The only exception to this occurred when Michael admonished a student. When explaining an assignment, Michael seldom repeated himself. If students didn't listen, they would have difficulty understanding what to do. Sometimes Michael gave directions too rapidly. For example, the batik project was one assignment that appeared to confuse the boys. They did not fully understand what was involved and were unable to settle down and begin a rough drawing, hence they began to complain and "act-up". Because Michael talked to students more frequently on an individual basis than to the entire class, he did create opportunities for himself and his students to communicate on a more personal level. Talking to individual students produced greater student involvement and co-operation than talking to the entire class, particularly for the boys.

Most of Michael's time in the artroom was spent organizing supplies and materials and helping individual students. As a result of Michael's organization, the artroom was always clean and tidy, supplies and materials were readily accessible (always put in the same place) and each student was able to successfully complete a complicated

technical project such as the silk screen Christmas card within a set period of time. When students asked Michael for advice, he usually gave serious attention to the question and he was able to help. He often referred to a portion of the elements and principles of design that might help a student look at his or her work to analyze it and improve it. For the abstract mask drawings, Michael helped students by reminding them how they might use certain colours to create a mood or feeling that corresponded to the type of mask that they had drawn (13.10.83). Michael's organization and his talking to individual students resulted in the fact that most students cheerfully cooperated in doing artwork, some of it technically difficult, which tended to look alike, but which satisfied Michael's objectives for that project.

In order for students to do well in art, it was essential for them to pay attention to Michael's instructions. The underlying message implied by Michael was that students need to listen carefully and obey in order to succeed in the art program. The way in which Michael taught the art appreciation section of the art program conveyed a similar underlying message; learning to appreciate art requires patience and good listening skills. However, it was the girls in the grade nine art class who were most willing to follow directions and it was the boys who were

reluctant to listen and obey.

There were two notable features to Michael's art program. First of all, the entire art program was structured so that student work had predictable outcomes. The coil vase is a good example. Students who followed Michael's requirements for a nine inch high by five inch wide vase with a smooth texture and a pre-determined shape, produced vases with many similar features. The second notable feature of the art program was the wide variety of projects, i.e., printmaking, drawing, claywork (pottery and sculpture) and batik. Michael's art program could be described as one that required an extensive range of technical skills and materials, but which, because of the limitations Michael imposed, tended to encourage students to produce similar looking artwork.

Michael's artroom was like his home, clean, tidy and full of artwork. However, the artroom was chiefly decorated with student work while Michael's home was mainly adorned with other artists' works. Michael's art collection had a wider ethnic representation than the artwork (slides) that he showed the grade nines. The class was required to view art history slides, to research an art history topic and to follow up with an essay, all of which indicated that Michael put into practice his primary objective in teaching art; "to get kids to have some understanding of art" (6.1.84).

Michael Laurence concentrated on two areas in his art program, the making of art and the understanding of art. The making of art took more time during the semester and involved more communication between teacher and individual students than between teacher and the class. The understanding of art took less time and involved more classroom instruction (communication between teacher and the entire class). If Diane reflected the feelings of her fellow classmates, "I don't like having to have to know what paintings are about" (14.12.83) then the students preferred the making of art. They responded more favourably to that part of the art program that involved the making of art and a one-to-one communication between teacher and student.

CHAPTER VII

ANALYZING THE DATA

Introduction

An account of what teachers say and do provides an informative and detailed picture of teachers' classroom behavior. However, to determine teachers' values and orientations to curriculum, it is necessary to do an ethnographic analysis. "It [analysis] refers to the systematic examination of something to determine its parts, the relationship to the whole" (Spradley, 1980, p. 85). It is the purpose of this chapter to examine the field notes by using Spradley's Developmental Research Sequence (1980). The teachers' orientations are then related to Eisner's (1979) teaching orientations to curriculum.

Ethnographic Analysis

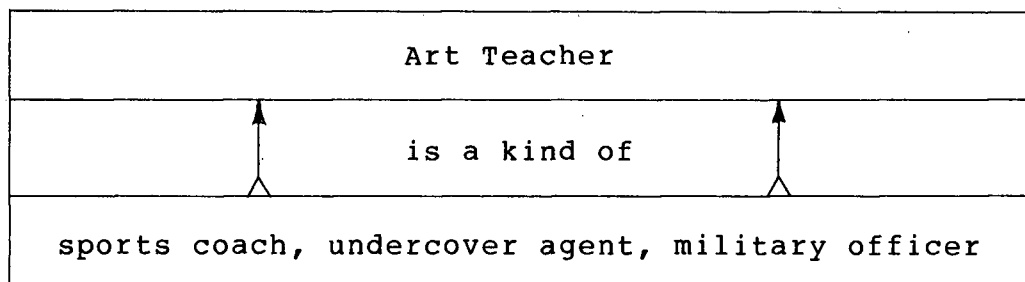
Spradley's entire Developmental Research Sequence consists of twelve steps, but three analytical steps are particularly relevant to this part of the study; making a domain analysis, making a taxonomic analysis and making a

componential analysis. These steps are used as models to analyze the data from the field notes on the three art teachers.

Domain Analysis

The first step in an ethnographic analysis is the domain analysis. "Cultural domains are categories of meaning" (Spradley, 1980, p. 88), and they isolate and identify names for things. In this study, the focus of attention is the behavior of the art teachers, and as the field notes suggest, art teachers can be described in several different ways. Figure 7 shows how certain features or entities in a situation may be related or drawn together to form an analytical domain.

Figure 7. Analytical domain



Spradley has developed this model to account for semantic relationships discovered in field notes. These semantic

relationships are based on a "number of important investigations into the universality of such relationships" (Spradley, 1980, p. 93). This model is developed as Figure 8.

Each semantic relationship can be developed into a Domain Analysis Worksheet (see Figure 9). Such a worksheet "helps to visualize the structure of each domain; cover term, included terms, semantic relationships" (Spradley, 1980, p. 93). The completed worksheets are a means to keep all the discovered information in front of the investigator during the interpretive phase of the study.

The number of semantic relationships uncovered in an ethnographic study can be almost endless. It is necessary, therefore, to seek out only those relationships which pertain directly to the research problem. Figure 10 is a domain list of the semantic relationships relevant to this study.

Domain analysis helps the researcher to clarify as semantic relationships data from field notes that might otherwise be difficult to untangle. In this study "X is a kind of Y" and "X is a way to Y" enabled the researcher to develop a comprehensive list of useful behaviors that describe the teaching act and the values in which these acts are embedded.

Figure 8. Semantic relationships for art teachers

RELATIONSHIP	FORM	EXAMPLE
1. Strict Inclusion	X is a kind of Y	Teaching art (is a kind of) opportunity for art teachers to demonstrate values.
2. Spatial	X is a place in Y	The art room (is a place in) the high school.
3. Cause-effect	X is result of Y	Producing artwork (is a result of) art teachers giving students directions.
4. Rationale	X is a reason for doing Y	Reinforcing values (is a reason for) marking artwork.
5. Location-for-action	X is a place for doing Y	The artroom (is a place for doing) artwork.
6. Function	X is used for Y	Teaching art (is used for) earning a living.
7. Means-end	X is a way to do Y	Teachers demonstrating a technique (is a way to do) artwork.
8. Sequence	X is a step (stage) in Y	Talking to students (is a step in) getting students to complete their artwork.
9. Attribution	X is an attribution (characteristic) of Y	Helping students (is an attribute) of art teachers.

Figure 9. Domain analysis worksheet



Included Terms	Semantic Relationship	Cover Term
clay pot clay sculpture running shoe drawing tone drawing creative line drawing paper masks silk screen Christmas card felt pen mask drawings still life drawing ceramic vase batik		is a kind of → artwork
hard working cheerful clean creative independent intellectual obedient responsible		is a kind of → instrumental value

Figure 10. Domain list

X is a kind of Y

kinds of art teachers

kinds of teaching

kinds of things art teachers do in the classroom

kinds of art projects

kinds of art rooms

kinds of values exhibited by art teachers

kinds of teacher's backgrounds

kinds of teacher's education

X is a way to Y

ways to teach an art lesson

ways to talk to students

ways to answer questions

ways to organize an artroom

ways to get students to clean-up

X is a stage in Y

stages in an art period

X is a characteristic of Y

characteristics of art teachers

X is a reason for Y

reasons for teaching art

Taxonomic Analysis

The next analytical step in the Development Research Sequence is taxonomic analysis. A taxonomic analysis takes the material in the domain analysis one stage further, reducing it to subsets. The aim of taxonomic analysis is to have as complete a picture as possible of the elements that make up a domain. A taxonomy of kinds of things teachers do in the classroom, as evidenced in the field notes for this study, appears as Figure 11.

Figure 11. Taxonomy of the kinds of things that art teachers do in the classroom

-
- A. Talk to class
 - 1. Instruct/explain art project/assignment
 - 2. Admonish
 - 3. Praise
 - 4. Announce clean-up
 - 5. Critique artwork
 - 6. Assign homework
 - B. Talk to individual students
 - 1. Answer questions
 - 2. Give advice
 - 3. Chat
 - a) tell anecdotes
 - b) tease
 - c) make jokes
 - 4. Admonish
 - 5. Praise
 - C. Do demonstrations
 - 1. Throw a pot
 - 2. Show a drawing technique
 - D. Non-verbal activity
 - 1. Mark artwork
 - 2. Organize supplies, equipment
 - 3. Tour artroom
-

Componential Analysis

The last analytical step in the Developmental Research Sequence is to organize and show the contrasts that the researcher can find in the ethnographic study. "A componential analysis includes the entire process of searching for contrasts, sorting them out, grouping some together as dimensions of contrast, and entering all this information onto a paradigm" (Spradley, 1980, p. 133).

Instead of looking for similarities in each domain, the componential analysis seeks to find dissimilarities that exist among the terms listed in each domain. The search for contrasts is a vital stage in this study for it brings to attention the different values and school orientations that the art teachers might exhibit. For example, in "Kinds of Things That Art Teachers Do In the Classroom", a contrast question might be: What is the difference between explaining and informing? A review of the field notes indicates that art teachers have a sort of style of teaching that reflects their value system and their orientations to curriculum. Style of teaching may also reflect the kind of education and/or teacher training that art teachers experienced.

Figure 12 is a componential analysis description developed from "The Kinds Of Things That Art Teachers Do In

Figure 12. Description for kinds of things that art teachers do in the classroom

KINDS OF ACTIVITIES	Fred	Peter	Michael
Talks to class as a group	frequently	sometimes	frequently
Talks to individuals	frequently	frequently	sometimes
Admonishes	sometimes	seldom	sometimes
Praises	sometimes	sometimes, by teasing	sometimes
Chats	sometimes	frequently	seldom
Does demonstrations	frequently	frequently; throws pots on the wheel	seldom
Tours artroom	frequently	most of the time	frequently
Marks artwork	sometimes	never	never
Critiques artwork	frequently, with class and with individuals	sometimes, with individuals	sometimes, with individuals and frequently with class for art history
Organizes supplies, etc.	sometimes	seldom	frequently

The Classroom". It shows where differences occur among the three art teachers. The information is based on observing the teachers (Fall, 1983) and writing down field notes during and after the observation period.

Contrasts and Similarities of the Three Art Teachers

To complete the analytical steps of the Developmental Research Sequence, it is necessary to work from the figures which illustrate domains, semantic relationships and areas of contrast and put together a holistic statement. With the help of the ethnographic analysis, an account can be made of how each of the teacher's orientations to curriculum, values and styles of teaching are interrelated. Each teacher stated very different objectives (beliefs) about teaching art, and this is reflected by the values, orientations to schooling and styles of teaching that they exhibited.

Each teacher placed emphasis on certain instrumental values (ways of conduct) that matched or did not match their stated teaching objectives. Fred Williams said that his goal as an art teacher was to teach a student "how to be a creative problem solver" (19.1.84). Three of the four art projects that were observed involved creative thinking. The running shoe drawing had to be coloured using as many different and inventive techniques as possible. Students were

told to select an object in the room and transform it into something else in a pencil drawing. Fred reminded the class, "Let's be inventive. Don't just do the first thing that pops into your mind" (13.10.83). For the paper mask project, the grade eights were instructed to create unique and experimental ways to obtain volume. High marks and praise were given to those students who produced work that embodied those instructions. Since problem solving centered around the visual arts, Fred Williams' objective requires the addition of a modifier; teaching students how to be creative, visual problem solvers.

Peter Crowe talked about two related goals for his ceramic students. He stated that doing ceramics could lead to a satisfying and pleasurable hobby for many and an occupation for a few. "I think its very important that we take it (ceramics) for fun, and perhaps you do it as a hobby. But you can't neglect the most important person; the one who is taking it seriously and wants to do it as a profession" (9.1.84). There was a determined effort by Peter to make ceramics an enjoyable experience. He created a friendly environment by joking and teasing students, and by not condemning or reprimanding those students who either did not work with clay or whose work was poorly done. Always cheerful, Peter created a non-threatening atmosphere in the ceramics room. In this atmosphere, students like Brandon (a

drop-out from another school) began to work independently at producing more and better pottery on the potter's wheel. Peter Crowe's objectives might be restated as; teaching students to associate working with clay as an enjoyable experience with the hope that one or a few students might independently develop into potters and sculptors.

"To get kids to have some understanding of art; to absorb and be aware of the aesthetics around them " (6.1.84), was Michael's Laurence's objective as an art teacher. The instrumental values exhibited by Michael when teaching did not relate directly to the objective. Unless learning about art history and doing art projects can be defined as difficult tasks, one could say that hard working and obedient are ways of conduct to achieve the goal. Michael's art projects such as the silk-screen Christmas card, the clay vase and the batik had complex, step-by-step instructions. Success depended on students listening carefully, following directions exactly and working hard and quickly to finish the project satisfactorily and on time. Given predominantly moral-focused values; hard work and obedience, Michael Laurence's objectives can be restated as; teaching students to work hard and to be obedient while taking art in order to achieve some understanding of art and to appreciate the beauty of art in the world around them.

Figure 13. Association between teacher's beliefs and instrumental values

Beliefs of Teachers (Objectives for Teaching Art)		Instrumental Values (Ways of Conduct)
Fred Williams:	Teaching students to be creative problem solvers	Creative, Intellectual
Peter Crowe:	Teaching students to enjoy ceramics and providing opportunities for some to develop into professionals	Cheerful, Independent
Michael Laurence:	Teaching students to understand art and to appreciate the beauty of art around them	Obedient, Hard-working

Art Teacher's Orientations and Eisner's Curriculum Orientation

Categorizing each of the teachers' orientations to curriculum (Eisner, 1979) was based on what the teachers said to the students, how they structured their art lessons, what they said in interviews and the kind of instrumental and terminal values that became apparent during the observation period. As with their beliefs about objectives for teaching art, each teacher's orientation to curriculum was very different.

Michael Laurence's orientation to schooling was similar to industrial management technique, i.e. standardization and

efficiency, with a means-end objective. The means-end objective (terminal value) for Michael was to make students appreciate the beauty of art in the world around them. Standardization; each student was required to follow the same procedures and techniques to complete their artwork, resulting in much of the finished artwork, looking alike. Efficiency; Michael's instructions to students were concise and kept short, i.e., directions were given for making the batik, student grades were entered onto a computer, and artwork, supplies and equipment were always returned to their designated places. Curriculum as technology very accurately describes Michael Laurence's orientation to curriculum.

Fred Williams believed that art education should help students become creative problem solvers. For this to happen, teachers need to be doing two things; teaching students how to learn and providing opportunities for them to practice intellectual activities. The grade eights met once a week for 40 minutes in a regular classroom solely for the purpose of thinking and talking about art. "If we analyze art work, it can help us understand what we see" (14.11.83). In almost every studio session, Fred reminded the class about the importance of thinking before doing. For example, "Today, think about what's going to be in that back (negative) space" (15.11.83). Fred asked for problem

solving that called for the practice of transferring one concept to another, i.e., a visual concept into a verbal concept and vice-versa. This orientation to schooling closely resembles Eisner's development of cognitive processes.

Peter Crowe described his role as a rancher "who tried to round up the strays" (30.9.83) as important. Attention to the individual was something that Peter attended to in his grade eleven/twelve ceramics course. Since the students had been given a course outline to follow, Peter seldom gave instructions to the class. Peter never sat down at the teacher's desk. Instead, he roamed the ceramics room teasing and chatting with students and looking for those who needed help. He encouraged students to follow their interests. Pam did mainly sculpture and Brandon mostly made pots on the wheel. Pam was one of the students who was very serious about her artwork and accordingly, she was one of the few that Peter did not tease. The concept of the importance of the individual and the different treatment accorded to various students is an orientation to curriculum Eisner refers to as personal relevance.

Each of the three teachers had a distinct style of teaching. The manner in which they spoke to students, and the way in which they organized and structured curriculum revealed characteristics associated with other jobs besides

Figure 14. Association between teacher's orientation to curriculum, instrumental values and terminal values

Teachers Orientation To Curriculum	Instrumental Values (ways of conduct)	Terminal Values (means-end)
Fred Williams: Development of cognitive processes	Creative, Intellectual	Wisdom
Peter Crowe: Personal relevance	Independent, Cheerful	A sense of accomplish- ment, pleasure
Michael Laurence: Curriculum as technology	Obedient, Hard-working	A world of beauty

teaching. Taken from the analytical domain that an art teacher "is a kind of", Fred Williams is a kind of sports coach, Peter Crowe is a kind of undercover agent and Michael Laurence is a kind of military officer.

Fred Williams behaved in many ways like a coach of a sports team. Students were regularly called by Fred to gather around him for demonstrations, reviews and critiques (the huddle). When he held progress reviews, critiques and demonstrations, such as the paper mask review (13.12.83) Fred rallied his students, exhorting them to the challenge of creative thinking (time-out pep talk.) Fred frequently referred to student artwork as "our drawings" and to students as "us" (27.9.83) disclosing a team-minded

attitude. When art projects such as the running shoe drawing were completed (13.10.83), Fred praised the grade eights and suggested ways in which they could improve upon their work (post-game analysis). Fred's voice, which was brisk and loud, added to the image of an enthusiastic, team-spirited sports coach.

Peter Crowe did not behave in the manner of a traditional teacher where the teacher functions as the authority figure in the classroom. He did not admonish or punish students for not working. He chatted, teased and joked with students as if he were one of them. He seldom instructed the class as a group (ceramic projects were given in printed form) and he seldom gave direct orders. "Time to clean-up, you terrible people" (5.11.83) was one of the few kinds of directives Peter gave to the class and even then it was softened through the use of humour. Peter also altered his behavior according to the student he was dealing with. He teased Brandon but gave serious advice to Pam. Beneath Peter's casual manner, he was on the lookout for potential "professionals" (9.1.84). During the observation period, Peter noted that he hoped Brandon might develop into a potter and encouraged him to produce by providing Brandon with free clay and permitting him to use the potter's wheel for most of his projects. Behaving as if he were not a teacher but searching and helping talented students without

appearing concerned or interested are characteristics that helped to identify Peter Crowe as a kind of undercover agent.

In many ways Michael Laurence resembled a military officer and the art program was run somewhat like a military operation. Michael organized the art program to follow a schedule with time limitations for each project. The explanation of the batik project began with a reminder to students that they were running out of time (15.12.83). The artroom was always kept clean and tidy with all items put back in the same place. Also, classroom activities were run efficiently. Instructions were kept concise and to the point, marks were kept on the computer and supplies and equipment were organized ahead of time so that students were able to move from one activity to another without wasting time. The latter operation was particularly evident during the silk screening project. Michael's relationship with his students was much like an officer with his cadets. Michael was reserved and straight to the point when talking to the class. He expected the class to obey even when the final outcome of the project was not clear to many students, as in the case of the batik explanation (15.12.83). The treatment of students and the organization of the art program revealed that Michael Laurence functioned in his role of teacher much like a military officer in charge of training a unit of

cadets.

Summary

Through the three ethnographic forms of domain, taxonomic and componential analysis, the field notes were searched for values and beliefs, orientation to curriculum and styles of teaching. Fred Williams promoted creativity and intellectualism. Peter Crowe encouraged cheerfulness and independence and Michael Laurence emphasized obedience and hard work. Fred Williams' orientation to curriculum was similar to Eisner's development of cognitive processes. Peter Crowe's orientation resembled the personal relevance approach and Michael Laurence's orientation was organized along the lines of curriculum as technology. And finally, each teacher exhibited certain attributes which resembled other types of jobs. Fred Williams was like a team sports coach. Peter Crowe acted as if he were an undercover agent, and Michael Laurence behaved like a military officer. In all three areas of analysis, no two teachers were alike.

CHAPTER VIII

SUMMARY, CONCLUSIONS AND IMPLICATIONS

Summary of the Study

The study was conducted (1) to identify and examine beliefs and values that art teachers exhibit while teaching art; (2) to determine what kind of teaching orientation these beliefs and values produce; and (3) to demonstrate how each teacher's value system is related to the content of his art program and his style of teaching, and subsequently, to the responsiveness of the students.

Values were ascertained by interviews, and by observing teachers in the classroom. These values were compared to the goals that the teachers claimed to be important in their art programs. Orientations to curriculum based on Eisner (1979) were also revealed by classroom observation. Analysis of data was modeled after Spradley's Developmental Research Sequence (1980).

Conclusions From the Study

Eisner's orientations to curriculum are not precise, but are useful generalizations. It was somewhat of a surprise, therefore, to find how completely each teacher exhibited the characteristics of one orientation. It would seem more likely that each teacher would demonstrate characteristics from two or as many as three of the orientations. However, as different as they were in their orientation, each teacher expressed articulate and clear objectives for teaching art. Perhaps years of teaching experience and their post graduate art education training helped them to formulate these well defined curriculum orientations.

Each teacher in the study elicited different behavioral responses from students and different kinds of artwork. Fred Williams' class responded favourably to the art program. In fact, many students, particularly the boys, were eager to do artwork. The art projects that Fred's class completed were notable in two ways; many of the drawings exhibited careful and skilful attention to the elements of design; drawings and sculpture often displayed inventive methods of creating variety in colour (running shoe drawing), volume (paper masks) and imagination (creative line drawing). Fred Williams' team approach to

teaching and his curriculum orientation of developing cognitive processes worked together to produce imaginative, well-crafted artwork and a classroom of happy grade eight art students.

The variety of artwork that was made by the grade eleven and twelve ceramics students was remarkable in its range. From sophisticated sculptural pieces and well-formed pots to "bowling balls with eyes on them" (12.12.83) as described by Pam, Peter Crowe's art program might be summed up as being all things to all students. If students were interested and self-motivated they tended to be productive and created interesting ceramics. If, however, students were not interested and not motivated to do so, they produced a quality of ceramics more appropriate to a primary grade pupil. Comparisons of levels of satisfaction between high achievers and low achievers to determine their relative levels of satisfaction were not undertaken. The acceptance by the teacher of a wide range of artwork, ceramics, in this case is congruent with a personal relevance curriculum orientation.

Most of the artwork that Michael Laurence's grade nines produced was fairly consistent. There was less variation in the way that students handled lines, tones and colours than was the case for Fred's grade eights. The clay vases were well made (except the one done by Dennis), showing far

greater consistency than the ceramics created by Peter's grade elevens and twelves. In Fred's class, it was the boys who exhibited the highest level of interest and satisfaction, but in Michael's class, it was the girls, far outnumbering the boys, who exhibited the highest level of satisfaction. Michael's tendency towards a military style of teaching and his apparent technological orientation to curriculum brought about artwork that was predictable (consistent among most pupils) and a cooperative response from the grade nine girls.

Implications for Art Education

It is apparent from the study that although art teachers by definition do the same thing, that is, teach art, they do not necessarily share common objectives, the same values or orientation to curriculum and, as well, they have different styles of teaching. Given all these variables a prescribed curriculum may make little difference to the way teachers conduct themselves in the art room. It is a well known characteristic of art teachers that regardless of the kind of curriculum that has been prescribed, there have always been strong differences between them. It is quite probable that any art curriculum, no matter how carefully structured would be adapted to suit the

preferences and value systems of each art teacher. This study provides information to support the assumption that effective curriculum development must continue to provide flexibility in order to account for teachers' values.

Perhaps, instead of assuming that by following a carefully constructed curriculum guide, art teachers will be successful at their jobs, we might consider matching teachers to schools where specific objectives have been developed for the student population. As an example, a teacher who stresses obedience and hard work would probably function happily in a school that also stresses moral based instrumental values. In order to achieve the optimum student satisfaction along with high quality artwork, it would seem logical to have an art teacher teaching students who share the same objectives and values, and who feel comfortable with that teacher's style of teaching and orientation to curriculum.

The identification of goals and of teaching styles appropriate to their realization has not been practiced by individual schools within the public system. Schools have simply grown to reflect the values of those who teach there. This study shows that, as conditions presently stand, the kind of art program a school has is something of a lottery, and students attending schools in a particular geographic area may complete art programs with quite different ideas

about the purposes of art and the way it should be taught.

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