

STUDENTS' EXPERIENCE
OF THE SKETCHBOOK/JOURNAL MODEL
IN ART EDUCATION

by

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Abstract

The problem of this study was to investigate the extent to which largely self-directed, individualized work in student sketchbooks constitutes valid art experience in terms of current guidelines for art education (CSEA, B.C. Ministry of Education, DBAE, various authors). The research questions were:

- 1) What does the sketchbook content consist of?
- 2) What is the experience of the participants in regard to a) content, b) context, and c) process?
- 3) When students are directing their own learning within the structure of this model, what do they say they are learning?
- 4) To what extent does the work constitute valid content and experience, and provide intellectual development while serving the diverse interests and ability levels of high school art students?

The research consisted of the analysis of video taped interviews with a purposive sample of six high school students. The interviews were transcribed and correlated to photocopies of the sketchbook pages for analysis. The data was analyzed using the Macintosh computer program HyperRESEARCH.

It is concluded that the sketchbook is a versatile and engaging medium for meaningful, contextual learning and a viable means for evaluating progress and achievement. It is both an adjunct and a driver of studio work. It is frequently the most travelled book in a student's school bag and the last one to be put away at night.

Where clientele is the most diverse, in multi-grade, multi-course split classes, where disabilities and weak language skills demand special attention, the sketchbook is invaluable in tracking progress and in accommodating individual goals, interests and rates of learning. If it is to provide intellectual development and experience, as recommended by current guidelines, the

sketchbook needs to be more than a book for sketching in. Clear goals and criteria need to be in place along with classroom support and enabling skills. Teaching strategies may then make provisions for individualized curricula in a process that encourages the development of a depth and breadth of knowledge, awareness of multiple cultural values, participation in the traditions of the history of art, critical thinking and the development of lifelong learning skills.

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To Dad and Alex. They were both part of this.

Jorgen Jensen,
1921 to 1992.

Alex Sosnowsky,
1975 to 1992.

CHAPTER 1

1.1) Introduction

"The notion of teaching someone else is logically incongruent."

(R. Paul, 1992, February).

"It is extremely useful to not know that something cannot be done. Motivated self-education yields amazing results."

M. Salvadori.

(Milmore, 1990, p.66).

"The young have the daunting task of inventing themselves and reinventing the culture in which they are going to live."

G. Bruner.

(Milmore, 1990, p.66).

Keeping a sketchbook is a tradition among artists. It is used as a repository for knowledge, images and ideas. Many art programs include some form of sketchbook work as part of a student's art production. In various programs the sketchbook assumes importance in its own right or serves as a contributory resource for finished work and a record of progress and process. Sometimes the content is left entirely up to the students. In other situations the content is based on a loose structure or is more highly structured to facilitate evaluation by the teacher or an external examiner.

Blaikie (1992) reports that one study guide to the British General Certificate of Secondary Education [GCSE] art and design curriculum, aimed at showing students "how they might achieve higher grades" (p.32) suggests that

It is vitally important... that [students] record all their achievements in their sketchbooks, in note and visual form. This is in order that the teacher has an understanding of the students' intentions, procedures and research strategies, and their whole approach to critical reflection, and to the outcomes thereof. Therefore the ongoing working sketchbook is a very important aspect of curriculum content, both for research and assessment purposes. (p.34-35)

Keeping a sketchbook is part of course requirements in the art program of the present study. The sketchbook which forms part of this program model is also a research journal, but does not necessarily seek to be a work record or "workbook". Students are encouraged to comment on the process but it is not required that they explain or log their activities since this would presume a student's ability to articulate in written language, and would require students to contrive to record thinking processes which are intuitive. Although it is a required part of the art program, in its purest form, the content of this sketchbook/journal is not created out of any external motivation, but rather for personal development and enjoyment.

In this study it was the experience and the content from the student's point of view that was of interest. The problem was to investigate the extent to which largely self-directed, individualized work in student sketchbooks constitutes valid art experience in terms of current guidelines for art education (B.C. Ministry of Education, Canadian Society for Education Through Art [CSEA], Discipline Based Art Education [DBAE], various authors) and the extent to which an individual other than the student can assess the learning represented in the physical evidence.

1.2) Context

Blaikie (1992) recommends that art educators in the U.S. and Canada embrace the concept of external evaluation as it is practiced in Britain, or as it is practiced in assessment of International Baccalaureate [IB], Advanced Placement [AP] and Arts PROPEL. Yet the role of the student, and the teacher,

in assessment of student work in the first three of these programs ranges from minimal to none at all. Only in Arts PROPEL, which is not assessed for certification, is the role of the student and the teacher held to be essential to the process.

In her *Implications*, Blaikie states that

Assessment models, once established, take on their own momentum. The values brought to the planning sessions by the committee responsible for putting the model together become institutionalized in a framework that thereafter may be modified slightly to fit changes in the school climate, but are unlikely to undergo radical change,

and that the result of the "cooperative, consensual" process inevitably results in "less than total cohesiveness, and a certain flatness, or sameness of content, among various models" (p.160).

MacGregor (1990) notes that ten years ago the British system was without common evaluation practices, as the Canadian system is today. Exam systems, he claims, involve teachers, giving them opportunities to compare and discuss criteria, as opposed to the practice in North America where art teachers are "...rarely required to be answerable to anyone, including the pupils..." (p.322). He suggests exam systems such as those employed by AP and IB art programs as a remedy for the lack of predictable entry requirements of art schools, where portfolios often win out over grades.

Some aspects of the IB model hold promise, notably the workbook and the final interview with the external examiner. As of 1994, however, instead of previewing the total workbook production of each candidate, the examiner will see only photocopies of 12 selected work book pages prior to the interview. The teacher's assessment of the workbook will stand as 30% of the final grade. AP is

a formula driven curriculum where the examiners have no contact at all with the candidates and require no input from the teacher. Students are notable for their absence in the evaluation process as well as in the curriculum decisions made for these programs. A great deal of energy is spent in fulfilling expectations of quantity and format prescribed by international examining bodies, and in meeting externally set mailing deadlines that do not coincide with the locally determined school year.

In fact, standardized assessment of students rarely involves individual teachers, much less students. While the traditional "academic" disciplines, as evidenced by current B.C. Ministry of Education documents, are moving towards more formative evaluation methods and more student involvement in decisions about what should be learned, art education seems to be looking for ways to standardize and centralize control. This could well lead to a prescribed and assessment driven curriculum and the inhibition of innovative programs, as in the following examples from the *British Journal of Art and Design Education*.

Scott (1990) describes an innovative sculpture curriculum involving a visiting artist. Throughout the article much concern is expressed about having the project work fit into existing syllabus requirements for external examination.

In the British system, even when a process folio is prescribed, Jeffery (1990) notes the result "has more to do with the assessment framework than the actual development of design ideas in the project" (p.57). The problem, as he sees it, has been the use of a systematic approach to design in order to make "an intuitive and unteachable subject" teachable (p.61). Jeffery suggests that the key to making the process more meaningful to the individual student

lies in developing ways of encouraging pupils to develop and record the ongoing interaction or dialogue between their ideas, modelled proposals, and critical reactions. Project reports may need to become, or contain, much more of a journal record of the thinking that took place... (p.68)

It may be true that "all successful teaching depends upon the evaluation of evidence" (Barret, 1990, p.299) but the question remains

Is evaluation an integral part of the process of extending and developing the student's learning? Or is it a means of measuring the levels of success or failure related to the teacher's (and society's) views of anticipated outcomes? (p.302)

Barrett recommends the use of group and individual critiques throughout the creative process with student involvement and negotiated criteria as a main feature and suggests that

Sketchbooks and logs provide useful monitoring devices covering continuous periods of work: if they are dated and elaborated with written notes they can form the most valuable evidence for both forms of evaluation and assessment [summative and formative]. (p.311)

The British system and the IB program require such work records to facilitate evaluation by external examiners who, even so, can have only minimal insights into student intentions, teacher expectations, and local conditions.

Today's reality is that art programs must serve a wide range of abilities and needs. The typical make-up of a high school art class includes: genuinely talented students in need of challenges commensurate with career goals in fine arts, commercial art, fashion design, architecture or even dentistry; students in need of positive experiences, in the belief that success breeds success; learning disabled students, with or without ability in art, who may be inarticulate or functionally illiterate; academic students in need of rest and recuperation; students from a variety of ethnic backgrounds, often with little or no English

language skills. And this is often within multi-grade and multi-course split classes.

Art educators who espouse a move towards standardized content and assessment should not lose sight of the everyday realities of the classroom. Gardner (1991, unpublished manuscript, in Blaikie, 1992) holds that the teacher's role is one of a "skilled colleague... a coach or mentor" (p.120). This suggests that teaching should consist more of modeled behaviors and less of prescribed content and that what is appropriate for one student, program or school may be inappropriate for another.

There is a saying that you cannot make a flower grow by pulling on it. Recent B.C. Ministry of Education proposals for education reform emphasize individualized, active and student-generated learning in all disciplines. The problem of selection to post secondary institutions and recognition of high school art courses by universities can hopefully be solved through teacher education, effective support services, and the evaluation of programs without jeopardizing the individual development of the clientele.

1.3) Statement of Problem

The problem is to investigate the extent to which largely self-directed, individualized work in student sketchbooks constitutes valid art experience in terms of current guidelines for art education according to the B.C. Ministry of Education, CSEA, DBAE and various authors.

The research questions are:

- 1) What does the sketchbook content consist of?

2) What is the experience of the participants in regard to a) content, b) context, and c) process?

3) When students are directing their own learning within the structure of this model, what do they say they are learning?

4) To what extent does the work constitute valid content and experience, and provide intellectual development while serving the diverse interests and ability levels of high school art students?

1.4) Method

The research consisted of the analysis of video taped interviews with a "purposive sample" (Merriam, 1988, p.154) of six students (grades 10, 11, and 12), going through their sketchbook work of the second term of the 1992-93 school year, page by page. The interviews were transcribed, related to photocopies of the sketchbook pages and analysed. This facilitated analysis of the physical evidence as well as unique student insights beyond the personal perspective of the researcher. The interviews began with biographical questions and ended with "grand tour" questions (McCracken, 1988, p.35) which dealt with the student's overall understanding of the process, rationale and personal involvement in the model.

The Macintosh application HyperRESEARCH 1.55 (Hesse-Biber, S., 1993), for the analysis of qualitative data, was used to code the data. As well as qualitative analysis of the interviews the program provided frequencies for the coded data.

A field note journal documented the process of implementing the curriculum model that the students followed [see 3.5 and Appendix III]. Copies of all handouts, instruction sheets and evaluation forms are presented in Appendix II.

Specific methods for the selection of subjects, and the collection, organization and analysis of data are dealt with in Chapter 3.

1.5) Key Terms

1.5a) The Sketchbook

In this model of art curriculum the sketchbook is the focus of the art program both in the sense of focusing student energies and efforts on it, and in the sense of "bringing into focus" information and ideas. This model is meant to personalize the curriculum and to encourage students to take control and responsibility for their learning.

For the purposes of this research the term *sketchbook* will be used, although it is in some ways misleading. The sketchbook can have many functions. As a "sponge activity" it is on hand when work is finished, on "off" days, while something is left to dry or when the substitute teacher is not an art specialist. As a sketchbook it is used for project preparation and self-expression, sketching and sustained work, practice and experimenting, collecting and copying. As a journal it is used for recording thoughts, ideas and information. As a workbook it contains research, explorations, notes, handouts, diagrams and assignments. As a personal record it traces a student's development in drawing skills, understanding of concepts and knowledge from book to book, from year to year. As an artist's habit it is an invaluable companion.

1.5b) The Sketchbook Format

In the art program that provided the setting and material for this study a

9" X 12" coil back format with 100 pages of 60 lb. paper is required. This has been found to be the most conducive to:

- 1) use as a journal rather than a "drawing pad";
- 2) extended use, long-term attachment;
- 3) finished work as well as quick sketches of ideas or images, written work and pasting things in; the paper is good enough but not too good.
- 4) easy transportation for daily use by the student and for marking by the teacher.

A few students opt for the use of hard cover books of the same size but larger or smaller formats are generally not accepted.

1.5c) Art History Pages [AHPs]

Art History Pages are part of the required content of the sketchbook as it is used in this model. A complete AHP includes a small coloured drawing of the work in question, a short anecdotal history of the artist followed by description, analysis and critique of the piece. Instructions for doing an Art History Page and a list of suggested subjects are to be found in Appendix II.

1.6) Limitations

As a site-specific qualitative study, replication in some other situation would be possible only in general terms. This study involved a "kind of program", a model, on which researchers and practitioners should feel free to improve and improvise.

As a teacher/researcher, working with her own students and analyzing the results herself, the author necessarily set expectations, chose methods and

fostered attitudes in the students which might seem to serve the research. These possible limitations to the validity of the data created for this study are countered in three ways:

- 1) Since the purpose was to show what the model can or cannot do as well as what it does do, and since the student subjects were chosen after course work was completed and grades had been awarded for the term, this vested interest in the students' work cannot have been more than one would expect of a teacher in any circumstances.
- 2) The research did not involve the evaluation of the students' work but the analysis of their response to the process and their own understanding of the meanings in the content they created. While there was some danger of a student "'serving up' what he or she thinks is wanted" (McCracken, 1988, p.27) in the interview process the lack of social distance was overcome by assuring the participants that candid responses, negative or positive, would be equally valuable, by holding the interviews after the section of their sketchbooks to be discussed had been evaluated for grades and by remaining wary of such responses during the interviews and during analysis of the data.
- 3) While students may have been aware that this research had to do with their sketchbooks and that they were potential subjects they would be unlikely to produce more or less work than they normally would for their own grades. Since the participants were not chosen until the end of the second term it is highly unlikely that students would try to affect that choice by any deliberate action and they would, in any case, not know

what criteria would be used to choose subjects for the research. The choice of respondents was, however, contingent on the willingness of the subjects who were asked to participate.

The teacher/researcher's role in setting the expectations and guiding the process, as well as her relationship with the students, provided essential insight to analysis of the data. Blaikie cites Gardner (1991, unpublished manuscript, in Blaikie, 1992) as maintaining that, in assessment, the role of the teacher is pivotal "due to important understanding and empirical knowledge the teacher has of the students' work, and work habits" (p.134). While this role did not allow the researcher to be the "perfect stranger" ideally required for ethnographic research (McCracken, 1988, p.37), it did put her in the unique position of knowing how course requirements and expectations are manifested in the work.

1.7) Organization

Chapter 2 presents a review of the literature regarding current guidelines and trends in art education (B.C. Ministry of Education, CSEA, DBAE, various authors) as they pertain to this study.

Chapter 3 details the setting and the time frame, describes the respondents, and presents the procedures for data collection and analysis.

Chapter 4 illustrates the characteristics of the content of each of the six sketchbooks.

Chapter 5 summarizes and illustrates categories found in the interviews in regard to the first three research questions.

Chapter 6 compares the results and findings in the data with the findings

of the literature review, in answer to the fourth research question.

Chapter 7 presents implications and recommendations for theory, practice and further research.

Finally, appendices contain copies of correspondence regarding permission and endorsements [I], copies of forms and handouts pertaining to the use of sketchbooks in the art program [II], the field note journal [III] and a master list of codes and frequencies [IV].

CHAPTER 2: REVIEW OF THE LITERATURE

2.1) Goals

2.1a) General Goals

In the outline which is handed out to students at the start of the school year the goals of the art program of this study are as follows:

The Art Program is designed to provide training in the Visual Arts for a great variety of student needs. ART 11 offers introductory experiences and skill development, while specialty and advanced courses (VA2D11, VA2D12, VA2D11, VA3D12, ART 12, IB ART 11, IB ART 12, ART CAREERS) explore specific areas of interest in line with the goals of individual students.

ART 11 is designed to provide a foundation for student generated project work in later courses. In specialty and advanced courses students have the opportunity to propose term (12 level) or half term (11 level) projects appropriate to their course and development.

Sketch books are required in all courses for developing themes, improving drawing skills and collecting ideas. Art History, as it relates to specific work, is included as a required part of all projects and the sketchbook.

The objectives of the Art Program are:

- to develop skills of perception and creativity,
 - to promote interest in and awareness of the Visual Arts,
 - to provide a basis for further study for those who may be considering one of many careers in Art or related fields.
- (course handout, see Appendix II)

These goals form the foundation of *A Model for Art Education Using the Sketchbook / Journal as a Focusing Tool* (Froslev, 1991):

The three goals of this model, *studio work*, *visual literacy* and *personal growth*, are those of the specialist and the generalist... [T]he model can serve the connoisseur and the artist.

Despite much discussion to the contrary studio production is still considered a major component of most art programs. In the model it is given top billing as an outcome of, and complement to, the sketch book process. It is a product of learning, not the only means.

Visual literacy is a term which is sometimes used to cover all aspects of art education including production and appreciation. Here it is meant to imply a level of understanding which allows for considered judgement of all visual stimuli. It implies an understanding of composition, an open mind, personal taste based on wide knowledge, an eye for detail. As a goal of art education it serves the budding artist as well as the budding connoisseur.

As an aspect of general education personal growth includes social, cultural and intellectual development. As prescribed by the Year 2000 Program, the goals of general education are well served by this art education model. (p.14-15)

The *B.C. Ministry of Education Secondary Art Guide 8-12* (1983) lists the following goals:

- to stimulate and extend students' visual curiosity;
- to assist students in developing appreciation for their own artistic endeavours and those of others;
- to develop students' potential to respond critically to visual and aesthetic phenomena;
- to enable students to gain expertise in art processes and skills;
- to foster in students an understanding of the relation between art and history. (p.10)

Though this document predates much of the debate over DBAE it does include the four components of DBAE: production, history, criticism and aesthetics. Missing from the list are the more recent B.C. Ministry of Education priorities (formerly and popularly referred to as the "Year 2000" program) of career development, and social and cultural growth.

This curriculum document was designed as a "resource" and a "guide". It is deliberately non-prescriptive (p.3) and, while it offers "possibilities" for basic and advanced levels in each content area, it is not sequential.

In 1987 the CSEA issued a National Policy. This policy states that learning should be "appropriate to the clientele" and "linked to previous experience of the learner". It should include "in addition to international content, material that reflects national, regional and local interests" and experiences in "making art, studying art history [and] engaging in critical dialogue about art" (p.1).

In its use of terms such as "may be achieved", "might attempt", "might provide", and "where possible", and in the omission of the formal aesthetic component of DBAE, it is a thoroughly Canadian document. It is loose enough that one can do pretty much as one pleases and is unlikely to be in the slightest controversial among secondary school art educators in British Columbia. It is a kinder, gentler policy.

According to Blaikie (1992), in the programs dealt with in her research, at the secondary level in Britain and North America, art education is largely self-directed in that students explore materials and develop critical skills individually within a set framework. Only Arts PROPEL is more prescribed. The art program of the present study assumes that at the senior level, beyond a Foundations course, individual goals and needs should be paramount and prescriptive or standardized content is inappropriate.

2.1b) Current B.C. Ministry of Education Goals

Anderson (1990) argues that "developing general critical appreciation is among the highest goals of a broad general education and... one of art's strongest justifications for inclusion in the curriculum lies in its ability to foster such appreciation." He goes on to say that

Subskills of critical appreciation... include the ability to think critically. This ability, in turn, entails the perceptual and conceptual processes of critical awareness, critical discrimination of qualities, critical reflection on those qualities, critical choices leading to action based on what has been sensed and thought, and critical assessments about the value and nature of experiences. (p.132)

The goal of critical appreciation as defined by Anderson is in line with the goals of the B.C. Ministry of Education for general education. Listed among the goals are:

the ability of students to analyze critically, reason and think independently, and acquire basic learning skills and bodies of knowledge; to develop in students a lifelong appreciation of learning, a curiosity about the world around them, and a capacity for creative thought and expression... to develop an appreciation of the fine arts and an understanding of cultural heritage... (B.C. Ministry of Education, 1990a, p.8)

The 1990 draft of the Intermediate Program proposes a "framework for active learning" which encourages students to be "more autonomous, both socially and intellectually", as prescribed by the Sullivan Commission on Education. Active learning consists of five phases: engagement, exploration, transformation, presentation, and reflection (B.C. Ministry of Education, 1990b, p.98). Although it is presented in terms of general education, the concept of active learning is an obvious outcome of art education.

In the section on evaluation in the 1990 Intermediate Program draft the descriptors for art are unfortunately mainly banal and trite. For example, few art educators would see statements like "the student shows an interest in art" or "the student participates actively in art" (p.137) as meaningful descriptors of active learning. The goals of art education are, in fact, better described in the general section with descriptors such as:

- The student demonstrates creativity by being fluent, flexible, and original in the generation of ideas and solutions,
- The student uses effective strategies to integrate new knowledge with relevant prior knowledge to construct new meaning,
- The student appreciates that each individual's perceptions and expressions are unique,
- The student understands how to evaluate prior knowledge and access new information sources,
- The student understands that communication skills and processes are interrelated avenues for constructing meaning. (p.135)

As a way of "collecting evidence of student learning" the sketchbook used in this study, serves as seven out of the twelve forms of "collections" that "illustrate [a student's] repertoire of experiences, thinking, and performance" as listed in the Intermediate Program draft, namely: portfolios, scrapbooks, dialogue journals, learning logs, notebooks, process folders, reader-response journals. In such collections the student takes an active role in setting goals and evaluation criteria (p.124). The recently published four part Assessment Handbook Series from the Ministry is evidence that more formative evaluation methods and more student participation in decisions about education are still a priority in general education.

2.2) Clientele

Silverman (1989) proposes that a DBAE type of program would result in more students enrolling in "an art class that exposes them to the fascinating and varied world of art and offers them many different avenues for learning and being evaluated" (p.21) such as "critical or speculative essays, library research reports, multiple choice and essay examinations... [as in] other academic

classes" (p.19) instead of a studio course which might be "unpleasant, painful, potentially dangerous, or will cause [them] to fail and damage [their] self-concept" (p.21).

Classroom teachers and counselors would want to ask what they are then to do with the usual clientele of

potential school drop-outs, disciplinary problems, students particularly low in academic ability, students whose programming difficulties have been solved by including the odd art course, individuals who have been obliged to discontinue other courses, those who have been involved in 'personality conflicts' with other teachers, students who think of art as a 'snap' or the lesser of several evils, and, let it be admitted, even youngsters who have a genuine liking and/or talent for art! (Kingan, 1966, p.24-25)

Kingan (1966) asks:

Let us consider the case of the student who elects to take art because he enjoys it, even though he may not be a star performer and his academic rating [may] be quite low. Is it fair to deter him from electing art by insisting that he complete a section on art history which will involve him in homework, testing and similar academic trappings? (p.25)

In the same journal as the Silverman article, Qualley (1989) contemplates "whether making art more difficult and more academic by stressing more art history, art criticism, or aesthetics is either good for art education or a good strategy in trying to gain legitimacy". He goes on to say that:

It seems an especially questionable strategy at a time when general education reformers are calling for fewer lecture type classes, less rigidity in teaching, less structure-dominated instruction, and more hands-on, active involvement of the students in learning experiences. (p.4)

2.3) Content

2.3a) General Content

In this day and age no art program would be complete which did not

include contemplation and discussion of the images of civilization past and present. There has been much discussion as to what images we should expose our students to (Eisner, 1972; Broudy, 1972; Chalmers, 1987; Chapman, 1978) and how this should be done (Silverman, 1989; Dobbs, 1989; MacGregor, 1989; Hamblen, 1987, 1988).

Michael (1980) maintains that "if the student is highly involved" we can "teach about art, artists, art processes, and art history" without relying on "rigid academic type curricula" (p.19). Dewey would concur. Eisner (1972) lists four consequences of Dewey's views:

- the child needs to be viewed, not as an object to be stuffed with information and skills, but as a person with wants and needs;
- the teacher must provide an environment that captures the interest of the child because interest is related to learning and to the meaningfulness of the learning;
- the child has to be an active agent and not a mere recipient of instruction and the curriculum should be problem centered;
- students should share responsibility with the teacher for determining the areas and problems to be studied. (p.42)

Eisner goes on to explain how abuse of these tenets has, in the past, led to too

-free, anything-goes, non-teaching in art. On the other hand, a well planned collaborative and individualized curriculum

does not imply that content should be entirely left up to the students. Indeed, like drawing from observation, investigation into art forms and forays into the history of art are not natural consequences of growth. They should however be a natural outcome of "the need to know". (Froslev, 1991, p.9)

The assumption must be that the students are there to learn, that this is a serious and important task and that, in the final accounting, learning is their

responsibility. If the teacher provides an appropriate framework students can be steered in the direction of pertinent knowledge, each acquiring a different body of knowledge based on individual explorations. The resources made available to students will help shape that body of knowledge but students are affected by a myriad of images that are beyond the teacher's sphere of influence. The framework should include skills and vocabulary to help students deal critically with all the influences they encounter.

Broudy (1972) identifies three types of art: serious classical, serious avant-garde, and popular. He suggests that only the first two require "tuition" in the schools (p.112) yet he admits that the popular arts are "the most potent means of social stability and control" (p.113). The use, primarily, of exemplars is still upheld by some DBAE writers though this "in no way precludes conducting discussions around vernacular work in informal settings" (MacGregor, 1989, p.27). Chalmers (1981) suggests an ethnographic approach to contextual studies in art education.

The implication one might draw from these writings is that students should be encouraged to critically consider industrial design, architecture, fashion, rock videos, television and film, advertising, cartoon graphics and T-shirt designs as well, and in the same way, as any "serious" art image. They need to learn to analyze content and discern quality in the messages and products they encounter daily in order to associate their lived culture with that of the past.

In addition to these discussions a common theme is that inclusion of contemporary, historical and cultural content from diverse points of view is

essential. Students need to be made aware that western culture is not the only tradition with merit, that Canada has a history of art, and that women have always made art.

2.3b) Multicultural Content

Numerous authors have written on multicultural issues (Chalmers, 1981; Mason, 1990; McFee, 1986; Wassen, Stuhr & Petrovich-Mwaniki, 1990; Zimmerman, 1990). Mason (1990) identified seven areas of effort in multicultural education used in British schools: ethnographic resources, non-European artists in residence, third world craft production, resistance art, study of differences and similarities, anthropological critique of fine arts attitudes and values, and critical judgement of images. Mason recommends the identification of common values and sees pluralism as a challenge with creative and positive solutions. McFee (1986) proposes that

A range of specific art and culture studies needs to be presented to help students understand art cross-culturally and begin to grasp the impact of their own culture on their own art. (p.14)

She suggests that the functions of art are to objectify, enhance, differentiate, organize, communicate and continue culture. Culture is maintained, transmitted and changed by applying these functions to the analysis of fine art, crafts, folk art, ethnic art, indigenous art, artifacts, architecture, habitats, settlement patterns, costume etc. (p.9)

Wassen et al. (1990) advocate

the identification and discriminating use of culturally responsive pedagogy that more democratically represents the sociocultural and ethnic diversity existing in the classroom, the community, and the nation. (p.235)

Teachers need to confront and remain aware of their own biases and focus on "the dynamic complexity of the factors that affect all human interaction: physical and mental ability, class, gender, age, politics, religion, and ethnicity" (p.235).

The images of civilization most commonly associated with art history are those made by male Western European artists, usually dead. Information on contemporary art and popular culture emanate mostly from the U.S.A. The increasingly common view is that resources should be made available to students to counteract these effects. Ancient copies of Janson's *History of Art* no longer represent accepted views on the history of art (Efland, 1990, p.258). Students from diverse social and cultural backgrounds need to be made to feel that their heritage is valued as a subject of study and valid in the creation of their own art work.

2.3c) Canadian Content

Books such as *Discovering Canadian Art* (Bennett & Hall, 1984) and *Canadian Art: Building a Heritage* (MacGregor, Hall, Bennett & Calvert, 1987), prepared for use in the schools, help to mediate the overwhelming effect of what passes for Western (and American) culture and art. Art publications such as *Canadian Art* and local or regional newspapers and magazines are rich sources of information on contemporary Canadian art and artists. These books and periodicals also feature work by contemporary Native Canadian artists. *By a Lady*, a book by M. Tippet (1992), gives long overdue recognition to Canadian women artists who have been "ignored, forgotten and marginalized"(p.xi) by historians and critics.

2.3d) Feminist Content

Gender issues have been discussed from diverse points of view by a number of authors (Collins & Sandell, 1987; Garber, 1990 ; Nochlin, 1973 ; Stankiewicz, 1982; Tippet, 1992; Turner, 1990; Walsh, 1990).

Nochlin (1973) claims that there were no great female Michelangelos because artistic activities for women were, until recently, restricted to "a modest, proficient, self-demeaning level of amateurism"(p. 27), and serious efforts depended upon indulgent relatives or the rejection of the traditional female role. Tippet (1992) suggests that, in a system of public repositories, art magazines, auctions and commercial galleries largely dominated by men and a society that measures success in economic terms against "the star system of male art", it is no wonder that women's art is often viewed as second rate (p.xi).

Garber (1990) promotes feminist art criticism as a way of bringing to art education missing elements of social balance and awareness. Feminist art criticism considers art in relation to "social values and ideologies, to power struggles, and to economic, class, gender, ethnic, and racial considerations" (p.19). Major art exhibitions such as *Artropolis 1993: Public Art and Art About Public Issues*, (Oct. 1993, Vancouver, B.C.) are evidence that art focusing on social issues is receiving more consideration.

Awareness of the reasons for the lack of a female counterpart to Michelangelo, and of the struggles that won the freedoms and access to equal education taken for granted today, can be achieved by including female role models in art education, not only those in mainstream art or those who rejected

traditional female roles but those in the "hiddenstream" of traditional women's crafts.

2.4) Approaches to Learning

2.4a) Copying and Borrowing

Research suggests that students do not consider themselves to be searching for personal imagery. In their lives they are searching for identity by trying on roles. In their art they copy, emulate styles and borrow images as their methods of choice (Bergland, 1991; Duncum, 1984; Hoff, 1982; Wilson & Wilson, 1982). Teachers can set problems which produce images that are "original" but even these are the products of our expectations (Efland, 1976).

Studies by Pariser (1979), Salome (1965) and Smith (1983) suggest that the art program should stress drawing from observation in order to improve skills and perception. This will encourage students to use observed images in their work and will give them a store of images to "draw" on when they work from imagination.

2.4b) Self-Directed Learning

The IB Art and Design program requires students to produce "a cohesive body of work", a "creative journey" based on research and theme. This is a reasonable plan for the type of students usually drawn to IB if such students have mastered foundation skills and knowledge. But for most students, including the very talented and career bound, the more broad and varied the experiences the better. Young learners should not be required to function as artists or art

scholars (Michael, 1980). They should be explorers.

This is not to say that there should be no goals, self-discipline or struggle. Students can be encouraged to follow through on projects through learning contracts (Gibbons, 1992). Such contracts discourage students from "bailing out" when they encounter the first obstacle.

In self-directed learning self-evaluation is indispensable (Gardner, 1991, unpublished manuscript, in Blaikie, 1992; Gibbons, 1992; van der Kamp, 1984). Though the teacher will necessarily set both formal and informal standards, students must take responsibility for their own achievement.

Gibbons (1992), in his book *Conferencing with Individual Students*, describes a collaborative teaching method for general education. He maintains that "In directive teaching... teachers focus on covering a body of content with a whole class. In self-directed situations, however, where each student may be learning something different, teachers focus on teaching students the process of teaching themselves" (p.1). Such a course requires:

- that the course format be expressed as a set of clear goals, tasks, competencies, problems, or challenges;
- that students be prepared with the skills needed for self-directed learning;
- that the process of learning be both productive and pleasing to the students;
- that classroom systems support the individual and group need of the students. (p.3)

Gibbons also proposes the use of negotiated learning contracts and working journals. Conferencing is, of course, essential to such a program. Evaluation is based on contracted expectations which reflect goals suited to the needs and abilities of the individual.

Chapman (1978) states that "almost every new program in the last decade can be considered a contemporary variation on earlier ideas" (p.18). Self-directed models of art education reflect the legacy of romantic idealism and the first rebellions against "academic art". These methods owe much to Dewey and to the discipline-oriented movement of the 1960s for its "emphasis upon learning by discovery and in the idea that learners can be their own agent in the production of knowledge" (Efland, 1990, p.261).

2.5) The Role of Workbooks

2.5a) The IB Workbook

The IB Program is an international education system designed initially to provide a high quality standardized education to English speaking students in isolated parts of the world. Some schools in North America have adopted the program as an enriched curriculum which is recognized in good standing by most universities. The IB Program offers three options in Art and Design. At the Higher Level the workbook accounts for 30% of the evaluation and studio work the remaining 70%. At the Subsidiary Level a student may choose to do either studio work or the workbook. Only guidelines are provided, regarding the form and content of the workbook, in order to "avoid prescribing a recipe for the perfect Workbook which would then be copied from Japan to Uruguay and from Swaziland to Belgium" (Perriman, 1983, p.1). The 1989 Guidelines (International Baccalaureate Subject Committee for Art and Design, 1989) state the expectations that a student should be able to:

- 1) demonstrate clearly in verbal and graphic terms how personal research has led to an understanding of the topics or concepts under

consideration;

2) analyse critically the formal, technical and aesthetic qualities of the art forms studied;

3) relate this material to its cultural, historical and/or social context;

4) demonstrate the inter-relationship between the personal research and the studio work. (p.2)

The significant differences between the sketch book, as it is used with students in the regular program of this study, and the IB requirements are that to a greater degree, in the IB workbook:

- project work must relate to the workbook as a natural outcome of research and explorations;

- though many topics, mediums and directions may be explored there should be a sense that one leads naturally to another in the workbook and the projects;

- the student should comment and critique work, as it progresses, in readable printing or writing, in a consistent format; the student should be prepared to discuss the work;

- historical and contextual content must be an integral part of all aspects of the course work; the student should be prepared to discuss historical, contemporary and cultural influences;

- written dialogue with the teacher in the form of positive criticism, and challenging questions should be evident; such dialogue should be answered or acted upon as appropriate.

Of the IB Workbook, Hipwell (1983a) says "The value of these books can... be vast. They can lead to almost 'non-stop' awareness. They are never ends in themselves indicating as they do on-going investigation and action, but they are a wonderful guide to the quality of an individual's thought and visual awareness" (p.9).

2.5b) Sketchbooks, Process Folios, Learning Logs and Research Journals

The B.C. Ministry of Education Intermediate Program draft documents (1990b) recommend journals and other similar forms of "collections" as means of illustrating experience and evaluating learning. Numerous authors have suggested sketchbooks, logs or journals for the purpose of recording process and for reflection (Barret, 1990; Bowman, 1983; Gardner, 1989, 1991 unpublished manuscript, in Blaikie, 1992; Hedlund, Furst, & Foley, 1989; Hipwell, 1983a, 1983b; Huse-Inman, 1980; Irwin, 1989; Leahy, 1985; Prisco, 1990; Sanders, 1985). Some of these authors have suggested the use of integrated visual and written journals at all levels of education and in all disciplines. Irwin (1989) suggests the use of visual journals for children of all ages as a way of making them "owners of their own work, making decisions at every step of the way" (p.20). She concludes that

The ideal result of the practice... would be a visual journal that becomes a personal statement or a personal friend. In this way, art as the reproduction of experience might go beyond course or school requirements and take on an active role in the constant continuous personal development of the child as an active creator, appreciator, and critic. (p.22)

Hedlund et al. (1989) advocate spontaneous or guided journal writing in all disciplines to "validate a student's personal contribution to his or her own learning achievements" (p.112). The journal becomes

an arena- a crucible- wherein new learning encounters sources of meaning deep within each individual, and new life meaning is created. (p.109)

In art courses students may use these books to draw, collect, muse and design. Required content may include art history research, critical analysis, articles on art and artists, specific skills and work records. Within the given format content may be highly individualized.

CHAPTER 3: METHOD

This chapter describes the methods used to create and analyze the data for this study including setting and time frame, selection and description of subjects, instructions to students, use of the field note journal, interview protocol, preparation of data, data analysis, and the rationale for these methods.

3.1) Setting and Time Frame

The school involved in this study is a senior secondary school with a population of less than 1000 situated in an area usually considered to be a middle to high income area. Parents tend to be professionals or entrepreneurs. There is a significant immigrant population, mainly Asian and Middle Eastern, and the school has an International Student Program of about 100 fee paying Asian students. This school also has a higher proportion of non-academic students than the other secondary school in the district.

The school represents itself as a "comprehensive" school but prides itself on academic achievement, which reflects to a great extent the attitudes of the community. This results in relatively lower importance being placed on the elective subjects and a higher priority on university entrance.

The school offers business education, computer studies, auto mechanics, woodwork, CADD drafting, home economics, and languages including Spanish, Mandarin and Japanese. International Baccalaureate, Co-op, Career Prep, and Work Experience programs are offered. There are also courses in theatre, choir,

stage band, orchestra, photography, and nine art courses. Each year the school mounts a major musical production. There is a strong contingent of students, parents and staff members who support and value the arts.

The school year is divided into three terms of about 40 hours per course per term. Students have five of their eight classes each day for 60 minutes. Teachers see each of their seven classes three times a week.

The art program is designed to accommodate a clientele of 150 to 180 students and one art teacher with the greatest possible flexibility. Each class consists of grade 10, 11 and 12 students in any and all of the nine art courses offered. Up to half of each class is enrolled in Art 11 Foundations, which is prerequisite to all other courses. These students work on assigned projects following a set curriculum. The remaining students work individually on negotiated term "contracts". All students are required to keep a sketchbook, as described above, which is worth 30% of their grade each term. Self-evaluation is sought at all levels for all work prior to grading by the teacher.

This class composition and course format allows for maximum flexibility in programming students into courses. Sketchbooks and work contracts make it possible for the teacher to accommodate each student's individual goals and to monitor individual rates of progress. While there may be many art programs similar to this, British Columbia art teachers enjoy a great deal of freedom in the design of their programs. The system described here was developed out of experience and necessity. It creates a productive, cooperative, studio atmosphere, requires fewer supplies (i.e. no class sets), and allows for many positive cross-over effects between the Art 11 Foundations groups and the Senior Art students.

During the year of this study there were only six blocks of art offered due, in part, to competition from new programs. Class sizes ranged from 22 to 27. One class of 27 included 6 ESL [English as a Second Language/International Program], 3 SLD [Learning Disabled] students and 5 students with identifiable behavior problems. Sixteen of the students were enrolled in Art 11 Foundations and the remaining 11 were in one or the other of Art 12, VA2D11, VA2D12, VA3D11, VA3D12, Art Careers 12, IB Art 11, or IB Art 12.

Finally, it may be of interest that this researcher is a female with 17 years of experience teaching students from grades 7 through 12. As a graduate of art education at the University of British Columbia the researcher began to develop many of the ideas put forth here, on the use of sketchbooks, under the wings of former professors Penny Gouldstone and Sam Black.

3.2) Selection of Subjects

Since it is the experience from the students' point of view that was of interest, interviews were conducted with a "purposive sample" of 6 students (grades 10, 11, and 12). A purposive sample means that subjects were selected to show a range of possibility rather than the full range of achievement (Merriam, 1988, p.154). The sample consisted of:

- a student at the Foundations level (B),
- a student at the Senior level (S),
- an ESL [English as a Second Language] student (K),
- an SLD [Learning Disabled] student (J),
- an IB Art and Design student (R),

-a alternate school student (C).

Only students who demonstrated a relatively keen interest in art were asked to participate.

The students were selected at the end of the second term of the 1992-93 school year from short lists developed while marking the sketchbooks for that term. Consideration had to be given not only to content but to the ability of the students to articulate verbally. An ESL student with very little English or an SLD student with a severe speech impediment would not be very productive as a subject. The candidates chosen in the end were not necessarily the students with the highest marks for their group but rather those whose sketchbooks reflected a good range of possibility within their group.

Permission was sought from the students, their parents and the school district for their participation in the research. Letters of permission and information regarding the Ethical Review appear in Appendix I.

3.3) Description of Subjects

The following descriptions are as of June 1993.

3.3a) B, a student at the Foundations level.

B is a 16 year old female student in grade 11. She was born in Winnipeg, Manitoba. Her grandparents are Czechoslovakian and German. She says she knows "all the children's lullabies in Polish and for Christmas we always celebrate the European stuff." B attended a Catholic private school in Winnipeg for a time. She took art in grade 8 and 9 at middle school, but not in grade 10 because her father did not want her to. Her elementary art education was "Just

cutting things out of cardboard paper." Her current course load consists of regular grade 11 levels in English, French, Math, Chemistry, Biology, Physical Education, Social Studies and Art. B's future plans are to study science at university and to become a jet pilot in the Air Force: "I have always wanted to fly.... When you go into the Air Force and you have a degree you are treated better."

3.3b) C, an alternate school student.

C is an 18 year old male student currently completing graduation requirements at the district alternate school. He is taking Art 12 and VA3D 12 in the art program of the school described in this study two mornings a week. Last year he took Art 11 and was in grade 10/11 at this senior secondary school. He has had art education all through his school years. C was born in Winnipeg, Man., coming to B.C. in the middle of grade 10. He had dropped out in grade 10 with half a credit for Art 11 which meant that he had to "sit in an Art 11 class here and draw flowers and dumb things" last year. At alternate school this year C will complete Social Studies 10, Science 10, English 11, Creative Writing 11, Math 11, Science 11, Social Studies 11, Business Education 11, English 12 and Creative Writing 12 plus two Art courses and credit for a computer course. He has, at this time, been accepted in the Art Program at Langara College and at Emily Carr College of Art and Design [ECCAD]. He will have to choose one and then, he says, "I am going to be pretty poor after that. [I will] live at home maybe and travel and maybe go on to more school, maybe film school."

3.3c) J, an SLD student.

J is a 15 year old male student in grade 10. He was born in Canada. The family is Scottish enough that, as he says, "Sometimes my Dad drags us out to the Highland Games." Last year he attended a special school for students with learning disabilities where he says he was bullied by other students. He had an art course last year but did not elaborate on his art experience previous to that. This year J is not in a special program but he has one block of Learning Assistance to help him overcome problems caused by dyslexia. J's current course load is Math 10, English 10, Science 10, Social Studies 10, Physical Education, Computer Studies and Art 11. He would like to work with computers and is considering a career in advertising. He says "You have to entertain people and to know what you are trying to sell. Some ads do comedy perspectives and people are really interested and they usually present their product so that people would have a better chance of remembering it."

3.3d) K, an ESL student.

K is a 17 year old male student in grade 12. He has been in Canada since grade 10, coming from Taiwan as a fee paying International Student and living with a homestay family. He is seeking permanent resident status. He took Art 11 in grade 11 and is now in Art 12. K did not take art in grade 10 and had little or no art education in Taiwan, where blocks scheduled for art were often used for extra study in math or physics. There was some art experience in grade 5 and 6. His current course load consists of regular grade 12 levels in English, Geography, Chemistry and Math plus Japanese 12, Mandarin 12, Art 12, Asia

Pacific Studies and EAP, an advanced level ESL course. He considers himself to be a "normal student" now rather than an ESL student. After graduation he says he plans to take art at UBC or Capilano College but it is unclear whether he means an Art Program or first year Arts.

3.3e) R, an IB Art and Design student.

R is a 17 year old female student in grade 12. She was born in Toronto, Ont., but her parents are from Iran. Her mother is an architect and a sculptor. R lived in Iran for about three years until the age of 7 and then England for a few years before returning to Canada. She is currently completing IB Art 12 having taken IB Art 11 in grade 10, before Art 11 was made a prerequisite, and VA2D 11 last year. She took a Youth Access summer course at Emily Carr College of Art and Design and has attended numerous workshops, demonstrations and gallery openings. She has had art all through her school years. R is an IB Diploma student with a course load of English, Math, Chemistry, Physics, History, Theory of Knowledge and Art, all at the IB 12 level. She recently completed the Extended Essay requirement on Giacometti and Existentialist philosophy. Next year she will be on an exchange program to Japan. After that she will attend university where she "might end up in architecture... but it doesn't seem like there's any employment in that area."

3.3f) S, a student at the Senior level.

S is a 16 year old female student in grade 11. She was born in New Zealand and came to Canada 4 years ago. She holds dual citizenship and considers

herself to be of no particular ethnic tradition. S took Art 11 in grade 10 and is currently in VA2D 11. She took two art courses in grade 9 at middle school and has taken art courses throughout her school years. Her current course load consists of regular grade 11 levels in English, Social Studies, Math, Chemistry, Physics and Spanish, plus Photography and VA2D 11. Her future plans are to go to university to take a B.Sc. and to become a physiotherapist. To the prompt "Do you plan to do anything with your art later on?" she answered "I might go to art school, maybe, but probably not. There is a good one in New Zealand, in fact there are a couple, or I might just leave it as a hobby, or I've looked into set design."

3.4) Instructions to Students

In the Art Program all students are required to keep a sketchbook as described here. The requirement is the same at all levels but expectations are adjusted to the individual student's program and ability level. A student with two courses is expected to produce more than a student with one course. A highly academic grade 12 student is generally expected to produce work at a different level of sophistication than a learning disabled grade 10 student.

The forms and instruction sheets students work from are to be found in Appendix II. Further instructions and observations are discussed in section 3.5, The Field Note Journal. Interview Protocol will be dealt with in 3.6.

3.5) The Field Note Journal

In qualitative or case study research it is recommended that triangulation, the use of "multiple methods of collecting data" (Merriam, 1988, p.69), may be

helpful in achieving a more complete and accurate picture of the phenomena being studied and that "besides providing a validity check, it also gives added depth to the description of the social meanings involved in the setting" (Hammersley & Atkinson, 1983, p.198).

Hammersley & Atkinson (1983) recommend the use of field note journals, saying that

Such a journal or diary provides a running account of the conduct of the research. This includes not only a record of the fieldwork, but also of the ethnographer's own personal feelings and involvement. ...[O]ur feelings enter into and colour the social relationships we engage in during fieldwork [and] such personal and subjective responses will inevitably influence one's choice of what may be noteworthy, what is regarded as problematic and strange, and what appears to be mundane and obvious. (p.165)

For this study the field note journal was recorded as an MS Works word processor file on the classroom Mac LC III. It covered the first and second terms of the school year and was used to record many forms of information regarding sketchbooks including: verbal instructions, observations of student work habits, comments from students, marking schedules, observations during marking, insights and feelings. There are some time gaps, but as an artifact of the research, it documents and illustrates many of the practical aspects of the implementation of the sketchbook model for the year in question and the selection of subjects. See Appendix III for the Field Note Journal, in edited form.

3.6) Interview Protocol

The six interviews were conducted after school in the Art Room. For each interview the video camera was set on a tripod so that it pointed down on the

respondent's open sketchbook, showing both pages on the screen. The respondent sat by the tripod across the table from the interviewer. During the interviews only the respondent's sketchbook, hands and voice were captured on the tape. Each interview was 1 1/2 to 2 hours in length.

The interviews began with biographical questions which were used to describe the subjects. Gender, age, place of birth, ethnic background, citizenship, years in Canada, grade, current art course(s), previous art education, course load, program or special status (SLD, ESL, International, IB, Co-op, etc.), and career goals were all of interest. These were dealt with as direct questions, allowing for some elaboration as to the effect these conditions have on the student.

McCracken (1988) states that, in the long interview, following the biographical questions,

The interviewer will want to know how the respondent defines the events, key actors, central action, dramatic structure, important props, necessary audience, ascribed roles, designated critics, social significance, cultural significance, and the consequences of good and bad performance. (p.36)

For the purposes of this study the list above translates directly but the general or "grand tour" questions were left to the end of the interviews since the thinking required for response to these questions might otherwise have coloured the students' commentary on the sketchbook contents.

The main part of the interviews involved page by page commentary on the contents of the sketchbooks. This is what McCracken (1988) terms "auto-driving" where respondents provide commentary to stimulus materials (p.36). In this portion of the interview the use of "floating prompts" (p.35) to elicit more

information, avoiding the pitfalls of "active listening" (p.21) by remaining passive to responses, employment of strategies such as "calculated dimness" (p.40) to encourage candid responses, and "allowing the respondent to tell his or her own story in his or her own terms" (p.22) was the strategy. To start this part of the interview students were asked to talk about each page as if the camera were a third person who did not know anything about the sketchbook. Some direct questions were asked in order to encourage elaboration: What does this mean? Is this your own imagery? Are these your own words or from a book? Is this from a picture or from the object? Why did you do this? What were you trying to do here? Is this project work? The sketchbook pages served to keep the respondents on topic but it was frequently necessary to probe for more information than that which was volunteered by the students.

McMillan and Schumacher (1989) list six kinds of questions that structure interviews: experience or behavior questions, opinion or value questions, feeling questions, knowledge questions, sensory questions, and background or demographic questions. They caution researchers to avoid "dichotomous response questions" and "presupposition lead-in questions" (p.408). McCracken (1988) cautions that "grand tour" questions should be phrased in a "general and nondirective manner" and the interviewer should "keep as 'low' and unobtrusive a profile as possible" (p.34). In the list below these cautions have been considered. Words such as "work" and "content" have been avoided because they are value loaded.

The "grand tour" portion of the interviews covered general questions such as these:

- 1) key actors: What role do you see for yourself in this process? for the teacher? for your fellow students? for your parents?
- 2) central action: How would you describe this part of the art program? Can you give me some idea of how much time you spend on it? What would you say is a reasonable expectation for time and effort?
- 3) dramatic structure: Can you describe the kind of choices you made in this? What aspects were not a matter of choice?
- 4) important props: In what ways did you make use of the course outlines or other handouts? What have you used in the way of resources? How do you feel about the kind and size of sketchbook you have been using?
- 5) necessary audience: Who looks at your sketchbook? Who, if anyone, do you have in mind when you do things in your book? What kinds of things influenced what you did?
- 6) ascribed roles: Can you describe what the difference is between doing something in your sketchbook in class and doing it somewhere else? Where else did you do it?
- 7) designated critics: Can you describe how you decide whether or not you are happy with a page you have done? How do you feel about other people seeing your book?
- 8) social significance: In general, how do you feel about what you have produced here? What have you gotten out of it personally?
- 9) cultural significance: How would you describe the types of things you do in your sketchbook? Are there any of these that especially interest you? What impression do you think your sketchbook gives of you?
- 10) the consequences of good and bad performance: How would you describe the evaluation process? What significance does the evaluation process have in determining what you do in the sketchbook? How do you feel about what you have done compared to what you have seen of other students' sketchbooks?

Since the six individuals interviewed represented a wide range of abilities it was difficult to predict exactly how each interview would be conducted. The highly articulate IB student required less prompting than the ESL or SLD student. Yet in all cases it was necessary to listen for "impression management, topic avoidance, deliberate distortion, minor misunderstanding, and outright

incomprehension, taking, in each case, the necessary remedy to deal with the problem" (McCracken, 1988, p.39), while remembering "to give the respondent plenty of room to talk" (p.40).

3.7) Preparation of Data, the Sketchbooks

Using only the second term's work, rather than that produced over the whole year, reduced the number of pages to be analyzed. The volume of data would otherwise be enormous since some students fill more than one 100 page book in a year. Using the middle term's work eliminated the "breaking in period" for the new students and the "petering out period" for the grade 12s and allowed time in the school year for the researcher to acquire cooperation and permission for student participation, and to conduct the interviews.

The sketchbook pages for each case were photocopied after the interviews so that they could be on hand for consideration when the interviews were analyzed. A simple numbering system was devised to link a particular page to a particular piece of text.

3.8) Preparation of Data, the Interviews

The interviews were transcribed verbatim to MS Works and were edited for readability, removing numerous expressions such as "totally", "you know", "I guess", "mind you", "uhm", "pretty much", "just", etc. except where they seemed important to the meaning. False starts, incomplete thoughts where the meaning was lost and repeated statements were also eliminated. This greatly reduced the number of pages in some of the interviews. The transcripts were

then saved as text files for import into HyperRESEARCH.

Every effort was made to preserve meaning and to allow the personality of the respondents to remain in the text. For example, this long passage from J's interview [# means that the transcriber could not make the words out clearly]:

J: Okay, and this one is for I, I guess pretty much, ah my opinion of, uhm, uhm, movies, and I've come up with I guess #it's sort of# will be movie theatres coming on, up with a lot of these like humungous multiplexes which are far away from my house and places my parents don't want me to go off to, so I can't see a movie that I wanted to see and, and it. And it's kind of with, uhm, I guess my opinions of titles of some movies. Uhm, I don't know if you can see it on the camera. I have # "Monochrome" #, my opinion of "Home Alone", "Honey I've Killed the Kids", just for some fun, "Star Trek, ah, 35", the Search for More Money" which is the reason why they came up with, ah, "Star Trek, 3, 4, 5". And just, ah, and even though 5 has been making money they just said, "Oh, let's try 6", which is the reason why they're going to make "Star Trek 7" now.

D: The doctor's going to be real old by then, eh?

J: Ah, yeah, I guess. Ah, I don't know, they're probably all in a retirement home. Actually, my

D: "Star Trek, the Retirement Home".

J: Well, my, my opinion for Star Trek 7 should be, since they kept on saying the last one, one was going to be the absolute last one, that they should have something, maybe, it should be a comedy. And they have it where, uhm, ah, the, the, uhm, Enterprise is captured and taken to this, ah, planet of Trekkies, and they have to, ah, and the, they end up having a challenge with the, ah, new cast and in the end, the old cast is sucked into permanent re-runs. And it's kind of, it's kind of passing the torch.

D: That's #very clever?#.

J: And it's kind of passing the torch, uhm, onto the, uhm, this next generation where they can come up with a zillion movies.

D: Huh uh.

I: Mind you, I think they have, I think they have enough years to do about 10, and then they'll do, have another generation and,

D: Huh uh.

J: And I think the point is, no matter which version of it, whether it's the movies, the original series, "Next Generation", "Deep Space Nine", it's just very. (PA announcement.) "Star Trek" just always seems to be very entertaining, uhm.

became:

J: This one is my opinion of movies. Movie theatres are coming up with a lot of these humungous multiplexes which are far away from

my house and places my parents don't want me to go off to, so I can't see a movie that I wanted to see. It's my opinions of titles of some movies. I have "Home a Groan", my opinion of "Home Alone", "Honey I've Killed the Kids", just for some fun, "Star Trek 35, the Search for More Money" which is the reason why they came up with Star Trek, 3, 4, 5. And even though 5 has been making money they just said, "Oh, let's try 6", which is the reason why they're going to make "Star Trek 7" now.

D: The doctor's going to be real old by then, eh?

J: They're probably all in a retirement home.

D: "Star Trek, the Retirement Home".

J: In my opinion Star Trek 7 should be- since they kept on saying the last one was going to be the absolute last one, that they should have it be a comedy where the Enterprise is captured and taken to this planet of Trekkies, and they end up having a challenge with the new cast and in the end the old cast is sucked into permanent re-runs. It's kind of passing the torch onto the next generation where they can come up with a zillion movies. They have enough years to do about 10, and then they'll have another generation. The point is, no matter which version of it, whether it's the movies, the original series, "Next Generation", "Deep Space Nine", Star Trek always seems to be very entertaining.

A passage from B's interview:

B: And, uhm. Okay, this one is, I love the Mona Lisa, so I had to, just had to draw it, and it took me so-o long. But I didn't draw the face, because I kinda didn't want to ruin it. You know, how it's kinda like, it's kinda like, it's, uhm, trademark, the face.

D: Yeah.

B: And I thought by put, if I did it, I'd be screwing it up and it just wouldn't be the same, and it would kinda be, like, messing up the whole picture.

D: Okay.

B: You know

D: What's this little space for?

B: Oh, I was supposed to color in there.

D: That was going to be a color bar. All right.

B: That was gonna be a color bar.

D: Uhm, now when you did this, did you follow the format on the blue sheet?

B: Yeah, pretty much so. I kinda went, there's some part to it I just kind of talked about the picture in ways that it didn't just say. Like, I didn't just go point by point, what it's #?#. I just kind of read it, and then I just wrote my opinions and stuff like that.

D: Okay.

B: And the history.

D: And how long did that take you, do you think that page?

B: Hours, but, I don't know, I got into it. It was worth it. It was fun,

especially drawing it. Drawing it took me the longest, and

D: Okay this, so is, is, what would you say, just because you can't really read it on the screen, even though I'm gonna zerox it, but, uhm, what part of this would be information from a book?

B: Information from a book. There and then I took, like, I'd take notes kind of

D: Yeah.

B: I'd just jot down things for all the, uhm, history, the, like, through his life and then, which goes to about, about, somewhere around there. And it's just, it's just on his life and on his, uhm, influences and the way he kept his sketchbook and stuff. Yeah, I think this is, yeah, like he would write things backwards and stuff. I don't know, I got totally into it. I thought it was really interesting so I just

D: Okay.

B: Went away. Should I flip it?

D: Yep.

became:

B: I love the Mona Lisa. I just had to draw it and it took me so long. But I didn't draw the face because I didn't want to ruin it. It's like its trademark, the face. I thought if I did it I'd be screwing it up and it just wouldn't be the same. It would be messing up the whole picture.

D: What is this little space for?

B: That was going to be a color bar.

D: When you did this did you follow the format on the blue sheet?

B: Yes, pretty much. There is some part of it I talked about the picture in ways that it didn't say. I didn't go point by point. I read it, and then I wrote my opinions and the history.

D: How long did that page take you?

B: Hours. I got into it. It was worth it. It was fun, especially drawing it. Drawing it took me the longest.

D: What part of this would be information from a book?

B: I'd take notes, jot down things for all the history through his life which goes to about there. It is just on his life and on his influences and the way he kept his sketchbook. He would write things backwards. I got totally into it. I thought it was really interesting.

3.9) Analysis of Data

In using HyperRESEARCH each interview constituted a "case". The program "tags" a particular portion of text to one instance of a particular category code. The number of instances of each code can then be summarized as a report which includes the source material pertaining to that code.

In keeping with the traditions of qualitative research the interview transcripts and physical data were approached with as little prejudice as possible as to the categories which would be most productive in analyzing the results (McCracken, 1988, p.49). Rather than starting with a list of codes and searching for instances, the codes were generated from the data as the need arose. Although every effort was made to let the data lead the analysis, the goals and content areas, as outlined in the literature review, were necessarily influential, as were the research questions of the study. Course requirements were, of course, manifest in many of the codes.

Towards the end of the analysis most of the codes were in place but it was important to remain open to new and unexpected content and comments. It was sometimes necessary to go back to rename, delete, regroup or copy codes when a new idea or category presented itself. Even so, it is almost certain that some instances of some of the codes were missed.

Four categories of codes were devised:

- 1) Content codes [C] tagged only the sketchbook page identification number [eg. "S25" or "I54-56"] and were used to categorize each page or set of pages as one or more type of content.
- 2) Experience codes [E] tagged the entire statement regarding a page and identified one or more topics discussed in regard to the content of the page.
- 3) Grand tour codes [GT] were used to analyze answers to the general questions at the end of the interview.
- 4) Time and place codes [TP] tagged the sketchbook page identification

number to try to determine preferred workplace. However, since it was not directly asked during the interview where each page was done, this exercise provided little conclusive evidence one way or another across the subjects.

One particular page might be categorized as "C AHP Canadian complete", "C AHP contemporary complete", "C AHP female artist complete" and "C colour dr copy or borrowed' plus several E codes and one TP code. Each instance in the frequency chart therefore does not refer to a page but to an instance of a code. There is no statistical significance to the frequencies since the sample is very small and the coding is entirely subjective. Only the C code frequencies were used for comparison between cases.

For a complete list of codes and a summary of frequencies, see Appendix IV.

3.10) Validity and Reliability

Validity is defined as the extent to which a document may be said to convey an accurate picture of a situation. Validity has been established by reference to the literature which produced the conceptual frame for this study, including ethnographic methods, art education and B.C. Ministry of Education documents.

Reliability is a measure of how adequately a model or instrument may be used on other occasions with similar results. In this study reliability has been established by careful documentation of the process.

CHAPTER 4: CHARACTERISTICS OF SKETCHBOOK CONTENT BY CASE

4.1) Sketchbook B -regular Art 11 Foundations student.

B's sketchbook is characterized by caution and predictability. While she is very skilled and capable and can identify expressive qualities and symbolism in the work of others, she has yet to feel that she is expressing herself in her own art. Beautifully rendered tonal drawings of the Mona Lisa (faceless), a small ceramic jug, a jade plant, the "Skull of Zurbaran" by Dali, and numerous line drawings from observation, are evidence that she recognizes her ability and enjoys using it. She complies with all the required content areas but there is little original imagery and, while there is enough content to have earned her a good grade, there is not more than just enough.

Her unwillingness to tackle the face on the Mona Lisa [Figure 1, "I didn't want to ruin it."] or the disturbing imagery of Lukacs ["I can't say it but I know what it means."] are symptomatic of a lack of confidence that keeps her from drawing upon her deeper feelings and understandings.

B claims to be better at drawing from her imagination than from observation but there is only one original image and she is not satisfied with it: "It didn't really work. It looks dumb." It is difficult to determine from the interview whether she is really unhappy with her work or just self-effacing. This, and her concern for doing what is expected are illustrated in this exchange regarding the ceramic jug drawing:

B: I have to practice my still life because I'm not very good at it. I needed something that was interesting to draw.

D: What do you mean by practicing your "still life" or not being good at "still life"?

Figure 1: B: Faceless Mona Lisa, AHP on Leonardo da Vinci.



"The colossal outlines of Leonardo's nature can never be more than dimly and distantly conceived."
- Jacob Burckhardt.

name, though there is nothing of these left today. Leonardo always believed that the eyes are the most prized organs and that reality in an absolute sense is inaccessible and that we can know it only through its changing images. He modeled with light and shadow, releasing an expression of emotions. Discovering the laws underlying the flux and processes of nature was da Vinci's goal.

With notes that were written backwards with his left hand, his sketchbook also held many scientific drawings such as: botany, geology, zoology, hydraulics, military engineering, animal lore, anatomy, aspects of physical science, mechanics, perspective, light, optics, and colour. His concern with anatomy led to many dissections. The scientific drawings were themselves works of art in that they originated the method of scientific illustration, especially at away and exploded views. Leonardo insisted that all his scientific investigations were aimed only to become a better painter.

The Mona Lisa is found in the Louvre, Paris' most famous art gallery/museum. This portrait is also known as La Gioconda since it is of Zorzi del Giocondo's wife (he was a banker). The woman is dressed in the Florentine fashion of that time with hands quietly folded. There is a visionary, mountainous landscape that holds united form and space showing the incoming spirit of the Renaissance. This one work, which was Leonardo's favorite picture (one he could not bear to part with), is a remarkable instance of Leonardo's sfumato technique (which is soft, heavily shaded modeling). Light is subtly added, and the background is blurred. The focal point is the face and hands, the facial expression being hard to determine. Seemingly both blurring and clear, the expression has given it universal fame. Gazing at the observer, the smile disguises a human psyche rather than reveal it. The smile results from Leonardo's fascination and skill with atmospheric chiaroscuro.

LEONARDO DA VINCI

- born in a small town in Italy
- died in France in the service of the King at the chateau of Cloux in 1519.
- considered an artistic genius of the Renaissance.
- trained as apprentice of Andrea del Verrocchio.
Leonardo da Vinci grew up in Florence. In 1481 he went to Milan, only to leave outraged in 1499. The full-scale model for a monument to the Sforza was used as a target by a French army when they took Milan over. He sought employment first in Mantua and then Venice, but by April 1500, he was back in Florence. In Central Italy, he worked for Cesare Borgia as a map maker and military engineer. When in Florence again, in 1503, he undertook several highly significant artistic projects including the Battle of Anghiari mural, the Mona Lisa and the lost Leda and the Swan. At the same time, Leonardo's scientific interests deepened. The Mona Lisa is the world's most famous portrait, while the Last Supper is the most famous religious picture.

Leonardo da Vinci's personality was one of curiosity, mystery and remoteness. This was clearly reflected in his paintings, although very few were ever completed because of his perfectionism, experimentalism and curiosity. In his time, Leonardo was well known for more than just painting. Architecture and sculptures also bore his

MONA LISA - 30"x21" - oil on wood - 1503-5

B: I can draw things from my head but when I look at something I miss details. I miss a lot of details and it doesn't come out the way I see it. So I have to practice to make it look like what I see.

D: And when you're drawing from your imagination?

B: When I draw from my imagination, I can draw exactly what I am thinking. When I draw I just kind of look at something, and then I'll just look down and I'll memorize it and I'll draw it. Which is bad.

D: Why?

B: Because I'm supposed to be looking at the details.

D: Why?

B: I don't know. I should be.

In B's sketchbook this term there are references to the following:

Animation Festival, Bacon, Botticelli, da Vinci, Dali, Michael J. Dennis, Disney, Fafard, Elizabeth Fisher, Graffiti art, Lukacs, Laurie Papou, reproduction (artist unknown) c.1910, Lawrence Weiner.

The following example gives an indication of B's response to this content:

From the sketchbook, Lukacs:

Your Head is Beautiful. Atilla Richard Lukacs. [In large letters drawn across the top and down the side of the page; no illustration of the work.]

1962, born in Alberta, Canada. 1985, graduated from Emily Carr College of Art and Design, Vancouver. 1986, moved to Berlin, West Germany. Is the contemporary successor of Francis Bacon. His paintings concentrate and revolve around the male subject, violence, and discipline. He takes the hysterical male step by step through the evolutionary history of mankind in his work. His early works were of dead meat, then monkeys, and then centralizes his efforts on skinheads and military cadets in the normalized rituals of sado-masochism such as discipline and authority. In this series of work, Lukacs paints military cadets as being the war machines of the twentieth century.

From the interview:

B: This was the beginning of an art history but I never finished because it was too hard. I couldn't understand half the stuff they were talking about in the book. I was trying to read it and I couldn't even understand it when I was reading it. They used all these big words. I didn't know what they were talking about so I gave up on that.

D: That was in one of the catalogues on Lukacs.

B: Yes, the one I had for so long because I was trying to figure it out.

D: He has some pretty strong imagery. Why did you pick him to do one on?

B: Because it looked interesting. It had symbolism and meaning behind everything he put down. Everything had something meaning about it. He chose things to be the way they were. He didn't just put them down because "I need something here so I'll just put this down". It was like everything was perfectly planned out.

D: Did you find you could understand what the meanings were?

B: I could understand but just so far. Sometimes when I get an idea I understand it in my head but I can't express it. I get the flow of it but if I try and talk about it or write about it I can't. I can't say it but I know what it means. I feel it. It was like that.

4.2) Sketchbook C- alternate school student, Senior Art.

C's inclusion of required content ["I don't bother because I just do what I do."] has more to do with personal development and expression than it does with school and grades. His sketchbook is a less public ["-it's not as private as a diary."] part of his art production than his studio production and in some places borders on catharsis:

D: What role do you see for me in what you've produced here?

C: Obviously in the articles and the drawing from the real things. I think you did in the writing. I like to shock people. Especially people who are trying to evaluate me so I write things for shock value. A lot of it is morbid not just because I'm morbid a lot of the time but for shock. That's not necessarily you, just you as the evaluator. I would do that if it was whoever. It's not necessarily something personal against you not that it's a negative thing anyways but that's the largest body of my work. The morbid parts are the large body of the whole sketchbook.

C: [The audience is] mostly myself or it's like there is no audience for this. I do paintings for an audience more. I want people to look at my paintings. This is more like poor man's therapy. There is a smaller audience for this, mostly just my friends. And you because you evaluate it. And anyone who wants to look at it I'll let look at it. I have no problem with that. I don't have anything to hide. But I don't think of anyone in particular to look at it.

D: You don't focus on the fact that this is a school thing and you are doing this for a teacher?

C: No, I won't. I'm not going to. No holds barred. Even if it is for a teacher.

In C's work evidence of his impressions, knowledge and response

regarding the work of other artists is imbedded in his own expressive work. He seems to understand and identify with the more avant-garde artists and ideas:

This is an article on Rachel Rosenthal. She's like- how old is she? I don't know how old she is but she's old. She's 80 or 70 or something like that. She shaved her head bald and she does Performance Art and paints her body silver. I actually highlighted some of the things I thought were cool things that she said in this article like "It's no wonder everything is falling apart and dying. The concept of progress is one of the biggest lies we've concocted. It's based on erroneous premise. We're saying 'Oh, look what we've created. It's wonderful'". There's "People are afraid that being themselves is not acceptable and will hurt others". Other things like that which I find.

There is evidence that he appreciates the rationale for the required content areas but that making him comply with the prescribed format would be unnecessary to his development:

C: Researching and drawing out and doing all that crap you have to do for an art history is so tiresome. I'd rather read about it and photocopy it and glue it in. But that would be like an article.

D: So do you?

C: Do I do art histories? Do I read about them?

D: Yes.

C: Yes, I read about stuff. All that I read in the paper every day if there is any. Usually the paper is pretty irresponsible about putting out visual art. You don't see much of that. But I read in books and things on different artists. Mostly from the 20th century though because it's more exciting to me than older stuff. Impressionism to me is boring except for Van Gogh. But the rest of it is sort of boring. And before that it's really boring. Even though I know that it's important and it was important and it is important for a basis. But I don't find it appealing.

As for the expressive content there are, to list a few, fully developed sustained drawings, titled

"The Woman Inside Me." [Figure 2]

"Life is a Malignant Cancer."

"Celebrate Your False Tits."

sketched ideas for performance pieces,

I'd like to go down, maybe not in West Van. because they would expect

Figure 2: C: "The Woman Inside Me"



it, but maybe downtown dressed respectably like a regular person and wear a sign that says "I have no ambition".... It'd be like a real Performance Art thing, totally nameless and not talk to anyone about it or anything. Just wear a sign that says "I have no ambition". I think it would be a pretty good thing. So I drew that.

short graphic expressions on most facing pages,

"Your disguise fits you too well."

"Inheriting a landfill. Neglecting the duty."

manipulated photocopied images,

I took pictures of Albert Einstein and the transformation of an idea into a whatever. See here's his $E = mc^2$ whatever. And then the price codes on his forehead. And "Evil Genius". They take his creativity and his ideas and his genius that he was naturally born with and they can manufacture it and manipulate it to be their status quo, their advantage.

and very powerful, personal visual and written images,

[Full page drawing with writing over the image.] This is actually a picture of my friend. You have to understand him to really understand the picture. So no one's going to really understand the picture. He's holding his penis and he's got written on his penis "I wish I were an amputee". Which he actually did do... in permanent marker. He's a masochist kind of personality.

This is something I wrote. It's about a woman who leaves her kid in a BFI [commercial garbage container] tin because she didn't want to deal with it.... "It's been 17 years since the night he left her with her foot in her mouth. Standing in the rain like a child's forgotten toy left by the curb. Ever since that unforgettable night she looks in the mornings at her mirror and the bags under her eyes and the memories that all spell contempt. Her children run and scream and cry and she remembers now a thousand times wishing to throw them out her tenth story window. And now of the ones left in the BFI garbage tins along with the uneaten food and other people's worn out furniture. Someone will find it in the morning. What about the victim?"....

I put the visual image down and then went back over. I think I had run out of room in my sketchbook or something like that. A total random thing but it actually does work.

In C's sketchbook this term there are references to the following: da Vinci, Impressionism, Mapplethorpe, Henry Rollins, Rachel Rosenthal, Superman comics, audio tape cover art, van Gogh, Willy Wansbrough (Local Colour

Gallery).

The following example gives an indication of C's response to this content:

From the sketchbook, Mapplethorpe:

[Page otherwise blank.]

FILTHY ARTiST SURRRender.

From the interview:

C: And this is the title for the next part. For parts of it, it doesn't really fit. Other parts it does. It's called "Filthy Artist Surrender".

D: What does that mean?

C: If some artist like Robert Mapplethorpe was in his house. You know all about his photography and all that? And the police or the FBI or something broke into his house. I imagine they must have said that to him or it must have been what they could have said. They broke into his house and stole all his stuff. This is before he died. Because he was pornographic. He took pictures of little kids when they were naked even though he had their parents' permission. They never even brought them up on any charges or anything. And then he died.

4.3) Sketchbook J- learning disabled student (dyslexia), Art 11 Foundations.

J's drawings, for the most part, look primitive, like the drawings of an average ten year old. A "self-portrait" ["kind of an explanation of myself."] shows a full front view: round head, straight arms and legs, feet out sideways. Arrows with notations point to his head ["mostly used"], his glasses ["in frames I hate"], legs ["used for biking], feet ["size 12"], and his right thumb ["worn out from video games"]. Many such drawings from memory or imagination deal with J's perception and experience in relation to the media [TV, video games, movies, current events] and incorporate his wry sense of humour:

[Drawing of an enormous theatre marquee and people lining up to go in.] This one is my opinion of movies.... It's my opinions of titles of some movies. I have "Home a Groan", my opinion of "Home Alone", "Honey I've Killed the Kids", just for some fun. "Star Trek 35, the Search for More Money" which is the reason why they came up with Star Trek, 3, 4, 5. And even though 5 has been making money they just

said, "Oh, let's try 6", which is the reason why they're going to make "Star Trek 7" now.... [T]hey should have it be a comedy where the Enterprise is captured and taken to this planet of Trekkies, and they end up having a challenge with the new cast and in the end the old cast is sucked into permanent re-runs....

A couple of pains on the whole, Woody and Mia junk, "Woody Allen's Moronic Attraction" and "Honey I'm Dating the Kids". And, "Mr. Clinton Goes to Washington". And some of my opinions on what they're doing to old movies: "It's a Colourized Life". "Casabonkers", "Groan with the Wind". And "Lethal Weapon 63". They're bound to come up with that eventually. And "Three Men and a Paternity Suit". Oliver Stoned's, "Did you Shoot JFK?".... which is probably a lot of people's opinion about Oliver Stone. Definitely you would think he's stoned after seeing movies like "The Doors" and the new mini-series "Wild Palms".... "Who Framed Roger Ebert", "Exxon Slickers", "Batman Riches" which is what I thought of "Batman Returns". They had to spend about 200 million dollars in advertising just so they could make 150 million dollars in the box office.... I tend to write down more titles throughout the months, so that's why I still have some empty spaces here on the marquee at the "Cinema Maximus". Remember it's \$4.00 Tuesday but fortunately we're closed on Tuesday which I have in this poster down here....

While he is aware of his lack of skills in comparison to his classmates ["They'd say, 'Hey, you're really cool. You're really great'. And I just don't see myself that way."] this does not seem to hamper his self-expression.

After midterm, having been reminded that drawing from observation is a required content area, he tackled a still life of dish soap and rubber gloves by the sink and a bowl of fruit with surprising charm and accuracy. There are also two self-portraits from observation in a mirror and a picture of his guinea pig.

In illustrations for AHPs J drew a Saturday Evening Post cover of himself watching Ren and Stimpy [a popular cartoon show] complete with his name signed in Rockwell's style, and a page with six coloured pictures of himself in different hockey shirts in the style of Andy Warhol. For Gauguin he did a very recognizable line drawing of "Portrait of the Artist with an Idol", and for Michelangelo, a drawing of the Pieta.

In J's sketchbook this term there are references to the following: Aislin (Terry Mosher), baseball stadium design, comic strip art, da Vinci, Disney, Andy Donato, Marcel Duchamp, Dutch Masters, Gauguin, Grandma Moses, Group of Seven, Haida Art, Jasper Johns, Roy Lichtenstein, Michelangelo, Len Norris, Claus Oldenberg, Roy Peterson, political cartoons, Pop Art, Adrian Raeside, Robert Rauschenburg, Bill Reid, Rockwell, Russian Art, Tom Thomson, van Gogh, Warhol, Mary Ziegler.

The following example gives an indication of J's response to this content.

From the sketchbook, without correction from his computer printed report, Dutch Masters:

[No illustration of work.]

When looking for subjects to a art history page on I look through art section at the Memorial Library and look through the titles of book and found one called "Dutch Paintings". The paintings were mostly from the early seventeenth century, done by men I never heard of. Name like Thomas Dee Keyser, Jan Van Der Heyden, Jan Steen, Frans Hals, Emanuel De Witte, all unknown and unpernounsable to me. I look through this book and found very lifelike paintings. They look like the painting were done by a bunch of Norman Rockwell clones. they were done with great realism, and great sharpness and crispness.

One painting that I was amazed with it's clarity was "Interior of a Protestant Church" by Emanuel de White in 1668. It shows a long hallway in a ... protestant church. It's great how he shows the hallway going downwards in great detail of curves in the ceiling and the posts holding the ceiling up. The people of the painting are very small but you can still see their faces. That's hard to do on figure that takes very little of the painting. There are women desks, painted in great detail. All the colours and the edges are revelled. In each and every object is shown in great detail. It's like he painted a photograph. [He talks about two other paintings and then-] I have heard about the dutch having some great art. Some of the paintings in the book I got were from Rembrandt. But there seemed to be a lot of unknowns in this book. Mind you I think there are probably unknown just because of their name, but their talent is certainly known.

4.4) Sketchbook K- English as a second language student, Senior Art.

K shows great concern for the required content but it is obvious from the sketchbook and the interview that his preferred medium is cartooning. His imagery is eclectic. He is an expert on Garfield:

My favourite cartoon character since grade five.... I can just pick it out of my mind and paint it down.

He is also fascinated by Japanese comics like this confusing story:

K: [Full page colour drawing of a big eyed boy and a large panda.] I like Japanese cartoon a lot. I have been watching them for 10 or 11 years. While I was growing up I always watched Japanese videos. I really admire Japanese cartoon characters. I like this one particularly before I left Taiwan.

D: Who is this?

K: His name? "Ranma".

D: And he's got a panda bear?

K: It's his father.

D: The panda bear is his father?

K: The story is pretty weird. They fall into a spring and after that if someone pours cold water on him then he would change to a woman.

D: A woman?

K: When puts hot water on him he may change back to male. Same with his father. If someone pour cold water to his father he change to panda and pour hot water on him he change back to a man.

K creates his own characters and has drawn stories about his friends which go on for several pages. One page contains ten little round faced characters in action poses: his sister fidgeting while studying, himself spilling ink, his friend in "Deep Space Nine", Tom Cruise in "Top Gun", a chef flinging food around, and illustrations for "Good Morning Vietnam", Nike ["Just Do It"], Reebok, Duracell, and Pepsi ["Uhn-hun!"]. On another page his little characters are stirring a cauldron on a fire under spotted toadstools while leaves and acorns fall around them.

K is interested in wildlife illustration. One of his studio projects was a technically wonderful acrylic painting of two wolves from a Canadian

Geographic magazine. Practice work for it appears in his sketchbook.

Drawing from observation is treated as required content only:

K: Because you told us to have continuous line drawing.

D: Because it is required content. Why do you think that it is required content?

K: For your left [?] brain or the sense of space and shadows, negative and positive....

D: If it wasn't required content, would I find any of it in your book?

K: Maybe one or two, but not too many.

In K's sketchbook this term there are references to the following: Simon Beer, Chinese art, Constable, Copley, Courbet, de Chirico, Impressionism, Japanese comics, Angelica Kauffman, Bill Keaye, Manet, Munch, an unnamed artist from a British newspaper, Parmigianino, Picasso, Claude Rogers, Rousseau, Titian.

The following examples gives an indication of K's response to this content:

From the sketchbook, Chinese art:

[article from The Georgia Straight]

Art Traditions Live in Urban Asia. Where Streams Become a River: Contemporary Works from the Hong Kong Museum of Art, Vancouver Art Gallery, January 1993.

From the interview:

K: This is Chinese art. It's Hong Kongese. We have a lot of frames at home. Not the same one, but they're similar.

D: You didn't go on the field trip when we went there [VAG], did you?

K: No, but I like it because I was growing up in that kind of environment. My Grandfather has all these great paintings on the wall. Chinese painting. Landscape painting.

D: Did you go to see this show when it was on?

K: No....

D: Did you read the article?

K: Not really. I just scanned through it. I cut it out because I liked the picture. I didn't really read it.

D: You took it for the picture more than for the text.

K: Yes.

From the sketchbook, without correction, Parmigianino:

[illustration, 2.25" in diameter, in pencil]

Parmigianino, Self-Portrait, 1524. Very interesting perspective! From the mirror. Self-portrait suggests no psychological turmoil; the artist's appearance is bland and well groomed, veiled by a delicate Leonardesque sfumato. The distortions, too, are objective, not arbitrary, for the picture records what Parmigianino saw as he gazed at this reflection in a convex mirror. Yet why he is so fascinated by this view "through the looking glass"? Earlier painter who use the same device as an aid to observation had "filtered out" the distortions, except when the mirror image was contrasted with a direct view of the same scene. But Parmigianino (how do I pronounce it?!) substitutes his painting for the mirror itself, even employing a specially prepared convex panel. (I think that maybe he wanted to show us that there's no real "correct" reality, it only differ depends on how you seeing it.) The distortion is as natural as the normal appearance of things?

From the interview:

K: You feel like the hidden cameras. When person close to a camera his face sort of spread out. That is what it did.

D: This obviously starts out with your own words "A very interesting perspective-". How much of this is your own words that are descriptive?

K: I think it's the same, 50/50.... Sometimes I add a sentence for myself. This is from the book because it has good description of the paintings, and my words mixed up.

4.5) Sketchbook R- International Baccalaureate student.

Since R is an IB student she is expected to write about what she is trying to accomplish so that the external examiner will have a better understanding of her work. R is very articulate and seems to enjoy this added area of required content:

Simplified Image: I had the idea of this image from a picture out of the National Geographic. But I do not like to just "copy" a picture- I have to add something (whether it be style, gesture, emotion) to it which is unique. What I really wanted to do here was to simplify the picture, but still evoke the same feelings. I wanted it somewhat dramatic- but meanwhile, simple in its forms and shapes. Although I have not drawn the eyes in the traditional sense, I believe they communicate with the viewer equally well.

Much of her discussion revolves around the expressive use of colour and , rather than borrowing from other artists, she frequently sees her own work in relation to the work of others:

This oil pastel reminds me very much of the figure in Edvard Munch's "The Scream". The image seen 2 pages previous to this one is still existent in this drawing. The yellow line separating the cold tones, and the warm tones (in the background) is very crucial to the piece. It not only provides a contrast, and meanwhile a transitional link, but also gives the work the vibrancy it lacks otherwise. The expression on the figure's face is one of fear & anxiety.

There are many pages of colour work in oil pastels and even oil paint sticks. R's expressive work relates to medium and image rather than her own life and feelings.

Numerous pages are filled with research and observations for her IB extended essay, not a requirement for the course but a 4000 word paper which is required of IB diploma students. Her topic was Giacometti, relating his work to Sartre and the society of the time. For this research she used resources from the UBC library including at least one Masters thesis:

R: This was this student's masters thesis at UBC on Giacometti's work, and I tried reading it. It was so hard. It was way more confusing than the other books I had out. Throughout the whole essay he was comparing it to Beckett's work from the Theatre of the Absurd. I did get some good stuff but it was a bit too much.

There are no actual AHPs in R's sketchbook but there is ample evidence of information, analysis and criticism. A printout from the electronic encyclopedia is embellished in colour: "Fauvism Rules". The numerous articles and clippings are not just collected but annotated:

Unfortunately, I did not have a chance to
C it.

(Kaffe's Exhibition)

Knitting + needle point never quite interested me but I really did want 2 C this show. The squares in one of her [sic] works demonstrated here remind me of windows. Symbolic or just design?? Well, the colours have definitely worked out together too. I like it!

At midterm R realized that there were no drawings from observation and set out to remedy this lack:

Regardless of how abstract one's work may become, he has to be able to draw from observation- that is the core from which all art grows- reality. It is essential to practice drawing from observation.

There are drawings of friends, the dinner table, her grandfather, her sister, a box of grapes, and "Bored in [History] Class".

In R's sketchbook this term there are references to the following:
 Animation Festival, Bonifachio, Fritz Brandtner, Myros Buriak, Cheryl Campbell, Expressionism, Kaffe Fassett, Fauvism, Giacometti, Harry Stanbridge, Henry Moore, Impressionism, Matisse, Mondrian, Munch, Picasso, Pointillism, Pollock, Rodin, David Sorensen, van Gogh, Warhol.

The following example gives an indication of R's response to this content:

From the sketchbook, Harry Stanbridge:

[Gallery card.]

I went to see Harry Stanbridge's exhibition on Wednesday, Feb. 24. I was somewhat biased because the artist is one of my friends' fathers. I really liked his paintings- his technique is very developed. His works are all acrylics- the backgrounds are very spontaneous: splashes of colours (yellow, red, orange) surrounded by darker hues. The acrylic in the background is watered down, and the brush strokes can still be seen. you get a sense of the three dimensions because he has painted shadows for the streaks of colour in the background. The foreground of his paintings are a great contrast to the free form it has been set against. Personally, I thought the striped "magical sticks" did not add to the painting. It helped to read Stanbridge's own comments on his work. These sticks are passages in life, he says. Technically speaking, they take away from the spontaneity of his painting. Another criticism is that his paintings are all similar. On the whole, I enjoyed the exhibition.

4.6) Sketchbook S- regular Senior Art student.

In S's sketchbook there are nine AHPs, complete according to the instructions on the handout sheet: anecdotal history, description, analysis, critique. Each is accompanied by a drawn copy of the work in question in pencil, oil pastel, pencil crayon or water colour. There are also many articles from magazines and newspapers. Of this formal content there is a noticable proportion that has to do with the image of women in art [Munch's "Three stages of Woman", Tamayo's "Woman Reaching for the Moon", Vermeer's "Woman Playing a Guitar"] and women artists [Kahlo, Ducote, "Wiles and Will of Women" (gallery review)].

Religious imagery plays an important part in S's work. There is a Christian "New Life" logo and work in preparation for an oil painting:

S: It's a cross in water.

D: Where does that image come from or what does it relate to?

S: Well, I'm a Christian, so it relates to that. I wanted it to look like it was sort of being lifted up or important, and it's a rock. It's made of marble and I wanted it to look strong, because it's a rock.

D: With these breaking waves all around it?

S: The waves were more to make it look like it was pushing up. I don't know if it achieved that when I did it but the actual cross being made of rock was to make it look strong.

Some work is influenced by classwork from Art 11 Foundations remembered from last year, such as drawing upside down "to look at the shapes instead of what it's supposed to be" or by what the current Art 11 group was doing at the time,

S: It's a colorful dog, a technicolour dog.

D: Is that influenced by anything? [asked slyly]

S: [answered knowingly] Probably by the things that you were doing in class with your dog, Mrs. Froslev, because you said to use different

colors and I was listening to the Art 11s do theirs.

D: It looks a lot like a Fafard dog.

S: It was.

D: Is that a real dog or a made up dog?

S: Made up, but I think that's what I was influenced by, that cow that he did. [Fafard's print "New Veau".]

S kept a second, smaller sketchbook which she took with her on a trip to New Zealand. While there she did an interesting series of drawings of freshly caught fish in pencil and in colour, and several landscapes. Students are not usually permitted to use a sketchbook smaller or larger than 9"x12" for reasons some of which S discovered for herself:

I think this [9"x12"] is really good because it's just big enough for art history pages and it's big enough for drawing pictures, but you don't feel intimidated by the size of the page. With the small one I can't really do much except for little pictures which don't look as effective when they're small. Some of the pictures that I've done in my little sketchbook would be better in the big one but it's just that I had the little one with me.

Throughout both books there are examples of drawing from observation [the fish and landscapes, house plants, several drawings of her little sister], and of drawing from magazine pictures [a mother and baby panda, an image from "The Last of the Mohicans", shoes by Fox and Fluvog, a Marilyn/Madonna face, a group of New Zealand natives dancing].

In S's sketchbook this term there are references to the following: Art Against Racism (Richmond Art Gallery), Joe Average, Pauline Basi, Canaletto, Cubism, Dali, Ducote, Ensor, Fafard, Fox and Fluvog, Friedrich, Frida Kahlo, Merle (artist, friend of family), Modigliani, Munch, Pasternak, Rufino Tamayo, Bernardo Strozzi, Tiepolo, Turner, Vermeer, Lawrence Weiner, Wiles and Will of Women (gallery review), Wyland.

The following example gives an indication of S's response to this content:

From the sketchbook, Frida Kahlo:

[illustration, 3.5"x4.5", pencil crayon]

The Broken Column, 1944.

-The focal point is the broken column that runs up Frida's middle. It is the focal point because the lines lead to it and the red emphasizes it.

-colours used are skin, pink, green, grey, white, brown and red. They are used all over but stand out- the artist has used the colours subtly in the background that are on the body to give unity.

-smooth background lines waver and soften the background in contrast to the hard nails in the woman.

-This piece is memorable because of the feeling one gets when he or she sees it. You can feel the pain this woman is enduring.

-Frida was probably motivated by her life, her problems, her pain.

-I like the symbolism and the feeling shown.

-I think Frida is trying to express her sorrow and her loss of a strong backbone in life- shown by the broken column. She feels lost, alone (note the barren background) and is being poked by large nails. She is locked in her sorrow by a restraining strap and cries tears of pain and depression. [Followed by a synopsis of her life.]

From the interview:

S: This one is an art history page and this is one of my favourites actually because it has a lot of meaning. We're asked to explain what the meaning of the picture is and usually I can't see much meaning, so I found one that did have meaning.

D: This is Frida Kahlo.

S: Frida Kahlo. She's a Surrealist and this picture, it's hard to tell but these are little nails going into her body, and there's a column up here and it's broken and there's all sort of blood and stuff. It's because she was really sick and things like that. And then she was really sad as well, because her husband went away with her sister, I think. So she was kind of a sad woman, and she has a really big nail in her heart so it's a symbol.

CHAPTER 5: SUMMARY AND PRESENTATION OF DATA

This chapter deals with the first three research questions. Section 5.1 offers analysis of the content [C] codes, providing answers to the question: What does the sketchbook content consist of? Section 5.2 consists of a synopsis of comments from the experience [E] coded data chosen to answer the question: What is the experience of the participants in regard to a) content, b) context, and c) process? In section 5.3 the grand tour [GT] codes are analyzed to provide answers to the question: When students are directing their own learning within the structure of the model, what do they say they are learning?

5.1) Summary and description of content across cases [C codes]

The content codes were generated during analysis of the interviews with HyperRESEARCH. The program was used to "tag" the identity number of a page or set of pages in the sketchbooks [eg. S25 or I56-60] to one instance of a code. In some cases the same page was tagged to several content codes. There is no claim here that every possible instance of a code was found or that the frequencies have any statistical significance. The codes and frequencies are only useful in describing the content of each sketchbook and in subjective comparison across cases. For a complete list of codes see Appendix IV.

In the following summary three areas of content will be discussed:

a) **Required content:** Content prescribed by course instruction sheets; specifically AHPs , articles, clippings, art cards and related forms of information gathering and response to art and artists; drawing from observation of real objects.

b) **Common content:** Content common to most cases and, for the most part, unbidden; mainly copying and borrowing, original imagery, experimenting with media.

c) **Incidental content:** Content peculiar to one or two cases only.

5.1a) Required Content

As shown in the descriptions above (Chapter 4), each subject approached the required art response content in a different way. B, K and S tended to follow the Art History Page format most closely. S's 9 AHPs were the most complete. K looked at 7 artists, following the format to some degree but most of the writing was copied from books. B had 3 mostly complete and 3 incomplete AHPs in her sketchbook. J developed his own format for AHPs which was quite thorough. There were at least 11 such entries, some dealing with several artists. R followed a format similar to AHPs in discussing examples of artists' work found in magazines or on gallery cards. She also had many pages of research for her IB extended essay in her sketchbook. In C's sketchbook there were no AHPs or any formal discussion of art.

The figures given in the charts below correspond to the number of instances of a kind of content, not a number of pages in the sketchbook.

	B	C	J	R	K	S	Total
C AH research for IB ex essay	0	0	0	5	0	0	5
C AHP Canadian complete	0	0	0	1	0	0	1
C AHP Canadian incomplete	2	0	1	0	0	0	3
C AHP contemporary complete	0	0	4	0	0	0	4
C AHP contemporary incomplete	3	0	1	0	0	0	4
C AHP female artist complete	0	0	0	0	0	1	1
C AHP historical complete	3	0	3	0	7	9	22
C AHP historical incomplete	0	0	3	0	0	2	5
Total	8	0	12	6	7	12	45

Students were expected to find items on art and artists in newspapers and magazines to put in their sketchbooks. [Classroom art magazines such as *Canadian Art*, *Studio* or *Communication Arts* and books from all sources are for reference only and are not to be cut up.] The purpose of this requirement is to make students more aware of current events in art and to make looking at art more relevant to them. A book review on Dali turned up in two sketchbooks, as did an article on Lawrence Weiner. In K's sketchbook most of the articles and clippings were from British newspapers. J found articles in *Newsweek* and *National Geographic* [a huge article on da Vinci]. C had articles from *Omni* and two local newspapers. Altogether, in the six sketchbooks, there were over 80 clippings [pictures of art work with little or no information about the artist], art cards [post cards or gallery cards] and articles.

	B	C	J	R	K	S	Total
C art card or clipping no info	4	2	0	7	8	2	23
C art crd or clipping annotated	0	1	0	9	0	1	11
C art info elect encyclopedia	0	0	0	1	0	0	1
C article Canadian subject	1	0	1	0	0	3	5
C article Chinese art	0	0	0	0	1	1	2
C article contemporary subject	4	3	1	0	6	7	21
C article female artist	1	1	1	0	2	5	10
C article historical subject	1	0	2	0	6	3	12
C article Native art	0	0	1	0	0	0	1
Total	11	7	6	17	23	22	86

The topics covered in these two areas of required content varied from case to case. There was some Canadian content in four of the sketchbooks. Female artists were represented in five [several instances in S's sketchbook]. Chinese or Asian art appeared in two cases and Native Canadian art in one. Historical subjects were predominant in the AHPs and contemporary subjects were

predominant in the articles, clippings and art cards.

Drawing from observation of real objects [doro] is the other main area of required content. While all six subjects complied with this requirement only S and, to a lesser degree, B, used it on its own as a form of expression. R, J, and K treated it strictly as an exercise and C incorporated it directly into imaginative work. S had 17 instances, twice as many as most of the others. Most of the work was in the form of sketches or continuous line drawings.

	B	C	J	R	K	S	Total
C doro colour	0	0	1	0	1	5	7
C doro sketch or cont line dr	4	5	6	8	7	7	37
C doro tonal	3	1	1	1	0	5	11
Total	7	6	8	9	8	17	55

At midterm only required content was checked and recorded. This is not because other kinds of content are not valued. Rather, experience dictates that, if the sketchbook is being used at all, the non-prescribed content will be there. None of the subjects expressed the need to do more pages of "Innovative ideas" or "Personal imagery" after the midterm check although they were all aware that these are categories on the term-end evaluation [see Sketchbook Evaluation form, Appendix II]. All six subjects increased the amount of work in one or more areas of required content after the midterm check.

5.1b) Common Content

This content category covers the kind of work most students tend to do when left to their own devices. Over the six cases the number of instances of copying or borrowing was about equal to the number of instances of original

imagery. Individually, however, there appear to be preferences. The figures below include instances of art work copied for AHPs and instances where drawings from observation have been used expressively.

	B	C	J	R	K	S	Total
C colour dr copy or borrowed	2	0	0	3	9	12	26
C image for project borrowed	2	2	0	2	2	3	11
C line dr copy or borrowed	1	6	3	1	4	4	19
C tonal dr copy or borrowed	3	1	1	2	4	14	25
Total	8	9	4	8	19	33	81
C colour dr original	1	3	2	10	4	7	27
C image for project original	0	6	3	0	0	4	13
C line dr original	1	12	19	0	0	1	33
C tonal dr original	0	1	0	3	0	5	9
Total	2	22	24	13	4	17	82

C, J and R showed preference for original images while B, K and S used more copied or borrowed images. Much of R's original work was expressive and more or less abstract. Many of C's original drawings were sketches of ideas for possible projects. J's original drawings were mostly cartoons about current events, media or his own life. S copied mainly from magazine pictures of people and animals. K copied mainly from Japanese comics and nature magazines. B's borrowed work included a coloured drawing of a Santa which was an amalgamation of ideas from Christmas decorations on display where she was babysitting.

5.1c) Incidental Content

C and R used collage to create original imagery from magazine or newspaper images and, in C's case, pieces of text from a newspaper. C's sketchbook was filled with expressive written, as well as visual, images. The

writing was a mixture of his own words and remembered or copied prose, song lyrics, poems or sayings. Writing in R's sketchbook was mainly explanations of her own work or analysis of the work of other artists. J's sketchbook contained a large number of original cartoons, most including some written text or captions.

Three sketchbooks contained some form of self-portrait. In C's sketchbook it was from a photograph; in K's it was a tiny cartoon character; in J's there were 6 cartoons and 2 drawings from observation in a mirror. "Doodle pages" in all the sketchbooks ranged from random squiggles to Macdonalds transfers to traced circles from a drafting template. Guest pages in B's and S's sketchbooks included work by an adult, a sibling, two art students and two non-art students.

There were 6 instances in four cases of looking at, copying or creating industrial or graphic design images. These ranged from copied drawings of shoes [S] and logos [S, K] to original designs for tableware [R] and an audio tape insert [C].

B and S both used Christian imagery in their sketchbooks. C had one rather irreverent page about what "God is...". R did several drawings of black people from magazine pictures. B used a Native Canadian image as an idea for a project. S drew from a magazine pictures of New Zealand aborigines and of two black children. K drew several copies of images from Japanese comics. There were other categories of imagery which were not coded as content [popular music, literature, artists, current events, etc.] but which will be discussed in the next section.

5.2) Summary and description of experience across cases [E codes].

This section presents a synopsis of comments from the experience [E] coded data in answer to the question: What is the experience of the participants in regard to a) content, b) context, and c) process?

The experience codes were generated during analysis of the interviews along with the content codes. The experience codes "tagged" the subjects' comments on a particular page or group of pages in the sketchbook. Frequencies for these codes are of little value or interest. In order to present the experience of the subjects, in terms of process, context and content, the experience codes have been sorted into the following categories:

a) **Process-** Comments about the practical aspects of this part of the art program: required content, AHP process, applying classwork, project preparation, sketchbook exclusions, sketchbook format, midterm self-evaluation, term-end self-evaluation, work environment.

b) **Process/Content-** Comments about using resources: classroom resources, district library, electronic encyclopedia, magazines and newspapers, UBC library.

c) **Process/Context-** Comments regarding the students' personal and individual involvement with the process, their perception of the purpose of what they are doing and of their place in the continuum: concept of personal imagery, audience, expressive qualities, personal struggle, experimentation, copying and borrowing, elements and principles of design, imagery choices, juxtaposition of images and ideas, social commentary.

d) **Context/Content-** Comments indicating influence from various sources and/or critical response to art, image and idea: historical art,

contemporary art, female artists, Canadian art, peer artists, comic books, literature, pop music images, TV, film, video, current events, industrial and graphic design. Comments about participation: gallery visits, animation festivals, reading art jargon, reading articles, recognizing artists by their work.

5.2a) Process

Required content-

C's responses indicated, in several instances, that the "strategy" worked: "I mean you're lucky to get those out of me. The drawings and the articles". K drew little men doing sit-ups on one of the last AHPs indicating that he had just about enough of these 'exercises' to comply with the requirements: "One more, two more". At the end of the term he backfilled pages with drawings from observation. S indicated that she could understand that continuous line drawing

brings out an interesting picture.... you wouldn't think it would be very clear but it is, sort of.... but if I wasn't forced to do it I probably wouldn't very often.

She also said that, although she did not have much time to be looking for articles, she did "Because it is what I have to do. Which is good because you get to read about artists".

AHP process-

B followed the prescribed form loosely:

First of all I focus on their history, what their influences were and blah, blah, blah. Then I say what I want to say about the picture, and what I feel when I look at it. When I look at this one [Botticelli's "Birth of Venus"] it makes me feel cold. The colors in it and everything is moving.

Despite of his difficulties, J produced very thorough AHPs without following the prescribed format. K tended to rely heavily on quotations from books mixed with

a few of his own observations on technique:

"In his hand, the painter probably used oil techniques- rich, creamy highlights, deep, dark tones that are mixed together transparently". And this from the book: "and delicately modulated".

R did not follow prescribed form, relying mainly on her own reaction to expressive qualities in the work. S followed form most closely and thoroughly with a good mix of information from books and personal observations.

Applying classwork [from Art 11 Foundations]-

B pointed out that she had noticed an article on Fafard because of previous classwork and that she was reminded to use negative space and contrast in her drawing because of the work the Art 11s were doing. K commented that he regretted having neglected to use squaring off to enlarge a drawing, a technique learned from an Art 11 unit last year. S drew a "Fafard dog" using the colour technique from a unit the current Art 11 group had been doing and drew upside down from pictures to "look at the shapes instead of what it's supposed to be", an exercise remembered from last year.

Project preparation-

C talked at length about ideas for projects and possible future projects including ideas for film. One page was a list of ideas ["I don't think I ever got around to doing any of these."]. Another was a rough sketch for "The Great TV Mom/ent" [Figure 3]. Having tried to draw a wolf, K tried out several other images from before settling on his original idea for his term project:

It didn't come out that well, so I was trying to find something else for substituting it.... but I changed my mind. I decided to stick on the original decision....

R used her sketchbook extensively for working out ideas for projects but found that for clay projects:

Figure 3: C: "The Great TV Mom/ent", term project, 4'x8' hardboard mixed media collage.



I find that it's way better if you're doing a sculpture to do the maquette in clay. I mean sketches help but for studies you should do it in clay.

S also had many instances of project preparation, studying how artists have dealt with water for one and looking at Tiepolo's cherubs for another.

Sketchbook exclusions-

C acknowledged that there was a body of work that did not end up in this sketchbook because it was large, consisting of paintings that he did at home and drawings in a larger sketchbook. S indicated that she censored articles:

There was one I saw yesterday that was on lesbian art, and I didn't really want that in my art book so I didn't choose to put it in.

See also GT codes.

Sketchbook format-

S kept a smaller sketchbook in addition to a 9"x12" sketchbook, which she found more convenient when she travelled in New Zealand.

See also GT codes.

Midterm self-evaluation-

At midterm B rated herself in between not entirely satisfied and not entirely worried, claiming to have lacked inspiration. J was reminded to do more drawing from observation, which he then did. A few pages prior to the midterm check K had copied a warning from the blackboard:

"5 art histories, 5 articles, lots of color, drawing, innovative stuff, images, musings... collectings, etc."

On the check he rated his production as not quite a 'happy face', needing more drawing from observation. R also needed more:

I used to do a lot more when I was in grade 10 and 11, but this year I've worked a lot more on my own imagery, my own ideas. Suddenly I realized I hadn't done anything from real life.

Term-end self-evaluation-

About the term-end evaluation, B said:

I was surprised when I got [72/75]. I can't get motivated. If I have lots of homework and... I should be doing something in my art book but my art book is not due and this other stuff, there is a deadline for it. So I get more caught up in the other work.

C said that he liked being asked to self-evaluate and that he tried to be honest about it "unless being honest is putting them all down zero then I'll probably lie a little". J seemed surprised at receiving a higher grade than he asked for but had to agree that he really had covered most of the categories quite well. K said that at first he found it very strange to be asked to evaluate himself because that was not done in Taiwan. He used the self-evaluation as a check list to see what he needed to do more of before handing in his sketchbook. R was enthusiastic about the system, as was S:

when I read that at the end of the term, it reminds me that there are some things that I should be really doing because it enhances you on art.... [I]f we're confident that's good or maybe not good, then you know how we feel about our art, if we're doing it seriously.... You're not just marking from your point of view. I guess that's probably why you do it.

Work environment.

All subjects worked on their sketchbooks at home and at school. B frequently worked on her sketchbook while babysitting, drawing things around her. C did some pages at alternate school and at a bus stop downtown, sketching a bus and some passers-by and composing a poem. J did much of his work at home, creating his cartoons, drawing from observation and using his computer for AHPs. K did some drawing from observation in Japanese class and created pages of his little characters mainly at home. R drew while waiting for dinner at her grandparents' house and at school in history class. S took her sketchbook

with her babysitting and brought it with her to New Zealand at Christmas. Her AHPs were mainly done at home as was a drawing of a crane [heron] which landed in the back yard and numerous other entries:

probably while I was watching TV. I try to do art while I'm watching TV because I don't find other time to do it.... If I have lots of homework, I leave the art to last because I can do it in front of the TV.

See also GT and TP codes.

5.2b) Process/Content

Classroom resources-

B used a gallery catalogue on Lukacs to do an AHP but found the language and the symbolism hard to deal with. She also used the Carmanah book from the school library for a 'quicky' AHP at the end of the term. Overall, there was little mention of the school library in the interviews. C also used the Lukacs catalogues, although it was only through the interview that this became known:

I think this is the symbol of fascism. I was looking at a lot of Lukac's paintings. He did do a lot of stuff with it. With the Japanese impressions. ...I didn't see [the show] but I was looking through books that you have here.

K used some very old black and white books from his homestay and then looked for colour versions of the work in the classroom AH books to supplement the information and to look at the colours. He also used other AH books, a wild life photography book and magazines.

District library-

B, J and S used the district library regularly as a resource, selecting a number of books by 'grazing' the art section [B, S] or by looking for specific subjects [J] such as Disney, political cartoons, etc.

Electronic encyclopedia-

Only R used the electronic encyclopedia this term but indicated that it was one of many resources she used in researching the Fauves : "I've always liked Fauvism. 'Fauvism Rules!'".

Magazines and newspapers-

C used magazines and newspapers for visual and written images rather than for articles and only articles that he really found interesting were put in: Superman's Death, Rachel Rosenthal [a photocopy, since it was not his magazine to cut up]. He highlighted some of the things he thought were "cool things that she said in this article". J had many articles on topics from Russian art to da Vinci from several different sources. K used *National Geographic* and *Canadian Geographic* as image sources and a British newspaper, almost exclusively, for articles. One exception was an article from the *Georgia Straight*.. R used *National Geographic* as a source of images, mainly black people. She also looked for gallery advertisements and other interesting images which she annotated or turned into pseudo-AHPs. S used a wide range of print media, from *Vogue* to local newspapers, for articles and for images to draw from.

UBC library-

R used the Fine Arts Library at UBC, to do research for her IB extended essay. She made several trips: "Every time I changed my topic, I had to go and get another set of books."

5.2c) Process/Context

Concept of personal imagery-

Although B's drawings from observation were often expressive she was not

able to express ideas with her art: "Personal imagery. I don't even know what that means....What is personal imagery?". C's work, on the other hand, was non-stop expression, from written "silliness" such as this conversation between "this guy, Willy" and his mom,

"Would you like some tea Willy?" and he says "Yes ma, I would". Then she says "What would you like in your tea, Willy?". That's it.

to sustained surrealistic images:

This here is a guy who has lots of eyeballs in one eye and he's got no substance. His head has substance but his body has no substance. Which doesn't mean anything in particular. It's almost like he has no bones, what his body would be with no bones. Inside his mouth is full of snail shells and cigarette butts and malignant tumors. Which you couldn't really make out unless I told you but I'm telling you.... And these are all people pointing at him. I had a dream where everyone was pointing and laughing at me. That's where the fingers came from.

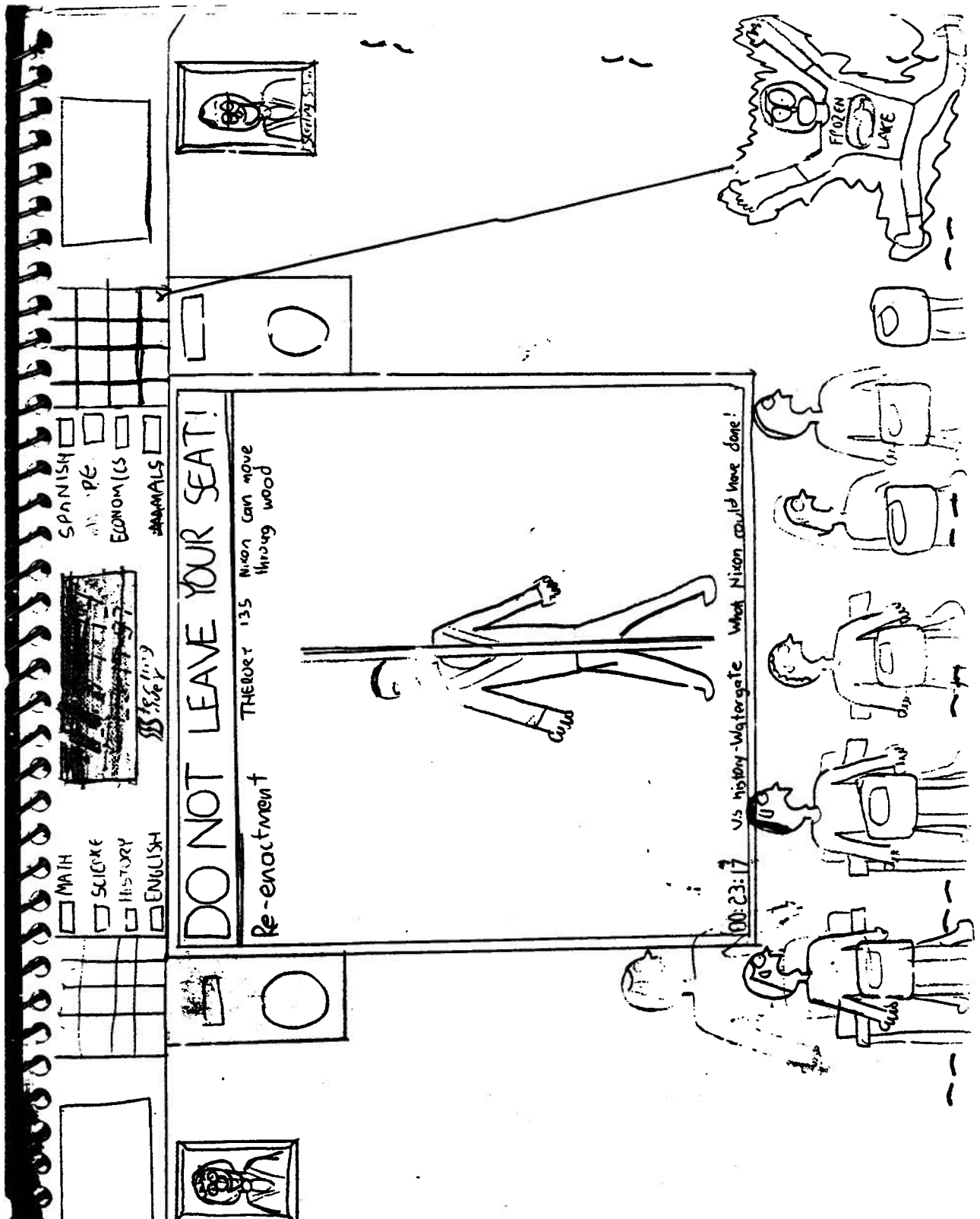
J's imagery was personal in quite a different way. His drawings told stories, in cartoon format, based on current events, television and his own experience, as with this family on holidays:

"Are we there yet?". "Let's stop there, dad". "Dad, the dog threw up", "Honey, I'm hungry". "Dad, stop here!". "Are you sure this is the right road?". "How much longer?". "I want to see Mickey!". "Did you mail our deposit, dear?". "I think you shouldn't have passed that gas station". "Dad, Johnny hit me!". "Did not!". "Change the station". "Ow". "Honey, I smell smoke". This is a combination of what I've seen on television and a little in this version is based on what I have gone through.

But some work was strictly imaginative:

This drawing I have here is my idea of school in the future. Sometimes I write novels for fun.... I came up with this story called Sog and Davie, two guys in a nice small town and there's this businessman who brings all these factories and takes control of it. He brings all this high-tech stuff and the company was setting up a new high-tech schooling arrangement where they would have kids going to school. They'd stay in one room and they'd be shown all these laser discs on a big screen all day on different subjects.... This guy is trying to leave the classroom but this new high-tech system zaps him with the laser to prevent him from going anywhere.
[Figure 4]

Figure 4: "Sog and Davie", a page from J's sketchbook.



K's little characters, some of which depict his friends in different situations, were his own invention. While S created expressive and original images she claimed not to understand the concept:

I never really understood what 'personal imagery' meant. Unless it just meant drawing what you think is neat or something.... Drawing things that have to do with you, from your life, maybe.

Audience-

C considered his audience when he spoke of balancing the content, not to comply with required content areas, but because "there was really a lot of morbid images coming through it. So I wanted to put something that wasn't. To show I actually did have personal feelings as opposed to hate." Though R's book was an IB workbook destined for evaluation by an external examiner she identified her audience, even for the written explanations, as:

Myself. I don't know. It's for you. I guess for someone who's looking through it, and they wanted to know what my work was all about.

See also GT codes

Expressive qualities-

B spoke of "symbolism" in her choice of a religious image for printmaking and in discussing Lukacs' work. C found expressive qualities in the work of other artists, as well as his own, exposing layers of ambiguous and often disturbing meaning:

This is a bar code. I was going to do a silkscreen of bar codes and I was going to make stickers and put them up all over the school and all over West Van and anywhere I could. Silkscreen things. Be an art terrorist. I think that it's such a powerful symbol.

This is not my writing although I wish it was because it's so disgustingly male that I wish I could think of something that perverse...The picture is from a tape that I had. It's of a 'compromising' position. The writing is all about a guy telling his stories of sexual encounters on the road.

J's observations on Roy Lichtenstein's work were astute:

Usually in case of a comic book it's only interesting if all the other frames in front of it tell you what's going on. Unless you just have one frame and it still seems interesting enough though you don't really know what's going on.

About one of his own drawings, a face without a mouth, he said:

the mouth is an image. We think people talking. We think people being quiet. The mouth seems to be the only thing different in every painting. You might say is it always changing. Mind you, everything else is different. In life, we're talking, we use speech for information. While in art, because there's no voice, the mouth is closed.

This was an interesting impromptu response in view of J's speech impediment and the way many of his drawings are embellished with speech bubbles and captions. K spoke of colour and atmosphere in one of Munch's paintings.

Looking at de Chirico's work, he observed that the perspective and shadows of "the huge building makes this little girl so tiny and it has a mysterious feeling about this painting". His own work was more concerned with technique than expression. R's work, on the other hand, was entirely concerned with the expressive potential of media and image which was also what she admired in the work of others:

[Matisse] tried to simplify art and that's what I tried to do here. There's absolutely no detail, like in the eyes or anywhere actually, however, you can still get a feeling of emotion of the lady and the feeling of the picture. It's still dramatic, even though there's no detail.

and,

There's a feeling of coldness to the two colors, but it's not hostile. This is really simple, a bull's eye, really basic. But I also like how you can see the texture of the paint and the middle is brighter than the rest.

There were innumerable examples of this in her work. S's work was more concerned with image, often in a whimsical way. In her choice of artists for

AHPs she made a point of looking for images with "a lot of meaning", as in the work of Frida Kahlo.

Personal struggle-

B's self-effacement about her work ["It didn't really work. It looks dumb."] could be seen as genuine lack of confidence, sincere humility or fishing for compliments. She did, however, set high standards for herself technically and chose subjects that gave her room for error:

I like drawing plants and flowers.... It is more free. You're not confined. If I screw up somewhere it still looks natural.

C's sketchbook contained many ideas for possible future work:

Whenever something pops into my head I write it down... so that I don't forget it and lose track because sometimes I go a long time without any good ideas. So I would always have something to fall back on.

Often these did not get beyond the idea stage. Some images grew out of 'boredom':

I thought drawing hands is a pretty boring thing so I did weird things with them like I drew them together so it's not boring.... It's hard to think, to come up with ideas when you're bored.

Others did not live up to expectations:

I don't think it looks really good. I could have drawn it way better and I didn't. ...I did it really quick and not really very well. I was kinda disappointed in that.

Despite J's rather primitive drawing style he was not afraid to tackle challenging objects like Michelangelo's "Pieta" for an AHP. He also dealt with the problem of drawing something acceptable to his own standards or for a certain effect:

This one is about cartoons. Since I have a lot of difficulty drawing the characters I thought I'd put myself in it.

and,

This is about baseball stadiums. I didn't get to do a drawing. I had a lot of trouble thinking of what to draw because I'd have to show the field and I

would have a lot of trouble showing these drawings in 3D.

K set very high standards for his technical performance, making every effort to get just the right effect and, in a few cases cases, giving up. R seemed to be quite aware of the struggle and the growth she was undergoing.

[reading] "I find that it's especially hard to draw, young, fresh faces. Old people are so much easier to draw, mostly because of their distinct features and their wrinkles. Lack of shadows also creates problems for there is little contrast in the surface of the face".

I've done a lot of portraits, and I have evolved. In grade 10 it was more using charcoal and I hadn't started working with paint yet. It was just contrast of black and white. Then I started using color and acrylics and my work became more abstract.

For S the struggle had to do with making the image convey a desired effect, such as ocean waves or rock or the expression on a face, and improving her ability to draw from observation.

Experimentation-

B experimented with watercolours and blending pencil crayons using subtle undertones for a highly polished effect. C used collage, a traced image from a photo negative and auto-drawing to create images:

I started by doing these angles in it and then trying to draw the face like this was a piece of glass, shattered, so that the face would be warped.

For J it took a special effort to use any colour at all. R's work was entirely concerned with exploration of media and image inspired, in part, by a course at ECCAD. She spoke at length on the manipulation of various and mixed media. S used a fairly narrow range of media and was concerned with improving her perceptual and drawing skills.

Copying and borrowing-

All subjects copied photographs and images from a variety of sources. B,

J, K and S copied artists' work for AHPs as the format requires. C expropriated images, prose and poetry unabashedly, combining them and incorporating them into his own work:

This is a drawing from another person's painting. I drew it out. I was into his paintings. I can't even remember his name right now.... And this is McMedicine going into his head. MacDonald and the fast food medical industry.... I think this is the symbol of fascism. I was looking at a lot of Lukacs' paintings. He did do a lot of stuff with it. With the Japanese impressions.

Aside from AHPs, J did not copy images as much as ideas, usually from TV and film. For some AHPs he made up his own version of the artist's work by putting himself in the picture and emulating the artist's style. K used photographs of animals from magazines and books to copy from. He drew Garfield from memory, having copied him so many times over the years, and copied big-eyed androgynous characters from Japanese cartoons. R used *National Geographic* photographs of people to work from, choosing pictures with high contrast and often simplifying the images using limited colour schemes. S copied from magazine pictures and used elements from pictures in art history books in her own work.

Elements and principles of design-

B, S and R discussed various elements and principles of design in their AHPs. B and S usually covered colour, line, texture, focal point and other aspects of the work according to the outline on the blue AHP sheet. S was very thorough. Since J did not follow the sheet he was less concerned with these but looked more at differences in approach. R used an informal approach but with wider scope. She was most concerned with expressive use of contrast and colour and was adept at using and analyzing the dynamics of composition:

I used bright colors of green and yellow and orange and blue, and it's basically elements of design. ...I did the green because it needed a contrast. It was too orange, so the green complements the orange and also where I put the green blots it adds to the composition of the piece.

I was just thinking, if there was no background or if they put it against something red or blue, would that still be the focal point or not?

I talk about the simplicity of the piece, the balance and composition. The texture of the background is really rich and kind of blotchy. And the importance of negative space in the piece. The simple triangular space and geometry of the work.

Imagery choices-

Subjects gave many reasons for choice of images to draw or analyze: sheer enthusiasm [B: "It was the biggest cabinet I've seen with this cool clock on top of it."; C: "I got this in the mail and I thought it was awesome."], challenge [R: "This time it was a lot harder because he kept moving around..."], avoiding challenge [B: "Because it was one that was easy to draw and I was in a hurry." K: "It didn't come out that well, so I was trying to find something else for substituting it."], compliance with requirements [K: "Because you asked me to draw from real thing."], chance while browsing for materials [S: "I just thought it was interesting because it's a man and it's how he depicts a woman's life..."], or long term interest [K: "I like Japanese cartoons a lot. I have been watching them for 10 or 11 years."].

Subjects chose objects around them to draw. B and S drew things at the places where they were babysitting. R and S drew family and friends. S drew from observation when she was on vacation. J drew mainly original ideas from imagination dealing with media subjects, but his mother sometimes made suggestions for things to draw. R chose interesting images of people from *National Geographic* magazines. K looked specifically for animal pictures.

Figure 5: S: 4 paintings, 10"x10", acrylic on canvas, "It's sort of like Pop Art... but then it has three different other things which don't relate, like they do on Sesame Street."



C interwove observed images with borrowed and original images. S used religious imagery:

I'm a Christian, so it relates to that. I wanted [the cross] to look like it was sort of being lifted up or important, and it's a rock. It's made of marble and I wanted it to look strong, because it's a rock.

And, although she said it was not a conscious choice, she often chose to look at the work of women artists and women in art.

Juxtaposition of images and ideas-

C's work was predominantly expropriated and original written and visual material in combination. He did this with conscious understanding of the effect if not the meaning:

This is a self-portrait I did from a picture, a sketch.... Except I made my hair really big because I didn't want to draw my hair like it was. This [a story written over the picture] is partly written from something else and partly my own writing. ["Noble". "Submit". "Commitment".] They're random words that I chose to make big.... I couldn't pick out the parts that are mine or someone else's. I started writing out what it was and put in my own parts wherever I thought it was appropriate. "[Daisy went to] sleep at fifteen and woke up many years later. She, being perfectly sensible decided she ought to die since she had literally slept away her entire productive life. The medical profession had, in her absence, decided that all life must be preserved regardless of worth to its owner....

R used collage to create some images and sometimes placed images in close proximity for comparison rather than meaning:

These are two pictures that I liked. This is the art work of this girl. Later on I have a lot more of her work.... I couldn't fit this on that page so I put it here. Also you can see the hair of this one and that one. That's Bob Marley, of course.

S put four otherwise unrelated objects together for a project, a series of four paintings:

It just came into my head, but I thought it's sort of like Pop Art because it's kind of weird. It has a lemon, but then it has three different other things which don't relate, like they do on Sesame Street. [Figure 5]

Social commentary -

This category was devised to encompass the myriad of written phrases and stories in C's sketchbook. Many of these were borrowed or copied from sources he could no longer remember. Many others were his own. Some showed fairly typical teenage thinking ["Your social regulations are like prison bars"] while others were more original:

I think I thought of this. "TV is here for 10,000 years" which is true and hilarious but sickening because TV is so sickening.

These aren't all my ideas, obviously. But it's about God. ["God is dead. God is drunk. God is incompetent. God is sadomasochistic. God is a practical joker".] "God is a perfect, senseless machine" or "God is a gay woman". "God is a snuff film maker" or "God is a porno-star". "Touch me God, touch me" or "God is a backwards dog" or "God has aids too" or "God is black, white, red, yellow, etc." or "God has a warped mind. A fallible sort, just like us" or "God is just a comedian who we are afraid to laugh at". And this is a snake from the Bible, with the apple...

And much more. J also used graphic expressions in combination with cartoon drawings to make social and political statements about his view of the state of the world.

5.2d) Context/Content

Historical art-

B, J, K, R, and S looked at the art of a number of historical artists in doing AHPs. B discovered Surrealism and chose some challenging images to copy and analyze [The Skull of Zurbaran]:

It was neat because I didn't see the skull at first. I saw all these monks and they looked like they were floating in this weird room. It looks like they're closed in and they're worshipping something that is weird, evil in a way. As I was drawing, it started to click that there was a skull there. It looked more like a cloud.

J looked at Warhol and Rockwell and put himself into illustrations in the style of

these artists. He researched some commonly known artists, as well as some lesser known Dutch masters, in some depth:

On this page, an art history about Paul Gauguin. He was French. He's the same as Van Gogh, which he knew a lot, but Van Gogh was Dutch, and he didn't go to the South Pacific with him. Gauguin went nuts; he went to the South Pacific. Van Gogh went nuts; he chopped off his ear and then went to a mental hospital where he shot himself.

Despite his Asian origin K looked almost exclusively at commonly known Western European artists, often quoting sections from books with only a little of his own analysis:

[The Stone Breakers] Revolutions sweeping Europe. So sort of had do it by hand, and sort of describing the difficult time they're having around that time.... I said their face are turning away from us, shy, and I didn't really describe the color medium, and it was black and white anyways.

C did not record any research he may have done, incidentally or otherwise, but mentioned various artists, including Van Gogh, as influences. R mentioned numerous artists in discussions of her own work: Fauves, Expressionists, Picasso, Moore. Although there was little evidence of specific research on them in this term's work she was able to describe the qualities which were influential. S studied the work of various artists to see how they treated images she was going to use in her own work.

Contemporary art-

All subjects researched or used images from the work of contemporary artists, including animated films [B, J, K, R], political cartoons [J], underground music graphics [C], Hawaian gallery art [S], local commercial gallery art [R] and VAG art [K, contemporary art from Hong Kong]. Some entries were formulated as AHPs, some simply collected and pasted in and others mentioned as influences.

Female artists-

All subjects had some content dealing with female artists. Most were random encounters. Only S seemed to be deliberately choosing items about women. B found an article on Laurie Papou ["Not something you see regularly. Some naked guy sitting on rocks."], C, an article on Rachel Rosenthal, and K, one on Angelica Kauffman. He apparently thought 'Juvenile Prodigy' was her name. J did an AHP on Grandma Moses. R admired the work of Cheryl Campbell: "It reminds me of African art". C looked at women artists and 'women in art' in articles and AHPs. One 'guest page' in her smaller sketchbook was a page of helpful hints about drawing from a woman she met in New Zealand. S was particularly taken by Frida Kahlo: "...one of my favourites actually because it has a lot of meaning....".

Canadian art-

Canadian content was present in all sketchbooks although no subject made it a deliberate choice. Articles and classroom books were the main sources. B looked at Fafard [article], Lukacs [catalogue], and an artist in a book comprising artists' responses to the Carmanah rain forest on Vancouver Island. C looked at Lukacs' symbolism and incorporated some of it into his own work. J started an AHP on Tom Thomson and, although he had read about him, only did the drawing: "I forget what the title of it is. It's something to do with a lake that he lived at for most of his life". J also researched Canadian political cartoon artists and found a long article on Haida art:

The raven and the clam shells are obviously from the Museum of Anthropology.... This is a little part about Bill Reid and it's one of his sculptures.... These parts are stuff about totem poles and stuff around [The Queen Charlotte Islands].

K's Canadian content was purely incidental in that he drew from photographs in a book by Bill Keaye. R analyzed the work of several contemporary Canadians from gallery cards, gallery advertisements in magazines and at least one visit to an art gallery. S found an article on Camrose Ducote and drew an imaginary dog in the style of Fafard's "New Veau".

Peer artists-

C spoke of the influence that a friend and former classmate had on his work and R found similarities between C's work and a piece she saw at a gallery. Guest pages by classmates appeared in B's and S's sketchbooks.

Comic books-

None of the subjects were interested in super-hero images except C and then only in passing: "Superman's pretty cool". J was more interested in animated cartoon characters. K was adept at drawing Garfield and showed keen interest in the idiom of Japanese videos and comic book novels:

There are a lot of differences between the comic book here and in Japan. While here mostly it's about Superman, Batman, that kind of thing. Japanese comics more getting to imaginary world and realistic, like story describing realistic life, everyday life.... I like the delicateness of the whole drawings of the comic. It brings in minute details. Like he draws VCR and buildings so delicate.... There are a lot of talented Chinese big drawers, and they're so limited by the government. Because government has policies says the comic is dirty, it's not good for the children. So the comic drawer has a difficult time for developing themselves.... A lot of people who draw comics went to Japan and make big money and get recognized by the Japanese people.

Literature-

C's book was almost as much a writing journal as a sketchbook although he said that there was a lot of writing he had taken out or written elsewhere. In others. He was especially touched by the experience and poetry of Henry Rollins:

Figure 6: C: "Henry Rollins", 4 paintings, 4'x3', oil on canvas.



It says "Can you forgive the guy who shot you in the head. Or should you get a gun and go get revenge?. Well, I've been all around the world and one million times before. And all you men are scum. I thought that you would go far. A hundred percent of you". It's about a guy who was shot. He was walking home with his best friend who was actually the person who wrote "Art to Choke Hearts" who was a poet and singer/ musician. And his best friend was also a writer. They lived together and they were walking home one day. They live in Los Angeles and these two guys jumped out of the bushes on the front porch and shot the one guy in the head. [Figure 6]

Of the other subjects only R referred to literary sources, in relation to her IB essay research:

[Jean Paul Sartre] "A society composed of statues would be deadly dull but in it you would live under reason and justice. Statues are bodies without faces, blind and deaf bodies without fear, and without anger, uniquely concerned with obeying righteous laws. That is to say those of equilibrium and movement". In this picture [of a Giacometti sculpture] you get a feeling of it, so dull. There's no expression on his face.

Pop music images-

R had a magazine clipping of Bob Marley and a drawing of Perry Farrel:

...that says, "I worship Perry Farrel". There's no real reason why he's red, I had a red pencil crayon. But, once again, elements of contrast, the dark and light. I really like that a lot and the intensity in the expression of his face.

C had many entries which referred to lyrics from songs or pictures from tape covers. There was one reference to Bob Dylan but most of the source material was from underground tapes:

"Songs about Fucking" is from an album from a band and then this is the cover of the album.... You could go to a store and buy it. But you couldn't hear it on the radio or you couldn't hear it on Much Music.

TV, film, video-

C had several entries referring to the effect of television on society ["There's no drug as addictive as television."] including two drawings, one of a snake and another of a man in a chair, where the heads were replaced by TV

sets. J's sketchbook contained many references to movies, TV animation, sitcoms, game shows and video games:

Sometimes I try to think of changing times and of how media, in a sense, is taking over society and, also, the fact that I watch a lot of television. I guess, probably that's how television takes over lives, how we people watch a lot of it. I was probably showing everything that there is on television from all the rip-off artists and the home shopping network to the craziness of some sitcoms and craziness of dramas. [D: What does that say? I: "Multi-screen." D: Of course.]

I did a description of somebody who is into video games a lot, like myself.... I put down things like somebody is in a comatose state.... I put features like a twisted wrist which somebody would get if they were holding onto a joy stick all day, "Boom, boom, boom".... And no fingerprints which is the usual case with the home game systems....

Current events-

J's sketchbook was full of references to names and events in the news and the media coverage they generate:

There was a lot of controversy whether they should put Madonna's sex book in libraries, so I thought about an edited version for schools.... a woman parachuting nude... in the World Series, which is why there is the upside down Maple Leaf on that flag. It will probably be going down into Canadian folklore, the upside down flag in the World Series....

After the Gulf War there's all these games based on it. So I come up with one called "Nuke Baghdad". And another military oriented game that [is] "Save Somalia", and a picture of a guy running away from the TV camera because at the time it was a televised war.... Another game I have called "Save George Bush", a game where you try to save everything, try to prevent George Bush from, at any time, getting out of office or getting sick or any situation where Dan Quayle would actually be in charge....

These people are meant to be ones recently who have really been hit by the papers: Queen Elizabeth and the Royal Family. It says "Driving Her Crazy". Her kids are doing all this stuff, Windsor Castle burns....

Industrial and graphic design-

J compared baseball stadium design as an AHP:

...a basketball court is a basketball court but baseball is different wherever you've played. There's so many variables that can happen. The fields are

so different.

R looked at cutlery design and designed her own version, which did not look very practical [Figure 7] :

Here I've combined two basic shapes of circle and square, or rectangle, with a stick on the end.... If it looks good but it's not comfortable to use then you won't really work.

K used common trademark symbols with some of his little characters:

"Nike" so I put "Just Do it".... This one from "Duracell" and "Pepsi" ["Uhn-hun!"] [Figure 8]

S looked at the shoes of Fox and Fluvog but seemed unaware that they were well known Vancouver shoe designers.

Gallery visits-

C, R and S visited galleries during the term. C talked to a local gallery about perhaps showing some of his work. R went to the exhibit of a friend's father. S visited galleries in Hawaii.

Animation festivals-

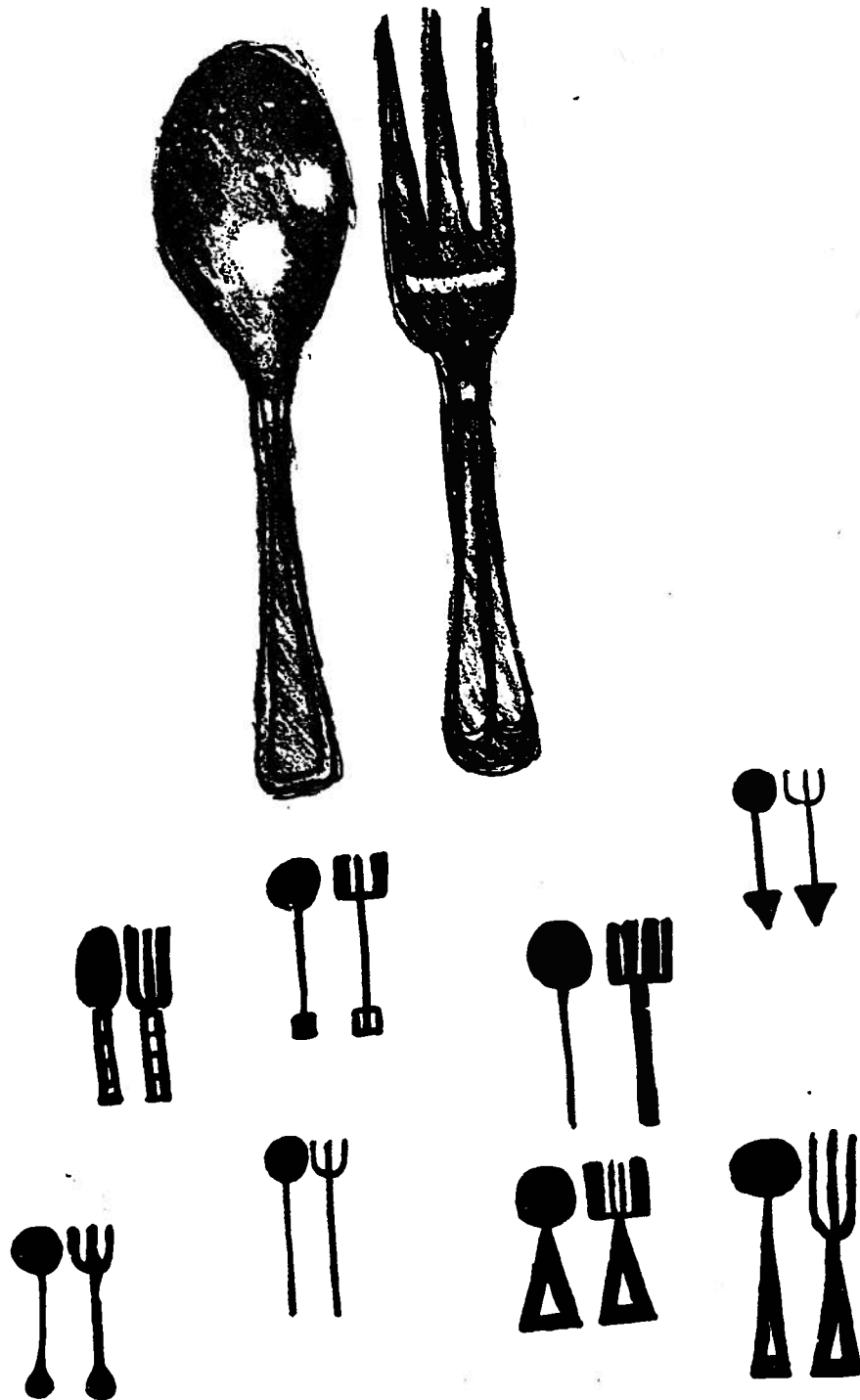
Several subjects made reference to the Disney film, Aladdin, which was still quite new. B and R went to animation festivals [collected short animated films shown at second run theatres] and had programs from them in their sketchbooks. They both mentioned "Creature Comforts" as a favourite as well as some of the more Surrealist films, like "The Killing of an Egg" and "Balance".

Reading art jargon-

B found the language and ideas in a gallery catalogue on Lukacs too challenging, perhaps the art work as well, and abandoned an AHP on him. R tried to digest a Masters thesis on Giacometti:

It was so hard. It was way more confusing than the other books I had out. Throughout the whole essay he was comparing it to Beckett's work from

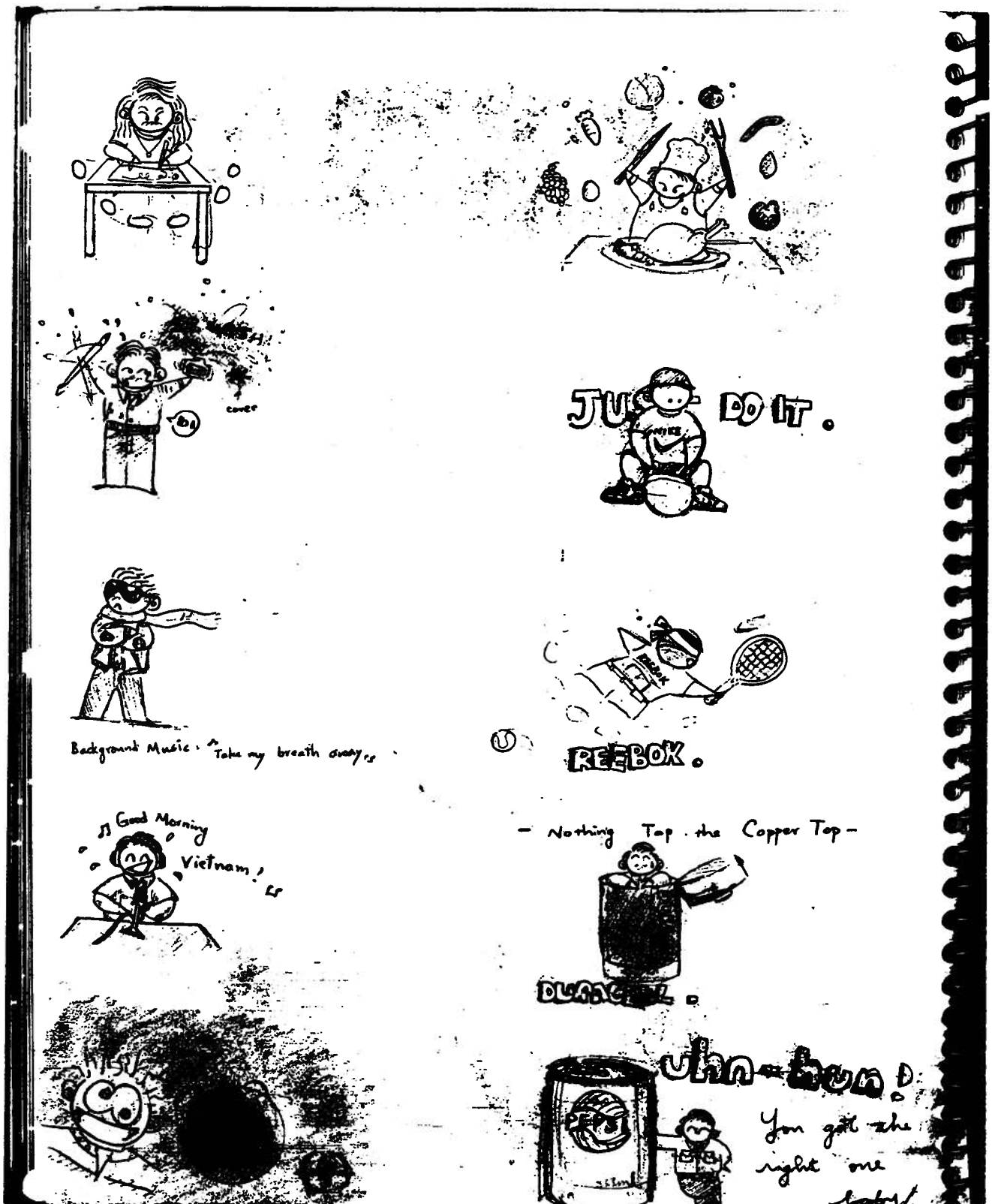
Figure 7: R: Cutlery design.



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Figure 8: K: Little characters in ads.



the Theatre of the Absurd. I did get some good stuff but it was a bit too much.

Reading articles-

Subjects could usually remember something about the articles they put in their sketchbooks. B claimed that she always read the articles she put in. C highlighted sections of one of the two articles he had in his. J could give some information on each of the articles he had found. He said he had read some but not all of the very long article on Da Vinci and the restoration of his work. K had many articles from a British newspaper but may not actually have read them: "I sort of scan through but don't quite remember what it's about". Some information in the articles was misunderstood:

This is about a woman dancer who is also a mother but is working hard on her career and her family. [Actually, a lesbian writer.]

This is a painting which sells in London for 10 million. It's 6.5 million pound for this painting. [The article was not about the painting and the \$10 million was for renovation of the Tate.]

S admitted that she did not always read the articles:

I put them in there and then I mean to read them later but, you know, everybody doesn't have enough time. That's not a very good excuse, but I usually mean to read them because we're supposed to. It sort of takes away the purpose.... I do check them. Like if it's something I don't really want in my art book.

Recognizing artists by their work-

Occasionally, in each of the interviews, subjects mentioned a name or term, in relation to other material, which indicated that they recognized the work or style from some previous encounter. B spotted an article on Fafard. C spoke of Mapplethorpe and described a piece of his own work as "Impressionistic". J recognized Bill Reid's raven and clamshell: "obviously from the Museum of Anthropology". K became quite familiar with the work of an unknown artist who

contributed illustrations weekly to a particular British newspaper. He also recognized another work by Munch from familiarity with "The Scream". R saw similarities between the work of Fritz Brandtner and the German Expressionists. Some of her own work reminded her of Picasso's drawings. And in the animated film, "Balance", she could see similarities with Giacometti's sculpture:

It's a square and five or six statues just standing like they're all apart from each other. They have no destiny, it seems, and this guy was probably influenced by that sculpture.

She also saw influence of Mondrian in another artist's work and similarities to some of C's work. S saw influences of Pop Art and Sesame Street in the same piece of her own work.

5.3) Summary and description of experience across cases [GT codes].

In this section the Grand Tour [GT] codes are analyzed to provide answers to the question, "When students are directing their own learning within the structure of the model, what do they say they are learning?".

The GT codes were generated during analysis of the subjects' responses to the general questions at the end of each interview. Frequencies for these codes have no meaning since each subject's responses were in answer to the same set of questions and were coded on topic, not value. The GT codes have been sorted into three categories for presentation:

a) Creating the artifact: As a product of the learning process, what is the sketchbook and who is it for?

b) Teacher directed: Aspects of the learning process which are the

responsibility of the teacher or are mostly controlled by the teacher.

c) Student directed: Aspects of the learning process which are the responsibility of the student or are mostly controlled by student.

5.3a) Creating the artifact

Audience-

All subjects identified themselves as the main audience, with friends and family next and the teacher last. To B, "Everything you draw is personal". She didn't really like friends to look at her work, saying, "You shouldn't care what other people think about it, because if they like it they like it, if they don't they don't. Either way it is yours". C also identified himself as the main audience ["I do paintings for an audience more.... This is more like poor man's therapy."] with a small audience of friends:

A lot of friends at school or friends who come to my house.... Most other people aren't really interested in seeing 40 pages of whatever.... It's mostly the people here in Art class.

J also saw himself as the main audience. Sometimes he allowed other students to look. Although he felt safer this year, he was "a little bit worried about other people's opinion". K found himself wishing he could show the work to his parents but they were in Taiwan. R thought she might consider an audience other than herself:

Maybe subconsciously I do but I don't really realize I do, but I don't really think "Oh, I'm going to do this and show it". I do it for myself basically. It kind of limits you when you do, right? I had to do stuff for the annual, and you have to make sure it appeals to everyone and it doesn't offend anyone.

She also felt that others might not "understand what's behind it or they just won't appreciate it." She valued her mother's opinion but the IB examiner was

not prominent in her thinking. S also let friends and family see her work but saw her audience as:

Nobody, really. I just do it because I'm drawing something. I don't really think about it.... I don't really think about who's going to look at it.... I don't draw offensive things because they're offensive to me.

Role of parents-

B's father was apparently not supportive:

My dad hates me being in Art.... He doesn't want any part of it because my aunt is an artist and she is 30 and she still lives at home. She has never been out and she has never lived on her own.... So my dad frowns upon art. He looks at it as a lazy way out of life.

However, her mother and grandparents encouraged her. C's parents played an indirect but important role:

They don't ask to look through my sketchbook... but none of it would bother them.... I could shock them but they would never go "Oh, C, that's so wrong".... They play a role in it in the way that a lot of my personality traits come from things that have to do with them. Everything, when you're 18, has to do with your parents because you've never really lived away from them.

J's parents helped by encouraging him and making suggestions for AHPs and for drawing from observation. K's parents were in Taiwan and he was emphatic that his homestay parents took no interest in his art work. R's father was never mentioned but her mother was an important influence:

She does clay sculptures. You can't see a distinct influence in any of my works because her works are so different. But she still inspires me a lot.... I always show my mom my book....

S's father, in New Zealand, has some of her art work but did not have much influence. Her mother took an active interest.

Role of peers-

B said she sometimes sought helpful advice from classmates. She was

impressed by the work of some other students, especially the International students, for technique, uniqueness and speed. C did guest pages in other students' sketchbooks ["A lot of times I'll do something that is specifically me so that they don't forget me as we move on to greater things."] and often looked at the sketchbooks of a few fellow students, including R. J kept his sketchbook pretty much to himself, fearing insincere flattery or teasing from past experience: "I know I'm not cool. I know I'm not in their way of thinking". K did not feel that his fellow students played any role at all but some pages in his sketchbook were shown to the friends he portrayed with his little characters. R held that her fellow students, including C, were very influential: "I think the great part is looking at your friends' works and to get influenced by your friends' works". S took some interest in the work of her classmates but it did not influence what she did:

Everybody's sketchbook is so different from everybody else's. I look at other people's and I think, "That's a neat idea" or "I wish I could draw like that". But I like the way I draw too. So, sometimes I feel envious, but other times, I don't.

Sketchbook as a record of growth-

More than a record, C felt that the sketchbook was a tool for personal development: "It's a lot of therapy. You get a lot of growth. You learn a lot from that. I do, at least" but others hold back a lot: " They do a lot of happy things. They do it just to practice drawing." He saw the sketchbook as a place for "processing of all your ideas in a visual way like a visual diary". J saw his book as a showcase:

It's an example of what the person is. This is what I do in art. This is how I draw. This is how I am as an artist.

To K the sketchbook was "...a starting point for future. For later days. It's the same thing when I do projects, I have all the things I never did before, and so I have to start it, make it the first step in the sketchbook". R was clear on this aspect:

It's kind of a daily journal of our progress. If you look back at a sketchbook from grade 10, and then you look at one from grade 12 you see they're so vastly different. You've evolved so much since then.... I like looking through my sketchbook. I can look through it so many times. It's kind of cool to have there. There's a lot of yourself in it. How you see an artist's work and you see the distinct style. You put a lot of yourself into your art.

S used her sketchbook in place of a camera:

you can take a note of what you saw, and you can look back on it. It's kind of like photographs but different because it's your own perception.

She also felt that her sketchbook showed that she had grown:

I've experienced using different materials and looked at different things. Every time you draw something new, you look at different aspects. It's all very important in growing in our art ability.

Sketchbook exclusions-

B said she did not do "stupid doodling" in her sketchbook and that she had another larger one at home in which she sometimes worked but that she had not done so in a while. C pulled pages out of his sketchbook if it was all writing:

"there's no sense in you reading a novel I've written as you're flipping through".

He did not have a separate writing journal at the time but had kept one in the past. [C also painted and worked in a larger sketchbook; see E codes.] R said she left out a lot of magazine articles and photographs because

"...then it's all pictures and none of my own work. I've been to so many exhibitions and taken pictures. I took a whole roll on Jack Shadbolt because at first I was going to do my extended essay on him. I have all these pictures, but I didn't stick any of them in, or from other exhibitions I went to".

She also limited herself to mediums that were less messy and noted that she was not inclined to put things in for shock effect like some of her classmates. S also avoided "offensive" material and said she was "not one of those 'doodly' people" who put in "things that are just meaningless". She wrote poetry in a writing journal for her English course. On at least one occasion S left out an article because she did not like the subject matter.

5.3b) Teacher directed

Role of teacher-

B acknowledged that the teacher's effect on her work, via expectations, was to make her employ a variety of images and media instead of just pencil drawing, to use concepts like negative space, and to do continuous line drawing: "I would never have done that if it was totally for myself. So, I do draw a bit for you to look at". C saw the teacher's influence in the required content but also in quite a different aspect:

I like to shock people. Especially people who are trying to evaluate me so I write things for shock value. A lot of it is morbid not just because I'm morbid a lot of the time but for shock. That's not necessarily you, just you as the evaluator.

His work was "No holds barred. Even if it is for a teacher". J felt the teacher's pressure but valued the room to maneuver:

you're saying, "Oh, you must do these art histories. You must do this".... Mind you, it was you saying that I had to do it while the ideas and everything else was myself.

Without that influence he was sure "this whole thing would be filled with cartoons". He was not self-conscious about the teacher's reaction to his work, as he was with fellow students, because:

you're the teacher. It's your job. You should also give me a sense of

figuring out, am I doing what is supposed to be done for this course.

The teacher's influence on R's work was mostly to do with required content and some other nebulous effect: "I can't really distinctly put it". K saw "very little" role for the teacher besides AHP's: "I think you give us a little direction and let us choose to develop what we want to learn and what we want to draw and things". S said she found it hard to keep working on her sketchbook in the summer when it was not for school:

I don't have to do it for anybody, but I should be doing it for me. So it's easier if I have to.

Sketchbook process-

B felt that she learned more " by going and finding out things because then I can concentrate on what I find interesting". She was enthusiastic about AHPs:

I learn a lot by doing those. I find it interesting personally. I know a lot of people don't like it but I get totally into doing them. As you can tell I spent hours on them.

She saw the sketchbook as "a pretty big deal" and a place for developing ideas and practicing. C's comment was similar:

It's the major part of it, isn't it? It's where the ideas, where a lot of the technical skill comes out.this is the processing of all your ideas in a visual way like a visual diary.

J saw two distinct areas of benefit in the process:

I think doing the art histories gives me a better understanding of art and better appreciation of it because I know more.

I'm able to expand my ideas. I was just doing cartoons before. But I was taking that and expanding it. Taking it from cartoon to art.

S considered it an important aspect of her development as an artist:

Doing the sketchbook is good because you look at different ways of working with things and you can expand on what you're doing for your project. You can express yourself more. If you didn't do that you probably wouldn't have ideas for projects very often because you sometimes get them from

that.... You wouldn't know whether you were an artist or not.

Required content-

All subjects showed some concern for the required content areas. C wondered:

if it was regular for students to just do all these [required] things and they wouldn't do anything else more creative, if you wouldn't have said "You have to do unstructured, creative stuff, a certain amount".

As for his own efforts, he said:

I don't do a lot of these things. I actually do but not on purpose. Like tonal drawings I usually don't do on purpose. I just do a drawing and it happens to be tonal drawing so it would count...

B admitted that if AHPs were not required content she "wouldn't be bothered" but that she had learned to look much closer at art pieces because of having to do them. Without the incentives of the evaluation system her book would be mostly people and flowers. J said that without direction his book would be all cartoons. R said that "Some people may think continuous line is kind of useless" but she would not necessarily leave it out if it was not required and that, on her own, she would not do formal AHPs but she would still be reading about art.

Expectations-

B thought the expectations were

not too much, not too overwhelming. But at the same time they're not just nothing at all.... They're fully reasonable, and people should be doing a certain amount a week. But when you're on your own it is like correspondence. "I'll do it tomorrow".

C said that

It doesn't sound reasonable because what you ask for at the beginning of the year is how much for each course?.... [I]t sounds like a lot of work to do. Especially if you haven't taken art before. I'm sure for someone who's trying to graduate that year who has never taken Art before who is taking the 'Beginner Art' course would feel that it's a lot of work that they would have to do. But it's not really that bad. It's not bad at all. It's better than

any other course you can take in high school because there's no rules really.

J found the expectations reasonable. R said they were "not too bad" but that they should not be any tougher:

Not tougher. Some people think, "Oh, I'll take art. It's an easy course" and just to goof off, and it's not. If you meet the art teacher, then you'll know.

K said the expectations were not too hard and not too easy: "The way you're expecting is just fine. I couldn't do more than that". S saw through the strategy:

I think that I do less than the expectations, even though I still get 100 percent.... Nobody does 20 [8 to 10 is the number suggested] art histories in one term, do they? [D: What do you think would happen if I asked for less?] If you asked for less, there would be a lot less. So I think I do just enough art histories. I don't want to do any more.

Sketchbook format-

From previous experience, B found the prescribed format not too big and not too small but complained that the covers were always falling off, a chronic problem. C said he liked to do "big messy things" but that this was a good size to carry around, the same size as most school books. He would not want it smaller. R used a black hard cover sketchbook of the same size which came with some supplies she bought through a summer course at ECCAD:

it's a lot heavier so it's kind of a hassle. It also came apart so I put silvery tape on... You can't flip a page all the way and your prices are better.

In addition to her 9"x12" sketchbook S also used a smaller one but observed:

I think [the 9"x12"] is really good because it's just big enough for art history pages and it's big enough for drawing pictures, but you don't feel intimidated by the size of the page. With the small one I can't really do much except for little pictures which don't look as effective when they're small. Some of the pictures that I've done in my little sketchbook would be better in the big one.

Using blue sheet [AHP]-

B found the sheet useful and followed the format prescribed. The instructions helped her understand how to analyze an image. She also used the list of art names and terms: "I even added some of the ones I did". J said that he made the best interpretation of the art work that he could but did not follow the instruction sheet. C seemed to have lost the sheet altogether. K said he used it in the beginning " but as time passed by I just sort of ignored it". R said she knew everything the sheet asked so she did not need to refer to it and that "There's a lot more that I could probably say about the work, but I just don't bother writing it all down". S maintained that she always referred to the blue AHP sheet.

Use of course instruction sheets-

Except for the AHP sheet, B had not looked at the course outlines and instruction sheets since they had been reviewed in class at the beginning of the year. C had never read any of them through: "I don't bother because I just do what I do.... I think they became a paper airplane or spit balls.". J said he had read them but did not remember them and did not refer to them. R thought that having to "stick them in the book" was "a total waste of a page":

I guess the first year it did help for what you required, what you need in the course, this many pages, amounts or hours per week. And you need a balance of art history, and your own work in color and pencil, and continuous line. After a while you just get used to it, and you don't need to put it in and keep reading over it.

K did not have the sheets in this sketchbook. S thought the sheets were not very relevant after Art 11 because "art is kind of relaxed" and after Foundations there are no class assignments other than the sketchbook.

Evaluation process-

Students use a form [see Appendix II] to self-evaluate their sketchbooks

prior to handing them in for marking at the end of the term. B said that the evaluation process forced her to do some things by providing the incentive:

"Otherwise I wouldn't". Even C kept it in mind as he worked:

I'll do some pictures that I try to do a lot of detail on and try to get a good mark in the count because it's going to be hard for me to get a good mark on the art histories when I don't put any in.

J thought that the self-evaluation was a good system:

It's presented in a way where we get to think honestly of how we've done. There's probably kids who put down, "Oh, ten, ten, ten, ten, ten, ten". Where I'm very honest, and I feel I deserve this, and it's in a scale where I have an idea of what it's like....

R felt that the evaluation process stressed a balance of content:

So if you're really good, but you don't have any drawing from observation or any continuous line then your mark might be really bad even though you're really good. I guess you have to do a lot from all the different parts. Just before the term was over I looked at the sheet and realized that I didn't have any continuous line. So I was doing it in class the day it was due. ... before handing it in I would make sure it's all there. Or try to.

5.3c) Student directed

Structure and freedom-

B was ambivalent about the benefits of self directed learning. She felt that learning things on her own allowed her to concentrate on what interested her and was preferable to lecture style learning. On the other hand, she felt that there could be more direction in the form of examples, suggested exercises and demonstrations of technique. J appreciated the freedom within the structure:

You always say, "Oh, you must have this. You must have that".... Mind you, it was you saying that I had to do it while the ideas and everything else was myself.

C took full advantage of the freedom but sidestepped most of the structure: "I just do what I do". K saw advantages compared to his experience in Taiwan:

You had to do this really particular. Like there's no creativity or nothing like that. Just sort of copying someone else's work.... But in here your creation is sort of being respected and get more notice of being significant.

R saw the research in her sketchbook as a documentation of her personal preference: "...if I did someone that totally doesn't influence me then it would kind of look out of place".

What affects choice-

B felt that mood and environment were important factors. R found that the inconvenience of some mediums affected what she chose to do. S said that, for AHPs, she did not choose "really elaborate" pictures [although she did] and only ones that really interested her. S explained her seeming preference for art by or about women as incidental:

Maybe I was just in that mode or happened to see those two pictures at the same time. I don't think I did it on purpose.

Her theme was "feelings" and her interest was in people, animals and "romantic things". In New Zealand she drew from observation to record her experience.

Self-expression-

All subjects attributed great importance to the creative and expressive aspects of the sketchbook process. C, R, J and S considered written and visual art to have similar expressive potential in the creation of imagery. B felt that she was not able to express herself on paper the way she could see that others did. C had no such problem:

I put a lot of personal feelings and thoughts in it. My most personal thoughts don't really come out because they're so personal that sometimes I don't even think about them.... It's all personal stuff. I don't have any problem with sharing that with other people just because it's personal.

He considered the context of expression in art:

It's mostly ideas that make art good. Not that I would ever say "good art is...". What is art? That the whole argument is a load of crap.... There's no point in asking that question because there's no answer. It's a personal thing. What was his name who was here? [Carl Chaplin] When he was asking that I wasn't going to give him an answer like "Art is dead. Art is nothing".

And he was aware of the psychological power of his expression:

I like to keep people away from me by being as frightening- not necessarily frightening but blunt, psychopathic.... I don't want to talk to a person if they don't want to talk to me because I draw something that scares them.

J recognized the sketchbook as a vehicle for expression:

I see this as a stage to perform. This is where I perform. This is where I show off my work. I have an idea and I go put it down on the paper in here.

He used cartoon form to express his reaction to world events:

Sometimes they would have on the news about in-inner city violence, wars in Somalia and starvation in Somalia and how everybody's too worried about doing anything. I get depressed about those things.... I would say [I express] opinions but no deep feelings. Because I can't really express my deep feelings about a subject in a humorous way.

K enjoyed the opportunity to use his creativity:

Back home I couldn't draw the thing I really wanted to draw because there's so many restrictions and the teacher wouldn't like the new thing.

R had experienced the censorship of working for a specific audience:

I had to do stuff for the annual, and you have to make sure it appeals to everyone and it doesn't offend anyone. As opposed to this. This, you can do whatever you want, and it doesn't really matter.

Much of her work involved images altered by the expressive use of colour:

There has to be something else than just draw a face. That's why I used all those weird, bold colors in my portraits. I don't like to just imitate reality. You have to put something of yourself into your painting.

Compared to others ["like C, who only put themselves into it."] she did not think that her work involved deep personal feelings in the same sense:

You can see the different phases in my life.... But I don't know why there isn't that much in my work. With certain pages it does exist.... You put a lot of yourself into your art. It's a way of expressing yourself as opposed to writing.

S admired the ability to express deep feelings in the work of others:

The one about Frida Kahlo I found interesting because she was able to express her sorrow in a painting which I can't really do.

She did not feel that her visual images were as personal as her writing:

Actually the poems that I write in my English journal, some of them, I probably wouldn't want the teacher to read. Hopefully, he won't take it in.... I don't go in a wave of emotion. I don't draw things that go like that. So most of my things are pretty everyday. They're me, but they're everyday. Sometimes I can express it better in words, and sometimes I can express it better in art. It's two different things....

Influences-

B was influenced by her own observations, techniques used in classwork and the artists she studied:

There are some artists that I love and I would love to be able to draw them. I would love to be able to use some of their ways, their techniques.

C was more interested in ideas than technique in the work of others:

...usually it's because of people that I start doing the things. It might be something I've seen from another artist or read about that influenced me. Or because of someone else's paintings or someone at school.

J was most interested in mass media:

Television, radio or newspapers. There's current events, new technologies and those fields. Video games, movies, stuff like that. That's my influence. Because they seem to play the greatest role in our society.

K felt that his greatest influence was cartoons, especially the Japanese video and comic book characters. He drew animals from naturalist magazines but did not study wildlife artists this term. R was influenced by her peers, her mother who is a sculptor and an architect, her ethnic background ["it has influenced me indirectly, for sure"] and the environment:

I wondered if I lived in England right now, or if we stayed in Iran, I'm sure my work would be so much different. Or even Germany. But, maybe not. Native art hasn't really influenced me at all, so if I lived in Europe, it probably wouldn't make a difference because Matisse and Picasso and all those people are from Europe...

S looked at artists who expressed strong feelings in their work ["I think it's interesting looking at the way that people are treated."], women artists and women in art ["I don't think I did it on purpose."], but did not try to reflect that in her work ["I don't go in a wave of emotion."].

Copying and borrowing-

B considered copying to be a way of learning by practicing techniques and found that the intense pencil drawing she did for AHPs was a useful exercise.

To C expropriating material was "art terrorism":

If I did a lot of this stuff as formal paintings for people to look at and I tried to sell it, I think I would probably be sued often because a lot of the stuff is taken from other people. I get ideas from other people or I'll just draw something that someone else drew for the sake of doing it for practice. Or I like the way it looks and I want to put it in my sketchbook.... Copyright means nothing.

K said that, in Taiwan, his art experience had been mostly exercises in precise copying ["You had to do this really particular."] without room for individual creativity, yet much of his current work was copied from magazines and comic books. R maintained that, even when the image was copied or drawn from life, there had to be "something of yourself" in the work. Although some of S's work was copied from magazines ["which isn't my life, but it's pictures that I like."] she felt that most of the drawings in her sketchbook were original images about her own life.

Critical judgment of own work-

B was a harsh judge of her own work: "There is only one picture really

that I like in this whole sketchbook". Sometimes she gave up in frustration ["Forget it. This just isn't working."] or left work unfinished for fear of ruining it ["I kept on having to erase it and try it over again."]. C felt that whether the work was "visually appealing" was less important than the ideas it represented:

Like the one with the sign and the road. There's nothing to it. Anyone could've drawn that but I like the idea behind it. If it's got a good idea, it's good.

For J the ideas were also most important but if the drawing did not work out to his satisfaction "you would see a bunch of blank space where there's meant to be more stuff". For the most part, he liked what he had produced: "I enjoy some of the stuff and I'm showing off ideas". R said she looked for design, balance, composition and colour when judging her work but that it was intuitive just the same and that she usually kept working with the image until it satisfied her:

Usually, I can tell by looking at it, if I don't like it or I like it.... Sometimes I'll have an idea, and I'll do it and I won't like it. But, usually I can resolve it.

S, on the other hand, tended to let her first impressions stand ["I don't usually go back to pictures and work on them more."] but admired the ability of others to work up drawings "with intense detail". She was happy with her sketchbook because

all the pages are full. I like it like that. With lots and lots of different things and lots of drawings and interesting subjects.

Time allocation-

B said that she spent from 0 to 5 hours a week on her sketchbook but that she thought about it when she was not working on it:

I'll look at something, at the color and the way it is shaded so that when I do draw in my sketchbook I remember how things actually go.

She would like to have done more this term but did not have enough time. C's sketchbook production was sporadic but intense:

There's weeks where I don't do anything in it and there's weeks where I do 20 pages, 50 pages or however many pages I do. But a lot of hours. I would say a big amount of hours.

J sometimes put art "on a back-burner" in favour of other subjects but when he had the time he spent 3 or 4 hours a week on his sketchbook. Although there were times when R did not work in her sketchbook due to other commitments, the pressure often had the opposite effect:

Actually I find a lot of the times I'll have some huge assignment to do for some other class, and then I'll see my sketchbook lying around, and I'll start drawing something when I should really be doing my homework. My sketchbook is more that I like doing it, not that I have to, as opposed to my other homework. Sometimes it's two in the morning and I'll start drawing something and then I can't stop...

K thought he regularly put in a maximum of 3 or 4 hours a week, sometimes late into the night:

Sometimes I do it to 1:30 or 2:00 o'clock in the morning. I did once with those little people. When I feel like it I can do for a long time, but when I have a lot of homework I just couldn't afford to spend that much time on the sketchbook.

S took her sketchbook home with her every day and kept working on it even if she thought she had done "enough for the term":

It's just as much as any other course except you don't ever finish your homework. You can always do more art.

Some weeks she spent only 2 hours on her sketchbook but sometimes one AHP would take that long.

What is learned-

B said she had learned to look at art more carefully, and to look for meaning. She had also practiced techniques and tried new ones. C felt that he

had learned about himself and about art "in its therapy way":

I look at this sketchbook as more of a therapy tool than I do as anything else like I would at a book to write in or someone to scream at. It's all therapy. That's what I look at it as mostly. I learn more about myself than anything else.

J claimed that he enjoyed what he had accomplished but could not say how it affected him:

I have no idea. I feel the same. I don't know how I would feel if I hadn't done it.

He did think that he had developed an appreciation and a better understanding of art and that he had expanded his ability to express his ideas. R said she had developed a lasting interest in looking at, and reading about, art and confidence in her critical abilities which she lacked when she began in grade 10. S felt that she had grown in her abilities because she had "experienced using different materials and looked at different things".

Work environment-

B found that she was more productive working on her sketchbook at home in her own room because she was easily distracted in class. She also took her sketchbook with her babysitting and on a trip to Costa Rica. C worked on his sketchbook mainly at home:

I do my sketchbook when I'm sitting in my dark room on a really gray rainy day at night.... I like to keep it by my bed so that when I'm bored or when I'm not doing something I'll just grab it and do something.

J also did most of his work at home, especially AHPs which were written on his home computer. K worked at home on his little characters until late into the night and on other work at school. R preferred to work on projects at school and on her sketchbook at home where it is more private:

In my bed I'll do oil stick and then my hands will be all dirty and I won't wash them before going to bed. A lot of it's late at night, most of my work. And then other stuff is just in the middle of the day when you feel like doing some.

S brought her sketchbook home every day and took her it with her on holidays and to her regular babysitting job, where she often worked on AHPs.

No previous AH criticism experience-

B, K and R said that they had not had any art history in previous art courses. At the beginning of the year B's knowledge of art and artists was very limited:

the terms and even the artists. I'd never even heard of them. Of course you hear of Raphael and Michelangelo. Those are also teenage turtles now.

Use of resources-

B relied on the local library rather than the classroom resources because there was greater choice and more books about individual artists. C used classroom books and books from the school library and the local library. He also had a selection of books and other resources at home:

Art books. Same sort of books you have here. Some on specific people and some on museums. I have one on the Guggenheim because I bought it when I was there. It's a good book. It had a write-up on every piece that's there and every artist that's there. I use that and newspapers. Anything I can get my hands on I'll use if it's good. Magazines. I use a lot of magazines, photocopy a lot of my stuff out of magazines.

J relied mainly on the local library:

For art histories I go to the library, find a book, look under that person in the World Book, to get a little condensed- kind of a simple biography to find out some facts and then look through the book at that person's or that style of art.

K did not use the library, relying on books and magazines from the classroom and from his homestay. R attended exhibitions and demonstrations, often with

her mother. She went to the Seattle Art Museum:

It was exactly the weekend that I had finished my essay. I hadn't handed it in yet but I had finished it and there was an Alberto Giacometti sculpture.... That was really cool because after two months of reading about him, trying to think of a thesis and, writing about it, changing it and bringing it to you to correct and then finally getting to see his work.

R used old *Architectural Digest* magazines from home, art history texts and *Art & Man* [now *Scholastic Art*] magazines from the classroom and, for her IB extended essay, various sources at the UBC Fine Arts Library. S made regular trips to the local library for books on art and artists.

CHAPTER 6: FINDINGS OF THE STUDY

In this chapter specific findings will be discussed in relation to current guidelines in art education as represented in the literature review, following the structure laid out in Chapter 2, with the purpose of providing an answer to the last part of the research question: To what extent does the work constitute valid content and experience and provide intellectual development while serving the diverse interests and ability levels of high school art students?

The work described in Chapters 4 and 5 covered one of three terms in the school year. It can be reasonably assumed that the students would produce a similar amount of work in each of the other two terms, and in each term over the two or three years that they are in the art program. The amount of formal content and expression, seen in this context, is prodigious. In determining what this content contributes to the students' development it should be noted that in this art program model the sketchbook is complemented by, and complement to, studio work [Senior Art] and assigned classwork [Art 11 Foundations].

6.1) Goals

6.1a) General Goals

In terms of the curriculum model employed in this study and the course outlines prepared for the art program, goals relating to perception, skills and creativity for the specialist and the generalist were met in this study. Each subject demonstrated "an understanding of composition, an open mind, personal taste based on wide knowledge [and] an eye for detail" (Froslev, 1991, p.14-15).

The curriculum goals (B.C. Ministry of Education, 1983) of stimulating curiosity, developing appreciation for their own work and the work of others and responding critically were also met. According to the CSEA guidelines (1987) the learning should be appropriate to the clientele, should be linked to previous experience and should include international, regional and local content and experiences in making art, studying art history and engaging in critical dialogue about art. These goals were met in every case. None of the guides prescribed sequential content, which this model certainly does not provide. The content is student directed and builds on the interest and previous knowledge of the individual.

6.1b) Current B.C. Ministry of Education Goals

Recent B.C. Ministry of Education documents speak of developing critical thinking skills and creativity, accessing knowledge, evaluating knowledge, integrating new knowledge with prior knowledge, developing perceptions, communication skills and self-expression, and constructing meaning from knowledge and experience. The draft of the Intermediate Program (B.C. Ministry of Education, 1990b) emphasizes social and intellectual autonomy, and active learning. Ministry proposals also have a career orientation.

There is ample evidence here that subjects engaged in activities which engender development in these areas. The sketchbook offers the opportunity for students to explore areas of specific interest and is a valuable addition to a presentation portfolio.

6.2) Clientele

The subjects for this study were chosen to show a range of possibility. The subjects were all interested in art, concerned about their progress in school, cooperative and capable. In other words, the study did not include students with behavior problems or with little interest in the subject. Even so, the differences in ability within the group were significant. K was still uncomfortable with the English language. J had problems with instructions and writing and drew in a childlike primitive style. C was a potential school drop-out. B, in Art 11 Foundations, and S, in Senior Art, were "normal" average to good students. R was a full diploma IB student. Subjects functioned at levels appropriate to their ability. All subjects saw value in the required content areas and complied, more or less, with the requirements while following their own interests, building on their strengths and previous experience. Students differed in drawing ability, visual literacy, language skills, academic potential and willingness.

6.3) Content

The content considered here, for each subject, was for one term out of three. If a content area was not included in this term's work it may well have appeared in a previous or later term. What students choose to study depends not only on their interests but also on the resources made available and on attitudes modeled by the teacher. In this classroom there has been a conscious effort to provide resources covering a wide range of subjects including the content areas listed below. Even so the dominant theme in the formal content was Western European and historical.

6.3a) General Content

The subjects in this study used a wide variety of resources in and out of the classroom and, as a group, looked at historical art, contemporary art, industrial design and popular art [advertising, cartoon graphics, audio tape inserts, TV, film, etc.]. Some of this content was analyzed in considerable depth, some was incidental and some was expressive.

6.3b) Multi-cultural Content

While there was no deliberate attempt to study art from other cultures multi-cultural content appeared incidentally in several of the sketchbooks. K, R and S were influenced to some degree by their ethnic backgrounds.

6.3c) Canadian Content

Canadian content was also incidental. Information on local contemporary artists and historical Canadian artists appeared in most of the sketchbooks in the form of articles and/or AHPs. Some form of content dealing with Native Canadian artists appeared in two sketchbooks.

6.3d) Feminist Content

All six sketchbooks had one or more entries pertinent to this category. Though she claimed that it was not deliberate, S appeared to be choosing to look particularly at art by and about women.

6.4) Approaches to Learning

6.4a) Copying and Borrowing

There is great emphasis in current literature on the formal content of art education. Less is said about the expressive content. In the interviews it became apparent that, despite the emphasis put on required content, all six subjects considered self-expression a high priority. Even B, who found it difficult to find expression through her drawing, recognized the potential and aspired to achieve it. K, who came from a restrictive art program in Taiwan, exercised his free will in choosing images to work with. In quite different ways both J and C used expressive means to focus on world events [J], the societal implications of mass media [J and C] and nuances of social interaction [C]. R concerned herself with the expressive use of colour and media and S focused on drawing from observation as a means of representing her world expressively. To C, J, R and S self-expression, the creation of original ideas through their art, was of paramount importance. In their sketchbooks they were, in effect, considering themselves to be fully functional artists.

This does not mean that their work was entirely original but that their use of borrowed images went beyond copying. B, K and S copied to practice skills or because they admired the work of a particular artist. R used photographic images as a point of departure. C expropriated visual and written images, incorporating or altering them to suit his own purposes. J only copied for AHPs and even then tried to make personal versions of the artist's work.

The amount of assimilation and synthesis shown in the work of all six subjects was surprising and encouraging. Frequently, this was not obvious in

the work itself but was revealed only through the interviews. The original ideas and images produced were often influenced in structure, style, subject, medium and/or symbolic meaning by contextual study of art and artists.

6.4b) Self-Directed Learning

Gibbons (1992) advises that self-directed studies need to have clear goals, that students need to be prepared with skills to enable the process, that the process should be productive and enjoyable, and that support systems must be in place. The comments of students in this study are congruent with Gibbon's suggestions, and were realizable in the sketchbook model as described here. B and J were in Art 11 Foundations. This entry level course is prerequisite to all other courses and is designed to introduce students to the sketchbook process and to provide skills and attitudes which will enable the students to work independently. From the content found in each student's sketchbook and the experiences related during the interviews it is apparent that the students were highly involved and that active learning through personal exploration was taking place.

Self-evaluation, on a set of clear formal and informal criteria, is recommended by several authors. The comments of students in this study indicated that self-evaluation was appreciated as a useful experience. It made them accept responsibility for seeing that all areas were covered and gave them a say in the grade they would receive. In some cases their evaluation was less generous than the teacher's since they were more apt to compare their work to a standard or to the work of other students.

6.5) The Role of Workbooks

Marks (1972), in his book *From the Sketchbooks of Great Artists*, opens with a quotation from one of Gauguin's notebooks:

A critic at my house sees some paintings. Greatly perturbed, he asks for my drawings. My drawings? Never! they are my letters, my secrets,- The public man, the private man. (p.1)

Mark observes that for centuries artists have

[jotted] down their ideas and impressions in notebooks and on scraps of paper intended only for their own eyes or for their family and close friends. When the sketchbook was the artist's constant companion, the drawings in them give us the privilege of intimate glimpses of his daily life. (p.455)

Throughout the book, illustrations of sketchbook pages reveal drawings from each artist's life or imagination combined with scientific observations [da Vinci], a sonnet for a lover [Raphael], work records [Jacopo Pontormo], the description of a dream [Dürer], a menu [Cézanne, Michelangelo], a list of travel expenses [Gauguin], a story [Ingres], or notations on colour [Delacroix]. Carefully executed studies characterize Mondrian's sketchbooks while Schiele's are filled with expressive and disturbing images. A page from Henry Moore's sketchbook shows his daughter doing her homework, in nine different poses of distraction. At the bottom appears a notation about 'sculptural invention'.

The six students in this study follow in the tradition of the great artists. Even though the sketchbooks were part of course requirements they were personal documents as individual in character and content as the artists themselves.

6.5a) The IB Workbook

R's sketchbook was her IB workbook. It was evaluated as part of her grade for her transcript as well as her IB diploma. The chief differences between her work and the work of students in the regular program was that she was required to articulate, in written form, more of her thought processes and activities and that she had to give consideration to constructing cohesive documentation of her 'creative journey' for the benefit of the external examiner. This can be a useful exercise, as it was for R, but it can also be restrictive and artificial. With the sketchbooks of the other five subjects the emphasis was on exploration rather than documentation. The teacher, as evaluator, is privy to information about the students' abilities and experience which lends insight to the assessment process and which an external examiner cannot hope to share.

6.5b) Sketchbooks, Process Folios, Learning Logs and Research Journals

B.C. Ministry of Education draft documents recommend journals and other forms of 'collections' as means of illustrating experience and evaluating learning at all levels of education and for all disciplines. Various authors have suggested the use of integrated visual and written journals to encourage self-expression, active learning and critical thinking. At their best, these journals become a medium for the production of knowledge and a window into the creative world of the individual student. Students in this study developed rich relationships with their sketchbooks. The process proved to be a satisfying and sustained learning experience, providing individualized curricula, personal growth and evidence of rich art experience for evaluative purposes.

CHAPTER 7: IMPLICATIONS AND RECOMMENDATIONS

The problem of this study was to investigate the extent to which largely self-directed, individualized work in student sketchbooks constitutes valid art experience in terms of current guidelines for art education according to the B.C. Ministry of Education, CSEA, DBAE and various authors. The research questions were:

- 1) What does the sketchbook content consist of?
- 2) What is the experience of the participants in regard to a) content, b) context, and c) process?
- 3) When students are directing their own learning within the structure of this model, what do they say they are learning?
- 4) To what extent does the work constitute valid content and experience, and provide intellectual development while serving the diverse interests and ability levels of high school art students?

In Chapter 5 the physical evidence and the experience of the subjects was analyzed and presented to provide answers to the first three questions. In chapter 6 the results were compared to the literature to answer the fourth question.

7.1) Implications for Practice

Of special interest was the question of how the student's experience with the sketchbook model is interpreted by the student and how well that experience is represented in the physical evidence. It has been shown that the process was an enjoyable and valuable experience for all subjects. The physical evidence was rich in content and self-expression but it was only in the interviews that much of the assimilated knowledge became evident. While R accepted the task of

explaining her thought processes for the external examiner, it would have been a burdensome and difficult task for J or K, and C could not have been made to do it. Subjects felt that, with the help of their self- evaluation, the teacher's evaluation was fair. Yet, even with the insights provided by the working relationship between teacher and student there were numerous instances where content and understanding would be have been missed if only the physical evidence was considered.

Programs which assess students' work to a "standard", which do not involve the student and the teacher in assessment, and which do not evaluate on formative as well as summative criteria, may serve the post secondary institutions and a small proportion of the students quite well. It is never a problem to sort out talented and scholarly art students based on their summative production. But only a small number of the art program's clientele are bound for art school or university art courses; for the remainder, more personalized forms of assessment are desirable.

For most high school art students standardized content and external evaluation in art are not only unnecessary, but inappropriate. J's interest in the media makes his participation in art courses appropriate. His ideas make him an excellent candidate for a career in film or TV media production, yet his drawing skills are decidedly primitive. Should he be discouraged from taking an art course or be satisfied with average marks on his transcript? Could an external examiner evaluate what J, given his dyslexia and perceptual disability, has experienced or achieved by comparing his work to a "standard"?

Students enter the art program at different levels of maturity, with

different sets of skills, different knowledge bases, different interests and different goals. They will leave the art program with these same differences, though having gained intellectual understanding, knowledge, skills, and maturity. They will have grown and they will have moved towards their personal or career goals.

Another purpose of external assessment is to assure that quality art education is available uniformly over a geographic area. This should be achieved through appropriate teacher training and evaluation and through support services which include a commitment to art education in the elementary schools, professional development and adequate funding. These are aims which art educators have traditionally advocated ["Art is Basic", "You Gotta Have Art"] and which are especially hard to achieve in difficult economic times. The difficulty of the task should, however, not be allowed to undermine the effort. Nor should researchers and practitioners abandon the effort in favour of strategies which jeopardize the flexibility traditionally enjoyed in art education.

7.2) Implications for Theory

Hamblen (1987) questions the wisdom in the apparent movement in art education towards more predictable evaluation procedures when general education is beginning to question the value of standardized testing. "In life experience," she says, "one is rarely supplied with four or five neatly prepared options to a given problem, with only one option having merit"(p.247). Hamblen found that researchers on higher order thinking believe "that students need practice at generating their own alternatives and at judging merit based on

flexible criteria" (p.247) and, further, that critics of standardized testing suggest that more teacher training in qualitative modes of evaluation would encourage teachers to rely on "on-going, performance-based, non-standardized and classroom-specific" evaluation instead of opting for the more efficient options offered by conventional methods (p.249).

This study has shown that in current practice, where art teachers are faced with classes comprised of students operating within a wide range of abilities and disabilities, there are options for formal content which accommodate each student's needs, satisfy current guidelines for art education and provide avenues for evaluation that are sensitive to individual differences and local conditions.

Aside from the findings of the study, the methodology provides a framework for future research. The use of a "purposive" sample to show a range of possibility, the use of a video camera to capture visual data along with the interviews, and the use of the computer application, HyperRESEARCH, for analysis of qualitative data may be productive models for other studies.

This study is conceptually based in theory but relies to a great extent on practical experience. While the methodology offers possibilities for research and theory it is hoped that practitioners will find the study useful and informative.

7.3) Recommendations for Further Study

In British Columbia high school art programs are conceived and developed in relative isolation. It would be profitable to know more about classroom practice in general and about the use of sketchbooks and journals in particular.

What is the scope of the use of sketchbook/journals in art education in British Columbia? What purpose(s) do they serve in development? In evaluation? What forms do they take? At what levels are they used? What is the experience of teachers who use sketchbooks in their programs?

There are possibilities for both qualitative and quantitative study of these questions, which would provide valuable insight for practitioners and might guide future recommendations on curriculum and evaluation.

7.4) Conclusions

The author's confidence in the sketchbook model is confirmed by this study. This teaching strategy makes provisions for different rates of development and levels of ability, individual goals and interests, and individualized curricula in a process that encourages the development of a depth and breadth of knowledge, awareness of multiple cultural values, participation in the traditions of the history of art, critical thinking and the development of lifelong learning skills.

The sketchbook model as it is presented here evolved over the past seventeen years. Insight gained from interviewing the six subjects for the study will continue that process. There is still work to be done in achieving a balance between desired content and actual content, and in streamlining what is otherwise a labour intensive evaluation process.

The sketchbook is a versatile and engaging medium for meaningful, contextual learning and a viable means for evaluating progress and achievement. It is both an adjunct and a driver of studio work. It is frequently

the most travelled book in a student's school bag and the last one to be put away at night. If the sketchbook is to provide intellectual development and experience, as recommended by current guidelines, it needs to be more than a book for sketching in. Clear goals and criteria need to be in place along with classroom support and enabling skills. Where clientele is the most diverse, in multi-grade, multi-course split classes, where disabilities and weak language skills demand special attention, the sketchbook is invaluable in tracking progress and in accommodating individual goals, interests and rates of learning.

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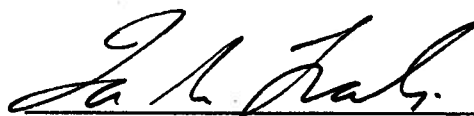
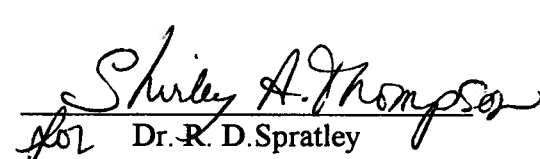
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Appendix I: Ethical Review Certificate and Letters of Permission.

The University of British Columbia
Office of Research Services
**Behavioural Sciences Screening Committee for
Research Involving Human Subjects**

JUN - 7 1993

Certificate of Approval

PRINCIPAL INVESTIGATOR MacGregor, R.N.	DEPARTMENT Visual & Perf Arts in Educ	NUMBER B93-0217
INSTITUTION(S) WHERE RESEARCH WILL BE CARRIED OUT UBC Campus		
CO-INVESTIGATORS: Froslev, D.A., Visual & Perf Arts in Educ		
SPONSORING AGENCIES		
TITLE: Students' experience of the sketchbook/journal model in art education		
APPROVAL DATE JUN 3 1993	TERM (YEARS) 3	AMENDED:
CERTIFICATION: <p>The protocol describing the above-named project has been reviewed by the Committee and the experimental procedures were found to be acceptable on ethical grounds for research involving human subjects.</p> <div style="display: flex; justify-content: space-around; margin-top: 20px;"> <div style="text-align: center;">  Dr. R. Corteen <i>or</i> Dr. I. Franks, Associate Chairs </div> <div style="text-align: center;">  <i>for</i> Dr. R. D. Spratley Director, Research Services </div> </div> <p>This Certificate of Approval is valid for three years provided there is no change in the experimental procedures</p>		

[On faculty letterhead]

May 15, 1993.

To the parent or guardian of _____,

The purpose of this letter is ask your permission for _____'s participation as a subject in the research for my Master of Arts graduate thesis in art education and to inform you of the requirements and rationale of this study.

The study will be concerned with a model for art education which uses the sketchbook as a journal, research workbook, learning log and process folio as well as a sketchbook. As you may know the sketchbook, in this form, is a regular requirement of the art program for all grades and courses and is worth 30% of the grade each term. It is informally checked at midterm and is handed in for marking at the end of each term.

While I have no qualms about evaluating sketchbooks for marks based on perceived ability, stated requirements, and student self-evaluations, I cannot look at a page in a student's sketchbook and determine what the influences were, the reasons for doing it, the degree of satisfaction, or the quality of thought. In this study it is the experience and the content from the student's point of view that I am interested in. To that end I propose to interview a purposive sample of students (grades 10, 11, and 12), on video, as they go through a section of the sketchbook page by page. This will enable me to analyze the physical evidence with unique insight beyond my own perspective. The interviews will begin with biographical questions and end with general questions which will deal with the student's overall understanding of the process, rational and personal involvement in the model. It is my intention to interview 6 relatively keen art students in my program who represent a wide range of general ability levels and educational diversity. It is not in the best interest of the research to be too specific in describing the purpose of the study as it may influence the students' responses. If you, as a parent or guardian, require more information please call me at school at 981 1100, local 246, or at home at 1 898 3333, or call my Faculty Advisor, Dr. R.N. MacGregor, at 822 4531.

_____ has been invited to participate in this study having been chosen from a short-list generated during the second term-end sketchbook evaluation. The interview will require between 1 and 2 hours of time after school

hours and will be conducted at WVSS in the art room (217). Transportation home can be arranged if necessary. In any written materials or presentations that might arise out of this research only first names will be used. The video tapes may be used in future presentations to art educators but will show only the students' sketchbooks and hands, with voice-over. The decision to allow or not to allow _____ to participate in the study will not affect his/her grade in Art in any way and you or s/he may choose to withdraw consent at any time.

If you have any concerns or questions about the project , please do not hesitate to call me. Please sign the permission form attached and send it with _____ at your earliest convenience.

Yours sincerely,

Dorte Froslev.

To the student:

I have read the letter to my parent or guardian outlining the rationale for the research project proposed by Mrs. D. Froslev titled *Students' Experience of the Sketchbook / Journal Model in Art Education*.

I consent / do not consent to participate as a respondent in an interview in connection with this study and to have the transcripts, videotapes, and photocopied pages of my sketchbook used as data.

Signature of student: _____ Date: _____

I consent / do not consent to the use of the video tapes in presentations to educators.

Signature of student: _____ Date: _____

To the parent or guardian:

I have received and read the letter outlining the rationale for the research project proposed by Mrs. D. Froslev titled *Students' Experience of the Sketchbook / Journal Model in Art Education*.

I consent / do not consent to let this student participate as a respondent in an interview in connection with this study and to have the transcripts, videotapes, and photocopied pages of his/her sketchbook used as data. I have received a copy of this consent form.

Signature of parent or guardian: _____

I consent / do not consent to the use of the video tapes in presentations to educators.

Signature of parent or guardian: _____

Date: _____ Telephone number: _____

Please keep the letter and this copy of the consent form for your files.

On Faculty Letterhead

Mar.3, 1993.

Mr. D. G. Player,
Superintendent of Schools,
School District 45, West Vancouver.

Dear Mr. Player,

I am at that point in my masters program where I must ask you for permission to use some of my students as subjects for the study I have proposed. The study will be concerned with a model for art education which uses the sketchbook as a journal, research workbook, learning log and process folio as well as a sketchbook. Such a book has always been a requirement of my art program yet it is a very 'Year 2000' methodology.

While I have no qualms about evaluating sketchbooks for marks based on perceived ability, stated requirements, and student self-evaluations, I cannot look at a page in a student's sketchbook and determine what the influences were, the reasons for doing it, the degree of satisfaction, or the quality of thought. In this study it is the experience and the content from the student's point of view that I am interested in. I propose to interview a purposive sample of 6 students (grades 10, 11, and 12), on video, as they go through a section of the sketchbook page by page. This will enable me to analyze the physical evidence with unique insight beyond my own perspective. The interviews will begin with biographical questions and end with general questions which will deal with the student's overall understanding of the process, rational and personal involvement in the model. It is my intention to interview relatively keen art students in my program in each of the following categories: ESL, SLD, Art 11 Foundations, Senior Art, IB Art and Design, and 'nonconforming' (perhaps SWAP).

The problem is to investigate the extent to which largely self-directed, individualized work in student sketchbooks constitutes valid art experience in terms of current guidelines for art education (CSEA, B.C. Ministry of Education, Year 2000, DBAE, various authors). The research questions are:

- 1) What does the sketchbook content consist of?

2) What is the experience of the participants in regard to a) content, b) context, and c) process?

3) When students are directing their own learning within the structure of this model, what do they say they are learning? (research skills? self-motivation? knowledge?)

4) To what extent does the work constitute valid content and experience, and provide intellectual development while serving the diverse interests and ability levels of high school art students?

Also of interest is the question as to what extent can an individual other than the student can assess the learning represented in the physical evidence?

Students will be invited to participate at the end of the second term. Short-lists in each category will be generated during the term-end sketchbook evaluation. Consent from the students and their parents will be requested. Confidentiality will be guaranteed and use of the data will be explained. The interviews will require 1 to 2 hours of a student's time after school hours and will be conducted in the art room (217).

While the traditional 'academic' disciplines are moving towards more formative evaluation methods and more student involvement in decisions about what should be learned, some art educators are recommending a move towards standardization of content and assessment as a strategy for trying to gain legitimacy with the universities and as a remedy for the lack of predictable entry requirements of art schools. In my view, this can only lead to a prescribed and assessment driven curriculum and the inhibition of innovative programs. Education for the Year 2000 emphasizes individualized, active and student-generated learning. The problem of selection to post secondary institutions and recognition of high school art courses by universities can hopefully be solved through teacher education, effective support services, and the evaluation of programs without jeopardizing the individual development of our clientele.

With this methodology I hope to provide evidence that a self-directed sketchbook model can provide an effective alternative to the standardization of content and evaluation in art education. I hope to show that this model provides for individual rates of development and ability levels, different goals and interests, and individualized curricula in a process that encourages the development of a depth and breadth of knowledge, awareness of multiple cultural values, participation in the traditions of the history of art, critical thinking and

the development of lifelong learning skills. Of special interest is the question of how the experience is interpreted by the student and how well that experience is represented in the physical evidence.

If you have any concerns about this proposal please call me at WVSS, local 246, at your earliest convenience. If the project meets with your approval please acknowledge your acceptance in writing. I look forward to hearing from you.

Yours sincerely

Dorte Froslev.

Appendix II: Instruction Sheets and Forms.

orange



W.V.S.S. ART PROGRAM. GENERAL INFORMATION

INTRODUCTION AND OBJECTIVES:

The Art Program is designed to provide training in the Visual Arts for a great variety of student needs. ART 11 offers introductory experiences and skill development, while specialty and advanced courses (VA2D11, VA2D12, VA2D11, VA3D12, ART 12, IB ART 11, IB ART 12, ART CAREERS) explore specific areas of interest in line with the goals of individual students.

ART 11 is designed to provide a foundation for student generated project work in later courses. In specialty and advanced courses students have the opportunity to propose term (12 level) or half term (11 level) projects appropriate to their course and development.

Sketch books are required in all courses for developing themes, improving drawing skills and collecting ideas. Art History, as it relates to specific work, is included as a required part of all projects and the sketchbook.

The objectives of the Art Program are:

- to develop skills of perception and creativity,
- to promote interest in and awareness of the Visual Arts,
- to provide a basis for further study for those who may be considering one of many careers in Art or related fields.

EVALUATION:

Project work	60%
Sketchbook	30%
Other*	10%

Students have the opportunity to submit a self-evaluation of their work prior to the teacher's evaluation. Marking is based on quality **and** quantity, not potential. Therefore, effort and attitude are more important than perceived ability.

10% (*) of the mark is based on task completion, participation and good work habits.

Projects and sketchbooks will be marked on a 7 point scale:

E = 0-15, D = 16-25, C- = 26-35, C = 36-45, C+ = 46-55, B = 56-65, A = 66-75

Marks can be converted to % by using the Mark Tables provided, not by calculation.

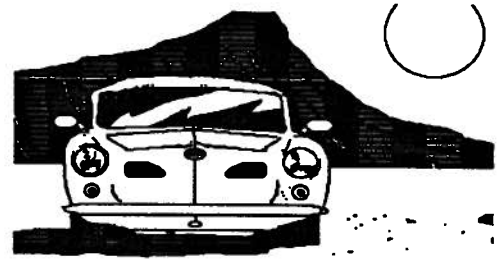
EXPECTATIONS: See individual course outlines and sketchbook sheets.

FEES AND SUPPLIES:

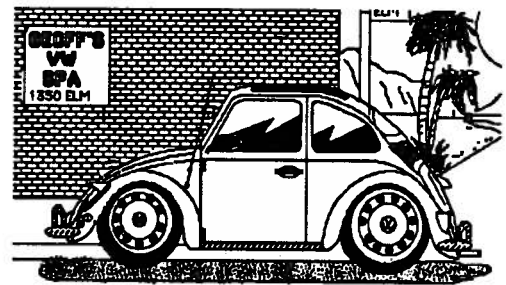
All students are expected to bring a pencil and their sketchbook **to every class**. Students may also wish to purchase other supplies (technical pens, erasers, brushes, etc.) for their own personal use to ensure availability and proper care, and for use at home. Students may also be asked to purchase or find specific materials for unusual or particularly expensive project proposals. The cost of such materials may be partially reimbursed. Fees cover consumable supplies for general use.

FOR THE RECORD:

- 1) Your project will only be accepted for marking if you **and the teacher** considered it to be finished.
- 2) Projects and sketchbooks must be submitted by the given deadlines which will be posted early in the term. Special dispensation will be made only in cases of genuine extenuating circumstances, such as **prolonged** illness.
- 3) You may work in the Art Room at lunch, during study blocks and after school in order to complete work on time.
- 4) In courses other than Art 11, you may take projects home to work on them but projects must be brought to every class and **must be done mostly in class**.
- 5) Always bring your sketchbook and a pencil to class. There is no such thing as 'nothing to do'.
- 6) Only Art in Art Class; no homework or studying for other courses.
- 7) The bell does not dismiss you. Wait to be dismissed at your seat, not at the door. If you are asked to help clean up some mess or supplies, help.
- 8) Make sure that every thing **you** used is put away in as good or better condition than you found it, and in the right place. Free access to supply cupboards is only possible if everybody acts responsibly.
- 9) Always ask if you need to leave the room. If someone else is out you may have to wait. Go only where you say you are going. Going to the library will require a note from the teacher to the librarian.
- 10) **Art Work from the first and second term, chosen for the Park Royal Show, must remain in the Art Room until after the show in May. Art Work from the third term may be requested for display over the summer. Work needed for portfolio deadlines will be returned.**



SKETCH BOOKS



Your **SKETCHBOOK** is a journal of your development as an artist. Working artists always keep a sketchbook. The format and contents are determined by the kind of work they do. This being an **Art Course** some guidelines are necessary for the achievement of learning objectives, fairness in marking and the logistics of handling the books. Even so the possibilities are endless.

Don't rip pages out. If you don't like a drawing critique it. Write about what you don't like and what you like. Learn to talk about your work. Don't pad the book with meaningless clippings or "filler" drawings. Make every page count but do not spend more than 2 hours on any one page.

Glue things in neatly with rubber cement, glue stick or scotch tape. Avoid staples. Do not have items falling out or sticking out of your sketchbook. Oversize or lumpy items you would like considered can be included as photographs or conceptual drawings with an explanation (ask).

Avoid drawing objects floating on the page; consider the negative spaces. Avoid using a ruler or straight edge; it makes small imperfections stand out. Use your best unaided straight line instead. Use a variety of media (pencils, ink, colour, collage, etc.)

Observe closely what you are drawing whether it is in your mind or right in front of you. **Drawing is mostly about seeing.** Draw and explore as many topics as possible. You **grow** by trying new things.

Above all, keep your book up to date. Carry it with you always and **always** have it with you in class. You should do **at least 1 serious sustained drawing** (≥ 1 hour; tonal, continuous line, colour, etc.), **2 sketch pages** (≤ 1 hour each), **1 information page** (art history, technique, etc.) and **1 article or page of articles per week**. This will produce 40 to 50 pages in a term and cover all categories. For 2 courses you should do 1/3 more and for 3 courses, 2/3 more.

Preparation and research work for senior projects done in the sketchbook must be photocopied and handed in with the project.

Format: 9" X 12", coil back (not top), 100 pages of good drawing paper. Sketchbooks may be purchased from the Art Dept. at a good price. Put your name and course(s) on the top right of the front cover. Put a 'tab' in if you are continuing in last year's book.

Suggestions: 1. Draw anything, anytime, anywhere, any way you can think of.

2. Using continuous line, looking more at the subject than at the paper, try to draw the following:

- a. your hand, your feet, your face,
- b. your room,
- c. the breakfast or dinner table,
- d. your sister, brother, father, mother, cat, dog, bud, etc.,
- e. half a grapefruit, pomegranate, green pepper, cabbage, etc.,
- f. the telephone, car, inside the fridge, bottom of the closet, etc.,
- g. enlarge something tiny,
- h. an imaginary setting, scene or story,
- i. the **negative space** only,
- j. **upside down** from photos.

3. Using tone, texture and variance of line try them all again.

4. Try them again using felt pen, ink, wash, pencil crayon paint, pastels, crayons, collage or **mixed media**.

5. Illustrate a poem, story, saying or song.

* * * 7. Collect articles on art and artists. Do an illustrated writeup on an artist, art movement or technique.

8. Collect clippings on various themes and draw from them.

9. Use photo montage to develop an image.

10. Collect and develop ideas for future use.

***** (A must for any sketchbook aspiring to an A or B rating.)**

GLUE THESE AND ALL OTHER HANDOUTS INTO YOUR SKETCHBOOK.

ART HISTORY PAGES

For art history pages in your sketch book please use note form in a neat format and in neat printing or writing. Make sure what you write can be understood by a reader other than yourself. For full credit a hand drawn facsimile about 1/4 of the area of the page, at least partially coloured or with a colour bar, is required.

- A. List artist's: name,
dates of birth and death,
nationality and/or domicile,
period, group and/or style,
contemporaries, influences,
anecdotal history.
- B. Give title of work, date, size and medium.
- C. Analysis:
1) Where or what is the focal point? How do you know it is the focal point?
2) Describe the colours used and how they are used.
3) Describe the use of pattern and texture.
4) Describe the use of line, form, space, etc.
5) Describe the subject matter.
6) What else can you describe in this piece?
- D. Critique:
1) What makes this piece memorable or not?
2) What might have motivated the artist to do this piece?
3) What do you like or dislike about it?
4) What meanings or ideas do you think are expressed?
- E. Term you might use:
- | | | | |
|----------|----------------|-------------------|----------------|
| line | pattern | anger | golden section |
| shape | movement | ambiguity | composition |
| form | symbol | aggression | vectors |
| focus | variety | calm | barriers |
| texture | echoing shapes | beauty | |
| colour | negative space | disturbing | |
| space | unity | introspective | |
| balance | foreground | social commentary | |
| contrast | background | mystery | |
| emphasis | atmosphere | soft edge | |
| rhythm | mood | hard edge | |

Art History Page Suggestions for the Sketchbook:
Some Names You Should Get to Know.

Abstract	Moore
Art Nouveau	Morisot
Bacon	Munch
Blake	Nolde
Braque	O'Keefe
Carmicheal, Gr. of 7	Op Art
Carr	Picasso
Cassatt	Pointilism
Cezanne	Pollock
Chagall	Pop Art
Cubism	Post-Impressionism
Dada	Raphael
Dali	Rembrandt
Daumier	Renoir
De Kooning	Rousseau
Donatello	Seurat
Duchamp	Shadbolt
Escher	Singer-Sargent
Expressionism	Surrealism
Fafard	Thompson, Gr. of 7
Falck	Toulouse-Lautrec
Fauves	Turner
Futurism	Van Gogh
Gauguin	Varley, Gr. of 7
Goya	Whistler
Harris, Gr. of 7	Wyeth
Hockney	
Impressionism	
Jackson, Gr. of 7	
Johnston, Gr. of 7+1	For Starters.....
Kandinsky	
Klee	
Leonardo	
Lisner, Gr. of 7	
MacDonald, Gr. of 7	
Magritte	
Manet	
Marc	
Matisse	
McLaren, NFB	
Michelangelo	
Miro	
Modigliani	
Mondrian	
Monet	

blue

SKETCHBOOK EVALUATION

NAME _____
 BLOCK(S) _____
 COURSE(S) _____

Evaluate on the bases of quality and quantity. See "SKETCH BOOKs" sheets for expectations. Glue this sheet into your sketchbook at the end of the work to be evaluated.

TEACHER

	5	4	3	2	1	0	USE ONLY
1. Continuous line drawing. _____							/5
2. Tonal drawing. _____							/5
3. Drawing from observation of real objects. _____							/10
4. Use of colour. _____							/10
5. Innovative ideas. _____							/10
6. Personal imagery. _____							/10
7. Information pages and articles on art, artists, techniques, etc. _____							/20
8. Format (neatness, no loose pages) _____							/5
COMMENTS:	SCORE						/75

COUNT + SCORE = _____ IS A B C+ C- D E
 2 (MAX. 75)

For mark as %
 see Mark Tables.

ALL COURSES: THE SKETCH BOOK IS WORTH 30% OF THE TERM MARK.

TEACHER USE ONLY

COUNT _____ (PAGES GET 0, 1, 2, 3 OR, VERY RARELY, 4 POINTS)

1 COURSE

2 COURSES

3 COURSES

 $\frac{\quad}{4} \times 3 = \text{_____}$ $\frac{\quad}{5} \times 3 = \text{_____}$

MAXIMUM CALCULATED COUNT 75

Appendix III: The Field Note Journal

Sept. 9, 1992.

Introduced Sketchbooks [SBs] to classes using handout sheets. Emphasized the concept of personal learning journeys as opposed to quiz-testable learning where everybody acquires the same knowledge. Next day: Art History Pages [AHPs].

Sept. 17/18.

Meet the Teacher Night, Sept. 16. Talked to the parents (those few who came) about AHPs and the SB as well as the structure of the program, six groups - 8 minutes per group.

It is hard to be sure to say the same to all 6 classes; almost impossible to remember all the cautions and nuances. There are still new students coming into class who will have missed going over the sheets, introducing AHPs, and the lesson on the vocabulary of 'talking about art'.

For this 'lesson' there are 10 poster size reproductions tacked up on the wall: Toulouse-Lautrec, Wyeth, van Gogh, Stella, Matisse, Seurat, Monet, Manet, Renior and Escher. There are also a number of smaller ones including a Cezanne, a Cubist Picasso, a Rose Period Picasso, a Magritte, a Bosch and a Dali. There is also a small Lukacs, *To Interested Young Men*, to go with Manet's *Fife Player*, a C. Blades to go with the Escher, a small Fafard called *Barb*, and a Calvin and Hobbes cartoon about Cubism.

I also have about 40 tags with words on them such as *perspective*, *texture*, *focal point*, *subject*, *vectors*, *influences*, *negative space*, *line*, *colour*, etc. These I hand out randomly to the students, two or three each. I ask for volunteers to show and tell where their tag(s) would apply. As the discussion progresses the students proffer their tags, or I may bring in a concept or term when it seems appropriate, until they are all tacked to the wall.

Seniors are required to participate as review for themselves and to help the discussion. Students are encouraged to improve on misunderstood concepts or I gently redefine them myself if necessary.

The Art 11s [mostly grade 10s] tended to be reluctant to speak up. New ESL students were not very willing or able to participate. Some have almost no English language skills at all at this point. On the whole the sessions worked

really well, keeping the students involved in trying to get rid of their tags.

The Art 11s seem keen to do the SB, at least the more voluntary parts if not AHPs and other required categories.

Next period: Art 11s start an AHP in their SBs and the seniors work on project proposals. All students are required to have their first AHP done for the following Monday. These will be checked for bonus points: +1, 0, -1. All course outline and info sheets should be glued into the SBs by now. Art 11s and other new students are invited to look at some of my old SBs to see how I use it for many purposes.

Sept. 25.

Still new students being added to classes. I don't know what the counselors are thinking. A new student who has missed all the introduction and lessons for the first 6 periods will be quite lost if s/he is not strong or if s/he has little English. With Art 11 lessons to do and Sr. Art projects to get started I have no time to do anything but give new students the sheets and tell them to read them (if they can read!).

Even so classes are going well. The Art 11s are willing, even enthusiastic, about the drawing exercises and the seniors seem to be pretty well on their way.

I have planned three field trips: to VAG for the Montage show and the Hong Kong show and to Science World to draw the giant insects. It will be the first 30 kids to get permission and pay who get to go. It seems that I will have a student teacher from UBC starting Oct. 26.

SBs will be checked the third week of October.

Oct. 2.

All but a few pink sheets [senior art contracts] are in and several students are well into big ambitious work setting a good pace and tone. M is working on a paper maché sculpture 3/4 life size of two figures. C, from SWAP [alternate school] has four big canvases on the go. Several students have stretched canvases for the first time. T is working on a plasticine mural of incredible intricacy. Etc.

Midterm approaches. I have run off a list of terms and names for students to consider when they go to do an AHP. I will hand this out next week or at

midterm SB check.

The Art 11s usually get a few minutes in their SBs before and after the 'lesson'. I am trying to train them to come in, sit down and work in their SBs so I have a chance to take attendance and to deal with the immediate needs of the senior students. That isn't enough time to get really involved with anything but it is still a reminder and time enough for some kind of work.

Several students asked to take books [classroom resources] home over the weekend to do AHP so the message is getting through.

I am doing drawing exercises with the Art 11s: drawing from observation, observing closely, looking more at the object than at the paper, continuous line drawing, negative space, "draw the things you can't name", "believe what you see", "turn off your intellectual conceptions of what a thing should look like", etc. First we did figures using senior students as models, now a still life in [in 3 colours of conté], later Freya [my dog, in the style of Fafard's *New Veau* print]. Today we begin to get into concepts of tonal drawing. [Most of the first term with the Art 11s is devoted to a series of drawing units.]

Oct. 8.

Thirteen students went to the Vancouver Art Gallery on Monday to see *Montage and Modern Life, 1919 to 1942*. I was afraid that they would find it dry but the docent really made them think and they responded very well. There was not really enough time. I wanted them to look at the other exhibits as well: Gathie Falck, etc. They had SBs along so there should be some good pages out of the trip.

I have announced 'SB check' for next week. I have to have some info for parent/teacher night on Oct. 22. I will look at each book and use my stamps: 'good stuff but not enough', 'good work, keep going', 'needs articles, art history, drawing from real things', happy and sad faces. I had them made up a few years ago because I got tired of writing the same things over and over. [Figure 9]

I may do a plus/minus 3 points marking or just anecdotal. I'm not sure yet. So far the reactions of the Art 11s to the announcement is not encouraging. They may have to do some extra work this weekend to be ready. The seniors, for the most part, know what is expected so I am not so worried about them. I'm

sure there will be the usual range of good to pathetic but that is what this check is for: to put some fire under their little butts if there isn't one already.

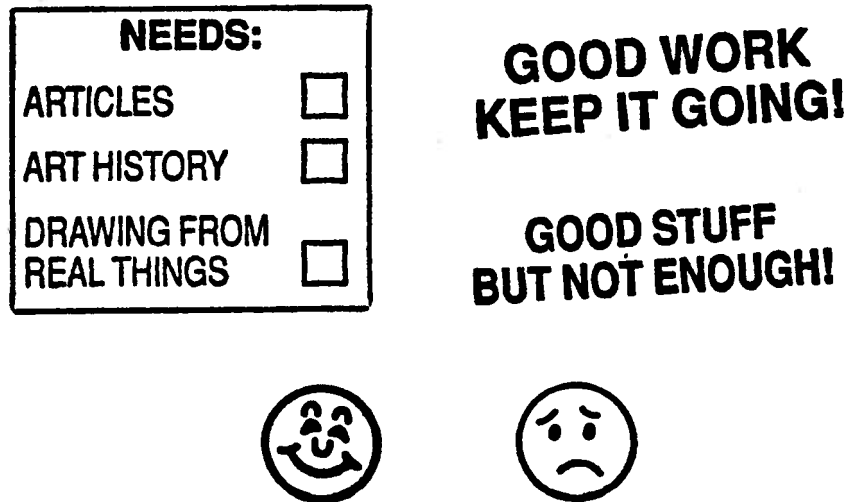


Figure 9: Marking stamps.

I have said that a good book, by this time, should have three AHPs, three articles, three drawings from real things, and other stuff. At this point I am trying to emphasize the categories which are important and compulsory over the ones which will happen without any direction. Two students showed me cartoon strips they were working on and asked what that would be worth in their SBs. I said they were good to do but without the required content they would not count for much.

The Grade 10s are very good this year: cooperative, responsible (at least as far as classwork and cleaning up is concerned) and there is a lot of 'talent' even amongst those who don't know it themselves. I have heard from other teachers that they frequently do not do their homework. This will be a concern because the SB is for the most part homework. We shall see.

Oct. 14.

Three day week with Thanksgiving Monday and Pro-D Friday. I am checking SBs (and projects for Sr. Art). It is less frantic than last year because

my classes are smaller (21 to 27) so it takes about 1 1/2 periods per class. I decided just to do anecdotal comments using the stamps and not give marks. I tell them it is either 'a kick in the butt', 'a pat on the back' or something in between.

There have been some good showings and some disappointments but not out of the ordinary. There are still some [3] students from last year who are not doing any AHP or articles but most do at least some. It may take one low first term mark to get some of them going. Several Art 11s were very apologetic about their lack of work. Several of the new students show great promise as do some of last years crop.

Monday I will recap my observations for all classes, show a couple of 'good example' books and give out AHP suggestion sheets.

This year I have decided that I don't want Sr. students to remove project prep work from their SBs to hand in with projects. I have suggested that they Xerox the pages instead. Evidence of preparation and practice must be handed in with their projects (10/75 marks). The same goes for evidence of research (art history and methods also 10/75 marks). There was a lot of prep in the senior SBs but that is how it should be as long as the other work is happening too. I must remember to ask them to mark 'project' on the pages that are prep.

Oct. 20.

All classes have now had the 'recap'. I spoke about AHPs, articles and drawing from real things at length emphasizing the reasons for these requirements, that these are the formal content, the input for the production of output. Also that they, as students of art, are influenced by all they see and experience in the media and elsewhere, and that the artists who create the images they absorb were and are, in most cases, well aware of the continuum in which they operate.

I spoke about some resources (gallery catalogues, Art & Man magazine, books) and formats. I showed the contents of three 'good' books. I suggested ways to fix covers which are already falling off. I checked to see if they all had their books. I restated of the rule [always have it in class or -1] and explained that: "I have taken the decision as to whether or not you need it today out of your hands; you don't have to guess; you always need it."

Oct. 21.

Today I took the Oct. Vancouver Magazine and made a montage of the "Items I would put in my SB" with suggestions as to how to do more than just stick them in. There is only one article but quite a lot of good images and artwork. It is actually quite attractive as a montage.

Nov. 20

Long pause- SBs are due today. No lates accepted. I hope they all took my warnings seriously!

A comment from T [Art 11 student]: "I wish we had done these AHPs last year because I went to France last year and I didn't know anything. Now I do." T is quite a keener and a good little artist but among the others there is also real enthusiasm for doing AHPs. I expect to be happily surprised this weekend, especially with the Art 11s.

Jan. 25, 1993.

Very long break. Much has happened.

Second term is now at mid-term. I have just completed midterm SB check. Interim reports to follow. There were a few really good books. Some disappointments but I know most of the kids will now have been 'jump-started'. A couple still don't do the SB at all. That is something to consider. I am contemplating which students I will ask to participate in my thesis research: a purposive sample (6) to investigate applicability over a range of needs and abilities.

As I marked the sketchbooks at the end of the term I listed the students I thought would be good candidates for the interviews. It is quite a list: 34. I want a range like SLD, ESL, IB, mad artist, very conscientious, double blocked, non academic, academic, grade 10/11/12, etc.

I have a student teacher from UBC with me now until April.

Alex, a beautiful boy full of potential, died Dec. 12. This has had a substantial effect on my relationship with the grade 11s, a substantial effect on my feelings towards all these children in my sphere of influence. Alex was in two of my classes.

INTERIM REPORTJanuary 25, 1993.

LAST NAME, FIRST NAME

ST#:

COURSE _____

BLOCK ____

ATTENDANCE:

Absent __, late __ out of 20 at midterm.

CONCERNS AT THIS TIME: [codes] (✓)

- 1) Progress in Sketchbook.
- 2) Content in Sketchbook.

The Sketchbook is worth 30% of each term grade. Art history research, articles on art and artists, and drawing from observation are required content.

- 3) Progress on project work.
- 4) Projects not submitted or late.
- 5) Project contract sheet not on file

Project work accounts for 60% of each term grade. Appropriate research and preparation must be submitted with senior art projects.

- 6) Attitude, cooperation.
- 7) Behavior.
- 8) Effort, time on task.
- 9) Organization (pencil, sketchbook, etc.)
- 10) Attendance, punctuality.

Work habits determine 10% of the term grade but affect all aspects of the course.

As a parent, your awareness of course requirements and regular monitoring of progress and attendance will assist FIRST NAME to achieve greater success in this course.

Subject teacher: Mrs. D. Froslev

Counselor: _____

Figure 10: Interim Report uses merge function from a data base in MS Works.

Feb. 1.

A new gr. 10 student was added to two classes yesterday: Art 11 and VA3D 11. She came with a letter of recommendation from her former art teacher. I asked her if she kept a SB. She said she has never been required to in any art





course in any form "except sort of in grade 7". I wonder how common that is. How common is a system like mine? IB, for sure, but where else?

Feb. 9.

Interims [Figure 10] have been sent on any student who did not get a 'happy face' or 'a not too worried face' on their evaluation [new system for midterm self-evaluation, see Figure 11]. Attendance, project work not on schedule, or poor work habits were also reasons to send interims but SBs are the main reason.

MIDTERM SKETCHBOOK CHECK NAME _____

ART HISTORY PAGES ()	4	OK	NI
ARTICLES ()	4	OK	NI
DRAWING FROM REAL THINGS ()	4	OK	NI





 ← CHOOSE ONE

I AM DOING FINE. AT THIS TIME! ☐

I AM DOING OK AT THIS TIME! ☐

BOY, I BETTER GET GOING! ☐

Figure 11: Midterm Self-evaluation.

We are looking at changing our school timetable. I am on the committee but we are not meeting because of a labour dispute. We have given strike notice. Our administration favours a Copernican plan [quarter system]. I have grave concerns about the effect that could have on SBs. The SB is supposed to be a habit, not an 'assignment'. If the kids had art every day for 2 1/2 hours for 10 weeks that will be like summer school at UBC- no time for reflection. If I expect 3-4 pages a week now that would be 3-4 pages a day! Even if they get class time to do it, who has that kind of energy, creative or otherwise? I am all for the longer blocks, and I could go for a semester system, but I will campaign with all my energy against a quarter system.

Yet another new student in A block, from Hong Kong. I don't know what

they think I can do. Half the year is gone. He has missed all the basics.

Feb. 12

SBs are due in less than 2 weeks. I must make some notes when I mark them so I know who the best candidates are to show the range of possibility: several in each category since they have to be willing and available when the time comes.

Mar. 4.

This may be the last entry since the second term is over. My student teacher came to my home on the weekend to mark SBs with me. We set up a system where she counted up instances in the various categories: continuous line drawing, tonal drawing, drawing from real things, colour, innovative ideas, personal imagery, AHPs, articles, neatness/format [see SB self-evaluation sheet, Appendix II]. I then went through each book at least two more times for content, quality and 'count'.

It was good to have someone to share the work with but also someone to share the neat things as we came across them. We worked about 6 hrs. Friday night, at least 8-10 hrs. on Saturday and again on Sunday, and another 6 hrs. on Monday night to finish the job. [It probably took longer with help than it would have without.]

There were about 125 books though there are more 'bodies in classes' than that since students who take 2 or 3 courses keep only one SB. They are expected to do 1/3 or 2/3 more in it.

Overall we were quite impressed and I made short-lists for candidates for interviewing.

End of Journal

Appendix IV: Master List of Codes and Frequencies.

Content Codes.

C AH research for IB ex essay- Art history research for International Baccalaureate [IB] extended essay. Only R's sketchbook [SB] had this component.

C AHP Canadian complete- Art history page on a Canadian artist or subject. Required content.

C AHP Canadian incomplete- Partial AHP on a Canadian artist or subject.

C AHP contemporary complete- AHP on a contemporary artist or subject. Required content.

C AHP contemporary incomplete- Partial AHP on a contemporary artist or subject.

C AHP female artist complete- AHP on a female artist or subject. Required content.

C AHP historical complete- AHP on a historical artist or subject. Required content.

C AHP historical incomplete- Partial AHP on a historical artist or subject.

C art card or clipping no info- Post card, gallery card or magazine clipping of art work with no other information or explanation.

C art crd or clipping annotated- Post card, gallery card or magazine clipping of art work with information about the artist, analysis of the work and/or other commentary.

C art info elect encyclopedia- Printout from an electronic encyclopedia.

C article Canadian subject- Article from a magazine or newspaper on a Canadian artist or subject. Articles are required content.

C article Chinese art- Article from a magazine or newspaper on an Asian artist or subject. Articles are required content.

C article contemporary subject- Article from a magazine or newspaper on a contemporary artist or subject. Articles are required content.

C article female artist- Article from a magazine or newspaper on a female artist or subject. Articles are required content.

C article historical subject- Article from a magazine or newspaper on a historical artist or subject. Articles are required content.

C article Native art- Article from a magazine or newspaper on a Native artist or

subject. Articles are required content.

C classwork persp lesson- Work from an Art 11 Foundations unit on perspective.

C collage- Images created from combinations of magazine pictures and/or other materials.

C colour dr copy or borrowed- Drawing, in a colour medium based on a photograph, a magazine picture or another artist's work.

C colour dr original- Drawing, in a colour medium, of original imagery.

C doodle page- Slightly used page with small doodle images.

C doro colour- Drawing from observation of real objects in a colour medium.

Drawing from observation of real objects is required content.

C doro sketch or cont line dr- Sketch or continuous line drawing from observation of real objects. Drawing from observation of real objects is required content.

C doro tonal- Tonal drawing from observation of real objects. Drawing from observation of real objects is required content.

C editorial cartoon- Original drawing in cartoon style which makes an editorial statement rather than an artistic statement on the state of the world. These were mainly a characteristic of I's SB.

C graphic expression or saying- Short expressive written statements with a social theme. There was one of these on almost every facing page of C's SB.

C guest page adult- Drawing or other entry by an adult.

C guest page child- Drawing or other entry by a younger sibling or other child.

C guest page peer- Drawing or other entry by a fellow student.

C handout or form- Instruction, evaluation or project contract sheet.

C image for project borrowed- Idea for a project based on a photograph, a magazine picture or another artist's work.

C image for project original- Idea for a project based on original imagery.

C imagery African- Imagery based on African culture or of African people.

C imagery Asian comics- Imagery based on Asian comic book. This was a characteristic of K's SB.

C imagery Native- Imagery based on Native Indian culture or of Canadian aboriginal people.

C imagery NZ native- Imagery based on New Zealand culture or of New Zealand

aboriginal people.

C imagery Religious- Imagery based on Religious stories or figures. This was a component of A's and S's SBs.

C indust or graphic design- Original, copied or borrowed logo designs, graphic designs or designs for manufactured goods and/or entries attesting to interest in these areas.

C line dr copy or borrowed- Sketch or continuous line drawing based on a photograph, a magazine picture or another artist's work.

C line dr original- Sketch or continuous line drawing of original imagery.

C self critique- Written statements analyzing the students own work.

C self portrait- A drawing which represents the student artist figuratively [eg. in cartoon style or by reference] or literally [eg. an attempt at true likeness].

C song poem story no dr- Original, copied or borrowed passage of a song lyric, poem or story written into the SB, not accompanied by an illustration. These were a dominant characteristic of C's SB.

C song poem story w dr- Original, copied or borrowed passage of a song lyric, poem or story written into the SB, accompanied by some form of illustration. These were a dominant characteristic of C's SB.

C tonal dr copy or borrowed- Tonal drawing based on a photograph, a magazine picture or another artist's work.

C tonal dr original- Tonal drawing of original imagery.

C written explanation- Written statement of the purpose, influences and/or meanings of a page. Numerous facing pages in R's SB contained such entries.

Experience Codes.

E AHP process- Comments on the process prescribed for AHP's on the blue handout sheet [see Appendix II].

E applying classwork- Comments referring to Art 11 Foundations coursework being applied to subsequent efforts.

E audience- Comments indicating awareness of an audience, oneself and/or others.

E concept of personal imagery- Comments indicating understanding or lack of

understanding of the concept of personal imagery.

E copying and borrowing- Comments about using photographs, magazine pictures or another artists' work as a source of imagery or inspiration.

E elements principles of design- Comments indicating an understanding, or discussion using the terminology, of elements and principles of design.

E experimentation- Comments regarding efforts to try a new medium, imagery and/or style, or trying new ways to manipulate images or media.

E expressive qualities- Comments about message, meaning and/or symbolism in the students own work or the work of another artist, especially in regard to levels of meaning beyond the subject matter [eg. colour choices, contrast, juxtaposition of images, influences].

E imagery choices- Comments indicating reasons for choosing or not choosing to deal with images of a particular subject or style [eg. interest, boredom, challenge, requirement, opportunity].

E inf or crit artist historical- Comments indicating influence or critical study of a historical artist, art movement or style.

E inf or crit Canadian artist- Comments indicating influence or critical study of a Canadian artist.

E inf or crit comic books- Comments indicating influence or critical study of comic book art.

E inf or crit cont artist- Comments indicating influence or critical study of a contemporary artist or art movement.

E inf or crit cont fem artist- Comments indicating influence or critical study of a contemporary female artist.

E inf or crit current events- Comments indicating influence or critical study of current events [eg. developments in technology, sports or politics].

E inf or crit hist fem artist- Comments indicating influence or critical study of a historical female artist.

E inf or crit industrial design- Comments indicating influence or critical study of industrial design [eg. shoes, logos, tableware].

E inf or crit literature- Comments indicating influence or critical study of literature [eg. song lyrics, poetry, short stories, prose].

- E inf or crit peer artist- Comments indicating influence or critical study of the work of a fellow art student.
- E inf or crit pop music imag- Comments indicating influence or critical study of popular music or images related to popular music.
- E inf or crit TV film video- Comments indicating influence or critical study of content in the media [eg. television, films, movies, video games].
- E juxtaposition ideas images- Comments referring to the manipulation of otherwise unrelated images and/or words to create levels of meaning.
- E mid term evaluation- Comments regarding midterm self-evaluation [see Appendix III, Figure 3].
- E participation in art event- Comments about participation in an art event [eg. workshop, gallery opening, animation festival].
- E personal struggle- Comments describing difficulties encountered with a medium, style or image.
- E project prep- Comments indicating that the work in question is imagery, research or ideas in preparation for a project.
- E reading art jargon- Comments about the difficulty of reading art jargon [eg. a gallery catalogue].
- E reading articles- Comments indicating that the students read or do not read the articles they put in their sketchbooks.
- E recognizing artists work- Comments indicating that the student is familiar with an artists work or style and recognizes it by sight.
- E required content- Comments on fulfilling requirements and/or on the perceived rational for the required content areas.
- E resource books- Comments indicating that books were the source of information, ideas or images.
- E resource classroom- Comments indicating that materials available in the classroom were the source of information, ideas or images
- E resource district library- Comments indicating that materials from the district library were the source of information, ideas or images. [The school library was rarely mentioned in the interviews as a source of materials].
- E resource elect encyclopedia- Comments indicating that an electronic

encyclopedia was the source of information, ideas or images.

E resource magazines nws papers- Comments indicating that magazines or newspapers were the source of information, ideas or images.

E resource UBC library- Comments indicating that materials from the University of B.C. library were the source of information, ideas or images.

E sketchbook exclusions- Comments indicating that some items, images or other kinds of content were taken out, left out or avoided.

E sketchbook format- Comments about the size, quality or convenience of the prescribed sketchbook format.

E social comment graphic expr- Comments about the source, inspiration or meaning of expressive written material. This code was exclusive to C's SB.

E term end self evaluation- Comments on the form, content and process of term end self-evaluation [see Appendix II].

E work environment- Comments indicating where an entry was made or about a preferred or usual place of work.

Grand Tour Codes.

GT audience- Comments on topics or answers in response to questions such as: What role do you see for yourself in this process? for the teacher? for your fellow students? for your parents? Who, if anyone, do you have in mind when you do things in your book? How do you feel about other people seeing your book? What significance does the evaluation process have in determining what you do in the sketchbook?

GT copying and borrowing- References to copying and borrowing of ideas or images. Comments on topics or answers in response to questions such as: What have you used in the way of resources? How would you describe the types of things you do in your sketchbook?

GT crit judgment of own work- Comments on topics or answers in response to questions such as: Can you describe how you decide whether or not you are happy with a page you have done? In general, how do you feel about what you have produced here? What have you gotten out of

it personally? What impression do you think your sketchbook gives of you? How do you feel about what you have done compared to what you have seen of other students' sketchbooks?

GT expectations- Comments on topics or answers in response to questions such as: How would you describe this part of the art program? Can you give me some idea of how much time you spend on it? What would you say is a reasonable expectation for time and effort? Can you describe the kind of choices you made in this? What aspects were not a matter of choice? In what ways did you make use of the course outlines or other handouts? Who, if anyone, do you have in mind when you do things in your book? What kinds of things influenced what you did? How would you describe the evaluation process? What significance does the evaluation process have in determining what you do in the sketchbook?

GT influences- Comments on topics or answers in response to questions such as: What role do you see for the teacher in this process? for your fellow students? for your parents? Can you describe the kind of choices you made in this? What have you used in the way of resources? What kinds of things influenced what you did? How would you describe the types of things you do in your sketchbook?

GT no previous AH crit exp- References to previous art experience where the critical study of art was not a component. Comments on topics or answers in response to questions such as: What role do you see for the teacher in this process? What have you used in the way of resources? What significance does the evaluation process have in determining what you do in the sketchbook?

GT required content- Comments on topics or answers in response to questions such as: What role do you see for the teacher in this process? How would you describe this part of the art program? Can you describe the kind of choices you made in this? What aspects were not a matter of choice? In what ways did you make use of the course outlines or other handouts? Who, if anyone, do you have in mind when you do things in your book? What kinds of things influenced what you did? How would you describe the types of things you do in

your sketchbook? How would you describe the evaluation process? What significance does the evaluation process have in determining what you do in the sketchbook?

GT role of parents- Comments on topics or answers in response to questions such as: What role do you see for your parents in this process? Who, if anyone, do you have in mind when you do things in your book? What kinds of things influenced what you did? Do you put very personal things in? How do you feel about other people seeing your book?

GT role of peers- Comments on topics or answers in response to questions such as: What role do you see for your fellow students in this process? What kinds of things influenced what you did? Do you put very personal things in? How do you feel about other people seeing your book? How do you feel about what you have done compared to what you have seen of other students' sketchbooks?

GT role of teacher- Comments on topics or answers in response to questions such as: What role do you see for the teacher in this process? Can you describe the kind of choices you made in this? What aspects were not a matter of choice? What have you used in the way of resources? Who, if anyone, do you have in mind when you do things in your book? What kinds of things influenced what you did? Do you put very personal things in? How do you feel about other people seeing your book? How would you describe the evaluation process? What significance does the evaluation process have in determining what you do in the sketchbook?

GT self evaluation- Comments on topics or answers in response to questions such as: What role do you see for yourself in this process? Who, if anyone, do you have in mind when you do things in your book? Can you describe how you decide whether or not you are happy with a page you have done? In general, how do you feel about what you have produced here? How would you describe the evaluation process? What significance does the evaluation process have in determining what you do in the sketchbook? How do you feel about what you have done compared to what you have seen of other

students' sketchbooks?

GT self expression- Comments on topics or answers in response to questions such as: What role do you see for yourself in this process? Can you describe the kind of choices you made in this? Who, if anyone, do you have in mind when you do things in your book? What kinds of things influenced what you did? Do you put very personal things in? In general, how do you feel about what you have produced here? What have you gotten out of it personally? How would you describe the types of things you do in your sketchbook? Are there any of these that especially interest you? What impression do you think your sketchbook gives of you?

GT sketchbook as record- Comments on topics or answers in response to questions such as: How would you describe this part of the art program? Who, if anyone, do you have in mind when you do things in your book? Do you put very personal things in? In general, how do you feel about what you have produced here? What have you gotten out of it personally? How would you describe the types of things you do in your sketchbook? What impression do you think your sketchbook gives of you?

GT sketchbook exclusions- Reference to items, images or other kinds of content that were taken out, left out or avoided. Comments on topics or answers in response to questions such as: Can you describe the kind of choices you made in this? Who, if anyone, do you have in mind when you do things in your book? What kinds of things influenced what you did? Do you put very personal things in? How would you describe the types of things you do in your sketchbook? What significance does the evaluation process have in determining what you do in the sketchbook? How do you feel about what you have done compared to what you have seen of other students' sketchbooks?

GT sketchbook format- Comments on topics or answers in response to questions such as: Can you describe the kind of choices you made in this? What aspects were not a matter of choice? How do you feel about the kind and size of sketchbook you have been using?

GT sketchbook process- Comments on topics or answers in response to questions

such as: How would you describe this part of the art program? Can you give me some idea of how much time you spend on it? Can you describe the kind of choices you made in this? What aspects were not a matter of choice? In what ways did you make use of the course outlines or other handouts? What have you used in the way of resources? Who, if anyone, do you have in mind when you do things in your book? Can you describe what the difference is between doing something in your sketchbook in class and doing it somewhere else? Where else did you do it? How would you describe the types of things you do in your sketchbook? Are there any of these that especially interest you? What significance does the evaluation process have in determining what you do in the sketchbook?

GT structure and freedom- Comments on topics or answers in response to questions such as: What role do you see for yourself in this process? for the teacher? How would you describe this part of the art program? Can you give me some idea of how much time you spend on it? What would you say is a reasonable expectation for time and effort? Can you describe the kind of choices you made in this? What aspects were not a matter of choice? In what ways did you make use of the course outlines or other handouts? Who, if anyone, do you have in mind when you do things in your book? What kinds of things influenced what you did? Do you put very personal things in? What have you gotten out of it personally? How would you describe the types of things you do in your sketchbook? How would you describe the evaluation process? What significance does the evaluation process have in determining what you do in the sketchbook?

GT time allocation- Comments on topics or answers in response to questions such as: Can you give me some idea of how much time you spend on it? What would you say is a reasonable expectation for time and effort? What significance does the evaluation process have in determining what you do in the sketchbook?

GT use of course inst sheets- Comments on topics or answers in response to questions such as: In what ways did you make use of the course outlines or other handouts? How would you describe the evaluation

process? What significance does the evaluation process have in determining what you do in the sketchbook?

GT use of resources- Comments on topics or answers in response to questions such as: Can you describe the kind of choices you made in this? What aspects were not a matter of choice? What have you used in the way of resources?

GT using blue sheet- Comments on topics or answers in response to questions such as: Can you describe the kind of choices you made in this? What aspects were not a matter of choice? In what ways did you make use of the course outlines or other handouts?

GT what affects choice- Comments on topics or answers in response to questions such as: How would you describe this part of the art program? Can you describe the kind of choices you made in this? What aspects were not a matter of choice? What have you used in the way of resources? Who, if anyone, do you have in mind when you do things in your book? What kinds of things influenced what you did? Do you put very personal things in? Can you describe what the difference is between doing something in your sketchbook in class and doing it somewhere else? How would you describe the types of things you do in your sketchbook? Are there any of these that especially interest you? What significance does the evaluation process have in determining what you do in the sketchbook?

GT what is learned- Comments on topics or answers in response to questions such as: How would you describe this part of the art program? Can you describe the kind of choices you made in this? What aspects were not a matter of choice? In what ways did you make use of the course outlines or other handouts? What have you used in the way of resources? What kinds of things influenced what you did? Do you put very personal things in? In general, how do you feel about what you have produced here? What have you gotten out of it personally? How would you describe the types of things you do in your sketchbook? Are there any of these that especially interest you? What significance does the evaluation process have in determining what you do in the sketchbook? How do you feel about what you have

done compared to what you have seen of other students' sketchbooks?

GT work environment- Comments on topics or answers in response to questions such as: What have you used in the way of resources? Can you describe what the difference is between doing something in your sketchbook in class and doing it somewhere else? Where else did you do it?

Time and Place Codes.

TP home- The student stated that the page was done at home or the drawing was obviously done at home [eg. a drawing from observation of the student's desk or bed].

TP other- The student stated that the page was done while babysitting, on a bus, at grandmother's house, etc.

TP school- The student stated that the page was done in school or the image was obviously done at school [eg. a drawing from observation of a classmate in class].

TP unknown- It was not possible to establish conclusively where the page was done although there may have been clues or precedents in other entries in the sketchbook or in other statements in the interview.

Frequency of Codes Over All Subjects.

<u>Content</u>	<u>B</u>	<u>C</u>	<u>J</u>	<u>R</u>	<u>K</u>	<u>S</u>	<u>Total</u>
C AH research for IB ex essay	0	0	0	5	0	0	5
C AHP Canadian complete	0	0	0	1	0	0	1
C AHP Canadian incomplete	2	0	1	0	0	0	3
C AHP contemporary complete	0	0	4	0	0	0	4
C AHP contemporary incomplete	3	0	1	0	0	0	4
C AHP female artist complete	0	0	0	0	0	1	1
C AHP historical complete	3	0	3	0	7	9	22
C AHP historical incomplete	0	0	3	0	0	2	5
C art card or clipping no info	4	2	0	7	8	2	23
C art crd or clipping annotated	0	1	0	9	0	1	11
C art info elect encyclopedia	0	0	0	1	0	0	1
C article Canadian subject	1	0	1	0	0	3	5
C article Chinese art	0	0	0	0	1	1	2
C article contemporary subject	4	3	1	0	6	7	21
C article female artist	1	1	1	0	2	5	10
C article historical subject	1	0	2	0	6	3	12
C article Native art	0	0	1	0	0	0	1
C classwork persp lesson	1	0	2	0	0	0	3
C collage	0	3	0	2	0	0	5
C colour dr copy or borrowed	2	0	0	3	9	12	26
C colour dr original	1	3	2	10	4	7	27
C doodle page	3	0	1	5	1	2	12
C doro colour	0	0	1	0	1	5	7
C doro sketch or cont line dr	4	5	6	8	7	7	37
C doro tonal	3	1	1	1	0	5	11
C editorial cartoon	0	0	15	0	1	0	16
C graphic expression or saying	0	28	0	0	0	1	29
C guest page adult	0	0	0	0	0	1	1
C guest page child	0	0	0	0	0	2	2
C guest page peer	2	0	0	0	0	1	3
C handout or form	3	0	3	3	2	4	15
C image for project borrowed	2	2	0	2	2	3	11

<u>Content (cont.)</u>	<u>B</u>	<u>C</u>	<u>J</u>	<u>R</u>	<u>K</u>	<u>S</u>	<u>Total</u>
C image for project original	0	6	3	0	0	4	13
C imagery African	0	0	0	5	0	1	6
C imagery Asian comics	0	0	0	0	4	0	4
C imagery Native	1	0	0	0	0	0	1
C imagery NZ native	0	0	0	0	0	1	1
C imagery Religious	1	1	0	0	0	2	4
C indust or graphic design	0	1	0	1	1	3	6
C line dr copy or borrowed	1	6	3	1	4	4	19
C line dr original	1	12	19	0	0	1	33
C self critique	0	0	0	2	0	1	3
C self portrait	0	1	8	0	1	0	10
C song poem story no dr	0	5	0	0	0	0	5
C song poem story w dr	0	11	0	2	0	0	13
C tonal dr copy or borrowed	3	1	1	2	4	14	25
C tonal dr original	0	1	0	3	0	5	9
C written explanation	0	0	0	10	0	0	10
Total	47	94	83	83	71	120	497

<u>Experience</u>	<u>B</u>	<u>C</u>	<u>J</u>	<u>R</u>	<u>K</u>	<u>S</u>	<u>Total</u>
E AHP process	2	1	4	0	10	13	30
E applying classwork	2	0	1	0	3	4	10
E audience	0	2	1	1	1	2	7
E concept of personal imagery	1	10	10	0	3	4	28
E copying and borrowing	1	4	5	1	10	19	40
E elements principles of design	0	0	0	8	0	3	11
E experimentation	2	3	2	6	2	15	30
E expressive qualities	4	12	2	19	9	13	59
E imagery choices	4	6	8	10	23	39	90
E inf or crit artist historical	3	1	5	8	9	15	41
E inf or crit Canadian artist	3	0	2	1	1	3	10
E inf or crit comic books	0	1	0	0	6	0	7
E inf or crit cont artist	1	3	3	0	7	4	18
E inf or crit cont fem artist	0	1	0	3	2	5	11

<u>Experience (cont.)</u>	<u>B</u>	<u>C</u>	<u>J</u>	<u>R</u>	<u>K</u>	<u>S</u>	<u>Total</u>
E inf or crit current events	0	0	6	0	0	0	6
E inf or crit hist fem artist	0	0	0	0	0	1	1
E inf or crit industrial design	0	0	1	1	1	1	4
E inf or crit literature	0	3	0	2	0	0	5
E inf or crit peer artist	0	1	0	0	0	1	2
E inf or crit pop music imag	0	9	0	2	0	0	11
E inf or crit TV film video	0	3	8	0	3	2	16
E juxtaposition ideas images	0	14	0	2	0	2	18
E mid term evaluation	1	0	1	1	2	1	6
E participation in art event	2	1	0	2	1	1	7
E personal struggle	8	4	8	7	6	10	43
E project prep	2	8	3	4	4	10	31
E reading art jargon	1	0	3	0	0	0	4
E reading articles	4	1	0	0	7	5	17
E recognizing artists work	1	2	1	4	9	4	21
E required content	0	6	9	2	19	19	55
E resource books	3	1	2	2	7	5	20
E resource classroom	1	1	0	0	5	0	7
E resource district library	1	0	1	0	0	2	4
E resource elect encyclopedia	1	0	0	1	0	0	2
E resource magazines nws papers	0	2	3	5	15	18	43
E resource UBC library	0	0	0	2	0	0	2
E sketchbook exclusions	0	2	0	0	1	1	4
E sketchbook format	0	0	0	0	0	1	1
E social comment graphic expr	0	39	0	0	0	0	39
E term end self evaluation	1	1	1	1	1	1	6
E work environment	0	2	1	0	4	12	19
Total	49	144	91	95	171	236	786

<u>Grand Tour</u>	<u>B</u>	<u>C</u>	<u>J</u>	<u>R</u>	<u>K</u>	<u>S</u>	<u>Total</u>
GT audience	3	7	5	3	5	10	33
GT copying and borrowing	1	1	0	2	1	1	6
GT crit judgment of own work	4	3	5	4	1	8	25

<u>Grand Tour (cont.)</u>	<u>B</u>	<u>C</u>	<u>J</u>	<u>R</u>	<u>K</u>	<u>S</u>	<u>Total</u>
GT expectations	1	2	3	1	4	3	14
GT going to galleries	0	0	0	2	0	0	2
GT influences	1	2	1	4	2	2	12
GT no previous AH crit exp	1	0	0	1	1	0	3
GT required content	4	4	4	4	2	8	26
GT role of parents	2	1	3	3	3	2	14
GT role of peers	2	3	3	3	1	4	16
GT role of teacher	3	4	2	3	1	3	16
GT self evaluation	1	1	1	1	1	4	9
GT self expression	2	7	4	5	5	8	31
GT sketchbook as record	0	3	3	3	1	4	14
GT sketchbook exclusions	1	2	3	2	0	6	14
GT sketchbook format	1	1	1	1	0	1	5
GT sketchbook process	1	3	5	3	3	7	22
GT structure and freedom	4	3	3	2	3	3	18
GT time allocation	1	1	2	1	2	3	10
GT use of course inst sheets	1	2	1	1	1	2	8
GT use of resources	1	2	1	2	1	2	9
GT using blue sheet	0	0	1	2	1	1	5
GT what affects choice	1	0	1	1	0	3	6
GT what is learned	5	3	3	3	1	2	17
GT work environment	3	3	2	2	1	3	14
Total	44	58	57	59	41	90	349

<u>Time and Place</u>	<u>B</u>	<u>C</u>	<u>J</u>	<u>R</u>	<u>K</u>	<u>S</u>	<u>Total</u>
TP home	17	3	21	14	17	8	80
TP other	4	2	7	3	1	17	34
TP school	11	5	0	4	15	5	40
TP unknown	3	60	24	39	12	48	186
Total	35	70	52	60	45	78	340