THE DEVELOPMENT AND USE OF IMAGINATION

IN THE SECONDARY ART CURRICULUM

by

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ABSTRACT

The premise of this thesis is that learning within the classroom is enriched when imaginative thinking and procedures are used in combination with the B.C. Secondary Art Guide (1983).

The thesis discusses philosophers since Plato until contemporary times and how their ideas continue to affect schooling today, including practical applications in the art classroom. It also investigates twentieth-century educators and philosophers involved with promoting the use of more imaginative thinking in the classroom.

Principal applications based on the Secondary Art Guide dealing with the thematic units of the Figure and the Environment are given particular emphasis. These units from the guide in combination with assignments to promote individual image-making result in images that are unique to the students. Sixty students from the Vancouver school system formed an integral part of this study by answering questions in a classroom context and by being involved in art assignments.

The B.C. Secondary Art Guide, Foundation section on imagery was found to offer good technical strategies but lacked the necessary strategies for developing imagination that is unique to students.

The researcher's conclusion was that by teaching students how to use their imaginations to obtain new knowledge rather than assuming that imaginative thinking and viewing is something they inherently know, that their image-making became more unique with the processes described.

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ACKNOWLEDGEMENT

> You say I am repeating
> Something I have said before. I shall say it again.
> Shall I say it again? In order to arrive there,
> To arrive where you are, to get from where you are not,
>   You must go by a way wherein there is no ecstasy.
> In order to arrive at what you do not know
>   You must go by a way which is the way of ignorance.
> In order to possess what you do not possess
>   You must go by the way of dispossession.
> In order to arrive at what you are not
>   You must go through the way in which you are not.
> And what you do not know is the only thing you know
> And what you own is what you do not own
> And where you are is where you are not.
>
>   T.S. Eliot, "East Coker"

CHAPTER ONE

INTRODUCTION - SIGNIFICANCE OF THE STUDY

For all Men are in Eternity ... In your own Bosom you bear

your Heaven and Earth and all you behold; tho' it appears

Without, it is Within, in your Imagination of which this

World of Mortality is but a Shadow.

William Blake

This thesis will attempt to demonstrate that by examining the

development and evolution of key images and their relationship to

art education, learning within the framework of the Secondary Art

Guide may be more imaginative, productive, and fulfilling.

Man's visual symbols have been used from the past to the

present in psychology, science, medicine, and religion as well as

art. Symbols allowed man to represent ideas by using artistic

inventions with the help of the imagination. However, as the

Secondary Art Guide makes clear, much of the learning in the classroom

is objective and focuses on the student looking outward. This study

will promote the attitude of being more subjective and focus on the

student looking inward.

Some of the processes that will help the student in this process

and help develop imagination that is particular to the individual and

hopefully will offer an opportunity to learn in a way that is valid

to the student are: guided imagery and visualization; analysis of

key symbols in the environment and the personal image in particular;

analysis of dreams and visions and what they mean to the imaginative life of the student.

The importance of this study lies in the fact that the Secondary Art Guide offers few strategies for the development of images through the use of the imagination. The section on the "Knowledge of and Ability to Use Imagery" in the foundations section will be studied with regard to the possibilities for classroom application. Hopefully, the study will encourage students to use imagination in the art classroom as well as for overall educational enrichment.

Development of the Problem

When you are told to use your imagination, it is assumed that you have the ability to reach out and "grasp your imagination" and wonderful possibilities are at hand. But it clearly is not this simple. It is critical to look inward, for it is here that the real potential of imagination is available to be explored.

What is Imagination?

The issue of defining imagination is an old one and has been studied from many points of view through many ages, but in most discussions the conclusion is that without use of the imagination there can be no knowledge.

According to Hume, ideas are distinct from impressions and Collingwood explains that "there is a special activity of mind correlative to them and this is what we generally call imagination, as distinct from sensation on the one hand and intellect on the

other" (1938, p.171). Hume says that "the difference twixt these consists in the degree or force of liveliness, with which they strike upon the mind and make their way into our thought or consciousness" (Collingwood, 1938, p.183). Evolving from the idealistic tradition of Kant, Collingwood envisions the human mind as forming symbols from the sense data by means of intuition and conceptual thought. The function of the imagination sets this process into motion, in this view.

Collingwood suggests that we are able to imagine all aspects of an item and gives the example of the matchbox. He argues that we are able to understand the completeness of a form such as a matchbox only because we are able to imagine all aspects of the box. Through observation of the item, we see a limited picture of the form. However, through imagination, the total idea is grasped. We are able to imagine the interior, the edges, the inside contents of the matchbox. He concludes by saying that it is as Kant said it was that "imagination is an 'indispensable function' for our knowledge of the world around us" (1938, p.192).

Obtaining Knowledge with Imagination

In order to obtain knowledge, man uses imagination to help transcend what may appear obvious and views ideas and forms in a new light; new connections between facts and/or ideas may be made and new solutions will be caused to appear. In effect then, in order for any new knowledge or learning to happen, imagination is

the mechanism that will put it all in motion.

The Encyclopedia of Philosophy, defines imagination as:

Imagination is generally held to be the power of forming mental

images or other concepts not directly derived from sensation.

In spite of the popular usage of the term, the majority of

philosophers from Aristotle to Kant considered it in relation

to knowledge or opinion. They conceived it either as an element

in knowledge or as an obstacle to it - as in Plato's attack on

art - or as both an obstacle or as an element. Hume is

representative of the last view: "nothing is more dangerous

to reason than flights of the imagination, and nothing has been

the occasion of more mistakes among philosophers." Yet, in the

same place he wrote of the understanding as "the general and more

established properties of the imagination" (Treatise of Human

Nature, Book 1, Part IV, Sec. vii). The fancy, the power of

the imagination to combine ideas in fantastical ways, is to

be avoided, but nevertheless imagination is vital to knowledge.

(Vols. 3 & 4, 1967, p.136)

A Source of Images or Concepts

Since there is the assumption that images or concepts do not

come directly from sensation, then where do they come from? Herbert

Read, in Art & Society, while discussing surrealism says that before

this art movement the artist "has been at the mercy of those conventions

of naturalism, moralism, and idealism which prevent and restruct the

free operation of the unconscious forces of life, <u>on which alone the</u>

<u>vitality of art depends</u>. At times, the artist has thrown off these

fetters and has allowed what has been called the imagination to transform

reality ..." (p.123). In transforming reality, Read says that

> these paintings are not the result of any process of reflection -
> there did not first exist an external object, or even an internal
> feeling, for which the artist then found an equivalent symbol.
> The symbol became an automatic register of the dimensions of
> the self; the awareness of the self is the awareness of a Gestalt
> that has not yet been organized for formal communication - that
> is still free. It is, of course, "communicated" as soon as it
> appears on the artist's canvas; but the communication is not
> controlled. Like the dream, it is a betrayal of the secrets of
> the self. (1955, p.122)

Read's quote is pertinent in relation to the curriculum guide where

there is little opportunity for the student to explore the secrets

of the self since the emphasis is on looking outward. The awareness

of the self is one of the sources of images for imagination in art but

it is this process that is not always tended to in art education

programmes.

The Neglect of Imagination in Education

As described in the <u>Encyclopedia of Philosophy</u>'s definition of

imagination, Plato regarded reason as the supreme aim of education.

Plato's main concern was the developing and the nuturing of the <u>ideal</u>

state which insisted on the person conforming to <u>state rule</u> for the good of the whole population. If a person had flights of fancy or used too much imagination such as that of the poets, then Plato believed that the state would be prevented from attaining this ideal.

Feldman (1967) says that Platonic thought is evident in many artists and critics whom he calls <u>formalists</u>. The formalist "shares with the Platonist the view that there is an ideal or perfect embodiment of all things, and that art, when it is successful, reveals, represents, or <u>communicates</u> the ideal" (p.457). The formalists cut themselves off from flights of fancy into the unknown because of their preconceived notions of what art should be. The power of imagination was recognized by Plato and as such, he felt that the use of the imagination or flights of fancy inhibited the individual in his pursuit of the ideals that contribute to the development of the good person.

> Plato's objections to art, and to the presence of artists in his ideal republic, can be reduced to two: the rational and the ascetic. Throughout Plato's philosophy there is the assumption, and indeed the assertion and demonstration, that reason is the noblest part of our nature, and that only a life governed by reason can be a good and happy life. He therefore regarded with suspicion a mode of expression which addressed itself primarily to the emotions and which could be wholly irrational in its origin and form. It is true that in one passage (Philebus, 51b) he considers the possibility of an abstract or absolute art, but in general art for Plato is sensuous and seductive. The very fact that it has much power over the feelings and imagination is the reason why it must be rigorously controlled. (Read, 1967, p.103)

It would not be difficult to demonstrate that this notion is still common in education today and that flights of imagination or fancy are kept in check. Plato held use of the imagination to be the equivalent of daydreaming and because of this, he felt it did not contribute to the development of reason and therefore was not important. Plato's emphasis on reason is still dominant and reflected in our institutions, but it should also be argued that there are other forms of thought as well. Although Plato did not acknowledge that imagination can be used in intellectual thought, more contemporary studies (Eisner, 1979; McFee, 1977) argue that art is a form of cognitive activity that is also imaginative.

Advances of the Uses of Imagination in Education

Aristotle for instance held that because the poet or artist was able to make use of the imagination, he was able to transport us beyond the ordinary everyday events of life into a realm that would make man realize that he was part of something more than was apparent; that he had a vision of what might be possible or fantastic. Chamblis (1974) wrote of Aristotle:

Aristotle's firm naturalism tempers the kind of enthusiasm

which acts as if imagination thrives in a world of its

own, immune from the world in which we live; and it humbles

the pretensions of those who would have it that creations

are free from the world in which creators live. To be true

to the highest prospects of the world in which he lives, the

poet must show us what the world might be; and to be true

to the prospects that are created, the poet must not forget

that the origins of the created world are to be found in the

world in which he lives. As poet, as maker, he must learn

how to work with both worlds, and in doing so, he must

understand that human possibilities are humbled in the one

and glorified in the other. (pp. 26-27)

The influence of Aristotle as well as that of Plato is still felt

in education today. There are educators, parents and institutions

who feel that education is best served when all aspects of learning

are taught and the whole of the child is tended to. Mathematics,

science, history, or the logical subjects are given credence along

with the arts which would include poetry - those subjects that en-

courage flights of fancy or learning that Plato would argue detract

from attaining the ideal state. In Aristotle's theory, all subjects

were considered necessary for an enlightened person.

Many of the ideas influencing contemporary art education theory

have precedents in other areas. Something that the educational

system may hail as new has in reality been discovered before. An

illustration of this may be found in the writings of the eighteenth

century philosopher, Giambattista Vico. In The New Science, he gave

respectability to the imagination and the humanities, at a time when

Descartes was writing on mathematics and the exact sciences. His

ideas (concerning a "new science" of humanity) seem far reaching and

ahead of their time, especially when we seem to be discussing and

grappling with many of the same issues today.

According to Verene (1981) "memory and imagination, at least as Vico understood them, are powers that give us an inside perspective, an internal relation to the thing known" (p.20). Instead of the pursuit of Plato's "noble person", Vico talks of the hero and the heroic mind. In the oration On the Heroic Mind (1732):

Vico urges his listeners to seek to manifest the heroic mind we all possess, to lead ourselves beyond our believed capacities, to enter areas of thought for which we do not think ourselves prepared. The heroic mind is the basis for true eduction. It seeks the sublime first, Vico says, in the divine and then in nature. Finally, it has as its goal the wisdom of the human world oriented toward the good of the human race. This wisdom of spirit of the whole which pervades and informs all parts of true knowledge. (Verene, p.20)

It is this definition that I find most suitable for the purposes of education, for in seeking the sublime outside of us we are seeking that which is in us. We are seeking ourselves and this quote by Blake illustrates this profoundly:

For all Men are in Eternity ... In your own Bosom you bear your Heaven and Earth and all you behold; tho' it appears Without, it is Within, in your Imagination of which this World of Mortality is but a Shadow.

Imagination and Contemporary Thought

Suzanne Langer (1957) is more pragmatic in her approach than

Vico but emphasizes that man does have a need to symbolize. She

disagrees with what she terms the idealistic tradition stating that

she does not believe that:

> the study of symbol and meaning is as a starting-point of
>
> philosophy, not a derivative from Cartesian, Humean, or Kantian
>
> premises; and the recognition of its fecundity and depth may
>
> be reached from various positions though it is a historical
>
> fact that the idealists reached it first, and have given us
>
> the most illuminating literature studies, however, are so
>
> intimately linked with their metaphysical speculations that
>
> the new key they have struck in philosophy impresses one, at
>
> first, as a mere modulation within their old strain. Its real
>
> vitality is most evident when one realizes that even studies
>
> like the present essay, springing from logical rather than from
>
> ethical or metaphysical interests, may be actuated by the same
>
> generative idea, the essentially transformational nature of
>
> human understanding. (p. xiv)

Langer appears to be saying that while the idealists have a strong

tradition in philosophical thought, in order for new ideas and theories

to come forth, philosophy will have to be examined in a new light.

In discussing the artistic process she says:

If the origin of art had to wait on somebody's conception of

this inner meaning, and on his intention to express it, then

our poor addle-brained race would probably never have produced

the first artistic creation. We see significance in things long

before we know what we are seeing, and it takes some other

interest, practical or emotional or superstitious, to make us

produce an object which turns out to have expressive virtue

as well. We cannot conceive significant form ex nihilo;

we can only find it, - and create something in its image;

but because a man has seen the 'significant form' of the

thing he copies, he will copy it with that emphasis, not by

measure, but by the selective, interpretive power of his intelli-

gent eye. (p.251)

Langer's use of the words intelligent eye is the clue to her

thinking. If Dewey were discussing expressiveness in art he probably

would have used the words imaginative eye or inner eye and this is

illustrated by the following quote by Dewey:

The work of art, however, unlike the machine is not only

the outcome of imagination, but operates imaginatively rather

than in the realm of physical existences. What it does is to

concentrate and enlarge an immediate experience. The formed

matter of esthetic experience directly expresses, in other

words, the meanings that are imaginatively evoked; it does not,

like the material brought into new relations in a machine,

merely provide means by which purposes over and beyond the

existence of the object may be executed. And yet the meanings

imaginative, summoned, assembled, and integrated are embodied in

material existence that here and now interacts with the self.

The work of art is thus a challenge to the performance of a like

act of evocation and organization through imagination, on the

part of the one who experiences it. It is not just a stimulus to

and means of an overt course of action. (1934, pp. 274-275)

How are Langer's and Dewey's ideas reflected in our educational system today?

Langer sees the conception of inner meaning or imaginative understanding with the intelligent eye as resulting directly in a form. This form does not come from nothing (ex-nihilo), is directly experienced in the form and reflects the inner meaning that the creator intended it to have. She states that it takes some outside influence to spur man to create. In our art classrooms it is the teacher who is frequently the impetus or influence giving the students the inner meaning that helps them to create. In this instance then, the meaning that the student would give to his work of art would come from an outside influence, the teacher, rather than from an inner need. This is reflected in much of our learning in relation to the curriculum guide today.

On the other hand, Dewey feels that a work of art is a direct result of the use of the imagination but it operates on two levels: imaginatively in the mind of the viewer and physically as a work of art. Referring back to Collingwood's description of the power of imagination in holding all aspects of an object, such as a matchbox, Dewey feels that the imagination can interpret many more aspects of the work of art than are apparent to the eye. Thus, with Dewey, the imagination is able to see much more than just the outer eye is able to.

Langer's system would appear to be more simple, if as she says, the meaning would be evident in the form. From Dewey's point of view, the individual viewer could have a different interpretation from that

of the maker - his esthetic experience would be different. In the art classroom, both systems of thought could work, but it seems evident that Langer's point of view in this instance is confining. However, Langer wishes to develop a "new key" in philosophy - that is, a philosophy based on man's ability to symbolize. In education, our tradition has relied heavily on Platonic thought and ignored the intuitive side of educational thought which embraces symbols; it is in this latter direction that we must proceed.

Using Imagination to Seek the Sublime

In order for us to use our imagination to create new images, it is necessary to trust the intuitive part of us, to transcend the indoctrinations that we have had since early schooling - namely that reason, science, and measuring are what are important to us as individuals in the educational enterprise. Using the imagination will help us to recognize what Vico calls the "sublime" and this in turn will help us seek wisdom for the good of the human race.

Verene (1981) comments on Vico's thought on imagination and explicates Vico's theory of imagination which is to draw out "imaginative universals". The universali fantastici or imaginative universal is used by Vico to "designate this principle of the origin of human mentality" (p.66). The original power of imagination animated art and literature. Vico felt that with the use of recollective universals, involving memory of original metaphor, philosophical understanding evolves from the image rather than from the rational category.

Vico offers us another possibility. His thought begins

outside this disjunct (of existing philosophical perspective

or method). It begins neither with Geist (philosophy of

the irrational) nor with Leben (philosophy of life and

existence). It begins instead with the imagination, with

fantasia, as an original and independent power of mind.

(Verene, 1981, p.33)

Verene feels that Vico "stands outside the tradition of philosophic

thought" (which has given credence to scientific rationalism) and

feels that Ernst Cassirer is complementary to Vico in philosophic

outlook. Concerning early metaphor, Cassirer (1923) wrote that:

Every part of a whole is the whole itself; every specimen is

equivalent to the entire species. The part does not merely

represent the whole, or the specimen in its class; they are

identical with the totality to which they belong; not merely

as mediating aids to reflective thought, but as genuine presences

which actually contain the power, significance and efficacy

of the whole. Here one is reminded forcefully of the principal

which might be called the basic principle of verbal as well as

mythic "metaphor". (p.91-92)

Cassirer felt that even for the simplest mythic form to evolve

there was a need for transformation during the process to take it

beyond the everyday and the usual in order for it to be significant

- and this involved not "only a transition to another category, but

actually the creation of the category itself" (1923, p.88).

I find it interesting that in our current society there are movements towards this wholeness but in order for us to understand what Vico, Cassirer or contemporary thinkers are saying, it is necessary for us to use our imaginations. We have to transcend our tired notions and look at what happens when we use our imaginations as well as time-honoured reason. We have to recognize what Vico and Cassirer found important in education and that is that imagination and creativity are a common thread through all new learning in science, languages as well as the arts. Dewey (1934) explains it this way:

> Esthetic experience is imaginative. This fact, in connection
>
> with a false idea of the nature of imagination, has obscured
>
> the larger fact that all conscious experience has of necessity
>
> some degree of imaginative quality. For while the roots of
>
> every experience are found in the interaction of a live creature
>
> with its environment, that experience becomes conscious, a
>
> matter of perception, only when meanings enter it that are
>
> derived from prior experiences. Imagination is the only gateway
>
> through which these meanings can find their way into a present
>
> interaction; or rather, as we have just seen, the conscious
>
> adjustment of the new and the old is imagination. Interaction
>
> of a living being with an environment is found in vegetative
>
> and animal life. But the experience enacted is human and
>
> conscious only as that which is given here and now is extended

by meanings and values drawn from what is absent in fact and

present only imaginatively. (p.272)

Dewey acknowledges that we have to look back to prior experiences

which Vico has called the universal imagination. In the field of

art education the importance of recognizing the way to developing

sound curricula for students is not through rationalism alone. There

is a need to nurture the learnings of the students by encouraging

imaginative thinking by the use of metaphor, myth, poetic thinking,

and helping the art students to extend these metaphors into other

areas of learning as well. In other words, art teachers should be

concerned with the making of Vico's heroic mind. In the current

educational climate, it would be understandable if many teachers

would rather look away from the idealistic and the intuitive but the

cost would be great. The strength of an art programme, the learning

of the students depends upon the expansion of ways of looking at the

image and acknowledging the importance of the individual in his world

around him. It is this premise which will be developed in relation to

the Secondary Art Guide.

But no man can live entirely by the light of reason and each

of us holds within himself dark places of retreat where reason

finds fertile concourse with phantasy and breeds anew.

Seonaid Robertson, Rosegarden and Labyrinth

The Image

"Imagination is generally held to be the power of forming mental

images or other concepts not directly derived from sensation"

(Encyclopedia of Philosophy, Vols. 3 & 4, 1967, p.136).

In Vico's thought, images are not images of something; they are

themselves manifestations of an original power of spirit which

gives fundamental form to mind and life. Images or universali

fantastici are not, in Vico's terms, simply concepts in poetic

cloaks. The image is not to be understood in relation to the

concept. The image is to be understood on its own terms.

(Verene, 1981, p.33)

In art, when we think of images, we generally think of product or

an object that has an image. As teachers, it is not possible to evaluate

the image that a student holds in his head unless it is translated into

some concrete form. It is one of the most difficult tasks but a most

important lesson for the art teacher to transmit to students: to help

students develop their own images and imagery. As well, it is a basic

premise of the Secondary Art Guide that teachers emphasize the develop-

ment of imagery. This is not to say that technique, knowledge of

materials and tools will be neglected or ignored, but rather that

they will be used for purposes unique to that student.

How do we do this? McFee and Degge (1977) say that there are five

basic needs that students have in common when they create art, and that

they may be developed in any order.

First, they need to be motivated to create. They must have ,

or have searched for, ideas to express and to which they can
give form. Second, they need symbols, visual images, and
designs or compositions that express these feelings and ideas.
Third, they need to find materials that are appropriate for the
message. Fourth, they need skills to manipulate the media so
their ideas or feelings can be brought out. And fifth, they
need skills to criticize what they have done so that they can
continue to develop. (p.155)

McFee and Degge are saying that if we want students to develop imagery
that is authentic to them, then teachers have to address the above
needs. Both stress that students need to have motivation to create
and that they must search for these ideas. Sometimes they do not come
readily and it is necessary for the students to realize that they may
have to play with ideas in order to discover ones sufficiently interesting.
Feldman (1970) says that teachers frequently make the error of en-
trapping students into doing art that teachers feel is important rather
than asking students to find out what image making is important to them.
However, McFee and Degge are much more optimistic that children are
capable of producing their own beautiful, sensitive images with quality
teaching and there are many positive aspects that come out of asking
what the child wishes to create and what he wishes to communicate to
others.

Herbert Read said that "we have to recognize that expression is
also communication, or at least an attempt to communicate, and the
question we are asking, therefore, is why does the child desire to
communicate?" (1956, p.163). But is communication the main motivation

for the making of art? Or is making art a synthesis of the child's experience and view of truth? If the student is representing his view of the world, his motivation may be a desire to synthesize experience, expressing his views of reality and truth, rather than a primary need to communicate.

A communication as used by Read could be what Collingwood (1938) calls an imitation as opposed to a representation.

> Representation must be distinguished from imitation. A work of art is imitative in virtue of its relation to another work of art which affords it a model of artistic excellence; it is representative in virtue of its relation to something in nature, that is, something not a work of art.
> Imitation also is a craft; and therefore a so-called work of art, in so far as it is imitative, is a work of art falsely so called. (p.42)

Communication in art is purposeful and useful in telling others a story or giving information. Religious art and sculpture is a most obvious example. In Medieval and Renaissance times, people were unable to read or did not have access to books and the sculpture and painting that existed at the time were created primarily to teach. The fact that many of the pieces resulted in fine works of art was secondary to the main purpose of communicating to the masses.

Is the communication of ideas what we wish to emphasize to our students? Of course communication is necessary in an art programme, but

it is also necessary to help the child recognize what is important enough to symbolize in his visual communications. Therefore, teachers need to examine what is important for the child to symbolize, what imagery is, what the purpose of giving assignments for image-making is, and they need to know how to help students attain imagery that is authentic to them.

Feldman (1967) states that one of the reasons "we are interested in visual art (is) as a means of expressing the psychological dimension of life". Carl Jung spent most of his life searching the meanings of images and learned that many of them defied explanation, but they could only be accepted as necessary in order to advance spiritual life. He called these images archetypes and described them as follows:

The concept of the archetype ... is derived from the repeated observation that, for instance, the myths and fairytales of world literature contain definite motifs which crop up everywhere. We meet these same motifs in the fantasies, dreams, deliria, and delusions of individuals living today. These typical images and associations are what I call archetypal ideas. The more vivid they are, the more they will be coloured by particularly strong feeling-tones ... They impress, influence, and fascinate us. They have their origin in the archetype, which in itself is an irrepresentable, unconscious, pre-existent form that seems to be part of the inherited structure of the psyche and can therefore manifest itself spontaneously anywhere, at any time. Because of its instinctual nature, the archetype underlies the feeling-toned

complexes and shares their autonomy. (Memories, Dreams,

Reflections, p.392)

Jung felt that these motifs were critical to the inner life of

persons and it is my premise that when we ask students to make images,

as teachers, we tend to be timid and neglect this critical area. Herbert

Read (1955) agrees with "Jung's conception of the archetype" (p.31) and

adds that "these structural features of the psyche can only have been

evolved by collective experiences of long duration, and of great in-

tensity and unity" (p.31). Read talks of the art of prehistoric man

as being of special vitality, and this could be traced to the fact

that the source for much of the work done in caves was related to the

archetype of the animal. Read feels that any art will have vitality if

we acknowledge what "the prehistoric period establishes, in all its

independence, is an instinctive mode of prepresentation possessing

vitality" (p.32).

If we are concerned that students do develop images for themselves

that are vital, it makes sense to assume that since archetypal images

are universal and available to all, then it would be logical and helpful

to aid students in seeking out some of these key images.

Two Key Images

The Figure and the Environment

There are many key images that most of us are able to identify with

at one time or another in our lives, but I would like to concentrate on

the development of the figure or the personal image and the environment

The B.C. Secondary Art Guide uses "the Figure" as the basis of a thematic unit. I prefer to use the word person or personal image for the reason that the word figure distances the viewer and participant but the word person implies involvement with the making or viewing of the image. It has been my experience that students and teachers are able to identify with either the figure/person or the environment as rich sources of imagery.

It is helpful here to explain Jung's (1961) theory of individuation. "Individuation means becoming a single, homogeneous being, and, in so far, as 'individuality' embraces our innermost, last, and incomparable uniqueness, it also implies becoming one's own self. We could therefore translate individuation as 'coming of selfhood' or 'self-realization'" (p.395). Thus through the self-image and the image of self in the environment, the students would hopefully become closer to Jung's theory of individuation. It is not the prime reason for developing personal imagery for the students but it is an important component in attaining images that are meaningful for the student.

The Personal

In discussing the personal image, it is appropriate that we examine the hero. It is important to recognize that there are demonic as well as divine heroes. In contemporary culture, many students identify with musical cult heroes, film heroes, sports heroes, all of which may be placed in the demonic or divine categories. In music, the punk rockers are regarded by many as demonic, but Pat Boone may be regarded as divine; in film, Vincent Price is synonymous with evil but Superman is the essence

of goodness; in sports, John MacEnroe is always the bad guy who challenges authority but Wayne Gretsky is the boy next door who can do no wrong and accepts what happens to him. Students identify with these people and regard them as larger than life. The qualities that they consider important and vital stem from the archetypes that Jung spoke of. Jung (1976) said that man is only significant as a particle in the mass and that "the cultural point of view gives man a meaning apart from the mass, and this, in the course of centuries, led to the development of personality and the cult of the hero" (p.177). The hero takes on qualities larger than the mere mortal:

> What we seek in visible human form is not man, but the superman, the hero or god, that quasi-human-being who symbolizes the ideas, forms, and forces which grip and mould the soul. These, so far as psychological experience is concerned, are the archetypal contents of the (collective)unconscious, the archaic heritage of humanity, the legacy left behind by all differentiation and development and bestowed upon all men like sunlight and air. (p.178)

In looking at the hero there are a myriad of images to draw from: the Goddess, the Temptress, Mother Universe, the Old Woman, the hero as Warrior, the hero as Lover, the hero as Ruler and Tyrant, the hero as World Redeemer and Saint. Campbell has discussed all of the above categories in detail and they will be referred to later in the development of the images in reference to the hero. In the Philosophy of Symbolic Forms, Cassirer talks about the invocation of "a special

god as guardian or helper" (Vol. 2, p.203) and says that "countless
gods he (man) makes for himself guide him not only through the sphere
of objective reality and change but above all through the sphere of
his own will and accomplishment, which they illumine from within"
(p.203-204). Cassirer feels that "man can discover and determine
the universe inside him only by thinking it in mythical concepts
and viewing it in mythical images. But this describes only a single
direction in the development of the mythical-religious consciousness.
Here again the inward path is completed only in conjunction with the
seemingly opposite path, from the inside outward. For the most
important factor in the growth of the consciousness of personality is
and remains the factor of action" (p.199).

In her discussion of heroes, Suzanne Langer (1942) says that the
heroes of fairytales and myths are markedly different and are not to
be confused. In fairytales, the heroes have few common traits but it
is usually assumed that things work out for the best, or as Langer
states, their purpose is to gratify wishes. "Fairy stories bear no
relation to each other. Myths, on the other hand, become more and more
closely woven into one fabric; they form cycles, their dramatis personnae
tend to be intimately connected if not identified. Their stage is the
actual world - the Vale of Tempe, Mount Olympus, the sea, or the sky -
and not some ungeographical fairyland" (p.175-176). Ultimately the
purposes of the myth and fairytale are very different and Langer feels
that the myth's purpose is more serious partly because the fairytale's
aim is more insular and subjective. But because of the framework in
which the hero is set, the hero is affected. In the fairytale the hero

will become more human and individual, rather than a symbolic figure for
all men that the hero becomes in the myth. Langer says that the material
that both use is similar, but that the uses are different; "the one,
primarily for supplying vicarious experience, the other essentially
for understanding actual experience" (p.176). In the discussion of
the hero it is critical that mythic examples are used to help students
enter into that realm where Langer says:

> the mythical hero is not the subject of an egocentric daydream,
> but a subject greater than any individual, he is always felt
> to be superhuman, even if not quite divine. He is at least
> a descendant of the gods, something more than man. His sphere
> of activity is the real world, because what he symbolizes
> belongs to the real world, no matter how fantastic its ex-
> pression may be (this is exactly contrary to the fairytale
> teachnique, which transports a natural individual to a fairyland
> outside reality). (p.177)

In the teaching situation the power of helping students evolve
their own mythic images cannot be underestimated. Seonaid Robertson
(1963) discusses a powerful teaching day she experienced with some
adults who had no real artistic confidence in themselves - much the
same as many of our students. She talked with them about the myth
of Circe. Her audience was begrudging of the time she was taking at
first but became enraptured and at the conclusion of the tale she gave
the assignment. Her students were awed at the images they created that
they did not know they were capable of and through reflection and
discussion of these images, most concluded the day was very important

to each of them as well as productive in the "product" sense.

In our discussion of heroes it is not to be assumed that the only heroes are male nor do all our heroes come from myth but it is generally agreed upon that it is the mythic heroes that help man to inspire himself to help the world. Campbell (1949) speaks of the hero as:

"the man or woman who has been able to battle past his personal and local historical limitations to the generally valid, normally human form. Such a one's visions, ideas, and inspirations come pristine from the primary springs of human life and thought. Hence they are eloquent, not of the present, disintegrating society and psyche, but of the unquenched source through which society is reborn. The hero has died as a modern man: but as eternal man - perfected, unspecific, universal - he has been reborn. His second solemn task and deed therefore (as Toynbee declares and as all the mythologies of mankind indicate) is to return then to us, transfigured, and teach the lesson he has learned of life renewed. (p.19-20)

The Environmental

In discussing the environment, it is difficult to obtain an image that is as universal as the hero. Instead, we will look at the physical spaces and enclosures around us that have the ability to call up the same mythic meaning as the hero does. Feldman (1967) says that buildings can be both symbols and perform a function, whereas paintings can only serve as symbols. As well, many of our functions of buildings are not

adequate because there has been no comprehensive plan at the outset.
"The design of a community has to be undertaken in the light of a total
philosophy of social and personal interaction" (p.81). The purpose
of this section will not to be to examine function on its own although
it might enter into the discussion, but to find out what spaces evoke
the same quality of transcendence that we have been studying in the
hero.

For environmental imagery, possibly a good place to begin would be
caves. Robertson (1963) discusses many associations with caves and
identifies many of them with mythololgy (p.54-55) and describes caves
as "the unfathomable places of the earth, drawing one in curiosity and
fear, in excitement and apprehension. Through them we go into the
bowels of the earth, into secret places" (p.55). In her discussion she
talks of the cave as the first home of our ancestors and the many
obstacles they encountered trying to make them habitable during the
evolution to other housing forms:

> Caves are the legendary haunt of the snake and the dragon,
> guarding a treasure of gold or a princess; or the couch of
> mortals who sleep a hundred years and come forth again. Caves
> are places to which sages, heroes and saints retire for meditation
> or renewal - retire into themselves perhaps, to bring forth a
> new capacity for thought or deeds. Caves are often the birth-
> place of streams which well up as inexplicably from the depths
> as creative thought itself. (p.56)

Robertson is talking about the feeling of the form around the
person, what the space inspires in the participant and what images the
form (cave in this instance) calls up from the people involved. Feldman

says that one of the main functions of architecture is that it is a container. A cave is also a container but it is also part of something greater because it calls up images and our past. Francis Ching (1979) says that transformation in architecture "should legitimately involve the study of its past, of prior experiences, or endeavors and accomplishments from which much can be learned and emulated. The principle of transformation accepts this notion" (p.382). He also makes the statement that "the art of architecture makes our existence not only visible but meaningful" (p.386). Perhaps the assumption is that in order for man's existence to be meaningful he must have tangible results of his mental images and efforts. Architectural results are generally with us for long periods of time and in general they are forms of art and space that people have ready access to. William Bradley (1973) says of buildings:

> The perpetual mysteries of death and life provided an impetus toward structures which would reflect man's personal and collective means of control over them. His architecture became his "power" structures whereby a particular hierarchy of godliness could be reinforced through real objects. They became totemic reminders of power which would, with a single glance, affect the allegiance of those who stood before the gate. (p.36)

I think that Bradley's notion is true for some buildings and some men and the institutions that run the men, but it is certainly not indicative of all great structures. But he is right in saying that our buildings throughout history have been totemic of another power or

have been in honour of something - either the churches honouring God,

our banks honouring money or commercialism:

> Those who stand at their portals must surely sense the same
>
> helpless dependence as the twentieth-dynasty Egyptian sensed at
>
> the pylons of the temples of the pharoahs: these high structures
>
> replace, in a real sense, the imperialist architecture of
>
> Washington, which has always stood as an anomaly to the stated
>
> intent of the government it houses - a new brand of power.
>
> (p.39)

It is not this feeling of powerlessness of the individual, a feeling

of one who is not in control of his life or able to contribute to the

overall good of man or life that I wish to dwell on. I would rather

look at structures that will make us feel that these aims are secondary

and that there is a greater purpose in mind in building this space.

Bradley says that many of the town plans were built around the plan

of the mandala: "Cities, towns, and villages have often grown around

the design of the ancient mandala - a magic circle with sections

(usually five or seven) radiating from a central core. The similarities

between this neolithic symbol and the plans for a contemporary city

can be seen" (p.39). Some of the contemporary earth sculptures reflect

the idea inherent in the mandala.

In her discussion of Space -- The New Aesthetic, Rosalie Staley talks

of three kinds of space: mythical, aesthetic and theoretical. The idea

stems from an article by Cassirer called, "Mythic, Aesthetic, and

Theoretical Space", but what is most interesting is that in her discussion

of space, Staley talks of the recent sculpture that involves earth sculptures, environmental sculptures and the like. "In such works, aesthetic space is pushed beyond the limits of the art object into a frame of reference which expands traditional concepts and boundaries". (p.4). Feldman (1967) says that "thus far, earth sculptures constitutes mainly a change in the materials, scale, and ambition of art; it appears to be, moreover a type of antiart - a gesture by artists that expresses disgust with civilization, resentment toward art institutions, and contempt for the artistic traditions of usefulness, object-ness, and meaning" (p.384). I disagree with the notion that it expresses disgust with civilization as the quality and spirit and image that many of these architectural sculptures have created could not have been formed with such an attitude on the artists part. Disappointment, perhaps would be a more accurate word. In order to conceive these images they are trying to transcend everyday notions about art - not destroying what has been. In fact, many of the earth sculpture ideas are reminescent of mazes, labyrinths and mandalas.

In conclusion, Staley (1980) says that "the function of space is more important than structure for Cassirer. "Mythic space" functions as an emotional coloration given to life events and qualities. This early form of space involves magic powers and is devoid of logical reasoning as we know it" (p.3). In our pursuit of imagination and images that are truly authentic to students, it is this "mythic space" in art creation that will be sought.

Thus far, it has been established that imagination is necessary in the acquisition of new knowledge and it has been shown that there are advances in encouraging the use of imagination in education today. Using imagination in relation to the figure as personal image and the environment as key images will help give image-making in art a sound purpose. The strength of using these images in an art programme and the learning of the students depends upon the expansion of ways of looking at the image and acknowledging the importance of the individual in his world around him.

In chapter two, further readings in art education and related fields will reinforce the above position. There will be further discussion on how teachers may help students better use their imagination through the use of guided imagery and visualization; analysis of key symbols in the environment and the personal image; and analysis of dreams and visions. These methods will encourage the student to look inward and develop imagination that is particular to him.

Summary

In this chapter, it has been established that imagination plays an important role in the acquisition of new knowledge. Discussion of some philosophical points of view have helped discern why we think the ways we do about the use of imagination in education and that ideas presented by Plato and Aristotle are still reflected in our schooling today. Advances through the uses of imagination in education and contemporary thought were given support by eighteenth-century philosopher Vico who presented ideas that have far reaching effects today as well - most notably the seeking of the sublime.

Two images, The Figure (referred to as The Personal) and The Environment drawn from the <u>Secondary Art Guide</u> Theme Book, were discussed in reference to Jung's theory of individuation; Langer's ideas concerning myths and fairytales; Robertson's experiences with myth and space; Bradley and Staley's ideas concerning space.

The ideas presented form the basis for the research done in Chapters two and three.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

When a friend informed Turner that his mother had liked the
snowstorm, Turner remarked: "I did not paint it to be
understood, but I wished to show what such a scene was like:
I got sailors to lash me to the mast to observe it; I was
lashed for four hours, and I did not expect to escape, but
I felt bound to record it if I did. But no one had any
business to like the picture."

"But my mother went through just such a scene, and
it brought it all back to her."

"Is your mother a painter?"

"No."

"Then she ought to have been thinking of something else."
The question remains what made these works, likeable or not, so
new, so different. Turner transcended the principle of
traditional landscape: the principle that a landscape is something
which unfolds before you.

John Berger, About Looking

What do art educators, such as Edmund Feldman and Herbert Read,
think of images that seek to transform the viewer, or an art programme
that has the making of authentic images its prime aim?

In order to develop authentic student imagery it is helpful to
explore with the student the reasons why they might select, or reveal,
certain images in connection with what they desire to express. Art

teachers play a critical role assisting students in developing this personal imagery, imagery that is relevant to them. It is important for teachers to realize the origin of their beliefs, their ideas, their images, in order to enhance their effectiveness with their students. Marilyn Ferguson (1980) makes the intriguing statement that "we determine which future we create by the views we hold" (p.59). Unfortunately, many educators are not as aware (as they should be) of the persuasiveness of their beliefs and ideas upon those they teach. Because of this, educators must assess how they view themselves and their places in the world so that when they interract with those they teach they will be instrumental in helping students in the events of making images that are important to them and the possibility of helping them transform their lives. Feldman (1970) states:

> Therefore, it is most important for anyone who teaches to
> know what he knows and how he came to know it. Ultimately,
> we teach out of the ground of our own experience; and in
> order to be skillful or reasonably effective, we must be
> honestly aware of what that experience has been and what
> it means. For example, you ought to know how your ideas
> or definitions of art are related to the kind of person you
> are; and you ought to know or have some expectations about
> what children will learn about art as a result of your
> experience with art and the sort of person they see in you.
> (p.28)

One of the consequences of not examining where ideas and beliefs come from is that the schools develop what Eisner (1979) calls the

"hidden curriculum" and we socialize children to a set of expectations that some argue are profoundly more powerful and longer-lasting than what is intentionally taught or what the explicit curriculum of the school provides" (p.75). Rather than developing initiative, the hidden curriculum develops compliant behaviour. It requires the child:

(1) to conform to hierarchical organization, one-way communication, routine or purposes set by another;

(2) to recognize the importance of time in regard to subject-time allocation;

(3) to accept the culture being taught as the school is a reflection of that culture;

(4) to accept "tools" imposed upon him as a way to limit options;

(5) to accept the limitations of the timetable and the importance of punctuality.

The art educator, Laura Chapman (1978) has pointed out a lack of a reward for imagination in the culture at large:

Fantasy, imagination, and the inner life of feelings are

certainly valid motivational sources of children's art...

It is precisely because our culture so often ridicules fantasy

and inhibits genuine expression of private feelings that

teachers must nuture children's creative imaginations. (p.49)

Eisner maintains that the content we actually teach has rather short-lived value on the students, but that the "impact of the school structure does not cease until one leaves graduate school" (p.80).

The implicit curriculum of a school is identified by the organization of the school and the rules that must be adhered to as well as the physical environment that the students and teachers learn in. In addition to the hidden curriculum, Eisner says the implicit curriculum is pervasive in schooling and that the lessons learned here long remain with the student.

Robert Witkin (1974) in The Intelligence of Feeling says that when our theories break down it is necessary to revise our ideas and develop new theories as a basis for new learning.

> To say that man needs freedom is to say that he needs the
> creative moment and the act of reciprocation within it. When
> the educational encounter comes to be seen as a vast sequence
> of creative moments then we will produce a generation that has
> known freedom and can use it, a generation that knows what it
> really means to insist upon oneself. (p.189)

This might appear to be a rather idealistic notion in relation to Eisner's preceeding comments. However, Eisner is stating how the situation is and not how it should be in these comments. As one point, (1979) he suggested that many subjects are taught in the schools not because of careful analysis but because they have traditionally been taught. Witkin feels this should be addressed.

If programmes are going to survive at a level that is productive and meaningful to the students for longer periods of time than Eisner says they do, changes in teachers' belief and though systems must be challenged and changed by teachers and those in charge of training teachers.

Fritjof Capra (1982) in his recent book The Turning Point

says that as a society we are in a crisis, and "that this crisis is
essentially a crisis of perception. Like the crisis in physics in
the 1920's, it derives from the fact that we are trying to apply the
concepts of an outdated world view - the mechanistic world view of
Cartesian-Newtonian science - to a reality that can no longer be
understood in terms of these concepts" (pp.15-16). The crisis
Capra talks of is reinforced by our educational system and the continued
reinforcement of outdated theories that we have used because they have
always been there.

Capra advocates a new paradigm - "a new vision of reality; a
fundamental change in our thoughts, perceptions, and values" (p.16).
His thesis is supported by others from many areas of learning
(Ferguson, Feldman, Hofstadter and Dennet, Huston, Bateson, Zukav)
who feel that it is necessary to look at the whole of man and "envision"
a new world and that one of the most obvious ways and necessary ways
of doing this is through thinking and analyzing one's place in the
universe.

There is a need and a desire for change in the educational enter-
prise and there are indications that teachers, administrators and the
public are receptive to change and are starting to assume some
responsibility for changes they feel are necessary: In Learning of
Landscapes, (1978) Maxine Green says that:

> If individuals are wide-awake and make decisions consciously
>
> to interpret a poem properly, to try to understand a period
>
> in English history, or to participate in some type of social
>
> inquiry, they are choosing to abide by certain standards made

available to them. In doing so, they are becoming acquainted

with what it means to choose a set of norms. They are not only

creating value for themselves, they are creating themselves;

they are moving towards more significant, more understandable

lives. (p.49)

In a similar vein, Herbert Read, (1961) states: "We know that

human beings are very apt to learn by imitation, especially social

imitation. But if they are imitating an imperfect pattern, no im-

provement takes place. We merely propogate one another's vices,

along with a few convenient virtues" (p.268). If what Read says is

true, then it is necessary that teachers and parents provide models

for students to emulate so that we may arrive at a more perfect

pattern. A well thought-out art programme is one that emphasizes

the use of the imagination in image-making and it is through this form

that improvement will take place.

Visual Thinking

The art education literature on "visual thinking" may affect a

growing respect for imagination and the image in secondary curricula.

Psychologist, Rudolph Arnheim's Visual Thinking has made a contribution

to this trend as well as Edmund Feldman's essays on "visual literacy".

Robert McKim (1972) maintains that "the visual vehicle, with its

ability to facilitate holistic, spatial, metaphoric, transformational

operations, provides a vital and creative complement to the reasoning,

linear operations built into the vehicle of language" (p.5). McKim

goes on to say that visual thinking is pervasive, and is supported by three kinds of visual imagery:

1. the kind that we see: People see images, not things

2. the kind that we _imagine_ in our mind's eye, as when we dream

3. the kind that we _draw_, doodle, or paint

Although visual thinking can occur primarily in the context of seeing, or only in imagination, or largely with pencil and paper, expert visual thinkings flexibly utilize all three kinds of imagery. They find that seeing, imagining, and drawing are interactive (p.8).

It is McKim's second proposition described above, that I would like to pursue in greater detail. In his book _Experiences in Visual Thinking_, McKim has a section called "Imagining" and this includes; the mind's eye, visual recall, autonomous imagery, directed fantasy, structures and abstractions, and foresight and insight. McKim describes imagination in the following terms:

> Human imagination enables us to transcend mortal limitations
> of space and time, to experience what was, what can be, what
> can never be; it opens vistas that are not available to the
> senses. "By his imagination," writes Frank Barron, "man
> makes new universes which are 'nearer to the heart's desire.'
> The sorcery and charm of imagination, and the power it gives
> to the individual to transform his world into a new world of
> order and delight makes it one of the most treasured of all
> human capacities. (p.88)

He feels that in offering exercises (which he does in great detail)

to anyone, that even if they think they have no imagination (which

he feels is simply due to lack of awareness) that they will become

more adept at using their imaginative powers. His methods might be

one manner of starting to tap inner imagery for students (more of

his ideas will be discussed later).

In "The Style of Fantasy", Feldman's section in Varieties of

Visual Experience, (1967) talks of fantasy in relation to reality:

"Every reality in the man-made world almost surely had its origin

in someone's fantastic imagination" (p.194). This relates well to

McKim's urgings that we allow ourselves the opportunity to imagine and

fantasize anything we want in order to sort through the ideas and

obtain the ones that are most important to us to transform fanciful

imagination into the reality of an image.

Feldman also says that "all man-made realities were once fantasies,

but all fantasies do not necessarily become realities. Nor are they

intended to" (p.94). Feldman feels that fantastic art has both the

logical and irrational mental processes involved in the making and that

there are no common set of visual qualities. But, it is evident that

there is frequently an underlying power of fantastic art that is difficult

to define but it could be said to take the viewer out of himself into

another space. "We can speak of a fantastic style, then, only because

certain works exhibit a logic based on hallucination, dreams, utopian

hopes, and speculative vision. That is why we discuss fantastic art in

relation to science as well as myth. So far as art is concerned, science

and superstition are equally useful sources of imagery" (pp.194, 196).
Feldman feels that this mythic quality of works was indoctrinated into
us when we were very young and that it has a lasting influence on us
but that we have officially thought that their influence is of the past
even though the feelings are continuously evoked with the medium of
film or painting or sculpture. Feldman (1967) describes why he thinks
this is so:

> Why does myth have the power to compel our belief? It is not
> that myths are true as science defines truth. Rather, myths
> establish connections with the way our minds grasp reality.
> Men are not rational, not completely evolved from their earlier
> psychological selves. Myths are truthful accounts of the way
> men have seen themselves and the world for most of their life on
> earth. They accurately explain a great deal about the way we
> think, feel, and behave.
>
> In visual art, as in life, mythmaking goes on continually.
> Whereas narrative types of mythmaking are employed in literature,
> the visual arts use plastic fantasy - the invention of strange
> forms, or strange associations of known forms" (p.196).

Feldman discusses the creation of these forms in light of them being
connected with the mythic components of personality and that "surrendering
to fantasy is not abandoning truth; it is a way of gaining access to
a special type of truth - a type which civilization does not value highly
but which nevertheless explains a great deal about our behaviour" (p.197).

Feldman does not underestimate the importance of working with the imagination and says that other ways of obtaining this important meaning is through dreams and hallucinations as the surrealists did or through mystical transcendence through paint as some of the minimalists did combining religion and art to pursue mystical oneness, as did Tobey and Rothko. Contemporary artists continue to work in all media struggling to bring their visions through with fantasy and illusionism to help the viewer see reality in a different way than what was seen before. "Fantastic art thus manipulates illusion and multiple levels of reality. It moves beyond shock and disorientation to create new perceptions of a real world" (p.212).

As with McKim, Feldman also seeks to discover new visions or images through the imagination with the help of daydreams, hallucinations, fantasy or myth. A humanist, Bob Samples feels that these are integral parts of learning and has written The Metaphoric Mind (1979) describing what he feels is powerful in metaphoric learning; "the metaphoric mind is the adversary of cultural conformity. The metaphoric mind "feeds" on stimuli ... it digests them and transforms them into substance for motivation" (p.135). Samples feels that most adults are not comfortable with the openendedness that metaphoric learning requires and that we seek to have children conform to behave in manners that adults or teachers are secure with. But Samples (1977) says that "the real advantage to metaphoric knowing is that it lasts longer" (p.184). He elaborates on how metaphoric learning takes place and uses as his prime metaphor for learning, nature. While Samples appears to be a generalist (and this could be supported by the fact that he has given extensive

workshops in the Vancouver area to Art, Social Studies and English teachers plus people in the field) his ideas are readily adaptable if one is willing to make the effort. He is not prescriptive, but only offers suggestions and says that necessarily, the contents and context could and should change. His four main modes of symbolic learning are described on figure 1 and it is important to note the difference between the way we are able to function and the way he feels we do function in the school system.

Samples defines metaphors as "restless identities", the metaphoric mind as "transformative thinking" and the metaphoric modes as "ways to transform restless thinking" (1977, p.265). A transformation is a "psychic quantum leap"; the transformative mind is a "mind that knows it can think new" and transformative thought is "thinking new" (p.266). While some of his phrases seem to be the new jargon in education, the point Samples makes is to have educators look at transformation and metaphor in a light that they just might give these areas some consideration in the classroom. Samples also feels that we must nurture ourselves and "our sense of oneness and harmony with all living things". The main importance of Sample's work is that he encourages the reader-teacher to explore what is right for him as an individual to implement in the learning situation and that he provides impetus for the teacher to adventure.

Obtaining Images

There are many methods open to us to tap these images, some that we used when we were children but that we have allowed to fall into

Figure 1

from The Wholeschool Book, by Bob Samples, 1977.

THE SYMBOLIC METAPHORIC MODE

Definition: The symbolic metaphoric mode is expressed whenever concepts, experiences, processes, or ideas are expressed in either abstract or visual form.

THE SYNERGIC COMPARATIVE MODE

Definition: The synergic-comparative mode involves the blending of two or more concepts, ideas, and processes so as to transform their original meaning into a more universal context.

THE INTEGRATIVE MODE

Definition: The integrative mode exists when the entire body of the learner is involved in the exploration of concepts, ideas, and processes.

THE INVENTIVE MODE

Definition: The inventive mode exists whenever the learner creates a level of understanding of a concept, idea, or process new to themselves personally or new to the culture in which they live.


FIGURE ONE

IMPLICATIONS OF THE METAPHORIC MODES

Central to the formulation of the metaphoric modes was the issue of how they could fit into schools as they exist. A second issue was our concern about how the metaphoric modes relate to the rational developmental levels of Piaget.

This led us to the next step. We examined existing curriculum materials, standardized tests, and the prevailing psychological vision (cognitive and behavioristic) and tried to determine at which levels of schooling the metaphoric modes were systematically excluded. The results are shown in Figure One. It was clear to us that the capacity to perform all the metaphoric modes is uniform throughout the rational stages of development. However, it was also clear that in terms of school experience there is a diminishing utilization of all the metaphoric modes except symbolic abstract as one goes up through the cognitive stages.

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disuse. There are many reasons for this, but the primary ones are
that our schooling has always encouraged us to learn by being rational,
that is understandable in our approach to our assignments and learning.
This was explained earlier while discussing the Platonic attainment of
the noble person where flights of fancy and daydreaming were to be dis-
couraged and so it is today. The following ways described by McKim
(1972) will help to retrieve these ways of obtaining images.

The Mind's Eye

McKim starts with a seemingly simple explanation of ensuring that
all of us have imaginations. This is necessary, because even children
feel at times that they are unimaginative or uncreative. He says that
"imagination so permeats human experience that many individuals fre-
quently claim they have no imagination. Imagination is more than the
power to be creative. Imagination is all that you have ever learned or
experienced; it is central to your every perception and act" (p.88).
He offers a simple exercise (p.88) to help a student establish where
he/she is in relation to our physical cosmos and also speaks why it is
important for us to be aware of what our imagination is:

> The power "to capture the imagination" often describes the
> ability of leaders to seduce and victimize a group of followers.
> Consider the millions of people whose imaginations were captured
> by Hitlerian reality. Consider the millions whose lives today
> are molded by the mythology promulgated by Madison Avenue and
> the mass media. How can the proverbial ten million Frenchmen be
> right when their imaginations have been programmed with distorted,

biased, and even blatantly untruthful images? Only if we are

aware of our imaginations can we know their illusory powers;

with active and trained imaginations we can chart a course

through illusion toward reality. By contrast, those who are

passively unaware of their imaginations are easy targets for

promulgators of illusion. (p.89)

So one must examine where one is in order to be aware of and use your

imagination in a constructive way. But he emphasizes that because our

educational system places little value on inner images, he says that

there may be a good deal of difficulty in obtaining access to these

images without some work. But he feels that the mind's eye can be re-

opened and revived using two exercises in particular - after-image and

luminous dust. He feels that the necessary conditions for encouraging

inner imagery are: a quiet environment, motivation, relaxed attention

and a focus of your imagery. McKim is thorough in his exercises in

helping teacher and student alike in feeling confident they can start

to obtain images. In Varieties of Visual Experience, Feldman con-

centrates on the established artist, with the assumption that artists

do acknowledge and are aware of tapping their images for image-making.

Memory Images

Memory images are in the classification that McKim calls visual

recall and while his section is intensive to help persons use their

memory function more effectively, the main section that concerns us

is the use of the memory for retrieving and obtaining images. Most

people bank these images in their memories and some people store the
images with much greater detail or more information than others, and
are called eidetic imagers. These individuals have the ability to
see the picture in the mind and report a remarkably precise amount of
detail of the real event or item. This is functionally a great asset
for many people but the majority have not trained this quality in
ourselves even though up to sixty percent possessed it as children.
(McKim, p.95). So, helping students recall their images with greater
clarity could aid the students' progress with regard to more detail
in their work.

Imagination Images

However, it is not only that people with eidetic imagery see things
precisely, but in the ability to play with the images in the mind and
produce juxtaposition of a variety of images and patterns that more
unique image-making to the individual might take place. This is what
Michael Samuels (1975) called "imagination images".

> An imagination image may contain elements of past perceptions,
> but arranged in a different way than when they were originally
> preceived. A continuum exists among imagination images from
> those which rely heavily on past perceptions to those which are
> largely made up of newly created material. As opposed to memory
> images, imagination images generally have no fixed reference
> point, that is, they are not tied to a specific occasion. (p.43)

Even though they are not fixed or tied to a precise occasion or location, chances are that many of the ideas will come from just such a place. The important aspect here is that the teacher will be able to help make the images mean something for the students by assisting in what Samuels refers to as "imagination images". It must be remembered that at times it will be difficult for the student to verbalize and that this is not always desireable. However, an experienced, sensitive teacher should be able to tell if these images are important to the student.

Autonomous Imagery

Autonomous imagery includes hypnogogic imagery which is "autonomous inner imagery experienced just before falling asleep. Hypnopompic imagery is similar in character but occurs in the drowsy state of coming awake" (McKim, p.100). McKim says that this is distinctly different as there is no possible way for people to direct this imagery, it is entirely independent of what we might wish to see or dream. He also quotes statements by many artists and writers who find this to be a very rich source of imagery for their work. In order for this to be effective in the classroom setting, it would be necessary for us to follow some of his suggestions, such as keeping a dream diary, encouraging ourselves to daydream to enter into into this hypnogogic cinema and then attending to the information revealed during this time to help us think productively.

Dreams and Daydreams

In the classroom, many teachers have experienced daydreams and perhaps many have used daydreams themselves to escape from the reality and rigors of daily life. But that is not our purpose of using daydreams. McKim speaks of dreams as being great sources of "creative insights" and use of the dreams as solutions or as the outcome of a particular work or vision. Feldman calls our dreams "further examples of the connection between fantasy and the real world" (p.199). He says that while dreams appear to be unorganized while we are conscious, they do make sense to us vividly and are very important to us while we are asleep and some people are able to make sense of them when they are awake. "Dreams break all the laws of causality, of time and space chronology, of rational thought. A dreamer can fly through the air unaided, be a child one second and an adult the next, travel thousands of miles in a moment, all with no break in the dream's inner logic" (Samuels, p.50).

Hallucinations

Hallucinations are another form of autonomous imagery that is synonymous to many of us with insanity or a drugged state. It is interesting to note that Feldman has them classified together. He says that "an art, using a realistic mode of representation, can employ images as they appear to us in hallucinations, images similar to those caused, for example, by a high fever" (p.199). He feels that such an art is Surrealism. "An artist employing dream material can exploit its irrational qualities to jar people out of their usual ways

of seeing" (p.199). However, a more complete definition of hallucination according to Samuels is this: "The person who experiences a vision (hallucination) believes that it is occuring in the outer world, although another person who was with them would not necessarily agree. Obviously, a vision is an extremely vivid image. Psychiatrists sometimes diagnose people who have visions or hallucinations as psychotic" (p.50).

So the hallucination may be said to seem outside the mind's eye and is valued as real by the creator of the image and the dream image is something that has happened inside the mind and is recognized as real in the imaginative realm. However, McKim says that hallucinations can be creative and are not necessarily to be avoided. "Mystical and visionary experiences frequently have the quality of hallucination; although we commonly deny this kind of experience today, we must nevertheless acknowledge that a visionary such as poet and painter William Blake found much of the beauty that he gave the world in a hallucinatory state of consciousness" (p.103). However, in the classroom situation, it would be difficult to encourage imagery directly through hallucinations and it is unlikely that most teachers would be comfortable with this area but should be aware of it in the visionary sense in the event that there are students who are inclined to imagine in this way.

Directed Fantasy

Directed fantasy is distinctly different from autonomous imagery because it is controlled or directed from without - either by a guide or by the person doing the fantasizing. This is quite possibly the

area that teachers will feel most comfortable with in the classroom as

they might feel more able to be in the role of the leader. Perhaps

this would also be more beneficial to the student as well because as

McKim says, it is not necessary to be a clear imager for these exer-

cises and that most importantly, one must relax and be content with

what happens at first as anxiety or anxiousness will only inhibit

the availability of images. In order to help in this area, he suggests

that you frequently remind yourself that anything is possible in your

world of fantasy and that you should be as non-judgmental as possible.

McKim describes methods to relax, involve groups, overcome blocks that

keep you from imagining and eventually how to direct your own fantasies.

At his conclusion, he talks of a merged viewpoint and says this is

where you identify with your imaginings and in essence become one with

what you are imagining. (suggestions will be given in Chapter three)

> The ability to move your imaginative viewpoint in space and
>
> time is truly one of the most valuable powers of directed
>
> imagination. (McKim, p.109)

Implementing Methods in the School

Visual thinking, the mind's eye, memory images, imagination images,

autonomous imagery, dreams and daydreams, and directed fantasy will be

invaluable in facilitating obtaining imaginative images from students.

The possibility of implementing these methods effectively in the

classroom depends upon the teacher. Teachers have traditionally been

teaching content without really analyzing what their beliefs and ideas

are and how they affect content. Frequently what they teach is less

important than what they do not teach, as illustrated by Eisner (1979)

or the manner in which they present their lessons.

It is desireable for teachers to examine their own ideas closely,

in order to more intelligently help the students have access to images

and ideas which are meaningful.

The problem, most will agree, is not to tell them what to do -

but to help them attain some kind of clarity about how to

choose, how to decide what to do. And this involves teachers

directly, immediately - teachers as persons able to present

themselves as critical thinkers willing to disclose their own

principles and their own reasons as well as authentic persons

living in the world, persons who are concerned - who care.

(Green, p.48)

One of the main aims of the B.C. Secondary Art Guide is the

development of imagery and as such, many of the mentioned examples will

be helpful in aiding the students obtain imagery through imagination

if the teacher has already done some groundwork in creative art

experiences.

Transformation, vision, image, metaphor and myth are dominant

words found in readings supporting our inquiry. How does the Secondary

Art Guide support these concepts?

The 1981 program differs in several respects from the previous

art program prepared in 1965/66. First of all, it emphasizes

imagery as the central focus of art and considers the image

itself as central to visual learning. Imagery exists in both

the mental process and the product of art. It is all important

since there is no art without an image. There are many levels

of imagery, yet all are products of the imagination - products

created through observation or from the memory of the student.

Even when an imposed subject is used to facilitate learning, the

image is vital. It is the means by which students learn to know,

apply, and consider art. (p.4)

It is not the purpose here to criticize the guide but it must be

acknowledged that this is a very limited definition of the importance of

and the sources of individual imagery. However, it is assumed and

stated that the quality of the art program rests with them and that

"It is the responsibility of teachers to ensure that their students,

regardless of their level, achieve these learning outcomes, and thus

the program goals, and there are countless ways of doing so" (p.21).

In actuality, the thematic booklet accompanying the curriculum guide

devotes a great deal of space towards aiding the student with activities

to help the student develop images by producing student art works.

However, the developing of the images is done through explaining and

contemplating the thematic units in relation to such elements as:

juxtaposition, distortion and simplification. The main concern in the

method and the progress of the students while these elements are being

taught. Indeed, as Witkin states in The Intelligence of Feeling, "if

the pupil is to retain his respect for the things he makes then his

needs for control of the medium must be gratified rather than shelved"

(1974, p.113). It cannot be denied that process and ability to handle materials have long been considered important aspects of a good art programme but many art educators do not reach their students with more than this manipulation of materials. If students are to have a worth-while art education that will have some purpose and usefulness to them after leaving the system, teachers must enhance this process. While the new guide is thorough in outlining how to do things, it is found lacking in how to get at images and ideas, how to think of ideas in different ways, and how to solve our visual problems in a way that represents our inner vision that is unique to all of us.

Two images that were discussed in depth in Chapter One were the figure and the environment. These were chosen because they are dealt with in the thematic booklet; they are images that I have found to be important to students; and they are images that I have worked with extensively myself. These reasons fit the requirements that are necessary for students to develop imagery that is unique to them: they have qualities that transcend the usual; they have a wide range of metaphors that students will have access to; the teacher has experience and interest in this area so it should be with some understanding and empathy with the process both of image-making and transformation that the units will be approached. The teacher must have belief in the integrity of the ideas presented to participate in the adventure with the students. The success of the study will depend to a large extent on how at ease the teacher is with exploring and presenting different ways of looking at images and ideas. In order to help students perceive these, Eisner (1979) asks:

How does this classroom lead its life? What kind of personage

does this teacher represent to his class? To reveal these

particulars, to capture these "essences" one must not only

perceive their existence but also be able to create a form

that intimates, discloses, reveals, imparts, suggests, implies

their existence. In this process of transformation, metaphor

is, of course, a centrally important device. Metaphor breaks

the bonds of conventional usage to exploit the power of

connotation and analogy. It capitalizes on surprise by putting

meanings into new combinations and through such combinations

awakens our senses. Metaphor is the arch enemy of the stock

response. (p.200)

In Eisner's terms, is it possible for a classroom to lead its life

using these methods? What are the implications for trying them in the

classroom? Would there be any resistance from students to these

methods in the high school situation? Is a programme like this too

ambitious for students or too soon for their levels of learning? I

think not. I think that if we ask what Eisner asks, "How does this

classroom lead its life?" and answer Feldman's question, "What does

this child want to learn?" we will be able to trust ourselves to answer

truthfully and base image-making on an imaginative foundation. In

Chapter three the writer will respond to these questions and offer

suggestions for integrating these ideas with the B.C. Secondary Art

Guide.

CHAPTER THREE

THE PERSONAL IMAGE AND THE SECONDARY ART GUIDE

By creating for ourselves an imaginary experience or activity,

we express our emotions; and this is what we call art.

R.J. Collingwood, The Principles of Art

Developing Imagination in the Classroom

This chapter will deal primarily with the ways of fostering the

development and use of imagination in the classroom. The figure as

personal image and the self in the environment are two areas that have

been dealt with extensively. To this end, at the suggestion of Read,

Feldman and McFee, sixty junior high school students have been asked a

series of questions so that the teacher would be familiar with what

they thought about the personal image and the environment; what they

thought imagination was; and whether they thought that dreams had

anything to do with their imaginative lives. Students' responses to

these questions are synthesized. Where the questions were relatively

straightforward and required little or no analysis, the responses

reflect this and there is no summary. Where the questions were more

complex, the responses are given in point form and include comments

or summary.

The second part of chapter three focuses on ways in which the

information gathered in the first section is useful in the practical

sense in the classroom. To this end, a visualization section concentrating

on Heroic Personal Image is described. In addition, visualization

using dreams is used to help students build containers for the self,

and finally, students were offered the oportunity to build an en-
vironment for the hero. All of the ideas presented were explored
through the use of visualization, daydreams, guided imagery and
intellectual thought on the parts of the students. In other words,
the attainment of new images and ideas were made available to them
through the use of their imaginations. Students were guided in
learning how to use their imaginations rather than being told, "use
your imaginations!" They were given time to synthesize the concepts
and ideas given and were given some ways to gain access to their
images through the use of their imaginations.

Questions and Answers Given

In each section, the questions will be given in total as they were
offered to the students. For clarity, the questions will be repeated
before the pertinent responses.

The sections are responded to in order:

1. Imagination

2. Dreams

3. Heroes and Heroines

4. The Environment

These areas were chosen because they are powerful archetypal
images that hold interest for all on many different levels. The
symbolism and strength of these images will offer students significant
possibilities for using their imaginative powers. The teacher giving
the instruction has an interest and some experience in these areas and
this will be communicated to the students.

Information Collecting Procedures

To provide material for this chapter, sixty junior high school male and female students from a Vancouver Art Programme were offered questionnaires during art period. Each student was given a copy of the questions and was asked to respond on foolscap using whatever time was needed to answer the questions as completely as possible. Students answered the questionnaire that was pertinent to the assignment they were working on with the exception of the environment for the hero where the students answered questions only on the environment.

Imagination

Imagination is not a talent of some men but is the health of every man.

Emerson, Letters and Social Aims:

Poetry and Imagination

The following are questions which the researcher asked the students in the classroom setting:

1. What is an image?

2. What is imagination?

3. What is important to show when you use imagination?

4. Is it necessary for other people to understand your images?

5. How do you get your ideas for images?

6. Can you create ideas that are totally unique to you?

7. Who uses their imaginations and has ideas?

8. Do you think in images when you read or paint or think?

9. Who has imagination?

10. Why is imagination used?

11. Is imagination necessary to learn?

12. Is imagination necessary for making images?

What is an image?

Here, the answers were many and varied:

- a picture or scene you see

- a picture in your mind

- a reproduction of an object

- a picture which is relayed from your eye to the brain

- a thought inside

- the appearance of an object in our minds or otherwise

- a reflection of something you see

- something from your imagination

- a picture which forms in your mind

- the picture your mind sees

- an image is a picture you can see in your mind or a picture
  that is real.

Some students did think that an image could be something outside your
mind as well as within your mind at the same time but for many others
it was either one or the other. However, during discussion, all
students agreed that both outer forms and inner forms could be images.

What is imagination?

There was general consensus on this question. Most agreed upon
the following points:

- something which helps us think of things creatively or in a different way

- the creations our brains think up

- imagination decides what the picture will be

- an imagination is a person thinking of something that might be true but usually is not

- imagination is what you think up as in a play or to draw something

- imagination is something that goes on in a person's head

- imagination is idealism, craftsmanship, your ideas

- your imagination is something that is different for everyone - when you use your images in an individual way

- imagination is part of your mind which allows you to invent situations that previously did not exist

- imagination is your ability to think of things, making them your own way

- imagination is the creative part of the brain

- imagination is creative thinking - to come up with something new.

What is important to show when you use your imagination?

Many students did not know what was important to show when they use their imaginations but those who answered were sure that you would come up with something new and original and offered the following responses:

- to show feeling and detail

- show your complete thought or ideas

- show unique features so that people will know you were

   responsible for the concept

- so you can demonstrate that you understand your imagining

   and are satisfied with it

- to show your creativeness.

These responses demonstrate that the students feel that imagination should show something new and unique - use of the imagination helps create new knowledge for the students because the imagination is creating something new for the students.

Is is necessary for other people to understand your images?

Overwhelmingly students felt that it was not important for other people to understand what one is doing when making images because that could be explained to them if it was necessary:

- if people could figure it out that was good but no one else

   has the same imagination so it is okay to be different

- it is your thought and not anyone elses

- sometimes the people do not always need to know and sometimes

   they have to use their imaginations.

How do you get your ideas for images?

The students had no problem answering this.

- from your surroundings

- from the ideas of others

- to form an idea you just look at something and it sets off a

   whole new train of thought

- from looking at people's work and by thinking of the en-

   vironment you are in

- you get ideas by just thinking

- from your imagination while wondering about something

- you look at nature

- they come from your mixed up thoughts

- from the top of your head

- from what you see and what you know from the past

- talking to people or reading from books

- thinking quietly about a subject and things related to it
  and to use them.

Thus students realize that they arrive at ideas by thinking in many sorts of ways and directions. They are cognizant that they do not just happen.

Can you create ideas that are totally unique to you?

The students were divided in this area.

- everyone is unique and therefore their ideas are unique as well

- it is not possible to create images and ideas that are totally individual

- it is possible to create unique images but it becomes harder as you grow older

- it is possible if no one looks over your shoulder while you are working.

The implications here are that the students' uniqueness and originality will directly be influenced by their beliefs and it is important that teachers recognize this when offering ideas for image making.

<u>Who uses imagination and has ideas?</u>

All students felt that everyone uses imagination and has ideas
but some said that there are people who are more capable than others
in this area. One student said that everyone has imagination - even
John Doe.

<u>Do you think in images when you read or paint or think?</u>

Most students said that they do think in images. Some responded
as follows:

- everyone thinks in pictures

- photographers and palm readers think in images

- only when describing something

- only when reading.

<u>Who has imagination and why is imagination used?</u>

This question received the same responses as "Who uses their
imagination and has ideas?" All of the students felt that everyone
has imagination and that imagination is used for art, drama,
architecture, thinking, cooking, ideas, turning ideas into reality,
writing, films, making new things, to beautify, to create, to fantasize,
to form interesting images which are different from other peoples.

It is interesting to note that the students' examples were almost
exclusively positive in approach and not one of them suggested the use
of the imagination in a negative or harmful manner.

<u>Is imagination necessary to learn?</u>

All but two students felt that imagination is necessary and important
for learning.

- it is not necessary because you are learning other people's ideas

- it may be for some subjects but not all

It is interesting to note that many students equate learning within the classroom subject areas. Not one student mentioned learning taking place outside of the school environment.

Is imagination necessary for making images?

Most of the students felt that imagination is important for making unique images in art but there were a few surprises as well:

- imagination is necessary or else everything would be the same
- imagination is necessary because art is the art of the imagination.

The responses to the questions on imagination are very sensitive and thoughtful in attitude and their answers enabled close work with the students on the units to be described later.

Dreams

Dreams in their development have breath,

And tears, and tortures, and the touch of joy;

They leave a weight upon our waking thoughts;

And take a weight from our waking toils;

They do divide our being; they become

A portion of ourselves as of our time,

And look like heralds of eternity.

Byron, The Dreams, St.1

The following are questions which the researcher asked the students in the classroom setting:

1. Do you dream?

2. Do you consider your dreams to have any meaning to you?

3. Do you find your dreams interesting or disturbing?

4. Do you keep a dream diary or journal?

5. Did you know that some people have spent many years
   trying to analyze the importance of dreams?

6. Do you know where dreams come from?

7. Do you daydream?

8. What is the difference between daydreaming and dreaming?

9. Do you think that dreams have any purpose?

10. Is there a difference between a dream and a vision?

11. Can you name a visionary who has had a far reaching
    effect on the life of man?

12. Can you name a dreamer who has had a far reaching effect on
    the life of man?

13. What does it mean to dream?

Do you dream?

All students but one said they had dreams and this student said he
did not know for sure because occasionally he thought he had one.

Do you consider your dreams to have any meaning to you?

About one third of the class felt that their dreams had no specific
meaning to them while the remainder of the students felt that some
dreams did have specific meanings to them but they did not know what
the meanings were. To most students this did not seem an important
point but this is just the way dreams are.

Do you find your dreams interesting or disturbing?

The majority of students felt that their dreams are interesting and occasionally disturbing. A few mentioned that their dreams were fascinating and that when they tried to interpret them they became disturbing!

Do you keep a dream diary or journal?

The majority of students did not "diarize" as they called it or keep a journal. Three students said they do try to find meaning to their dreams by writing them down and one said she recorded them so she had a source of ideas for creative composition.

Do you know that some people have spent many years trying to analyze the importance of dreams?

All but one student was aware of the research and some said they knew it had gone on for some time. One even said he would like to have some of his dreams analyzed by someone who knew what he was doing.

Do you know where dreams come from?

The answers to this question were very sensitive and some are as follows:

- from your inner most feelings

- from your fears, your wants and wishes

- from your subconscious or your inner personal self that you never know

- from your mind

- from thoughts if I have problems that can not be solved

- from things that happen

- from the first or third stage of sleep.

- from disturbing facts in your subconscious but I can not

    figure it out

- dreams are put together by the subconscious part of the mind

- they are made from ideas and things affecting us

- dreams sometimes predict the future.

There were a few students who said they did not know where their

dreams came from and that they just happened.

Do you daydream?

All but one student said that they daydream but the answers were

that they daydreamed in varying amounts. Most students said they

daydreamed at particular times but one student said she found it a

most enjoyable activity and did it more than most other things.

What is the difference between daydreaming and dreaming?

The students had little trouble in defining the differences:

- daydreaming occurs when you are in a less sleep-like state

    and are more conscious than while you sleep

- daydreaming is when you create a scene by your own choice

- dreaming is when your awake conscience is asleep and your

    subconscious takes over - you can see the dreams

What is the difference between daydreaming and dreaming?

- in your mind's eye

- daydreaming is the result of your mind wandering while you are

awake, and because you are conscious and can control the

thoughts so they are usually pleasant

- dreams are controlled by your subconscious so there is no

control over the degree of horror or whatever

- daydreams happen when you are awake - dreams happen in the

night and they are sometimes interlocked - you dream what you

might daydream

- you have more control over your daydreams than your dreams.

Do you think that dreams have any purpose?

The majority felt that dreams do have a purpose but were not

sure how to define it, some of their responses are as follows:

- dreams let your subconscious take over and sometimes they have

meaning for you and your life

- they are a vent for your subconscious

- they let you think about things you would not when you are

awake

- dreams take you away from reality

- you can let loose your true self

- dreams sometimes tell you things

- dreams take you away from the pressures of real life

- dreams are something to watch while you are asleep

- dreams release what you can not say

Is there a difference between a dream and a vision?

This question was very difficult for the majority of students.

They found it hard to write an answer at all and many of them said they

just did not know. A few answered as follows:

- a vision is something you believe in and a dream is not

- a vision is usually related to something you have seen

  but a dream is made up of something from your subconscious

- a vision and a dream are the same in different circumstances

- a vision is more foretelling and would happen while you are

  awake - they can happen while conscious and offer insight

  into something

- dreams are usually more complex than a vision

- dreams usually have motion and sometimes a story line

- dreams have keys to working things out

- dreams contain visions.

Can you name a visionary who has had a far reaching effect on the life of man?

Many of the students felt that Jesus was an important visionary. Other frequent responses were Churchill and Hitler, Napolean, Ghandi, and Mother Theresa. Individual responses were the planners of the space programme, people of the sixties, Mohammed, Lenin and Joan of Arc.

Almost all the visionaries mentioned were political personalities.

Can you name a dreamer who has had a far reaching effect on the life of man?

In this section, the artist is mentioned more as well as scientists: Leonardo da Vinci, John Lennon, Michelangelo, Einstein, Newton, Plato and Socrates. The most unusual response was the student who said that union leaders are the dreamers who have the most far reaching effect. He did not elaborate.

What does it mean to dream?

Some of the students thought that dreaming helped you to discover
yourself and other responses follow:.

- to dream means to listen to your subconscious, your fears and

    hunches

- to dream means you could wish for something subconsciously

- to dream means you can do anything you wish because you can let

    your mind go

- to dream means you get away from real life and let your

    imagination take control of your mind

- to dream means an active subconscious

- to dream means to have your thoughts, ideas, fantasies, inner

    consciousness all put together.

- to dream means that you are a human being

- to dream is to relax

- to dream means you are alive

- to dream is to show that we are individual people working things

    out within ourselves.

The students' responses to this section were very sensitive and
well thought out. Many of their answers were insightful and indicate
that they take their inner dream life seriously. Students felt they
had something to say on this subject and appreciated the opportunity to
do so. They all indicated that dreams play a great part in their
inner lives and most indicated that they are struggling with their ideas
in their dreams to try and determine some meaning for themselves from them.

Heroes and Heroines

A hero ventures forth from the world of common day into

a region of supernatural wonder: fabulous forces are

encountered and a decisive victory is won: the hero

comes back from this mysterious adventure with the power

to bestow boons on his fellow man.

                    Joseph Campbell, The Hero With a

                    Thousand Faces

The following are questions which the researcher asked the students

in the classroom setting:

    1. Who is a hero/heroine in your opinion?

    2. What qualities make this person a hero/heroine?

    3. Is is necessary that the hero/heroine have qualities

        that everyone is able to identify with and admire?

    4. Describe a hero/heroine from history as well as you are

        able to and justify why this person was/is a hero/heroine.

    5. Which hero /heroine would you like to emulate (follow)

        and why?

    6. Any comments regarding heroes/heroines?

The questions pertaining to heroes and heroines encouraged the

students to give feminine as well as masculine examples. However,

for clarity the word hero will be used in the students' responses

and will be synonymous with heroine.

Who is a hero/heroine in your opinion?

Surprisingly, there were some students who were unable to name a hero of any kind. The heroes most frequently mentioned were members of the students' families. Heroes mentioned outside of the family structure included Ghandi, Mother Theresa, Terry Fox, Dustin Hoffman and Jesus. Many of the students are obviously affected by the heroes that are popularized by the media.

What qualities make this person a hero or heroine?

The students seemed to feel that a hero does everything right and always does things for other people. Some other responses are:

- he always thinks about other people before himself

- he is selfless, brave and compassionate

- he possesses leadership and humanitarianism

- he has the ability to stick to something even though it is very hard doing something not for himself but for others

- he is someone that we can all look up to

- he works for the good of all and not just himself.

When the responses are examined, it is easy to see why the students had difficulty in answering the first question about who is a hero - there standards are very high and difficult to live up to.

Is it necessary that the hero/heroine have qualities that everyone is able to identify with and admire?

The majority of students felt that this was necessary and they replied as follows:

- people may like certain aspects of a hero but not others

- the hero may 'specialize' in certain areas that are not admired
  by all

- different things are important to different people

- a hero only needs particular qualities for certain individuals

- a hero for one person may have no significance to another
  person because those qualities are not critical to them

- some heroes could be scorned by others but they have still
  done heroic deeds - there are different types of heroes

- a hero need not have qualities that everyone can identify
  with as a hero can be anyone who just once does something
  particularly noble and selfless

There were some students in the minority who felt that the hero
had to have universal qualities for if he could not be admired by
all then he was not a hero and their responses were:

- a hero was someone to look up to and was admired by everybody

- a hero will become dormant and unliked if people can not
  identify with his character

- nobody has qualities that everybody likes but everybody should
  be able to recognize the good qualities of a hero.

Describe a hero/heroine from history as well as you are able to and
justify why this person was/is a hero/heroine.

The heroes mentioned most frequently were historical or biblical
in nature. There was some mention of heroes from mythology as well

but in more of a minor way: Churchill, Hitler, Lord Nelson, Joan of Arc, Mother Theresa, David and Goliath, Jesus Christ, Aphrodite and Hercules.

Perhaps the students are really unaware of the many sorts of heroes there have been throughout history or mentioned only the ones that they have most recently learned about in school or seen on TV or at the movies. The responses here reinforce what was said in answer to "Who is a hero/heroine in your opinion?".

Which hero/heroine would you like to emulate (follow) and why?

The answers to this question were varied indeed. One student said she wanted to be like the Queen of England! Other popular figures were James Bond, the White Knight, Robin Hood, Jesus Christ, Kato, Hercules, the Bladerunner, Abraham Lincoln, part of the A-Team and Conan the Barbarian. These students felt it was not necessary to explain why because the answers are obvious. There were students who said that they did not wish to emulate any person in particular but felt that there were certain qualities that were important for their heroes to have: kindness, unselfishness, good company for others, the ability to do something particularly well, and the ability to be courageous in the face of difficulties.

Any comments regarding heroes/heroines?

Many of the students chose not to elaborate but those who did offered the following interesting ideas:

- heroes have the ability to move people by what they have done

without being aware of their special abilities - this makes

their contributions more important

- having heroes is important as emulating a hero can help to

change a lifestyle or mannerisms (some times for the worse)

- evil people would have evil heroes

- a hero is a big word - I admire many people but when you say

the word hero my standards are very high. Just to think of

a hero is a great task

- if you are a hero you do not let anything get in your way -

you conquer it and not just live with it.

- in China they say a hero is simply two things - one who serves

his country and one who serves his people

- there are several types of heroes but the two most common are

the ones who are kind, forgiving, help others and the ones

who do dangerous deeds and perhaps kill for their mission

- there are not enough real heroes anymore to admire

- real heroes in my opinion are not the very famous. They are

the ordinary nameless people who do something maybe only

once - for example, a person who rescues someone from a burning

building at the risk of his own life.

Most students recognized a need for a hero in their lives. This

hero seems to take form most frequently in one of the figures made

popular by the media. Many adults recognize this need in themselves

but would not use the word hero but "mentor" to describe a person

important to them. There is no doubt that students recognize the

need and importance of heroes in their lives and the exercise later

on will help them recognize the hero in themselves.

The Environment

Inner harmony is attained only when, by some means, terms
are made with the environment.

John Dewey, Art as Experience

The following are questions which the researcher asked the
students in the classroom setting:

1. What does environment mean?

2. What is the most interesting environment you have been in?

3. If you could go to an environment in the past where would
    you go and why would this interest you?

4. Do you know of any buildings that are what might be called
    "powerful" to you? If so, why do you think they were built
    this way?

5. Do you think that where we learn has any effect on how we
    learn?

6. What might you change in your environment if you could?
    How would you do this? (This pertains to the structure
    only and does not include the "nicities" of life, i.e.
    stereos, cars.)

7. If you could go to any physical environment without buildings,
    where would you go and why?

8. Is there anywhere that you feel particularly spiritual or
    that there is a purpose for man/woman being on this earth?

This need not be a church or place of worship but any place
that is precious to you.

9. Please offer any comments regarding this questionnaire.

In the questions regarding the environment, the students responded
with a great deal of enthusiasm and offered much information.

What does "environment" mean?

For the majority of students, the environment means the world
around them and they described it as follows:

- your environment is what is around you physically - this
  could be land or your family or school

- environment means my bedroom because it is the most telling
  about me

- the environment is our surroundings that affect our moods,
  thoughts and perceptions

- the environment includes smells, views, areas of land and the
  atmosphere

- environment is a series of situations and persons
  surrounding you

- environment is the place around us - the air, the water,
  the landforms, and the types of life around us

- environment is the condition in which you live within.

What is the most interesting environment you have been in?

One of the most surprising answers was that school was the most
exciting environment because there was constant information and new

ideas.   Other responses are as follows:

- Vancouver is exciting as it is so different from Denmark which

    is where I am from

- hotter climates such as Africa, the Tropics, Macao, India

- the sea

- the forests of B.C.

- the Rockies because of the feeling of freedom and natural

    beauty

- visiting friends houses because you are only an outsider but

    life keeps going on and you can only watch when you are a

    visitor.

If you could go to an environment in the past where would you go and
why would this interest you?

Medieval times and ancient lands seemed to be the most popular

answers along with:

- English villages because of old buildings

- the Middle Ages because there were lots of castles and kings

    and other powers

- to the "Who' concert because I had to miss the last one for

    my sister's birthday

- back to the Roman Empire with a camera to get some pictures

- to Greece or China 800 A.D.

- to the time of Christ

- to India where there are people who can look at your hand and

    they can tell you your future

- to my grandmother's time, around 1905 to experience some of
  the things she did like ironing with seven irons
- to the early Prairies to see how settlers lived
- prehistoric times to see what animals evolved from
- to a 'ball' environment when ladies wore long gowns to a ball
- to Medieval times because things were simple
- to the Roman seige of a castle or a seige of a Roman city
  because the Romans are the builders of modern civilization
- Mesopotamia because it is such an ancient civilization.

Do you know of any buildings that are what might be called "powerful"
to you? If so, why do you think they were built this way?

The responses were many and varied?

- pyramids and castles are most powerful because they show
  power and territory
- the Empress hotel seems powerful and may have been built to
  reflect dignity and royalty and the capital of B.C.
- the Statue of Liberty
- the Parthenon
- castles represent power because of the sheer awesomeness of
  their space and size and they seem to symbolize strength. They
  were built large so that they could dominate the lives of the
  people
- the Planetarium is powerful because of the room inside
- there is no building that is powerful - it is usually what is
  inside the building that is

- the new Court House in Vancouver

- the Sears Tower is powerful because it is built using a
combination of concrete and glass and the glass reflects the
powerful sun

- the B.C. Place Stadium is powerful because it is unique

- really tall buildings are powerful because they make you feel
smaller and more insignificant than you are but the buildings
are built this way merely to provide more space for offices

- castles and churches are built this way to represent power
in religion and government

- churches were built large and powerful and with so much art to
show people how big God is.

Do you think that where we learn has any effect on how we learn?

Overwhelmingly, the students said "yes". They felt that in a
negative environment you would be "negative" to learning anything but
in a "positive" environment you learn faster because of your better
positive attitude. Other replies include:

- if a person lives in a large city he will learn more science
stuff than someone living in a small village

- an environment gives us objects that we can relate to

- your environment affects your attitude

- some places are quieter and nicer to learn in

- if you live in a good community you have better schooling and
people in the environment affect us

- if your school has a friendly loose atmosphere it will change the

  amount or quality of your total knowledge than if you learn in a

  very strict harsh school.

- your surroundings often do affect your emotions (i.e. colour) -

  if your surroundings make you hostile, you will not learn well.

What might you change in your environment if you could? How would you
do this? (This pertains to the structure only and does not include
the "nicities" of life, i.e. stereos, cars.)

The answers were varied as some students felt they could change
nothing but some other responses are:

- downtown Vancouver should be changed to help out all the poor

  people and clean it up a bit

- I would change my environment and go to the jungle

- I would change the relationship between my parents and myself but

  because I can not change this I would change the yard

- I would move to the wilderness or the ocean

- I would change the government because they think too much of

  the nation and too little of the people

- school environments should be changed to create less stress -

  this could be done by having courses that are more enjoyable

- I would put a dome over Vancouver to keep the rain out

- palm trees would change the environment

- the weather.

If you could go to any physical environment without buildings, where would you go and why?

The students wanted to go to the moon or other planets and their answers reflected some of the responses given previously:

- somewhere where there is lots of wildlife

- Africa and the Rockies

- the Canadian forests

- the beaches of Hawaii or Tahiti

- under a fig tree in Greece on a hill overlooking the Mediterranean with a good book

- to the seashore because it is quiet and serene

- to the desert because it is a non-environment

- to the jungle because it is totally different from Vancouver

- to a secluded island

- to the Bahamas

- to the wilds

- to go underwater.

Is there anywhere that you feel particularly spiritual or that there is a purpose for man/woman being on this earth? This need not be a church or place of worship but any place that is precious to you.

The places that most of the students selected were for the most part readily accessible to all:

- on top of a mountain staring at the stars

- outdoors at night when it is totally quiet

- when you are with someone you really love environments that

  are physical do not matter - it is the feeling that is between

  two or more of you that is special

- in church and with a youth group

- by the seashore and the forest - with nature

- flying and looking down on the land and up at the skies.

Please offer any comments regarding this questionnaire.

Many students chose not to answer this but those who did offered
some interesting insights.

- these questions make me realize how lucky I am to live where

  I do

- awkward to answer but sort of interesting

- too complex

- these questions really bring the me out of myself

- environment is very important to me and a person can learn

  quite a lot about himself with these questions

- they are kind of hard but they make me think

- I liked the questions and the way you have to think of what is

  around you and what is important to you

- I am glad we can answer how we feel rather than having a right

  answer

- I would like to live in the outdoors but I need some city life

  belongings

- interesting questions but it would have been easier to answer

  them orally rather than writing them down.

Conclusions Regarding: Imagination, Dreams, Heroes, Environment

Many of the students viewed the ideas presented as very complex and answered in kind; only occasionally were the responses superficial. They had a definite interest in answering and giving their own opinions and looked forward to the opportunities to explore these ideas within the framework that was proposed.

While talking with the students concerning their answers I asked them if the repetitious responses meant that they were unoriginal or if this made their ideas less important. They assured me that the repetition did not matter, we all view the world from our own stance and what is important to each of us at the time is that the experience is new. It is with this in mind that they felt that while the teacher or the parents might regard something as having been done before, for the student many times the idea or image was new and because of this the idea is valid and imaginative for the student to work with.

The value of approaching students for their opinions and ideas cannot be over emphasized. Referring to the first chapter where both Feldman and Read said that this is where we must start to obtain truly authentic imagery, there can be no doubt that students respond to the approach that asks them "What do you think?". As a teacher, you are affirming their worth in your eyes and saying that they have something to offer. What better position does the student have to work from than this?

In the next section of this chapter discussion and implementation of the units will utilize the information gleaned by the previous

questions. A visualization exercise offers students opportunities to gain access to individual imagery in dreams and place themselves in an environment; the students designed containers with personal environments for themselves. Using memory, fantasizing, and dreams, the students discovered and drew the heroes that are within themselves and the heroes that it is possible for them to become. Some students attempted to build/draw the ideal environment that will nurture the hero in themselves.

The teacher actively engaged in these challenging assignments along with the students. The reason for this is that when obtaining imaginative imagery in these manners: visualization, fantasizing, guided imagery, daydreams for example, there are more risks taken on the parts of the student. The student is being asked to reveal personal ideas and look at ideas and images in new ways. If the student is able to recognize that the teacher is willing to risk and struggle and reveal something personal about himself, then the student may be willing to risk as well. The teacher should be willing to respond to the same challenges that are set for students.

This is to be an imaginative, exciting unit where students learn something about exploring images that express their inner lives. Wordsworth wrote about viewing the life process as a whole and perhaps students might gain insight into this view as well. Wordsworth imagined the following:

My heart leaps up when I behold

   A rainbow in the sky:

So it was when my life began;

So it is now, I am a man:

So be it when I shall grow old,

   Or let me die!

The Child is father of the Man;

And I could wish my days to be

Bound each to each by natural piety.

In the same manner, students are asked to give opinions, but the end form is the transcendence of the facts to another form in the imaginative realm.

Visualization - the Heroic Personal Image

In Chapter two, visualization is described as a good method for obtaining personal images for students. The following exercise has been tested thoroughly outside of the classroom with groups of students and teachers as well as in the classroom. The thrust of this section is the use of this exercise with junior high school students. Before beginning, there are a few prerequisites.

Since the classroom is accessible to office personnel, administration, counsellors, other teachers and students, it is necessary to ensure that students and teacher remain undisturbed for the class period. Make sure that there is a notice on the door that you are not to be disturbed, call the office and ask them not to put any

calls through if there is a phone in your room, and make sure the address system is turned off. This is not difficult to arrange, but it is necessary so that the visualization experience will be whole for all participating and not fragmented by outside interference.

After explaining to the students what visualization is, some students may feel unsure of themselves. It is necessary to place them at ease and often offering them the opportunity to leave the room, they will usually make the decision to stay. This is the same for chronic talkers. If someone does run the risk of spoiling the visualizing experience for the other students, arrangements should have been made previously with the librarian, counsellor or other teacher for those students to be supervised. This has happened only rarely and most students look on this as an adventure.

Background music is desireable and Paul Horn's flute music or Brian Eno's 'Music for Airports' is ideal, but any music that does not emphasize a changing rhythm but has a steady pattern is ideal. This helps to set the tone and is particularly good for helping students focus on their inner images.

If you wish, blinds could be drawn and lights turned out. Ideally, students should be in a reclining position but if this is not practical the visualizing unit works just as well in a sitting position.

The following visualization journey is only one suggestion that has been successful for obtaining self-images. There are many adaptations and revisions that may be made and should be made by individual teachers for students. Ensure the students that to start

this journey, all they need to be is relaxed, and many times with

their lives as pressured as they are, this can be somewhat difficult.

The researcher read the following statements to the students:

One of the most important aspects of our lives is daydreaming

or visualizing what we would like to see or have happen to us,

those around us and in our life situations. In our early years,

we are encouraged to think in images, and indeed, when we first

look at words, we perceive them as images in the form of

letters. As we become older, we usually find that we tend to

deal with the written word more and with our visual vocabulary

less. When you consider this, it doesn't seem reasonable that

we learn the majority of our information visually, but that

we do not really learn to us the visualization skills we all

potentially have. By learning to visualize we may solve pro-

blems, improve skills, see ourselves become the kinds of persons

we would like to become. It is easy in part, but it also means

that we have to suspend some beliefs about ourselves and the

way we look at others as we go on our journey.

You will find that the details and ideas presented are simple,

and that everyone should be encouraged to try going on this

journey - your parents, friends and teachers are probably no

more knowledgeable in these visual skills than you are. This

is a very individual journey for each of us. It is also an

ongoing learning journey in which you are the only judge as

to the quality of your ideas, learning and visualizing. Your

collection of visuals and notes is to be kept by you in your folder and sketchbook in any format you wish ... these ideas are for you to use not only for this class, but for as long as you wish and in any situation you might wish to.

At this time, the teacher gave a breathing game exercise and the one chosen was by Robert McKim but there are many that may be better for other situations and they may be invented as the teacher goes along.

This game is called breathing

Let us imagine that we have a goldfish in front of us. Have the fish swim around/have the fish swim into your mouth/take a deep breath and have the fish go down into your lungs and into your chest/have the fish swim around in there/let your breath out and have the fish swim out into the room again. Let's see you breathe in a lot of tiny goldfish/have them swim around in our chest/breathe them all out again. Let's see what kind of things you can breathe in and out of your chest/breathe in a lot of rose petals/breathe them out again/breathe in a lot of dry leaves/have them blowing around in your chest/breathe them out again/breathe in a lot of water/ have it gurgling in your chest/breathe it out again/breathe in a lot of raindrops/have them patterning in your chest/breathe them out again/breathe in a lot of sand/have it blowing around in your chest/breathe it out again/breathe in a lot of little

firecrackers/have them popping in your chest/breathe out the
smoke and bits of them that are left/breathe in a lot of
little lions/have them all roaring in your chest/breathe
them out again.

Breathe in some fire/have it burning and crackling in your
chest/breathe it out again/breathe in some logs of wood/
set fire to them in your chest/have them roaring as they
burn up/breathe out the smoke and ashes.

Have a big tree in front of you/breathe fire on the tree and
burn it all up/have an old castle in front of you/breathe
fire on the castle and have it fall down/have an ocean in
front of you/breathe fire on the ocean and dry it all up.
What would you like to breathe in now?/all right ... now what?/
all right ... now what?/ What would you like to burn up by
breathing on it? ....all right ....

Be a fish/be the ocean/breathe the water of the ocean/in and
out/how do you like that?/be a bird/be high in the air/breathe
in the cold air/in and out/how do you like that?/be a camel/
be on the desert/breathe in the hot wind of the desert/in and
out/how does that feel?/be an old fashioned steam locomotive/
breathe out steam and smoke all over everything/how is
that?/be a stone/stop breathing/how do you like that?/be a
boy/girl/breathe the air of this room ... in and out/how do
you like that?/

<u>What is the name of this game?</u>

Now that we have finished our introduction to breathing using visualization, relax and savour the feelings you have. Try not to judge or analyze, but just relax with your eyes closed and try to enjoy these feelings and images.

At the conclusion of the breathing game, the students are given time to savour their feelings and then introduced to the following.

In your mind's eye, continue to see yourself as relaxed as you have been during the breathing game ... breathe in whatever images you remember and return to where you felt most comfortable and savour the feelings again. We are going on another journey together but each of us is alone. You are walking and walking and walking but you are not tired and soon you notice you are approaching a forest. This is not your usual forest but this is a forest that contains trees that are most magical and wonderous ... unlike trees that we have seen before.
Soon, you come upon a clearning and if you look closely, you will find a path leaving the clearing/see this very clearly/ take a look from far away/float above the trees and circle the clearing and path/rest on a cloud/gather the trees with your eyes or hands/move in closer/what colours do you notice?/ what is the texture of the leaves on the trees?/how does the air smell?/is there a sea nearby?/is it hot/dry/cool/how does

the air feel on your skin and in your hair?/ what details do

you notice?

When you decide to come to land, you will continue upon

your path ... in the near distance, you see someone approaching

on a gleaming white horse ... cantering, cantering slowly

towards you ... the figure stops close to you and reaches out to

you in greeting/he says that you may have anything you wish ...

and you give what he says careful thought and you decide that

there are many things that you would like but the most im-

portant things are not "things" at all but they are ideas that

will help make you the kind of person you would look up to and

have other people to look up to ... these are ideas that would

make you a hero in your own eyes.

What are those qualities that you ask the rider for? They

may be only one or two ideas or many but think carefully before

you ask the rider so you may be sure that they are what is truly

important for you. After thinking carefully, you speak to

the rider on the gleaming white horse and he grants you these

wishes and commends you on your choices and you and your newly

found heroic qualities continue on your journey.

In the distance you notice a dazzlingly beautiful building

and as you approach you notice the opening and you enter.

In the entrance hall, blackness surrounds you but there is

a small shining light which you follow and as you follow it

you climb some stairs and as you climb the stairs, the light

becomes more brilliant and at the top of the stairs you stop

and in the corner of the room there is an old old woman with

kind eyes and she beckons you to come to her. You go and

then you notice a most precious container that she is

holding and she tells you that in this container there

is the clue that will help you to become the kind of hero you

would like to become and will help you to imagine the kind of

life you would like to have. When you are ready, you open

the container and see what it is that will help you become

who you want to become. Then thanking the old woman with

the kind eyes and basking in the brilliant light, you turn

to go down the stairs which are no longer dark and emerge

into the light of day which is clean and pure and you feel

the breeze against your cheeks and notice the birds above

and you continue back the way you came, along your path and

back to the clearing until you reach the trees. You make your

way back slowly to your very special breathing space and when

you are ready, slowly open your eyes.

The students were given time to return to the classroom atmosphere
at their own pace and were discouraged from talking. Instead, they
were asked to take the piece of paper that was in front of them and
asked to write down images that came to them when they met the rider
on the horse, what they found out from the wise old woman's con-
tainer and any other images that were important for them during the
exercise. They were asked to draw thumbnail sketches portraying these

ideas. All of these images and ideas went towards making their heroic self-images in the following assignment.

It is critical that the students have time to write their ideas and images thoroughly and to illustrate them with thumbnail sketches. They need time to catch their images while they are fresh in their minds.

The next step in the assignment was to have the students trace each other's upper bodies on white bond paper. Their hair should fall in different positions and patterns so that the form is obviously a person but each one will be different because of the hair configuration. This is an important aspect of the assignment and helps each student retain some individuality even though they are all working on the same project. Tracing their own images is important for then they are working on their own selves and creating what they want for themselves.

Then, the students were asked to put their thumbnail sketches into their tracings of themselves as heroes. These sketches helped them identify the elements that will help them become the heroic people they would like to be. In addition, students were encouraged to add ideas that had come to them since the visualization exercise. This helped to reinforce that we are changing and ongoing in our ideas and our images as well. To help the students present their work in the best possible manner, the techniques in the foundations section on imagery presented in the Secondary Art Guide were used.

(This is discussed further in chapter four.) Various media were made available to them: pencil crayons, felt pens, paint, and pencil helped them to have control and confidence over their media and gave them results that they felt proud of.

Conclusions

The students worked with great enthusiasm on this assignment and the work produced by each was markedly individual.

There were some problems with some students who were not quite sure what to focus on but with some individual imagery help, they were able to gain confidence in the credibility of their own images and ideas. It is possible to lead a student into a visualization sequence while the hustle and bustle of the classroom life goes on around him - indeed, it is almost like a steady background rhythm similar to the music used for the students during the exercise.

Once the students felt confident and competent in presenting their ideas and they realized that there were no right answers, that their images were valid for them and that they were not criticized for presenting their images no matter what they were, they worked very hard and with zeal.

They were asked to fill the entire interior of the body with images that represented their heroic selves. They were offered the opportunity to bring elements from outside themselves and place them outside their images. They were asked to deal in symbols, in images as metaphors for their lives and in doing this they were able to develop images that

were authentic to them. In their head portion they placed images that were important to their minds and around their heart or lower portion, their images tended to concentrate on feelings.

The images varied greatly from student to student and at first some of the most obvious images came to all, but the students worked hard at selecting images that were truly representative of themselves and that corresponded to the images raised in the visualization experience.

In discussing the unit with students at the conclusion of the assignment, the consensus was that the assignment was most interesting and unique. But, they stated that made sense because each of them is a unique person. They were also asked to see themselves in the best possible circumstances and imagine what they could do and be in the future as their heroic image. What better springboard could be offered for anyone's imagination? After all, to many students, the most interesting person around is oneself.

It is important to state that the images produced were not what adults and teachers generally consider "art" but the importance of the work and their images was obvious. Visualization in this context asked them to imagine for themselves the possible hero that they could become.

Dreams - A container for the self

The same class that wrote about dreams was asked to do this assignment. As with the visualization exercise, the content is concerned with the students own ideas and images and thus is of

prime importance in the motivation of the students.

This assignment was considerably easier to implement with the students than the visualization unit because it was not necessary to establish a controlled classroom atmosphere. This is not to say there was not order but it was not important to have everyone participating in the same thing at the same time.

As with the visualization unit, the researcher asked the students to respond to some questions and they are as follows:

1. Describe a dream you have had recently that you think has meaning for your future.

2. If you were unable to answer question one, fantasize a dream that would give meaning for your future.

3. Write or sketch some images from your past that are important to you as an individual.

4. What qualities make you special?

5. What dreams do you hold for yourself in the future?

6. What kind of person would you like to become?

7. How can you represent yourself best?

After the questions had been responded to, the students were asked to visualize a container or box that would hold themselves and their lives. In the exercise, they were asked to place both two-dimensional and three-dimensional images that represented their lives by referring to the answers and questions above. As with the visualization unit, students were asked to record their images in thumbnail sketches to try to attain the images that were most important for them.

The next part of this unit required that the students actually construct or use a ready-built container to hold the two-dimensional and three-dimensional images that they had decided were representative of their inner and outer selves.

For this unit, it was necessary that students bring items from home and that the teacher have a variety of materials on hand. Also, cooperation with the woodwork unit was convenient for those students who wished to build their containers, and many accomplished this.

Conclusions

The students were offered two one-hour planning sessions for this assignment and in retrospect, this was invaluable. It made the work thoughtful and helped each student attain imagery that was important to him. It was interesting to note that the more outgoing or rambunctious students used a number of symbols that adults considered unacceptable such as violence, drugs and sex. As with the visualization unit, this imagery was to be non-judgemental on the part of the teacher and these students in particular asked if they could do anything and they were offered the opportunity without censure.

Many of the students were very concerned about their places in the world to come and nuclear was was a dominant image in the way they viewed themselves and the world. However, there were many who saw themselves as poets and dreamers, artists and philosophers and this romantic view was offered with as much validity as the more aggressive visions. The students took great care with presenting their ideas and their results took many forms, such as a bird cage

containing boxes with treasures; a butter crate containing a beach
with the student writing his own poetry; a shoe box entirely filled
with three-dimensional and two-dimensional symbols that had great
meaning for a mathematically minded student; a small match-box which
showed the importance of music and the future place of it in the life
of a student and many many more. Each student's work was distinct
from the other. However, a few students did use clichés for special
purposes but the majority of 8th and 9th grade students were able to
discover personal imagery.

Discussing this with the students was a revelation. They were
pleased with their sense of self-worth and with their results. They
also felt that working with some of their demons such as nuclear war
and the violence around them that they were able to exorcise them to
a degree. And most important of all, the students felt that we should
be spending more time looking inwardly at ourselves and less out-
wardly. They felt the whole assignment was valid for their own image-
making.

Building the Environment for the Hero

The students who engaged in this unit had answered the questions
pertaining to imagination and the environment but had not done any
previous work concerning the hero. Using the visualization and
breathing game described earlier, the teacher led the students to
explore images that interested them. Images were presented to the
students that were based on their answers to questions concerning
the environment. The teacher suggested to students that they visit

medieval castles, scale walls, climb mountains, fight battles, be

heroes, float in an imaginary environment, and look inwardly to the

environment that is within themselves. Images that Robertson said

evoked Jungian archetypes such as caves and labyrinths were explored.

The students were asked to see themselves as heroes in their en-

vironments and act in the manner that they felt was appropriate for

heroes.

The teacher took the students out of the visualization process

slowly. At the conclusion, the students were asked to record their

images with words and thumbnail sketches as has been described

previously.

Students were then asked to create an ideal environment for

nurturing their heroes. They were offered the opportunity of working

in either two-dimensional or three-dimensional format with any

materials that they could find or that were available in the classroom.

There is a wealth of materials that can be found for little or no

money and the students were resourceful in this area. Money was to

be no object in the designing of the environment for their hero.

The researcher noted that because this group of students had not

answered the questions concerning the hero, nor done the visualization

in relation to the hero, many of the students had not formulated a

clear idea of who a hero was. In discussion, it was revealed by the

students that they saw no connection between heroes and themselves.

Consequently, the images that were being dealt with in the environmental

visualization sequence such as caves and labyrinths had no connection

with the images that came to the students minds regarding themselves
as heroes. Instead, they saw themselves as rock stars, movie stars
and beautiful men and women who could have whatever possessions they
desired. This is where this assignment differed markedly from the
results of the other two. Here, the images were mainly concerned with
outer possessions that the students wanted to have and less with the
inner images that the other two groups felt were important for their
image-development.

Conclusions

Many of the images developed from this unit were superficial and
as such did not hold the interest of students for long periods of
time. It is quite possible that the lack of preparation of images in
relation to the hero was responsible in part. There is also the
factor that building the environment for their hero meant to the
students that they had to deal with money. The problem of "money"
was observed by the researcher to inhibit the students' imagination
in their art. The results were unremarkable. In repeating this
unit, the researcher recommends that there be emphasis placed on:

1. preparation of the students by using the process of
    visualization more extensively with particular reference
    to the hero;

2. showing students slides that offer environments that had
    been made by people with vision;

3. emphasizing to students that the environment is sometimes
    within people as well as outside of them.

The differences in the groups of students could have been due to other reasons as well as the lack of preparation as described above. It could also be a reflection of their mental abilities and their levels of readiness for an assignment such as this. Where one group of students worked industriously and enthusiastically, the other was difficult to motivate. The latter group of students worked on the hero in the environment and when asked their opinions, they were unable to formulate well thought out responses. The researcher concludes that the poor results with this unit lie not with the idea but with the execution of the material as described. It may also be a reflection on the abilities of the students as the unit does use the hero _and_ the environment whereas the other two units were the hero _or_ the environment: one main image rather than two. The hero in the environment is a worthwhile project and the alterations suggested should improve the quality of images for the students and offer them a better base from which to start.

CHAPTER FOUR

DEVELOPING STUDENTS' KNOWLEDGE OF AND ABILITY TO USE IMAGERY

Imagination, not invention, is the supreme master of art as
of life.

Joseph Conrad

In chapter three the basic purpose was to elicit from students
their ideas concerning imagination, dreams, heroes and heroines and
the environment. Based on these ideas, the students' interests were
established. At this time, they were given assignments that
directly related to these stated areas of interest in order to obtain
unique image-making on the part of the students.

One of the purposes of this thesis is to examine the B.C. Secondary
Art Guide, in terms of strengths and weaknesses of the foundations
area, in the form of offering insights and criticisms where appropriate.
The guide offers a basis for all students to start from but it is the
researcher's opinion that it does not meet the needs of teaching and
learning by using the imagination for unique image-making. A brief
discussion of this aspect of the guide follows.

The Secondary Art Guide's Approach to Imagery

The guide states that imagery is the basis on which all learning in
the new (1983) curriculum is to take place. All explanations that
the researcher makes in this section are based on the objective in the
guide that helps in "developing students' knowledge of and ability to

use imagery" (Art Foundations, p.29). The guide is not prescriptive but offers a variety of suggestions from which to start to develop imagery. The language of the guide is intended to be readily understood by any teacher and the guide is made available to all teachers of art whether or not they have background in art. As such, it is important that some methods be offered with the given strategies for the development of imagery through the use of the imagination. The researcher has observed that the guide is weak in this area.

The foundations section of the curriculum guide was designed to be the base on which all art programmes are to be developed. In the researcher's opinion, this is a most critical portion of the high-school art programme. This is supported by the premise that if it is not possible to obtain positive response from students at the foundation level, then chances of developing students' interests at a later date are likely to be minimal. The foundations programme is the time in the art programme when a teacher has the opportunity to capture the enthusiasm and interest of students so it becomes imperative that students have a real sense of identity with the images that they are studying and making. The images must be their own and not those given to them solely by the teacher.

Although the Secondary Art Guide states that imagery is the base on which all learning will take place, the researcher has found upon close examination of the guide, that the emphasis is on development of skills with particular reference to technical proficiency. The following section will discuss strategies that emphasize technical skills as well as three strategies that do touch upon imaginative learning. Suggestions for extending the guide's strategies are offered.

Strategies that Encourage Technical Skills

In the imagery section of the foundation programme, it is apparent that many of the strategies used to fulfil the objective that students "will demonstrate a knowledge of and ability to use imagery" are very straight-forward and could easily be engaged in by all students. Some of these strategies are: simplification, juxtaposition, elaboration, selection (Secondary Art Guide, pp.29-32). For example, in reference to simplification, the guide offers the following strategy:

. Discuss the concepts "simplification" and "abstraction".

. Working from one source, create a series of sketches gradually omitting detail.

. Draw from a complex object, omitting some line to create implied line and/or lost and found edges.

. Stylize or simplify shapes derived from the human figure.

. Examine objects for their underlying geometric structure or shape. (p.29)

It is readily seen that the main thrust of this strategy is in dealing with the techniques of "how to" simplify. It is a concept that does not really allow for the development of individual imagery but aids in the improvement of technical skill.

To further illustrate that the guide portion of development of imagery emphasizes the use of technique, magnification as a strategy is illustrated by the following:

. Discuss the concept "magnification".

. Use images seen through a microscope or magnifying glass as

sources of design for silkscreen, stitchery, weaving.

. Enlarge an image using the grid technique (p.30).

The foundations section is consistent in offering invaluable ideas

for implementing techniques in their strategies. Analysis of the

offered assignments shows clearly that the emphasis in these examples

is on images outside of the student. There is no intent to make the

images the student's own, but the purpose is to explore the strategy.

The guide also suggests that there are strategies for arriving at

imaginative image-making. These are by using techniques such as

memory, imagination and visualization.

Strategies that Encourage Unique Image-Making

The concepts of memory, imagination and visualization are offered

as strategies in much the same way as the examples of simplification

and magnification are given. However, there is a difference in these

concepts as the guide names them. Where simplification, magnification,

juxtaposition and other strategies given all call for the observation

of items from the outside and are readily understood by all, the

concepts such as memory, imagination and visualization all call for

the development of ideas from inside the student. Examine the following

strategy with reference to imagination and visualization:

. Discuss the concepts "imagination" and "visualization".

. Invent images using inner thoughts and feelings. Fantasize

and exaggerate.

. Employ non-visual sources of inspiration such as listening to

music and reading.

. Add to and extend a given image such as a photograph or rubbing.

. Imagine and record dream landscapes, future architecture,

interiors (p. 31).

While the guide does encourage use of the imagination and visualization, the guidance and support offered for these complex areas is minimal. If the language in the strategies of simplification and magnification is examined, it will become evident that words such as discuss, working, create, draw, stylize, examine, enlarge are words that are readily understood and that most teachers will be able to explain. The language in reference to imagination and visualization is more complex: "invent to develop inner thoughts and feelings, fantasize, exaggerate, inspiring (sic), extend, imagine". The examples given in reference to magnification and simplification are words of explication concerning processes outside of the student whereas the examples given in reference to imagination and visualization are words that deal with the inner workings of the students' minds and feelings. As such, the strategies given for imagination and visualization are much more complex and need more explanation. The first examples given may be taught by what Samples (1977) calls the didactic approach to education. "The didactic mode is the classic form of what we call a delivery approach to education. Delivery approaches to education take the form of modes in which the content and the process are essentially delivered to the students (p.169). While the didactic mode may be acceptable for the strategies of magnification and simplification, there should be a better mode for the strategies of imagination and visualization. This is not to say

that the teacher cannot use the didactic process for aspects of an

art programme. Nor should the teacher give the programme over wholly

to what Samples terms the "process mode". The process mode was

formed because in our technological era, "content was always changing,

attention was focused on strategies for teaching and learning. If the

what students learn is going to keep changing, let's put more attention

on the ways students learn" (p.171). Because of the process mode,

Samples says that many of the positive aspects of didactic learning

were rejected. Samples says that the process mode is still largely

directed by curriculum developers, scholars and teachers and that the

"content ... learned were (sic) still determined by someone other than

the student" (p.171). Because this type of learning is still largely

directed by the teacher, Samples says the process mode is still a

delivery system of education and that we should consider embarking

upon the "intrinsic mode". His explanation of the intrinsic mode is

worthwhile in relation to the strategies concerning imagination and

visualization. It is the researcher's opinion that in order for

learning to take place in these areas, the teacher must facilitate

involvement for the students. These strategies do not allow the

students or the teacher to stay detatched as in the didactic mode

or be solely concerned with the process mode. The intrinsic mode is

more of a synthesis of the former two and is described further:

> This mode is an access approach to education. In such an
>
> approach, students are legitimate decision makers. They can
>
> determine what content they will study and what means they

will take in the process of study. But they will not make such
decisions in a vacuum. They will do so in partnership with a
skilled and sensitive teacher ... one who is flexible,
competent, and (you remember!) has a sense of humor. Such
a teacher must know enough about subject matter to be
interesting - and to know that he or she doesn't know
everything. And enough about process to know there are
many ways to learn. (p.172)

Much of Samples' writing emphasizes the point that he feels
that the teacher has an exacting influence on the lives of the
students and perhaps this is an issue that should be discussed
further but that is not the purpose of this paper. However, Feldman
(1970) and Greene (1978) both agree that learning in the classroom
will depend to a great extent upon the attitudes the teachers bring
to their teaching. Greene reinforces this by saying:

teachers must themselves be sensitive to the qualities of
things as they must know personally what it means to be
receptive to the arts. Only teachers like these can move
the young to notice more, to attend more carefully, to
express their visions, to choose themselves. Much depends
upon how teachers choose themselves - whether they
authentically delight in certain art experiences, whether
they are informed enough to articulate what there is about
the arts that expands human possibilities. (p.195)

McFee and Degge (1977) further explain with the following quote that while students do need help in developing skills, many students need help with looking inward:

> Students who enjoy being by themselves, who look within them-
> selves rather than to others for their concepts and feelings
> usually need little help from teachers to express ideas through
> art. But many students who want to express themselves had not
> the opportunities or encouragement. They may need help in
> creating symbols, in selecting suitable materials, and in
> developing skills with media to express their ideas. (p.175)

As this passage indicates, it is important that the teacher recognize that there are those students who do survive and do well without the teacher's help but the vast majority of students do need a perceptive teacher to help them develop and express ideas as well as skills with the students.

Witkin (1974) stressed that skill development is important and that the "pupil's respect for his expressive act vanishes when he loses control of the medium" (p.183). Witkin is referring to the older student and this is an aspect that should be supported and acknowledged by the teacher. The guide does support this aspect of image-making but to emphasize technique is a poor substitute for enabling the student to create authentic images. The concerned teacher must be wary of relying on technique alone for this is what will become the "communication" that was described by Collingwood in Chapter one where it was determined that communication was secondary

to the real purpose of image-making.

The researcher is making the assumption that the main reason for emphasizing skill development is communicated by the quote by McFee and Degge and further reinforced by Witkin but also assumes that technical strategies are areas where most teachers are confident of their ability and because with practice students may become reasonably proficient. This in turn helps both feel confident but does little to enhance their imaginative capacities. It could be argued in fact that images may become more mechanistic because they are not exploring inner imaginative dimensions but are concentrating instead on the outer appearances of their images.

Suggested Strategies for the Secondary Art Guide, Foundations Section

In addition to the strategies that are in the foundations section pertaining to the development of imagery, the researcher suggests that the following strategies would be helpful in the development of imagination and visualization:

1. inclusion of some methods for approaching this complex area of thought. An outline such as the unit in Chapter three might be considered;

2. approaching students for their ideas and thoughts should be considered. The teacher should hold the ideas and thoughts of the students in some esteem. Basing some assignments on students ideas/opinions/interests could be a good starting point for students to develop imagery that is authentic to

them. Eisner (1972) offers support for this with the following:
sound educational practice, in art education or in other fields,
aims at establishing the type of relationships in classrooms
that allow the feelings of the students as well as their
ideas to be expressed. At the same time, it utilizes the
maturity and professional skill of the teacher in making
educational decisions. We must have it both ways. If
authentic relationships are substituted for professional
skill, the educational process will be poorer. If professional
skill stifles warm human relationships, instruction will be
empty, short-termed in effect, and joyless. Both must be
used in their proper measure. What this measure is, is
precisely the type of question that no book can answer (p.181).

3. suggesting that the teacher participate in the assignments with
the students. This will demonstrate to the students that the
teacher has belief in the integrity of the ideas that are
presented to the class. In addition, the teacher will have
empathy for the students process and know that the issues are
complex for all participants as learners. This is reinforced
by Eisner's argument that he wants "the development of a type
of relationship that breeds trust and openness enhances (sic)
the teacher's understanding of the student (and vice versa)"
(p.180). In Eisner's opinion, a good relationship between
teacher and student will "provide conditions that will make the
student's experience in school educational" (p.180).

4. stressing throughout the imagery section of the guide that this aspect of art is what makes it a truly unique discipline. Imagination is what enables all people engaged in creative endeavours to say, "This is what I am. I am unique. I am me."

5. encouraging teachers to be adventuresome in their approaches to teaching and learning. If as was stated in chapter one, that imagination had to be used in the learning of new knowledge, then it must be assumed that imagination should be used consistently if one wishes to continue learning and if one is to continue to grow intellectually and imaginatively. Most teachers do know how to <u>do</u> things, but it is important as well to endorse and encourage teachers to help students to <u>think</u> and this is only possible if teachers themselves <u>think</u>. "Yet the most important aspect of art education from the standpoint of the student is what happens in the classroom or school. As long as schools remain the major social vehicle through which formal education is provided, the character of teaching will be a central consideration for those who wish to improve the quality of education" (Eisner, 1972, p.179).

The researcher acknowledges that the preceeding ideas are complex. However, in order for imaginative image-making to take place within the curriculum guide, these issues should be addressed by the individual teacher and by curriculum planners. The next portion of this chapter will deal with two thematic sections specifically, offering criticisms and suggestions where they are helpful.

<u>Analysis of Two Thematic Sections in the</u>

<u>Secondary Art Guide</u>

<u>The Figure and The Environment</u>

These sections were chosen for close examination because of the similarity of content for the personal image and the environment as described in chapter three and referred to in chapters one and two. It bears repeating here that the researcher preferred to use the words <u>personal image</u> throughout the research because the words implied looking inward or being involved whereas the <u>figure</u> implied looking at or being outside of.

Imagination is dealt with in a limited manner in the Figure section of the thematic book. Again, the language is similar to that in the foundations section. For example, "Examine the work of artists who have used the figure image in imaginative and fanciful ways or in commemorative ways ... Marc Chagall's <u>Lovers Over the City</u> uses the figure in imaginative and fanciful ways" (p.60). It seems to the researcher that it is almost impossible to <u>examine</u> how Chagall's work is imaginative. Perhaps the words feel, intuit, or sense would be more appropriate. By keeping the language more clinical, the real essence of the importance of <u>examining</u> Chagall's work is denied. By making no committment to using language that will encourage imaginative thinking in relation to looking at Chagall's work, the imagination is placed at the same level as the learning of skills in the strategies described earlier in the chapter.

Concerning the theme of the environment, the thematic booklet proceeds in a similar vein:

. Discuss the concept "imagination" as it relates to built environment imagery.

. Work with realistic mainstreet images to further develop them in an imaginative way.

. Use a continuous line drawing approach to develop images for an imaginary mainstreet. (p.66)

From the limited suggestions given for this area it is felt that the curriculum planners think that teachers implicitly understand how to promote the use of imagination in the classroom. It is a paradox then that so much emphasis is given in describing possible techniques with which to make authentic imagery.

As with the foundations section, the thematic sections as well are useful as starting points for teachers, but if the programme ends with the suggestions offered, it is of limited value. As illustrated, the guide's foundations are good for developing a sound technical basis from which to build the imaginative sections. Students do need to feel confident with techniques so that they will be able to work so that their imagery will be unique to themselves. The researcher acknowledged the strength of this aspect of the programme in relation to the units described and implemented in chapter three. Graham Collier illustrates what he feels will happen when a more scientific analytical view (which could be aligned with the art guide's technical mastery) and the subjective artistic (which could be aligned with the

researcher's emphasis on the imagination) meet:

> What is it that impels the artist to work in the first place?
> ... art is the result of man's visual confrontation with the
> world. Man responds subjectively as an image-maker - that is
> to say, he responds "image-inatively" to the external fact of
> his environment. At the one extreme, this response may be
> characterized by an analytical attitude to the formal, physical,
> "how" of the object, which we might regard as visually scientific.
> At the other extreme, the artist may respond to experiences of
> the world by creating images from his own resources which embody
> no objective reality. And in the middle position, an artist
> may respond through a desire for a synthesis in which the separate
> elements of man and object become united in an image of some
> complexity. (p.212)

Collier thinks that we need to have a synthesis of the more
technical scientific approach and the subjective imaginative so that
the artist and that which he is creating become an "image of some
complexity". It could be argued here that Collier is mirroring much
of the language in the guide but what Collier says about the artist's
compulsion to work is what is most important here. This either comes
from a need within the artist or from some stimulation outside so that
the artist will respond subjectively. If this is extended to the
classroom situation, the teacher should realize that it is not enough
to present objects to students for image-making. Ideas should be

presented for the necessary stimulation that some students need so that they are enabled to respond imaginatively.

Suggestions for Improving the Guide's Approach to Imagination

It must be stessed that too literal use of the guide should not be encouraged and that everyone should be interested in extending and elaborating on ideas presented. The criticisms and suggestions that follow are based on the Foundations section on the development of imagery in the B.C. Secondary Art Guide.

1. The emphasis is technical. Ideas need to come from thinking imaginatively as articulated in chapter three - not doing mechanistically.

2. There are suggestions for how to learn techniques/terms/and mention of imagination but there are no strategies and ideas for actual implementation.

3. The guide fosters looking outward at things rather than inward at ideas and finding out where images come from. In order to do this, introspection and time for that inward looking needs to be encouraged and it would be beneficial to explain this to teachers.

4. Flights of fancy, imaginative thought and ways to get these images are really not supported in the present guide's suggestions. If they were considered integral, they would be present throughout the guide.

5. In essence, the guide is more of a "how to" approach to observation and the outer aspects of art rather than an exposition of the critical areas that truly do make art - the use of authentic images through imagination.

Developments Needed

1. In the Thematic Book, developed by the B.C. Curriculum Art Committee, the two sections on the Figure and the Environment, showed little attention was paid to the imaginative aspects of making images. Outlines presented in chapter three would be helpful in the guide. As mentioned earlier, teachers do not need as much help with technique as with how to obtain ideas.

2. The guide should encourage looking at images in different ways. Since this is the basic art curriculum guide for art education in British Columbia, there must be support at this level for imaginative images or it will be difficult for teachers to foster imaginative image-making in their classrooms unless there is some guidance for teachers.

3. There must be opportunities within the guide to encourage the teacher to ask the students what they think about various ideas and what it is important for them to learn and show in their image-making. The guide must encourage teachers in this venture.

4. The guide must encourage teachers to become involved with their own development of images and imagination in order to give credence to the ideas they present to their students.

5. The guide should emphasize the development of images that have particular meaning to the students rather than concentrate on images that have meaning to the teachers as illustrated earlier by Feldman, Eisner and McFee.

6. The ideas on imagination should not be considered isolated units but should be continuously integrated with the imaginative image-making life of the student. By emphasizing one aspect of the guide in isolation, the purpose of integrating imagination in all activities will be defeated. In chapter one, the notion of wholeness was presented. Integrating imagination will help to unify rather than fragment ideas to see images as part of a powerful whole rather than in parts. The guide should encourage using imagination for seeing the whole (as in the mind's eye as described by Collingwood) without actually seeing the whole physically.

CHAPTER FIVE

SUMMARY AND CONCLUSION

Wu li Masters perceive in both ways, the rational and the
irrational, the assertive and the receptive, the masculine and
the feminine. They reject neither one nor the other. They
only dance.

Gary Zukav, The Dancing Wu Li Masters

The ideas presented in this thesis are to encourage and give heart
to those teachers who are adventurous and care to advance the purpose
of art education by helping students create images through the use of
the imagination. In previous chapters, it has been established that
imagination played an important role in creating new knowledge. Chapters
three and four demonstrated that for students to develop images that
were authentic to them, it was necessary for them to use their imaginations.

The philosophical perspective outlined in chapters one and two
provided a focus for the practical applications of using the imagination
in chapter three. The Secondary Art Guide was examined in chapter four
and suggestions were offered to extend the foundations given in the
guide to include reasons for supporting different approaches to
individual imagery.

The researcher chose to discuss the curriculum guide in reference
to the personal and the environmental images as these areas allow
students and teachers to focus inwardly as well as outwardly. The
researcher feels that outward observation is important but felt that

teacher developed units that grew from the need for more introspection were necessary. As such, the researcher incorporated the goals of the guide and the strengths of the tenets developed in chapters one and two to form the imagining units developed in chapter three. Here questions and ideas were presented to extend the strengths described and to elicit responses from students to find out what they thought of the ideas offered. Since there were no right or wrong responses and the questions were anonymously answered, the information is assumed to be accurate.* Students were asked what it was important for them to imagine and create for themselves and then they were asked to use those ideas in creating their own images through the use of the discussed practical applications.

From the students' responses, both visual and verbal, there is evidence to confirm that one's imagery is a way of expressing the imagination to others as well as to oneself. This plays a significant role in developing new ideas, confirming traditional or agreed upon notions of society in general and the self in particular, and enhancing an awareness of the self.

This study states why imagination should be considered more of an integral continuous part of the Secondary Art Guide and offers some approaches for implementing units that compliment the strategies offered by the guide.

*The missing ingredient that would give more credibility to the exercise would be an examination of responses over a longer period of time - say five years and include a wide variety of students.

Implications of the Study for the Teacher

If teachers are going to be facilitators for their students in helping them to make images <u>that use</u> their imaginations, it is necessary that teachers involve themselves in the same processes. This seeking of self-knowledge on the part of teachers will make them more committed and genuine in the eyes of the students and this is reflected in the students' attitudes towards the ideas offered. Lawrence Kubie (1958) says that this quest for self-knowledge is never ending and that unless we seek self-knowledge there can be no wisdom or maturity. Teachers may enhance this process by helping students gain some self-knowledge through their questions and assignments that culminate in unique image-making.

Teachers should keep in mind the following when developing units:

1. Teachers need to believe that this approach to image-making is valid. As previously mentioned by Greene and Eisner, teachers attitudes are a powerful influence on the classroom and if teachers wish to be effective, they should believe what they teach.

2. Teachers should consider participating in some of the approaches they ask their students to. This is not an absolute, but there are times when teachers should go beyond being an observer or facilitator for the students.

3. Teachers should remember that students have a real desire to say what is important to them and have it taken seriously. By tending to these needs and integrating them in art programmes,

the students should be fulfilling their needs for image-making and not the teachers' needs.

Teachers who keep these points in mind should be able to enhance the image-making processes for students and see their progress in the development of their own images.

Implications of the study for the Student

The most obvious implications for the students are that they are actively involved with images that concern themselves and are developing images and ideas that have meaning to them. The curriculum is student-oriented rather than teacher-oriented and this is why the students in the study felt committed to the units. The majority of the students wanted more assignments that allowed them the opportunities to explore where their ideas and images came from and felt that they had learned a great deal about themselves as well as being very pleased with the quality of images in their work. The overall results of their work pleased both students and the teacher and brought a renewed sense of importance and meaning to the creation of images in art activities.

Implications of the Study for Art Education

One of the most pressing problems in the field of art education has been the need for acceptance and validation by the "back to basics" movement. By that it is meant that the art programme is not considered relevant to that basic core of skills, knowledge, and information that is deemed necessary to our learning. It is not the purpose of this paper to enquire deeply into this matter but it should be stated that art

programmes do not gain credibility with the established educational

enterprise because the art programmes and curriculum guides tend to

follow similar ground rules that are in use for academic subjects.

Art cannot be "learned" in the same manner as academic subjects and

until educators recognize the essential uniqueness of art and encourage

those other aspects of learning, art programmes will continue to be

regarded as secondary to programmes in math, English, and science which

are considered basic subjects. In the researcher's opinion, the

curriculum planners need to acknowledge the uniqueness of the subject

of art by supporting innovative ways of approaching students and the

content of teaching art. Instead of assuming that teachers are knowledge-

able in these areas, there should be explicit information consistently

reinforcing the importance and validity of individual imagery throughout

all aspects of prescribed curriculum. It may be argued that this is

solely the responsibility of the teacher-training institutions but it

may be easily shown that there are teachers teaching art who do not

have a background in learning how to teach art. Feldman (1970) says

that "there is considerable educational validity in the view that

instruction and learning are shaped and organized to a large extent

by a teacher's character and knowledge (p.28). If a teacher's in-

struction is shaped by his knowledge, then it is important that the

guide be more positive in offering methodological support and suggestions.

Teachers who have not taught art before will look to the guide as

a "guide" and while the curriculum does not intend to be prescriptive,

it may serve that purpose.

This study indicates that a fusion between the philosophical ideas concerning imagination and the practical aspects of the art room are not only possible but are beneficial to the image-making of the students. New ideas and images are given strength when the teacher approaches the students for input into the programme. This gives the students status and a feeling that they have worth as people and they are able to extend this to their image-making.

The teacher should consider taking on new learning experiences in reference to the planned units in this thesis. The researcher has found that remaining open to personal change helps in the personal interaction between teacher and students. Fixed notions concerning what students and teachers should be doing were consistently examined and re-examined to have continuous life and meaning to the image-makers. The researcher feels that if the teacher regards the ideas and units that were explored as a "formula", this attitude will be reflected in the students attitudes and efforts as well. The teacher can and should help students realize that through the making of their own images with the described methods, they are being offered the opportunities to explore their inner lives through their images, and that they do this for themselves. The meaning of this experience should stimulate them to critical awareness and have them recognize their work as imaginative as opposed to mundane.

It is emphasized that the ideas presented are meant to be challenged, revised, and changed and that these units are only a starting point for teachers who truly have a desire to help students develop their own images. This is a difficult but rewarding process.

In conclusion, the researcher has found that imagination offers the opportunities for looking inward to where real potential for learning is available. It is a means by which we gain new knowledge and insight and we are able to transform our everyday reality and events of life. Imagination offers us the possibility of envisaging and seeking the sublime and helps us trust what we intuit naturally. Imagination is able to nurture learnings by encouraging imaginative thinking with the use of metaphor, myth, analogies and key images as inspiration and motivation for authentic image-making. Through this authentic image-making we are able to gain access to a special type of truth which will remain with us.

If curriculum emphasizing imagination through image-making develops students' awareness of the value of their own images, this will enable the students to look inward as well as outward, help the students look at images and ideas in different ways and develop images that transcend the usual. Students should be able to solve visual problems in ways that represent their inner vision that is unique to them all. Imaginative image-making will aid in helping the students have belief in the integrity of their ideas by asking their opinions and beliefs; helping the students be aware that our inner visions and inner lives affect our outer attitudes and these are reflected in our images; helping the students realize that the spirit of their work is a most critical aspect of image-making and that it may be enhanced by knowledge of techniques.

The researcher feels that this has considerable implication to not only the direction of art curriculum but to the general acceptance and inclusion of art activities as an essential part of curricula in our schools today.

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