PRACTICAL KNOWLEDGE AND ARTROOM DESIGN

By

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Abstract

Field research methodology was employed to describe how the personal practical knowledge of three art teachers has helped shape their junior secondary artrooms. Through interviews, photographic analysis, and participant observation a description of each site is provided to show that some aspects of each teacher's practical knowledge find expression in the artroom environment. Each artroom had its own distinctive features, but what held these three sites in common was the way in which practical knowledge functioned in the design of the flexible elements of the room's environment. Each teacher employed specific coping strategies to manage the classroom and increase their sense of comfort in their professional role. An image of an artroom was held by each teacher which both directly and indirectly influenced their decisions about artroom design. The findings were used to construct a conceptual framework relating practical knowledge and the artroom to the teacher's personal history and the limitations imposed on the artroom by school life and the room's physical limitations.
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Chapter 1

Identification of The Problem

Throughout the course of their careers art teachers make curricular decisions that shape the learning environment of their classrooms. The teacher enters the physical setting of the classroom and creates an environment for learning that is essentially an expression of that teacher's knowledge, experience, and beliefs. That expression is mediated by the limitations of the room's architecture and the demands of the school culture.

This study examines the learning environment of three different junior secondary artrooms in order to describe what makes each setting an expression of that teacher's personal practical knowledge. There are several facets to this question which need to be understood.

1. What has each teacher's background contributed to the beliefs that they hold about education and art education?

2. How do their backgrounds and beliefs contribute to an image of what an artroom should be like?

3. To what degree does that image find expression within their classrooms?

4. What strategies has each teacher developed to handle the discrepancy between the ideals of
classroom design that they hold and the realities of the school situation?

To address these questions, it was necessary to enter the world of three junior secondary artrooms, to talk with the teachers, to describe their rooms, and to experience the rooms "in action" during the school day.

Fundamental to this study is the assumption that teachers possess a body of knowledge that is "practical". This is the knowledge that they gain through the daily experience of teaching in the various situations they encounter over the course of their careers. Practical knowledge separates the experienced teacher from the novice. This knowledge provides the teacher with multiple strategies to cope with the stresses of teaching, from classroom discipline to staffroom politics. The decisions that a teacher makes about classroom design are guided by this knowledge and the classroom is a reflection, albeit incomplete, of the content of that knowledge. Elbaz (1981) sought to develop a more adequate conception of teaching by examining not only the content of teacher's knowledge, but how they "hold" and "use" that knowledge. This study examines how art teachers express their practical knowledge through classroom design within the physical limitations of the room, and the limitations imposed by the school in which they teach.
The notion of "image", derived from the work of Elbaz (1981) and Clandinin (1986), is also central to this study. Elbaz states that image functions as a guide and organizer of the teacher's practical knowledge combining "feelings, values, needs, and beliefs" in "...brief metaphoric statements of how teaching should be" (p. 61). It is the researcher's thesis that the image an art teacher holds of an artroom guides him or her in expressing some of their practical knowledge through the creation of a classroom learning environment. The source of this image is the memories gathered from all the artrooms the teacher has ever been in. Some have been rejected, others have been idealized; together they comprise an art teacher's image of the kind of place an artroom should be. [see Chapter 4]

The term environment is used to describe a classroom. Although its origins are ecological rather than educational, the notion of an environment, as a place where a complex web of interactions occurs, seems to fit the classroom setting. An artroom is a physical space that may be filled with desks, cupboards, shelves, art materials and artwork, but it is also a space meant to be filled with people who are growing, learning, interacting, and expressing themselves. There is a physical, or non living, part of an artroom and a living part, the intangible human qualities; the
thoughts, ideas, feelings and emotions that make the room a unique environment.

In creating a learning environment, the art teacher may show what he or she believes to be the best interpretation of their practical knowledge for that setting. Beliefs have a definite role to play in this process. A teacher's beliefs enable him or her to sift through personal and professional experiences, and to decide what to add to their store of practical knowledge, and what to throw away. Beliefs screen new input to practical knowledge and beliefs affect the expression of that knowledge. Werner (1988) explains, "...beliefs are different than formal premises, and are more like orientations to the classroom that are assumed unreflectively" (p. 5). The beliefs that guide practice, Werner continues, "...are embedded in the ongoing decisions and actions taken in our teaching and planning....until something 'goes wrong'" (p. 5). When beliefs fail to match the reality of a situation, questions arise which lead either to a revision or to a reaffirmation of the beliefs in question. The realities of the artroom challenge art teachers' beliefs about the environment they are trying to create, leading them to develop strategies for room design and management consistent with the beliefs they hold. Susi (1989) points out that these strategies require a "balance between the basic room structure,
the furniture resources available, and the personal values and preferences of the teacher" (p. 43). This struggle for balance between beliefs and practice is one mechanism by which the teacher's practical knowledge evolves to keep pace with the changing realities of educational settings.

Teachers discover how to cope with the various demands that schools, the students, and the community place upon them. The process is adaptive in character involving the accommodation and rationalization of one's beliefs to the real world of the classroom (Hargreaves, 1984). This study accepts the reality that part of teaching is learning how to cope, in a positive sense, with the daily pressures of the job. Hargreaves (1984) adds,

coping strategies are the product of constructive and creative activity on the part of teachers. The concept of coping strategy thus lends weight to the view that teachers respond to the 'demands' of their world not in the 'thoughtless' manner of Skinnerian rats or programmed role-players but as constructive meaning makers (p. 66).

He goes on to explain that these strategies are:

not only constructive but also adaptive. They are creatively articulated solutions to recurring daily problems. The more these solutions 'work' the more they become institutionalized, routinized
and hence, ultimately, taken for granted as the definition not of a version of teaching but of teaching itself (p. 67).

The artroom may be characterized as a physical record of the art teacher's coping strategies, for the environment is designed in such a way that it allows the teacher to cope with all that takes place there. Room design, as a coping strategy, is another assumption that guides this study.

This study also examines the limitations that art teachers face when setting up their artrooms. The physical limits may be readily identified as walls, windows, doorways, sinks, and other built-in structures that form the "non living" part of the artroom environment. These form the boundaries that the art teacher must work within to design a classroom that "fits" their practical knowledge of room design. Other physical limits may come in the form of furniture design and the availability of storage and display space. Strategies must be developed that work within these limits if the teacher is going to move beyond survival in the classroom.

There are limits imposed by "school life" that must be negotiated as well, including student attitude, behavior, timetabling, school policy and extracurricular expectations. These limits are less well defined and therefore difficult to deal with.
Strategies such as time management, altered career or student expectations, and a streamlined approach to classroom teaching are examples of teachers' attempts to cope with these more amorphous demands of school life.

The assumptions and terms described above were related to one another, at the outset of the study, through a tentative conceptual framework (see Figure 1). This framework portrays the contribution of personal experience to the development of an art teacher's practical knowledge which encompasses, among other things, beliefs, an image of the artroom, and coping strategies. The artroom learning environment is seen as a physical expression of the practical knowledge that the teacher holds. The room itself is regarded as a record of some of the coping strategies, beliefs, and images that the teacher employs. Artroom design is also influenced by the limitations imposed by the building's architecture and school life.

This study builds on theory about the development and use of practical knowledge (Elbaz, 1981, Clandinin, 1986) by attempting to understand how art teachers make use of it within the specific setting of the junior secondary artroom. How does the knowledge gained through experience manifest itself in the design of an artroom? Through a photographic analysis of the artroom a thorough description of each site was
Figure 1. Factors influencing the design of the artroom learning environment.
developed that recorded concrete expressions of each teacher's practical knowledge. The origin and content of this knowledge was explored through interviews and classroom observation. The conceptualization proposed initially (see Figure 1) was enhanced through the analysis undertaken in this study resulting in a clearer understanding of the interaction between the teacher's personal history, practical knowledge, artroom design, and the limitations imposed by the school building and culture.
Chapter 2

Literature Review

Teaching involves an internal dialogue. A dialogue between one's practical knowledge and the external culture of the school and classroom. Over the course of one's teaching career the intensity of the dialogue waxes and wanes, and yet, it is always there, persistently shaping the character of one's professional life. It is the interaction of the knowledge that one possesses about teaching, and one's experience of the realities of the place and culture where one teaches, that shapes professional growth and development (Sikes, 1985). A teacher's professional growth, in turn, has an influence on the learning environment that they create within their classrooms. Susi (1989), in his study of the artroom environment and effective discipline, explains that art teachers "draw on a combination of factors that includes personal preferences, individual values, and professional experience to provide learning experiences for their students" (pp. 37,38). The artroom environment then, becomes a meaningful record of the teacher's practical knowledge.

Teaching is a value laden enterprise. In the face of social, technological, and political pressure teachers are called upon to make decisions in the classroom that are guided by their personal beliefs.
Huebner (1966) calls teachers to rediscover their motivation for teaching through consideration of issues of value.

Education, if it is looked upon not simply as a profession or as a way of making a living but as a vocation in the sense of a calling, or even as an honest attempt to live fully, is one of the finest life styles for discovering again and again the nature of existence as lived - for the unearthing of value. (p.12)

Art teachers may make the beliefs that guide their practice explicit in the way that they organize their artrooms.

Part of the art teacher's role involves the creation of a learning environment, within the shell of the classroom, that is meaningful. The art teacher gives personal expression to his or her practical knowledge through a process of design. Rapoport (1982, p. 21) explains "that the meaning of many environments is generated through personalization-through taking possession, completing it, changing it". The artroom environment then, takes on its own distinctive character, or meaning, as a physical representation of the teacher's practical knowledge. The room's environment is a collection of symbols that are meaningful for the teacher, which the teacher may share with his or her students. As these meanings are shared
between people a common understanding may be established that creates a sense of belonging (Kauppinen, 1990). This nonverbal orchestration of symbols is an important mechanism that people use to communicate about themselves.

When people decorate their offices and workplaces with their own belongings, they attempt to change a stereotyped environment into one symbolic of themselves. (Kauppinen, 1990, p.19)

In a similar manner art teachers may take the stereotyped environment of their classrooms and transform it into a place that reflects their practical knowledge.

When a teacher is confronted with a classroom setting and school culture his or her beliefs may be thrown into question. Questioning and doubt have an important role in bringing understanding and clarity to the beliefs that a teacher holds unreflectively (Werner, 1988, p.5). The teacher engages in a process of reflection when his or her beliefs are questioned. Often, an innovation from the school culture will promote this process, for the teacher must share in the beliefs inherent in an innovation as they implement it. If this sharing does not occur then the conflict must be resolved. Through the process of resolution, the teacher either rejects or modifies the innovation, having clarified his or her beliefs and affirmed them.
or, accepts the innovation along with the corresponding changes to his or her own belief system required to put them into practice. The distinct features of the school culture and the artroom setting provide an opportunity for the teacher to develop greater sensitivity to the beliefs they hold. These beliefs become key organizers within the teacher's practical knowledge.

Both Elbaz (1981) and Clandinin (1986) address inadequate views of teachers' knowledge in their research into teacher practical knowledge. Elbaz suggests that passive or pragmatic views of the teacher's role in curriculum implementation need to be replaced by a view recognizing the value and complexity of teachers' knowledge. She builds on the research that underscores the "importance of the individual teacher's effort to disclose meanings that are not merely in line with the demands of the practical situation but are also an expression of personal values and purposes" (pp. 44,45). The view of teaching that Elbaz holds corresponds to the view I have developed through my own experience. She views teaching as the exercise of a particular kind of knowledge that incorporates: self knowledge, knowledge derived from practice, and knowledge gained through interaction. In her research she goes beyond merely cataloging the
content of that knowledge, to examine the ways that teachers "hold and use" that knowledge.

Clandinin (1986, p. 4) describes one component of practical knowledge through the concept of image. This notion of "image" provided her with a means for understanding how a teacher thought about their colleagues and children on a general, and a particular level. Clandinin sees "image as a central construct for understanding teacher's personal practical knowledge and for linking such knowledge to past experience and to ongoing practical expressions" (p. 19). Through examining the expressions of image in the classroom, in interviews, and other school settings she was able to describe in greater detail the content and use of teachers' practical knowledge. One of her two subjects, Stephanie, employed the image of "classroom as home" to organize and express her practical knowledge. As Clandinin explored this image she was able to identify its moral and emotional dimensions as well as concrete expressions of image in the classroom environment. Stephanie's memories of home, as a place where "people cooperate and interact together" (p. 132), served as an image that guided her in creating a classroom environment where students felt "comfortable and cared for" (p. 132). These qualities provided her with a standard by which to judge the moral and emotional climate of her classroom. Gardening was an
important part of Stephanie's home experience and so she incorporated a number of planting activities into her program, that surrounded the students with greenery, illustrating the link between personal experience and the classroom environment.

Art education is beginning to recognize research that focuses on the impact of the workplace on art teachers. The work environment of schools is also being recognized as a factor that shapes the professional expertise of art educators. May (1989, p. 143) discusses the link between knowledge and experience from the perspective of an art educator.

Teachers' knowledge is grounded in experience, its legitimacy determined by how well ideas make practical sense and 'work' in the context of school....Teacher beliefs and theories are shaped reflexively by their experiences and interactions with the work setting. Often this knowledge is intuitive or tacit. Theories-in-action may be difficult for teachers to articulate to others (at least as others would have theory articulated); nevertheless, teacher beliefs and theories guide teacher actions.

May acknowledges the role of the school environment in shaping the teacher's knowledge, morale, goals and beliefs. In describing the optimum scenario for curriculum, she recognizes the dialectical nature of
theory and practice "encountered both in academe and
the field", and recommends that "particular attention
is given to teachers, their expertise, and the cultural
regularities that weave the fabric of their work and
the ways in which their beliefs and actions can be
understood in the workplace" (p. 153).

The practical knowledge that guides the practice
of teaching is shaped by the "culture" of teaching as
well. Although each school has unique aspects to its
culture there is much about teachers and their work
that makes up the common culture of teaching. Waller
(1932), Becker (1952), Lortie (1975), and Hargreaves
(1989) have all contributed to a growing understanding
of the teaching profession. The peculiarities of
teaching as a profession affect the character of the
practical knowledge that teachers develop. The
political climate, public perceptions of teaching, and
the professional heirarchy all impact the teacher's
sense of self esteem and motivation. Waller (1932),
in The Sociology of Teaching, describes factors that
continue to shape teaching practice today. These
include: maintaining the authority role, having good
standing with one's peers, the trend toward social
conservatism, the waning of creativity and a desire to
learn, and working in stereotyped situations. Becker
(1952) develops the concept of the teacher's career.
He describes the various forms of mobility that
teachers experience within the profession. The "vertical aspect" refers to mobility through a hierarchy of ranked positions within the school district. This he contrasts to the "horizontal aspect" or movement among the various positions at one level of the hierarchy. It is interesting to note Bennet's findings (1985) that indicate that art teacher's view their careers in a non traditional way. Many are not interested in the vertical or horizontal aspects of career mobility but see teaching as a stable, rewarding occupation from which to pursue their work as artists. This depends somewhat on the art teacher's training. Those trained in a college of education art program were more interested in vertical mobility than those trained in art school. The perception that teachers hold of the career opportunities before them influences their desire for professional growth. Sikes (1985) examined the impact of aging on the teacher's experience of the profession. She described the effect of aging on motivation, commitment and, the teacher's ability to gauge effectiveness and job satisfaction. Elbaz (1981) underscores the importance of no longer viewing teaching in a fragmented way, reducing teachers to passive conduits for curriculum, but in a way that recognizes the complexity of teaching. Research into teacher culture enhances our perceptions
of teacher's knowledge by placing them within the context of their unique cultural framework.

This study is also rooted in a perspective that recognizes the complexity of educational change. Teachers making decisions about change for their classrooms are influenced by an array of complex factors. In *The Meaning of Educational Change*, Fullan (1982) describes the following interplay between these multiple factors associated with change:

... the purpose of acknowledging the objective reality of change lies in the recognition that there are new policies and programs "out there" and that they may be more or less specific in terms of what they imply for changes in materials, teaching practices, and beliefs. The real crunch comes in the relationship between these new programs or policies and the thousands of subjective realities embedded in people's individual and organizational contexts and their personal histories. How these subjective realities are addressed or ignored is crucial for whether potential changes become meaningful at the level of individual use and effectiveness. It is perhaps worth repeating that changes in actual practice along the three dimensions—in materials, teaching approaches, beliefs—what 'people do and think'—determine the outcome of change. (p. 35)
The teacher's practical knowledge assesses the meaning of any educational change, from minor adjustments in daily routines, to the report of the Royal Commission on Education (1988). Reflection on the subjective and objective realities of the classroom, and the innovations that try to shape them, is needed to bring the clarity that the teacher needs to make curricular decisions.

Art teachers may be better equipped to reflect on the meaning and significance of subjective and objective realities of educational change, for art is a reflection of the changing realities of our world. The ability of a teacher to examine practice with a view toward understanding and change is an important coping skill. Schon (1983) calls this an "epistemology of practice". The conceptual framework proposed in this thesis suggests that teachers might be able to reflect on their artrooms in order to bring clarity to their understanding of their own practical knowledge. Through reflection, certain areas of practice may be called into question and changes proposed.

The curriculum field has long acknowledged the role of the teacher in curriculum design and implementation. Huebner (1966) calls for the classroom to become a place for the unearthing of values and the teacher, a designer of meaningful educational activities and the environment that conveys them. The
image of the teacher that Huebner presents is that of an artist; the curriculum the artist's medium of expression. Eisner (1979) furthers this theme in The Educational Imagination where he describes teaching as an active process that requires one "to construct meaningful patterns out of experience. At base, such patterns are artistic constructions, a means through which the human creates a conception of reality" (p. 271). Meaning emerges from complexity through the construction of patterns in schools and classrooms that help both teachers and students to understand the nature of reality. This process is not easily realized in practice and yet within the art teaching profession there are many who take this struggle seriously. Teachers, like artists, clarify their vision of the world through trial and error. The artist incorporates what is learned in one painting into the next work. In a similar manner classroom teachers add to their reservoir of practical knowledge as they plan, teach, and reflect on "artistic constructions" in their classrooms.

The design of meaningful artroom environments, however, may find considerable opposition from architectural limitations, the students, the school culture, and the community. School classrooms are public places and often the ground where conflicting public values are encountered. In the face of this
tension art teachers learn to cope with the stress by exercising their practical knowledge in the form of coping strategies; personal responses to the day to day demands of teaching.

Stress is conceptualized as an outcome reflecting the lack of congruence between individual needs and goals with the opportunities and constraints afforded by the school setting. When environmental constraints directly or indirectly thwart such goals or expectations, the individual attempts to cope with the stressful situation. Manifestations of this process in the school setting may include changes in teaching methods, class disruptions or participation, persistence, spatial utilization patterns, task performance or attention and distraction. (Ahrentzen, Jue, Skorpanich, & Evans, 1982, p. 224)

The need to cope with environmental stresses is a force that leads the teacher to refine and expand their practical knowledge. Coping strategies enable the art teacher to deal with potentially stressful situations, such as materials distribution and clean up, in a constructive manner. As these strategies are developed through experience, the seasoned art teacher acquires a repertoire of these responses within their practical knowledge.
Research into practical knowledge has been furthered by those studies that deal with teacher strategies (Hargreaves, 1984; Woods, 1984). One certain way that practical knowledge is expressed is through strategies that teachers develop to cope with daily routines and stresses. On one level these are creative responses to the challenges of teaching that enable the teacher to cope effectively (Hargreaves, 1984), on another level, they are techniques for survival when the teacher's professional life is threatened. As the teacher confronts the culture of the school and the classroom the beliefs they hold are challenged. In some instances beliefs and ideals must be modified to cope with the realities of the situation, in other cases teachers impose their beliefs on the culture effecting a transformation. This relationship between beliefs and coping strategies becomes evident when one examines artroom design. Ahrentzen et al. (1982, p. 243) discuss the notion of a person - environment fit. When a person's values "fit" the environment stability is achieved, if a mismatch occurs disharmony is the result. No artroom is perfect. Every art teacher must reach a compromise between what the room should be and, what the room is. Reaching this compromise represents the development of design strategies, management strategies, and political strategies that become part of a teacher's unique store
of practical knowledge. These may be expressed verbally, through words and instructions, or physically, through the design and arrangement of the artroom environment.

Experience becomes the greatest contributor to practical knowledge.

When teachers accounted for their practice, they drew overwhelmingly not on logic and principles of formal educational theory but on their own experience....experience of the classroom, and especially of their classroom, present or past, which teachers cited most extensively.

(Hargreaves, 1989)

As this study will show art teachers seem no different. The design of their classrooms is strongly influenced by their experiences in other artrooms, and teaching-learning situations. Environments communicate through cues the kinds of choices that people make eliciting emotions, interpretations and behaviors (Rapoport, 1982, p. 81). Rapoport explains that the environment functions

as a mnemonic reminding people of the behavior expected of them, the linkages and separations in space and time—who does what, where, when, and with whom. It takes the remembering from the person and places the reminding in the environment. (1982, p. 81)
In this way art teachers design into their artrooms what they remember about other artrooms. Displays, seating arrangements, cleanliness, and the teacher's desk are examples of cues that express the art teacher's memories of other experiences in artroom settings. These are held within the teacher's practical knowledge as an image, and expressed in the artroom environment, conveying meaning to both the teacher and students. The artroom itself then, becomes a rich resource for gaining insight into the teacher's practical knowledge. A detailed analysis of cues within the room's environment provide physical evidence of the beliefs, image, and coping strategies that are included in that teacher's store of practical knowledge.
Chapter 3
Methodology

The research perspective adopted in this study is best described by the term, field research. This approach has a qualitative and naturalistic emphasis that builds its theory on observations of the empirical world. The environment of the classroom is the world being observed in this study. The data upon which theory are based were gathered through interviews, photographs, and participant observation. This chapter will focus on the assumptions that underlie field research, and the methods and procedures employed to collect and analyze the data.

Research in Natural Settings

Field research seeks to match the goals of social science with methods appropriate to the study of human beings. Because this approach emphasizes studying human subjects in their natural setting, in this case the artroom, it is termed "naturalistic". Guba (1978, p. 1) points out that this tradition has its roots in ethnography, a branch of anthropology concerned with cultural description. Bruyn (1966, p. 6) supports this emphasis in his work, The Human Perspective in Sociology. He argues that the study of humans requires a unique approach that recognizes the contribution of the humanities to our understanding of human interaction. While calling for a naturalistic approach
to inquiry researchers in this field are not suggesting a shift in the epistemological ground for their work. Denzin (1978) stresses the importance of accepting the empirical world as given: "...the empirical world remains the constant referent, and it is to this reality that the theories are applied for their major tests, since its phenomena are assumed to be causally related" (p. 38). So, while not ignoring the world we perceive through the senses, field researchers approach their work searching for meaning, as well as, causal categories.

Society, history, schools and classrooms are distinctly human products; the result of thoughts and emotions that are not easily reducible to study through controlled experimentation. This, however, is not to advocate a position of philosophical idealism that sees reality as existing only in human experience. Blumer (1969) strongly denounces this position.

One errs if he thinks that since the empirical world can exist for human beings only in terms of images or conceptions of it, therefore reality must be sought in images or conceptions independent of an empirical world....The position is untenable because of the fact that the empirical world can "talk back" to our pictures of it or assertions about it - talk back in the sense of challenging and resisting, not bending to, our
images or conceptions of it. This resistance gives the empirical world an obdurate character that is the mark of reality. (p. 22)

The goal then, is to develop a method of inquiry that blends this concern for the human perspective with a desire to be firmly rooted in the reality of the empirical world.

**Symbolic interactionism and field research.** To address the above goal field research draws on the perspective of Symbolic Interactionism, a term coined by Blumer in 1937. Blumer (1969) elaborated on the thought of G.H. Mead to develop this way to study human group life and conduct. Symbolic interactionism is concerned with the way in which humans establish meaning about themselves, social objects, ideas, groups and institutions. Blumer argues that meaning is not inherent in social objects, instead, it is established through social interaction. People through a process of action and interpretation, interact with the other members of the culture to create social meanings and understanding. Interaction is not simply the vehicle of human response, as psychologists might define it, but the actual process by which social objects acquire their meaning.

The environment thus communicates, through a whole set of cues, the most appropriate choices to be made: The cues are meant to elicit appropriate
emotions, interpretations, behaviors, and transactions by setting up the appropriate situations and contexts. (Rapoport, 1982, p. 80)

The artroom environment, designed by the teacher, thus contains cues which carry meaning. The study of these cues offers insight into the personal practical knowledge of the teacher who designed them into the environment.

Field research methodology. Leaders in the field of naturalistic inquiry stress a rigorous approach to methodology. Blumer (1969, p. 28) sets a high standard for field research in the social sciences. The empirical world becomes the reference point and testing ground for: the epistemological foundations of the study, the research problem, and the validity of the data collected. Also, the empirical world must be considered independent of the study to see if the relations, interpretations, and concepts uncovered by the research actually match the empirical world they refer to.

While Blumer convincingly argues for a strongly empirical approach to methodological treatment, the approach of the naturalistic empiricist is not as controlled as some researchers may want. Woods (1986) captures the exploratory character of the field researcher's approach in his introduction to ethnography.
The ethnographer is interested in what lies beneath the subject's view, which may contain alternative views, and their views of each other. From these, the ethnographer may perceive patterns in accounts, or in observed behaviors, which may suggest certain interpretations. The social reality is thus seen to be composed of layers. Moreover, it is recognized that it is constantly changing.

The ethnographer thus aims to represent the reality studied in all its various layers of social meaning in its full richness. (p. 5)

In this way the field researcher explores beneath the surface of the setting, peeling away layers of meaning, and attempting to understand the symbols and lines of action that explain the culture. This involves a profound respect for the setting as the researcher seeks to understand the world from the perspective of those being studied.

This guided, exploratory process of cultural description called ethnography is given greater clarity by the concept of "reflexivity". Simply stated by Hammersley and Atkinson (1983), reflexivity is the recognition that the researcher is part of the social world he or she chooses to study. Three important principles proceed from this concept. First, researchers must work with the "common-sense" knowledge
of people in their ordinary contexts. Second, rather than trying to eliminate researcher effects the researcher becomes part of the culture under study. The researcher becomes the "research instrument"; observing and interacting with those he or she studies. Finally, reflexivity suggests that field research has a role in theory development; grounding theory in the researcher's experience of the culture. The methodology of field research is not one of detachment but one of involvement and relationship with the world being studied.

Role and relationship in field research. Field relations and the roles adopted by researchers create a challenge that taxes their interpersonal skills. The centrality of human relationships to the nature of the data and the outcome of the study is strongly underscored by Punch (1986). He describes the range of human emotions that are as much a part of this research as academic discussions of technique and analysis. Furthermore, acute moral dilemmas may be encountered while a semi-conscious political process pervades fieldwork. And both elements, political and ethical, often have to be resolved simultaneously, without the chance of armchair reflection. (p. 13)

The exploratory nature of this research may leave the field worker open to a greater element of "risk" and
"uncertainty" than other methodological approaches. Integrity, honesty and a willingness to reflect on one's own experience become essential qualities. Powdermaker (1966) addresses this issue in her work, *Stranger and Friend*,

Although there must, inevitably, be some selectivity in the details, of prime importance in any account of research is its honesty. But no matter how good the memory, how complete the journals, how deep the insight, how strong the desire to be honest, we know man's fallibility in all these respects. It is impossible to be totally objective towards one's self as towards the people one studies. (p. 14)

Here the human qualities of naturalistic inquiry are no longer philosophical abstractions. In the relational aspects of field research they become a concrete part of the method.

*The researcher and research design.* The process of field research proceeds through several interdependent stages. In this case these included the development of the research problem, selection of sites, gaining access, data collection (interviews, photographs, and participant observation), coding, memos, and analysis. Each of these stages were employed in a flexible manner during the research process as the researcher practiced reflexivity. The
The guiding influence in this process is the research problem, often expressed in terms of foreshadowed questions that are brought to the inquiry. However, during the course of data collection new questions may arise that are deemed more significant than those identified in the initial stages of the research. These "new" questions may lead to a revision of the strategies for data collection. Guba (1978) comments, the design emerges as the investigation proceeds: moreover, it is in constant flux as new information is gained and new insights are formed. Thus "emergent", "variable" designs are among the hallmarks of naturalistic inquiry. (p. 14)

This approach places the researcher at the heart of the process.

The researcher becomes the primary research instrument, probing, investigating, listening, and interacting with the people and the setting. Through participation in the culture the researcher is able to uncover social meanings unique to the setting. My particular role as an art teacher/researcher was a distinct advantage in entering into artroom culture. Time, however, is still required for this process of cultural description. Before the final analysis can be undertaken the researcher must reach a point of saturation, where little new data are being collected. When this point is reached the setting is so "known" by
the researcher that very little that is unfamiliar or unexpected is happening. The researcher attempts to remain reflexive throughout this process; aware of the theories and assumptions he or she has brought to the culture and sensitive to the patterns and categories that emerge during data collection. Making notes of questions and puzzling bits of data become as important as seeking the solutions to problems that were foreshadowed from the beginning. In this way assumptions and theories are tested against the real world of the culture and new theories "grounded" (Glaser & Strauss, 1967) in the data are nurtured and developed. The goal of this methodology is a full and accurate description of the people and setting under study. Careful checks are performed to see that there is agreement between these various information sources. Conflicting accounts would suggest the need for further observation or a reworking of the initial sensitizing theories brought to the setting. Confirmation between and among these various methods becomes fertile ground for the development of social theory.

Generating theory. Discussion of field research must begin and end with the development of theory. Theory guides the research activity and theory emerges from the data collected. Glaser and Strauss (1967, p. 6) describe theory generation as an integral part of the research process. There is a constructive dialogue
that takes place between formal social science theory and those theories generated from the data.

Theory in sociology is a strategy for handling data in research, providing modes of conceptualization for describing, and explaining....Theory that can meet these requirements must fit the situation being researched, and work when put into use. (Glaser & Strauss, 1967, p. 3)

The "fit" that Glaser and Strauss call for refers, not only to the relationship between the theory and the data, but to the relationship of theory to the empirical setting. Thus, theory is not viewed as separate from the world of reality, but as something very much part of it.

The question of "fit" between research data and actual practice raises the issue of validity in field research. Becker in 1958 (p. 26) called for a systematic, sequential analysis of data in order to convince others of its validity. He acknowledges the rich but varied data field research produces. Denzin (1978, p.28) introduces the concept of triangulation suggesting that multiple methods of data collection be used since no method is free from distorting "rival causal factors". Laboratory scientists exercise control to eliminate factors that may negatively influence the outcome of their experiments. Field
researchers relinquish control but exercise selection, focusing in on data sources that will provide a full description of the setting. This flexible approach limits external reliability in field research for each setting requires a research design that in some sense is unique. Internal reliability, or the extent to which independent researchers agree within the same setting (Wiersma, 1986, p.254), is also difficult to achieve since field researchers often work alone. When researchers work in a team, often the different members will study different aspects making reliability cross checks difficult. The team approach offers substantial benefits however, when it comes to validating theory. Multiple research perspectives in data collection makes triangulation possible. Sensitizing theories can be checked, for example, from the perspective of field notes, documents, or interviews. If these perspectives confirm each other the validity of theory generated from the data is enhanced. Exhaustive attention to detail and multiple data collection procedures improves internal validity but external validity, or the generalizability of the results, is often more difficult to achieve. External validity is secured as linkage is established between the data, grounded theory, and social theory in general.
Research Design

The research questions elaborated in the first two chapters required a unique research design that enabled me to work as a full-time art teacher and a part-time researcher. The necessity of continuing full-time employment had advantages when it came to gaining access and entering into the school culture, but it limited the time I was able to spend at each site. This limitation required that I develop some means to "take the site home" for the purposes of reflection, thus I adopted photo analysis techniques from the field of visual anthropology to supplement my interviews and field notes. These three data collection methods: (a) interviews; (b) photographic analysis; (c) participant observation, provided the basis for triangulation enhancing the internal validity of the study since I was the solo researcher. I was able to obtain a thin slice of data from each of the three sites. The data collection was focused on a description of each artroom as evidence of the art teacher's practical knowledge. The following is an outline of the progressive stages of my research and an elaboration of the specific data collection procedures that were employed.

Gaining access. During the study I was employed as a junior secondary art teacher in a suburban lower mainland school district known by the pseudonym Westwood. I have worked in the district for nearly
fourteen years. During that time I have come to know many of the other secondary art teachers through our Local Specialist Association (L.S.A.) of the B.C. Art Teachers' Association. This was a natural avenue to explore when selecting sites. Once my research proposal was approved by the University of British Columbia Behavioral Sciences Screening Committee and the director of instruction for the school district, I was able to distribute my letter of contact at a L.S.A. meeting in September. This initial contact was followed with a phone call which enabled me to secure the three sites needed for the study. The criteria used in site selection were: (a) the subject had to be a junior secondary art teacher; (b) the subject had to have a minimum of ten years experience in teaching art; and (c) the subject had to be the only art teacher in the school. Once the subjects agreed to participate appointments were scheduled for the first interviews. By October 4, 1989 the three subjects had agreed to participate. This entire process began on July 20, 1989 with the submission of my Request for Ethical Review.

**Keeping a field diary.** A field diary was kept to record the thoughts, impressions, notes and quotes that have guided this entire research process. This book has proven to be immensely valuable for it is not only a chronological record of the progress of things but a
guide to data collection, analysis and theory construction as I interact and comment on its contents.

**Interviews.** Interviews were selected as the best means of obtaining data on each subject's professional history and practical knowledge. Two interviews were conducted at each site. These took place after school in the artroom. All interviews were audio recorded and transcribed into protocols for coding and analysis (see Appendix A). The first interview focused on the teacher's personal and professional history as it had contributed to his or her practical knowledge (see Appendix B). Of particular interest in these interviews were the subjects' entry into teaching, the situations they have worked in, their beliefs about education and art education, the limitations they have to cope with, and their image of what an artroom should be like. The second interviews were descriptive in character. Each subject was asked to describe how they have set up their artroom and why. This formed the basis for a recorded tour of each artroom. I was able to ask questions as the tour proceeded for purposes of clarification but the respondent structured the dialogue.

**Photographing the site.** Having had limited experience with photography and no experience using photography as a research tool I relied heavily on Collier & Collier's (1986) book, *Visual Anthropology.*
This reference proved invaluable both in determining data collection procedures and designing an appropriate means to analyze the photographs that were taken. Following the second interview I made a photographic record of each site. I developed a shooting plan based on Collier's principles of an increasingly narrowing focus on the site. The following aspects of each room were photographed using black and white film: panoramic shots of the four corners of the artroom, the entrance to the classroom, the teacher's desk, student seating, windows, lighting, storage, sinks, specialty areas, and displays. When the film was developed nine to eleven negatives were selected from each site for enlargement to a 5x7 format for analysis. Photographs were selected that presented new information about the site. Because this is not a comparative study but profiles of three different settings the fact that the photos were not taken at the same time was not a limitation.

**Participant observation.** The final visit to each site was conducted during the school day to observe the artroom in use. I spent approximately two and one-half hours at each site making field notes of how the classroom "works" and noting specific changes to the room since my last visit. These field notes were transcribed into protocols for coding and analysis (see Appendix C). The final visit to a site for data
collection took place on March 9, 1990, six months after data collection began.

Together these sources of data provided a view of each of the three sites for analysis.

Analysis

Analysis in qualitative research is an integral part of the entire process, from the first field notes to writing the final publication. As soon as the first data are collected, the analysis begins. In this way the researcher is guided in further data collection by the insights gained from the initial impressions of the setting. In field research, analysis actually has two important functions, one is to provide methodological guidance, the other is to build theory. The latter function relates the data being collected to the original research problem. In this way the data are processed in a meaningful way linking empirical findings to a larger theoretical framework.

This study is guided by a conceptual framework that sees the physical environment of the artroom as an expression of the art teacher's practical knowledge (see Figure 1). This knowledge is shaped by the teacher's personal experiences and the influence of the school culture. The purpose of this framework was to make explicit a focus for data collection in the initial stages of the study. As Miles and Huberman (1984, p. 27) point out, there are arguments for and
against prestructured or "tight" qualitative designs. The opposite approach is to enter the setting with few preconceptions, allowing the design to emerge from the data as the study progresses. The middle ground between these extremes is where most research takes place. Miles and Huberman characterize it in this way:

Something is known conceptually about the phenomenon, but not enough to house a theory. The researcher has a fairly good idea of the parts of the phenomenon that are not well understood, and knows where to look for these things - in which settings, among which actors, within which processes or during what class of event. Finally, the researcher usually has some initial ideas about how to gather the information - through interviews, observations, document collection, perhaps even with a well-validated instrument that will allow for some comparison between the proposed study and earlier ones. (p. 28)

Following this initial conceptualization are decisions about research questions, sampling, and instrumentation.

**Sampling**

Three subjects were selected for this study: Martin at Grandview Junior Secondary, Tom at Mariner Junior Secondary, and Cathy at Prairie Junior Secondary. These teachers fit all the criteria and
were willing to risk opening their classrooms for the purposes of research. The size of this sample was guided by the desire to sample more than one site for the purposes of cross validation. The sample size was limited by the time available for research since the researcher was a full time art teacher as well. The first two visits to each site took place after school. The third visit took place during the day so that the artroom could be seen when students were present. An average of three hours and fifty three minutes was spent in data collection at each site with 4 hours 11 minutes being spent at Mariner and only 3 hours and 36 minutes at Prairie. This sampling plan provided access to each site at different times in the day and at three different times during the first seven months of the school year. The first visit took place at Grandview on September 13, 1989 and the final visit took place on March 9, 1990 at Mariner (see Figure 2).
<table>
<thead>
<tr>
<th>Name</th>
<th>School</th>
<th>Interview A1</th>
<th>Interview A2</th>
<th>Classroom</th>
</tr>
</thead>
<tbody>
<tr>
<td>Martin</td>
<td>Grandview Jr.</td>
<td>October 4</td>
<td>Photographs</td>
<td>Observation A3</td>
</tr>
<tr>
<td></td>
<td>Secondary</td>
<td></td>
<td>October 14</td>
<td>February 27</td>
</tr>
<tr>
<td>Tom</td>
<td>Mariner Jr.</td>
<td>Interview B1</td>
<td>Interview B2</td>
<td>Classroom</td>
</tr>
<tr>
<td></td>
<td>Secondary</td>
<td>October 11</td>
<td>Photographs</td>
<td>Observation B3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>December 13</td>
<td>March 9</td>
</tr>
<tr>
<td>Cathy</td>
<td>Prairie Jr.</td>
<td>Interview C1</td>
<td>Interview C2</td>
<td>Classroom</td>
</tr>
<tr>
<td></td>
<td>Secondary</td>
<td>October 17</td>
<td>Photographs</td>
<td>Observation C3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>December 19</td>
<td>February 20</td>
</tr>
</tbody>
</table>

Figure 2. Sampling Plan
Given the researcher's familiarity with the junior high artroom setting and the ability of photographs to "preserve" the setting for more detailed analysis this was viewed as an adequate sample for research.

**Instrumentation**

Multiple strategies for data collection were chosen to provide triangulation in order to enhance the internal validity of the study. Since time in each site was limited an approach had to be developed that allowed the researcher to become saturated with the necessary data. Ethnographic interviews were selected as a means to gather data on each subject's personal history, beliefs, images of an artroom, and strategies for coping with the limitations of the architecture and the school culture. An interview schedule was prepared to guide the discussion during the first visit to each site. Although the same instrument was used, the open ended nature of the questions and the distinct personality of each informant resulted in three very different conversations (see Appendix B for interview schedule). The second interview was less structured for part of the design was to see how the respondent described their artroom. Each subject was asked to describe what they had done with their artroom and why. The subject then walked the researcher around the room describing its particular features and relating
background information concerning design decisions and coping strategies that they had developed. Following this interview a series of photographs was taken of the site as a record of the teacher's description and a source of visual data to capture those details of the room's design that was missed in earlier interviews. The final phase of data collection occurred through a two hour classroom observation during the school day. As a participant observer in the setting, the researcher recorded impressions of the room through field notes (see Appendix C).

Photographic Analysis

As has been stated the method developed for the analysis of the photographs taken in this study was adapted from a helpful work entitled *Visual Anthropology* by John and Malcolm Collier (1986). They are quick to point out that "we can responsibly analyze only visual evidence that is contextually complete and sequentially organized" (p. 163). And later, "the significance of what we find in analysis is shaped by the context established by systematic recording during fieldwork" (p. 163). The interviews and field notes gathered through this study provide the contextual background needed for the meaningful analysis of the photographic record. Given this context for analysis a procedure had to be developed for the abstraction of each photograph into a written account that could be
-coded and related to the major research categories. Collier and Collier (1986, p.172) suggest a process that allows the researcher to focus on the different layers of the photographic record. Initially, general impressions of the photograph are recorded, next a detailed log is created of the contents of the photo that are relevant to the research categories being investigated, and finally a larger perspective is taken as the contents are placed in the context of the entire photographic record. In ideal analysis they suggest that the "process allows the data to lead to its own conclusions through a dynamic interplay between open and structured procedures" (p. 172).

The specific procedures employed in this study were as follows. Guided by the shooting plan approximately twenty photographs were taken at each site. These were developed and the negatives studied in order to select those images that were most representative of the site. Nine to eleven photographs from each site were then enlarged to a 5x7 black and white print. The selection was made according the information contained in the photograph and the level of detail. The attempt was made to represent the character of each artroom environment. When two photographs contained essentially the same information, only one was selected for enlargement. These prints
became the objects of analysis (see Appendix D). There were four phases to the process:

1. The photographs for the site were examined as a group. First impressions of the artroom were written based on the combined impact of the entire set of photographs. The photographs were then arranged in the order in which they were taken for the next phase of analysis.

2. Each photo was analyzed separately for its content. A detailed description, or log, was written for each photo. The degree of detail in the written description was appropriate for the qualitative nature of this study.

3. Once the log was completed a structured analysis was undertaken which identified those aspects of the photo that were relevant to each of the major research categories.

4. Analytical memos were written whenever the photographic analysis revealed new insights into the setting or were in support of insights already gleaned from the data.

This process of analysis provided important grounding for the concepts and connections drawn from the interviews and field notes. The visual record revealed physical evidence, within each artroom, of the beliefs and knowledge held by that teacher. For example, Cathy's image of an artroom as a "happening". The
photographs provided a direct way to ground the sensitizing concepts and theories in the empirical world of the artroom.

Research Categories

Once the data have been processed from audio tapes, field notes, and photographic analysis, the process of identifying categories begins. Through coding the researcher immerses himself in the data, searching one line, one word at a time for categories relevant to the conceptual framework. New categories also may be discovered emerging from the data, that revise or replace existing ones. Strauss (1987, p. 28) points out that, "the aim of coding is to open up the inquiry". Although guided by theories and concepts brought into the work, the researcher holds these tentatively, open to new directions that the data may reveal. As the study proceeds the categories become more clearly defined and subcategories begin to appear. When this occurs the analysis starts to take shape and a foundation is laid for the theoretical work to come. Rather than allowing categories to multiply at random, Miles and Huberman (1984, p.57) suggest a general accounting scheme for codes "that is not content specific but points to the general domains in which codes will have to be inductively developed". For this study a list was developed that showed the research categories, with subcategories identified within each
major category (see Appendix E). The codes on this list were also related to the initial research questions that guided the study. Once several protocols had been coded and checked for consistency a glossary was developed that specified clearly the meaning of each code. New codes that emerged as the analysis proceeded were added to the list as subcategories. The major research categories remained intact throughout the analysis.

The procedure for identifying categories was as follows. First the entire protocol was read, sections were underlined and marginal comments and notes were made. Then the protocol was studied line by line for its content and the passages that related to the categories or subcategories were coded. If a significant passage was identified for which there was no category a provisional code would be entered. If the need for this category appeared again several times then the category would be entered and defined in the glossary. In each case that a new category was developed it fit within the existing conceptual framework. The same coding procedure was used for interviews field notes and the logs describing each photograph. Once the coding of material was complete it became possible to examine each research category, in turn, across all of the sites.
Memos.

Memos are brief written statements that capture a hunch, a question, or an insight for consideration at some later stage of analysis. Three types of memos were used in this study: summarizing or within site memos, integrating memos, and theoretical memos. The relationship between these three types can be seen in Figure 3.
Figure 3. The relationship between the various forms of memos.
Memos allow a solo researcher to interact with the data. Earlier memos are more like notes that guide and direct the course of research. The memos that are written later attempt to build on the content of earlier memos, weaving them together into theoretical propositions supported by the research. Strauss (1987, p. 110) describes memoing as part of the thought process of qualitative research:

Even when a researcher is working alone on a project, he or she is engaged in continual internal dialogue - for that is, after all, what thinking is. When two or more researchers are working together the dialogue is overt. In any event, the memos are an essential part of those dialogues, a running record of insights, hunches, hypotheses, discussions about the implications of codes, additional thoughts, whatnot. Cumulatively, the memos add up to and feed into the final integrative statements and the writing for publication.

Writing memos is, to a large degree, the stage of analysis where the synthesis that is the goal of the research takes place. Through writing memos the data are integrated with relevant theory toward the goal of producing the theoretical conclusions of the study. For the sake of brevity it is not possible to include
all the memos from this study but I include several passages to illustrate how one memo builds on another toward integration.

An early memo (October 30, 1989; Protocol Al):

In discussing the practical knowledge gained through his early teaching appointments the handling of supplies and clean-up procedures seem to be paramount. He felt that the university did not prepare him in the least for coping with materials in large classes (page 4). "Nobody really talked about classroom organization at university". It's interesting however, that when it comes to describing his image of an artroom that he seems to be most strongly influenced by the room of a sponsor teacher he worked with on his practicum. Later he mentions that a sponsor teacher taught him more "about this job than any other single person" (page 5). This does not seem to fit his negative view of his teacher training.

In this memo, written after coding the first interview with Martin, it is apparent that he did not feel prepared for the management role that an art teacher is expected to adopt. He felt unprepared for the stresses of managing an art classroom. The modeling of his sponsor teacher was, for Martin, the most positive aspect of his teacher training. The next memo written at the conclusion of the data collection in March 1990 picks up on the theme of an art teacher's career initiation in a more sophisticated manner. This is an example of a summarizing memo within a single site.

Al-9/6

I'm getting the impression that the first years of teaching are very formative years with regard to managing materials, clean-up and time in an art classroom. Once a teacher develops an approach that suits them and maintains peace in the classroom there is little need for them to change.
There is a sense of comfort that comes with experience. A knowledge that you can cope because you've been there before. This assumes that the students and the schools don't change either. Research by Goodlad and Lortie seems to point to the constancy of school culture in spite of dramatic social change. This may be because school culture is shaped by what is comfortable for the teacher. Once these patterns of comfort are established they become very resistant to change because change threatens the status quo.

The notions of comfort and status quo are further developed in this integrating memo from March 18, 1990.

A fresh thought just occurred to me after spending most of the afternoon reading and getting organized in an attempt to focus my analysis. Another way to look at this study is as an examination of the way in which art teachers achieve a kind of educational equilibrium within their artrooms. In order to achieve a positive working environment that has some sense of comfort and freedom from stress a certain amount of adaptation or coping must take place. Ideals must be modified to incorporate the realities of the school culture and the physical limitations of the environment in the classroom.

There is a tendency for these patterns, once they have been established within the first years of one's career, to solidify into a rather rigid view of art education. The isolationism of teacher culture and the marginality of art education from the central, political debate over curriculum results in these patterns forming the background for an individualistic, some may say eccentric, approach to teaching. Population decline, a reduced teaching force, and economic uncertainty have all contributed to a lack of career mobility among art teachers. Bennet (1985) points out that art teacher's have rather different views of their careers resulting from the low status of their subject area, the artist-teacher or teacher-artist dilemma, and the non-traditional training they have received. Art teachers, according to Bennet, enjoy the unique opportunities they have to relate to their students within their artrooms. Few art teachers are willing to sacrifice this for more traditional teaching settings or administrative
positions. Some maintain a keen, growing interest in art throughout their careers that is viewed with equal importance to their teaching, thus satisfaction is not pursued solely within the framework of teaching.

Maintaining satisfying involvement in their work improves the quality of their total careers, and if the conditions of teaching are not too frustrating, and the pull of art not too strong, teachers may have good reason to stay in teaching, where they derive satisfaction from their relationships with children. (Bennet, 1985, p.131)

She also points out that art school trained teachers had a different view of their careers than those who trained in a faculty of education. This would seem to be significant for this study for both Tom and Martin came from an art school background into education, while Cathy and I studied art within the education faculty.

This memo incorporates earlier memos from a single site with a perspective gained from the study of all three sites. The memo also establishes a link between this study and research on art teachers and their careers (Bennet, 1985). This connection to the literature lends theoretical weight to the theory emerging from the data.

It is interesting to note that the idea of teacher comfort within the artroom environment arose from some reading I was doing for pleasure. Witold Rybczynski's book, *Home* (1986), examines the evolution of our notion of comfort within domestic settings. My reading prompted me to write this memo within my field diary:

(January 20, 1990) I started reading Witold Rybczynski's, *Home*, last night. It struck me with the notion of comfort that he introduces. Our society is a culture of comfort and this notion pervades our homes and our workplaces. I wonder how much a teacher's career is shaped by comfort.
Independence, isolation, and familiarity with surroundings and situations seem to be big factors for middle-aged teachers with established careers. The thought of giving up a degree of comfort to teach in a new setting is very threatening. As I examine the three sites I am investigating, it seems that each teacher has created a classroom environment that is comfortable for them. The three are different environments, but they are also three unique people. The environments they have created are an expression of their own comfort needs as teachers given the demands of their professional lives. (diary, p. 65)

This is an example of how researchers, can establish creative links between the data and the context of things they are learning in their personal lives. Andy Hargreaves encouraged this kind of broad reading and association of ideas in a course I took from him in the summer of 1989 on "Teachers and Their Work". Through the examples and the discussion above it is obvious that memos play a crucial role in reducing the volume of the datum and establishing meaningful connections between one piece of data and another. This occurs both within the study itself, and between the study and the wider body of theoretical literature.

Integrating Memos and Diagrams

The focus of this phase of analysis is to create a clear picture of the concepts and categories described in this research; to cast the findings of the study in such a way that they may be concisely presented through words and integrative diagrams. At this level the thinking must be conceptual and unifying in nature rather than on the level of specific sites or cases.
Integrative diagrams. A tentative conceptual framework for this study was shown in the first chapter (see Figure 1). This framework guided the collection of data, but it was flexible, tentative, willing to be reshaped in light of discoveries made in studying the empirical world of the artroom. As analysis reached the integrative phase it became necessary to build a new framework from the data rather than to impose the original framework on the data. If the categories and connections emerging from the new framework correspond to the old, then this confirms the value of the original conceptual scheme. The new framework, although patterned after the old, has greater conceptual density for the categories and relationships it conveys are grounded in the data and the literature. Time was spent reviewing the data and the memos, and sketching rough diagrams in an attempt to find a new framework that illustrated the data more clearly. The result of these efforts was a clearer version of the original framework, but the new diagram had much greater conceptual meaning (see Figure 4).
Figure 4. Connections between personal experience, practical knowledge, the artroom, and school life.
The data from this study have provided a clearer understanding of an art teacher's practical knowledge as it relates to classroom design. As an art teacher's career develops, the practical knowledge that he or she holds concerning artroom procedures, organization, and management becomes better defined. These are among that subset of practical knowledge known as coping strategies and they make up the technical, or applied side of teaching. Martin, Tom, and Cathy can readily explain their methods for handling clean-up, distributing materials, and storing work in progress. These strategies have been added to their practical knowledge through the experience of teaching art. They influence the design of the room, by dictating seating arrangements, use of storage, and classroom rules. The result of the imposition of these strategies is a more comfortable environment for the art teacher, and indirectly, the students.

When it came to the image of the artroom that the teacher held, the data provided some new insight into the role that image plays in shaping the environment of the classroom. The notion of an image of the artroom, seemed to be held by these art teachers in a less clearly defined way than the original conceptual framework anticipated. Although each teacher could describe ideal aspects of an artroom they did not hold
a clearly defined image of an artroom that they were working towards, as a well defined goal. The three teachers seemed to hold their image of what an artroom should be as a guiding principle that they were not completely aware of. The physical environment of each artroom held evidence of the image that each teacher held, but this evidence was expressed in an unconscious rather than a deliberate fashion. Thus, where coping strategies, in response to specific situations, are applied in a direct, conscious manner, image is expressed less directly, through the many design decisions the teacher makes about the room's environment.

The room, itself, in the final analysis is seen to be composed of physical boundaries such as walls, built in storage and plumbing, and flexible elements such as furniture, displays, movable storage, and signs which serve as physical evidence of organizational strategies. It is noteworthy that the flexible environment becomes less flexible once an arrangement that is comfortable to the teacher has been reached. This comfort seems to depend on an equilibrium between the physical boundaries of the artroom, the limitations imposed by the school culture, and the teacher's practical knowledge. These three factors can be related visually through a simple diagram (Figure 5).
Figure 5. Factors influencing teacher comfort in the artroom.
These integrative diagrams serve to bring the course of the research into focus. As Strauss (1987) points out, an integrative diagram "puts together into a larger pattern, however provisional, a lot of otherwise scattered materials - or scattered sense of those materials - into a sense that this project 'has really gone somewhere'" (p. 185). In this case the integrative diagrams, although related to the original conceptual framework, have succeeded in grounding that framework in the empirical base provided by the data that have been collected.

**Integrative memos.** The final phase of analysis, prior to writing this thesis, involved the preparation of integrative memos. These memos are designed to bring together, in writing, sequences of thought contained in earlier site specific or theoretical memos. They are written following a thorough review of all the data, and literature, and are summaries of the salient findings. It is on these memos that the final conclusions of the study are based. The following memos have been included to illustrate the way in which the data speaks to the issues of individualism and isolation in teaching. The first relates the researcher's enhanced understanding of the dynamics of the artroom environment to his personal experience within his own artroom.
From the perspective of an outside observer it may seem that an individual teacher's classroom is a rather chaotic environment, a product of random interactions between a teacher, the students and the curriculum. This study views the classroom as a dynamic balance between the teacher's practical knowledge, including their background, beliefs, and whatever image they hold of the ideal artroom, and the culture of the school and its students. If the teacher is going to cope with teaching they must maintain a balance in this environment, a personal balance that they impose. This is achieved through a process of acceptance and transformation. Some aspects of the environment must be taken as givens, or boundaries that the teacher must work within, while others become the focus of transformation through the teacher's application of their practical knowledge. The classroom becomes a reflection of the struggle between the personal, inward life of the teacher, and the public, external world of the classroom and the school culture where the teacher must operate. At points in the year my personal beliefs about teaching seem to be losing the battle to the forces of the school culture that try to disrupt the harmonious classroom environment I wish to create. At these times I go into a retreat, or survival mode in my teaching. At other points I reassert my fundamental beliefs about teaching and art education and restore the environment to a more accurate reflection of these beliefs. There is a sense where this struggle occurs with each class, on a microscopic level, and within one's career on a macroscopic level. There is little that is uniform about this struggle because it occurs within the confines of each teacher's isolated classroom. This requires that very personal strategies are developed that 'fit' the specific circumstances of each setting. Is preparation for this struggle what is lacking in teacher training for art educators? (Integrative memo, pp. 6,7)

The second example relates the work of Lortie (1975, p.210) on individualism to the development of coping strategies within the artroom environment. The suggestion is that the system encourages individualism
by offering little help to beginning teachers. The initial coping strategies that a new teacher employs to establish an equilibrium within the artroom environment are personally developed and maintained as practical knowledge, to some extent even independent of teaching colleagues.

March 18, 1990 (Integrative Memo)

On Individualism: Teachers are faced with ambiguous criteria for gauging their own success and so they develop their own standards based on their own capacities and interests. This is evident in Martin's comments about not being sure whether or not he is being successful at what he does. One would think that after 20 years in a profession, that one would know, but for teachers this is often not the case. Teacher's develop their coping strategies by themselves. The criticism leveled at teacher training should possibly be directed toward a system that encourages individualism. Little help is offered to beginning teachers because those in the profession didn't receive any help when they started either. This means that the development of a teacher's practical knowledge is guided by the need for coping and survival rather than clearly defined philosophical or pedagogical objectives. Teachers put up a front of mutual cooperation within the school or profession denying conflict but, in fact, the culture is composed of a loosely knit together group of individualists who are hesitant and uneasy about the course they have chosen. (Lortie, 1975,p.210)

In the manner demonstrated by these two examples, integrative memos explore the significance of the findings and the implications for theory construction from this research. This work sets the stage for the final phase of the research, writing.
Summary.
Analysis is the heart of this research study. The phases of coding, memoing, and the construction of integrating diagrams and memos progressively reduce the large volume of data into meaningful concepts and theories that can be discussed. The process also involves the abstraction of a physical setting, depicted in photographs, into words. The visual must be made verbal before the analysis can proceed and meaningful patterns begin to emerge.
Chapter 4
Martin, Tom and Cathy

Three Art Teachers and Their Artrooms

The analysis undertaken in this study can best be represented through descriptive accounts of the three teachers and their artrooms. Each artroom is an expression of that teacher's beliefs about education and art education. These beliefs have been shaped by the teacher's personal background and professional history. The room also expresses the teacher's image of an ideal artroom learning environment. This image never reaches full expression, for it is limited by the physical setting and the school culture, but it influences the design of the learning environment. Finally, the design of each room reflects the specific coping strategies that each teacher has developed to manage the classroom and the dynamics of the school culture. Beliefs, image, and coping strategies are three aspects of the teacher's practical knowledge for which evidence can be found within the room's design. Both the physical setting of their artrooms, and each teacher's discussion of their background and that setting, were the focus for data collection and analysis. The visual appearance of the room itself, and the teacher's rationale for that design, offer insight into the content and use of each teacher's practical knowledge. Artroom design is a complex
interaction between the realities of the physical space, the school culture and the teacher's practical knowledge. The following profiles of the three sites portray this interaction. A general description of each room will be given followed by an in depth description of the teacher's desk, student workspace, artroom tone, displays, and the room's state of cleanliness and organization. This account will be followed by a discussion of each teacher's career. Finally, three aspects of the practical knowledge that each teacher holds, beliefs, image, and coping strategies will be presented. Several representative photographs for each site have been included to complement the written descriptions.

Grandview Junior Secondary

Martin's Artroom

Upon entering Martin's room one is struck by the cheerfulness of the environment. The room appeared well organized. The desks were clean and arranged in rows with stools or chairs on top. The space, however, was crowded even in the absence of students. Four large display panels along the back wall commanded attention. Two sets of student drawings, reproductions, posters, and a silkscreened sweatshirt bearing the schools name were arranged in a well planned display. There were two other student works that dominated one's visual impression of the room: the
large whimsical mural of a cat, in sunglasses, peering through a fish tank, and an eight foot tall dragon mask hanging next to the chalkboard.

The visual clutter of the room seemed to radiate from the teacher's desk (see Figure 6). The desk contained art materials that "go missing" if they aren't accounted for, such as scissors, rulers, rubber cement, pencils, masking tape, and X-acto knives. School documents including notices, a school calendar, teacher's manual, attendance forms and other papers were loosely organized into a three tiered desk tray. On the floor to the right of the desk were at least thirty books with reproductions of artwork and teaching examples. To the left of the desk were two tables with Apple IIgs computers. Above the computers was an eclectic bulletin board that displayed student work, a poster of Albert Einstein, complete with Groucho Marx glasses, buttons with a variety of slogans, an illuminated manuscript that described the evils of smoking, a reproduction of a student's work that had been selected for the B.C. Young Artists' Exhibition, school district newsletters, professional development information, attendance lists and an art hazards poster.

In spite of the friendly, open displays it was difficult to avoid feeling cramped and closed in. A wall of black curtains to the south covered large
windows. It was a clear October day but the curtains were closed shutting out the natural light. Walls jutted into the room dividing a good sized room into three smaller spaces, an entrance hallway, a storage and kiln area, and a student workspace. The student work area with its rows of desks was divided from the storage area by a sink island containing a long stainless steel sink. There was adequate storage in the room but some of the cabinets were poorly designed with the wrong dimensions for standard sizes of paper. There was a locked storeroom, which was only closet size. In spite of these drawbacks, the general impression of the artroom's environment was a positive one. Martin managed to work with the flexible elements of the room's environment to optimize his use of the limited space available.

Martin's Desk. The desk gave the impression that Martin was neat and organized, but not to a fault (see Figure 7). Although the trays were loosely piled with an assortment of books and papers, there was the feeling that Martin could find anything he needed in a moment. The desk was a standard metal teacher's desk; not the least bit imposing. This reflects Martin's unimposing manner with his students. Rather than directing from the front of the artroom or his desk, he comes along beside students and interacts with them individually. The top had its storage capacity
increased by the addition of desk trays. Items that
easily disappear were kept on the desk where they could
easily be kept in sight. The desk surface was clear,
offering a good workspace for writing or planning.

The desk was set up to function as a workplace for
the teacher. He could be working at his desk and still
have at his disposal many materials that students might
need. Martin has organized his desk in a manner that
gives him control over certain materials that students
may need. Materials in an art room need to managed
efficiently or they disappear, particularly useful
items like pencils, scissors, rulers or X-acto knives.
Martin developed the strategy of keeping these items
close at hand. Desk organization is one coping
strategy employed by art teachers. Martin also keeps
materials at his fingertips as a strategy to save time.
He can respond efficiently to the requests of students
that need assistance without having to walk over to the
storage area to find supplies.

It's sort of a station. Some of the supplies are
kept here, the small things and items that I like
to keep my eye on. I have some scissors up here
because they're getting used by various people in
the school all the time; X-acto knives, staples
and staplers and things like that. I have a bit
of paper in here too. Some things I have to refer
to a lot like the teachers manual, things like
that are here in this desk. Anything I need a lot
of. I keep film in here for the cameras and
elastic bands and tacks and of course my
attendance book and my mark book I usually keep
them on the desk. And I use the desk to do a
little bit of work myself from time to time. So
it's just a sort of station. And everything
eventually ends up here at my desk. There's erasers here and pencils...A student doesn't know where to put anything, they put it on my desk, and I'll take care of it. It gets projects piled up on it and equipment piled up on it. I'm sure it must drive substitutes crazy. (Protocol A2: p. 3, 10-42)

Martin also uses his desk as a catch-all for student work and papers that need his attention. This strategy gives him a place to put things when there isn't time, during the pressure of a class, to file them away properly. If something is on his desk Martin knows it is safe and he can deal with it, in a calmer moment, later in the day.

The location of the desk is also a strategic classroom management decision. Martin positioned his desk to allow him to survey the classroom while seated. Any student entering or leaving the classroom has to walk past his desk. The computers were located immediately to the right of the desk because of their value and the need to carefully supervise the students who use them. This ensures the safety of the computers and allows Martin the proximity to interact with the students from his desk.

Student workspace. The student workspace consisted of twenty-seven desks forced into a crowded arrangement between sink island and south wall. Rows of desks, according to Martin, are the best possible arrangement given the amount of space and the fact that the room is used for both art and social studies. In
spite of the crowded space, he feels that the room is flexible.

...One good thing about it is, it is a flexible room. It can become an academic room at the snap of the finger...I can adapt this room to just about anything. (Protocol A1: p. 16, 16-24)

He has adjusted to the idea of having students seated in rows of individual desks for art and does not seem bothered by the use of the artroom for other subjects. The arrangement of desks represents Martin's solution to managing the maximum number of students in a limited space.

There really isn't enough room to seat as many students as I have to in this room. Ah, there's so much furniture and so many students you can't move around in the room. There's no freedom of movement. The desks are not the type of desks I would choose for art. I would choose bigger tables so they could do larger projects. But this room has to be used for Social Studies, it has to be used for Math, sometimes French so these are the only practical way. And I don't like to slide the desks around every hour of every day cause that's chaotic. So I just leave them like this and the students have got used to that and I don't think that's been a problem. (Protocol A1: p. 19, 31-47)

The students observed were comfortable with the room. During participant observation it was noted that they were allowed to move around freely, helping themselves to materials. The size of the student workspace is not a seriously limiting factor for Martin or his students.

Artroom Tone. The atmosphere of Martin's classroom was easy and relaxed. The students felt "at home" and there was no tension between teacher and
student expectations. The students knew where to find the materials they needed. They had unrestricted access to storage areas, materials and even, the teacher's desk. Martin spent most of the period on his feet interacting with student after student, answering questions or offering assistance. He employed a calm, quiet voice and was always encouraging in his remarks. Occasionally, he demonstrated a particular technique directly on a student's work. The storage areas in the room were not labeled, but the students seemed to know where to find things. Participant observation indicated that the room is very accessible to the students, and that they are able to use that freedom responsibly.

Displays. The visual displays in Martin's room fell into three classes: teaching posters, examples of student work, and eclectic collections of visual material. Four, carefully hand lettered, wall posters dealing with the elements and principles of design were examples of teaching posters. These were mounted high on the wall in the back corner of the room where they could be referred to during lessons. The West wall contained display boards that were floor to ceiling in height (see Figure 8). Approximately 80% of the space contained student work, the remaining 20% contained an eclectic display of posters, art reproductions, and notices. The student work consisted of two sets of
drawings: imaginary insects and a series of four tone studies of the same object with each image magnified over the previous one. The size and quality of the display of student work added interest to the room's visual environment. Only well-executed, finished examples of student work were on display. In this way the display reflected a standard, or Martin's beliefs about successful work, that students could look to as a goal. Martin offered this rationale for the design of his displays.

I surround them with as many art things as I can get away with and I keep trying to change things around... I want to have their own works up on the wall more, or other things that might be visually appealing to them, and that way they can come and see their own work and this will be always a room where people can come and have something to look at and see.(Protocol A1: p. 17, 25-37)

The displays Martin chose gave the room a light hearted, almost humourous feel. The mural of the cat staring through the fish tank, the plant, the poster of Einstein with Groucho Marx glasses and a bandana all contributed to a warm, friendly learning environment. This is in keeping with his desire to have students feel "at home" in his artroom (Protocol A1: p.17, 40-41).

Cleanliness and organization. Martin's room appeared clean bright and organized. The floors shined, there was no accumulation of materials and student work on the shelves and countertops.
Cleanliness was a dominant value in the school culture which Martin adopted in his artroom.

I have to keep the floors spotless all the time, I got used to that and I don't mind. We take pride in the cleanliness of the school and I think that's good for the whole school...So ah, you get used to anything like that. (Protocol A1: p. 20, 7-21)

He appreciated the pride that students and staff took in the appearance of the school but, he found that the standard of cleanliness, that was imposed on the artroom, took a little getting used to. By keeping sinks and counters clean all the time Martin was able to prevent his standards of cleanliness and order from deteriorating. This standard was obviously adhered to throughout the room given the condition of the floors, desks, and chairs. Martin does not include cleanliness as an essential element of his image of an artroom. He admits that some of the rooms that inspired him from art school were downright messy. His standards of cleanliness and room organization have developed as coping strategies that enable him to manage the room effectively and cooperate with the values of the school culture.
Figure 6. The entrance to Martin's artroom, student workspace, and area surrounding his desk.
Figure 7. Martin's desk.
Figure 8. The display boards along the back wall of the student workspace in Martin's room.
Martin as a Teacher.

Career assessment. Martin's initial interest in art education grew from a sense of disillusionment with commercial art, his first career choice. He completed four years of art school but, in his final year, he had a sense that something was missing. He enjoyed working with different art materials and processes but he lacked direction as an artist. Commercial art no longer seemed to hold the promise of becoming a satisfying career for him. On the suggestion of a fellow student, Martin decided to enter art education at U.B.C.. To his surprise he discovered, during the course of his training, that he enjoyed teaching. "I liked teaching a lot more than I thought I would have. I found that the kids responded positively and I was quite happy with it so I decided to carry on" (Protocol A1: p.2, 1-4).

The two years Martin spent at university held little value for him. This is consistent with a comment he made, that teaching is "10% training and 90% practical experience". Much of the knowledge that Martin employs in his teaching is practical knowledge, gained from his 20 years of experience. In discussing the practical knowledge gained through his early teaching appointments, the handling of supplies and clean-up procedures seem to be paramount. He felt that
the university did not prepare him in the least for coping with materials in large classes. "Nobody really talked about classroom organization at university" (Protocol Al: p.4, 14-15). However, when describing his image of an ideal artroom, Martin concedes that his sponsor teacher, during student teaching practicum, taught him "more about this job than any other single person" (Protocol Al: p.5, 37). This is not consistent with his negative view of his teacher training, but it does reflect the value that he attaches to practical experience.

Martin's assessment of his career is marked by uncertainty about his effectiveness as a teacher. He states clearly that he went into teaching to do something about the poor quality of teaching that he had experienced; however, at present, he finds it hard to measure his success.

Maybe I can be an effective teacher, I don't know, it's hard to measure that and maybe I've been a total washout. But that's what I've tried to do and if I felt I was having a negative effect or no effect on the kids... I wish someone would have told me about it and I could have got out of it and done something else. (Protocol Al: p.7, 44-52)

He has a sense that it's working but doesn't know how to measure it. This seems to fit with the isolation that many teacher's feel, and the difficulty they experience in measuring professional growth (Hargreaves, 1984, pp. 142,143).
One unique aspect of Martin's view of his career is the change in his attitude toward administrators. This parallels the softening of his ideals as a result of age and experience.

I now feel a lot closer to my administrators.... But I think you view things differently when you get a little older. I think you tend to be a little narrower when you're younger too. You've got your mind and other things and you're looking so hard for that ideal. After a few years go by you realize it's not going to be there and you just have to work with things the way they really are. It's not going to be there so why try to change the whole thing, why try to beat your head against a brick wall.... And you learn to accept that. I think you learn to become more accepting of things.(Protocol A1: p.13, 16-30)

For Martin, his career has been shaped by a desire to minimize the conflict between his own values and those inherent in the system. This general attitude toward the school system is summed up in this passage: "You learn the rules of the game and you just play the game according to the rules, or get out of the game, I guess" (Protocol A1: p.21, 42-45).

Martin's Practical Knowledge.

Beliefs. Art is a vehicle for reaching, for influencing, someone's life in a positive direction. This belief is foundational to Martin's teaching and is a primary indicator of teaching effectiveness for him. Art education, according to Martin, opens the door to appreciating the visual world that surrounds us.

I feel that art teaches so many other things about just, ah, plain living and appreciating the world, opening up your eyes to things. And it can open up
whole doors for people, how to see things, how to appreciate things visually" (Protocol A1: p.11, 44-50).

This belief is reflected in the carefully designed displays of student work and other visual material in his room. The work on display represents a wide range of images from a satellite photo and computer graphics, to a carved duck decoy, a Chinese dragon mask, and numerous drawings and paintings. Aside from the advantage of increased visual awareness, Martin believes that the study of art has other benefits:

It can teach a lot of skills that a person can use in other areas, no doubt about it, coordination, ah, being able to use tools, how to create certain effects. Everybody has to do a certain amount of that in their lives, so not every student is coming through art to be an artist. (Protocol A1: p.12, 1-8)

He also uses creative thinking as a rationale for art, claiming that art helps students "to be more creative in their thinking, rather than just lateral, I think, to look at the whole picture rather than just part of it" (Protocol A1: p.12, 22-25). He also uses the metaphor "art as a vehicle", to describe the way he uses art to get philosophical ideas through, to teach students how to get along with each other.

Another strong belief for Martin is that teaching involves effective communication. He is critical of those adults that tried to communicate to him, when he was a student.

...As a young person I was quite critical myself of many adults... of the way they tried to
influence young people...teach young people...help young people. I felt that they may have been so far out of it that they really couldn't communicate...But I ahh...I think that you have to make things meaningful to young people and sometimes you have to go out of your way to do that, to overemphasize that part of it. (Protocol Al: p.10, 27-44)

Martin tries to improve his communication with his students by seeking to find both content and teaching approaches that are relevant to the students lives. Notes from participant observation recall the hand carved duck decoy that he brought to class as an example of one former teacher's application of his art background (Protocol A-3: p.2, 18-24).

Martin's instruction is delivered in a positive, upbeat fashion which is also an essential element of his beliefs about teaching. "I like to keep things as positive as possible" (Protocol Al: p.5, 5). The field notes illustrate that he demonstrates this attitude in the classroom through his interactions with his students (Protocol A3: p.3, 33).

One of his central beliefs about helping students is expressed in this statement of his philosophy of teaching:

You can help some of them or maybe one or two of them to become a better person somehow through your course, and your course is just a vehicle, art is just a vehicle for you to reach someone's life and you might not have any effect on them but chances are you probably will because you're a tremendous influence on young people. (Protocol Al: p.11, 14-24)
He recognizes the potential that teachers have to positively influence their students. This goal motivates him within the classroom in his dealings with students. He gives each student individual attention, listening, responding with ideas and suggestions, and assisting with techniques. He talks about his students work with pride and enthusiasm; praising their accomplishments.

**Martin's image of an artroom.** In comments about his image of an ideal artroom environment, Martin consistently underplayed the significance of the physical elements of the room's environment. He believes that the "philosophical environment" is more important than the physical environment to the students. "That the kids feel good about themselves and being there, not what the room really looks like" (Protocol A1: 16, 48). The sources of his image of an artroom suggest to him both the tangible and the intangible qualities of an artroom. The two primary sources that Martin's image is derived from are art school, and his sponsor teacher's room from practice teaching. From art school, he explains that the rooms had, "An arty kind of feel...often just plain messy, but there was really a feeling that something was being done there" (Protocol A1: p.4, 34-37). The image derived from his memories of his sponsor teacher's classroom is much more detailed.
...There was always a fresh display of student work up and it was current. There was also interesting posters that illustrated certain points that the teacher was trying to get across....There was subjects in the room that the students could get visual inspiration from, hanging from the ceiling. Yet the room wasn't messy or cluttered. Good lighting...there was ah...just a feeling that this was a place where art takes place and ah, it looked more like a live studio than just a room with a bunch of desks in it. (Protocol A1: p. 4,5; 50-14)

Martin seems to idealize the art school experience when attempting to describe the ethos of a productive art classroom. There is an intangible quality about an effective environment for learning about art that he has experienced but, he has difficulty expressing it clearly. Some of the tangible qualities that he sketches in his description include a comfortable, reasonably well equipped facility where students are surrounded with as many art things as possible. The displays should be changed frequently and include student works and other images that are visually appealing. The social environment of the classroom should make students feel at home. There should be freedom of movement and social exchange for students without excessive noise and distraction. The social dynamics of the classroom should not interfere with the students work, representing a balance between freedom and control. Martin employs his image of an artroom to design improvements for his current classroom. He would like to see bigger tables, more open space, have
greater access to audio-visual materials, and safety equipment such as a proper ventilation fan.

**Coping strategies.** Experience has taught Martin how to cope in the classroom. Art teachers are particularly vulnerable when it comes to managing materials, clean-up, and time during a lesson. Martin's practical knowledge enables him to respond to the range of classroom situations that he encounters.

"I feel much more at ease in the job someways now after all those years because those things are not a problem to you and just, it flows very smoothly" (Protocol Al: p.9, 41-45). Skill and finesse in classroom discipline is obviously a prime component of a teacher's practical knowledge.

You get a feeling for it after a while and you can handle the problems in a calm and effective manner. You don't get excited about them or start arguing with students. I spent time doing that in my earlier years, too, and that was a waste of time...But you learn those things over the years.  
(Protocol Al: p.10, 3-18)

Martin has managed to create a positive learning environment in his classroom. The students seem relaxed and comfortable with the classroom setting. They know where things are, they know how to clean up, and they have freedom when it comes to using their time. Students are also free to talk and move about the room without Martin questioning their behavior. This freedom results from Martin taking time to help students understand his classroom strategies. This
reduces the stress on teacher, and students, allowing the proper environment for artistic expression. He is positive in his approach to engaging off task students in their work by focusing on their art work and not their behavior. Although these are not specific strategies, the tone of the classroom reflects the fact that Martin's management strategies are in place and working.

Martin takes a philosophical approach to coping with the physical limits of his classroom.

I'm stuck in a physical building and I pretty well have to live with it because I'm not going to get the changes. And I don't think I'm ever going to get to design my own artroom...So I feel you might as well get on with the job and forget about it...why waste my time in a negative way complaining about my room....Everybody is going to go into situations in their lives and these students will some day where it's not an ideal work situation for them or it's not an ideal house that they're living in and they'll just have to. (Protocol Al: p.24, 16-37)

Again it is evident that the physical design of the classroom is less important than what happens in the classroom. He even suggests that situations that are less than ideal may be part of a student's education. For Martin coping involves learning to accept the things he can't change and moving on from there. The school places some limitations on the design of the artroom environment with their space and timetabling needs. The pride they take in cleanliness and order also imposes limits on the artroom. Martin, however,
is willing to adjust. "Every school has some framework or structure, you can't get away from it. If you do get away from it you've got chaos" (Protocol A1: p.21, 17-20).

Mariner Junior Secondary

Tom's Artroom

Tom's artroom was a clean, well organized environment. The floors, desks and counters were spotless and clear of student work and supplies. Every detail was looked after. The desks were all turned around so that the storage shelf under the desk was not accessible to students. They were arranged in groups of four or six, parallel to the walls of the room with one stool placed neatly on the center of each desk (see Figure 9). There was no teacher's desk in the classroom but Tom employed a tall storage cupboard and the counters and shelves in the storage room as his work and storage area.

This U-shaped classroom was separated into two separate rooms. Each room had a crowded feeling with 24 desks, stools and a large sink island. Most cupboard doors underneath the counter could not be opened without running into a desk or a chair. A wall of windows that faced north had the effect of opening up these two small rooms. The windows looked into a forested hillside, that sloped away from the building, providing a pleasant outlook. Only one room was used
as a teaching space, the smaller one, with the larger room reserved for extracurricular activities or small groups of students who work there during class time. Tom also used the spare room when he had work to do for the school that required space. It was also an overflow storage area for supplies and student work when the other storage facilities were full. The paper cutters were there, as well as large sheets of paper and boxes of poster paint.

The central storage area was long and narrow but adequate in size for this art facility. One side contained tall, locked, storage cupboards. The other side, a long counter, with open shelving above and below, and the kiln with a fume hood above it. One end of the room was a doorway and the other end large storage shelves for flatwork and rolls of paper. Everything was well organized. Paper was stacked neatly on the shelves, paint bottles were organized according to color, books and papers were not just thrown on the counter they appeared to be placed there in a thoughtful manner. Clean, organized, controlled, thoughtful, these are words that capture the atmosphere of Tom's artroom.

Tom's desk. Tom designed a tall, two-door, locking cupboard to be his teaching center instead of the traditional teaching desk (see Figure 10). He cites a lack of space as the primary reason for
choosing this upright desk, but this is also in keeping with the controlled access that he gives students to the limited space in the room. A traditional desk seems too open and accessible for Tom. The shelves in his cupboard reflected the order of the classroom, with books, magazines and notebooks all in their place. A number of the notebooks were labelled with curriculum or subject themes such as: landscapes, artists, animals, food and sci-fiction. The titles of the books included: *Anatomy for the Artist*, *graphis posters*, *Our Universe*, *Teaching Color and Form in the Secondary School*, and *By Design*. The middle shelf was atypically disorganized, with loose piles of papers, magazines and notebooks, and a flat box that contained essential desk supplies such as tape, pencils, scissors and paper clips. The cabinet doors had notices tacked to them, as well as a photograph of the boys basketball team and two small cards.

This cupboard desk is an expression of the distance that Tom maintains between himself and his students. Although he freely interacts with his students in a friendly, calm manner there is a sense that he chooses to keep a distance which corresponds to his sense of authority as a teacher. He expresses a certain need for privacy. At one point he uses distant sounding, professional language to describe his students. "I've never felt these are my friends, these
are my clients, that's all" (Protocol B1: p.21, 15-16). Tom views himself as the one in control. He expects his students to "work the way he wants" and not the way they want to work.

Student workspace. Tom's comments about the workspace in his room give a strong image of the crowding.

This room is 22 feet by 26 feet...it's a tiny room...you see there's twenty seven seats in here counting those three that are against the wall. That one there in that doorwell is an illegal seat. Workman's Compensation and the Fire Department says no....There's no choice about the arrangement of desks. There's not room to set up individual rows, you couldn't do it. (Protocol B2: p.1, 3-42)

Having devoted considerable thought to the use of space, he decided that grouping desks together four or six at a time was the best possible solution. Three "isolation" desks were tucked away in doorways and nooks, along the south wall, for students who have difficulty working in groups.

The room has no natural focal point from which to teach and so Tom explains that he is always moving, "I walk all the time when I teach" (Protocol B2: p. 2; 23). He has structured his teaching so that a small proportion of his time is spent lecturing to the class and the rest of the time he is involved in one to one interactions with his students.

The students were very familiar with the room. As they entered the class they began to gather the
materials they needed for the day. They all knew what they needed and where to find it. Tom did not have to give any instructions. The sink island appeared to be one point in the room where students lingered to socialize as they waited their turn to pick up paint. The room functioned efficiently with adequate space for the students to work on 18"x24" acrylic paintings. The lack of counter space for the distribution of materials was evident. The only accessible counter space, when the room is full of students, is a small space on the end of the sink island.

The layout of the desks and the workspace in Tom's artroom represent an application of his practical knowledge in the form of a coping strategy. The room's design allows Tom to work with students in a way that suits his objectives for art education. He has learned how to work with students in a variety of media, in limited space. He has also developed strategies for the distribution, and clean up of materials that create a minimum amount of disruption.

Artroom tone. The students in Tom's classes were very purposeful about their time in the artroom. They knew what they were there for. The room functioned well for the students as a studio space for painting. Tom did not have to remind them about their work or where to find materials. The students entered the classroom, found their work, collected paint and
brushes, and started painting. Clean-up at the end of the period also proceeded smoothly because certain routines had been established. There was quiet conversation between students as they worked but the environment in the room remained productive. The students definitely had access to the materials they needed, they were free to help themselves and move about the room without the teacher's permission. The only exception to this was one student, seated in an "isolation seat", who had much less freedom of movement than the other students. Tom's response to disruptive behavior in the artroom was to limit that student's access to the main student workspace. The student had to sit by the door at an individual desk away from the rest of the class.

Displays. The visual environment of the room reflected the current emphasis that Tom was taking with his students. The amount of display work appears to grow as the term progresses. The room was bare compared to the other sites, but even the empty display boards reflected a concern for color and design. On these Tom had placed a narrow band of colored paper to divide a yellow background into a balanced composition. One of the pipes running across the ceiling was wrapped with brightly colored surveyors tape transforming an institutional ceiling into a rainbow of color. Tom's sensitivity to design and color was evident from the
earliest visit although the display boards were largely empty. By the final visit the room had been transformed by posters, student murals, silkscreen frames, and paintings in progress. The room was visually exciting and the displays fit the work that the students were doing.

Tom uses one display board as a focal point for his teaching (see Figure 11). It received the following description in photographic analysis,

The display consists of a large photograph of the Earth from space. On top of this photo, and along the top of the display board are three portrait photographs. Two of the photos are striking in their clarity and expression. These employ a dramatic use of lighting to capture the contours of the face and the subtle gradations of tone. The photo appears to be taken from a magazine add for there is a block of text at the bottom of the photo. This photo is a portrait of a Marilyn Monroe look alike. At the bottom left corner of the Earth photo is a small poster of the California Raisins. One is left to speculate on the connection between these five images. (Photo Analysis B: p.7; 10-26)

Later Tom explained that this board was his teaching board. The Earth is a constant backdrop but he adds other visuals as needed, to illustrate the points he is making with his current series of lessons. This is another strategy that Tom has developed. He minimizes distraction by focusing the well planned displays on the current series of lessons.

Cleanliness and organization. Tom's artroom was very clean. The floors shined, the counters and desktops were free of paint and ink. Student work was
stored in particular places so that the cupboards and counters were not cluttered with materials. The organization and structure that Tom brings to his teaching is reflected in the well ordered environment of his artroom. Tom learned a disciplined approach to art during his art school training. In art school, and later as a commercial artist, Tom learned to work in a cooperative environment where people shared materials and ideas. He credits this experience with "saving him" during his first days as a teacher. Feeling ill prepared after his teacher training he fell back on his school and professional experiences.

I had no idea what being an art teacher meant. What saved me was the fact that I'd had four years of art school, okay, and that I was a studio painter myself. That I had been involved in ah, using cooperative space at the art school, at the university and in the stores where I worked. That was cooperative space. We all had to work in an area, you had to be organized, you had to be neat and you had to have things at hand. But nobody told me that at university. Nobody told me that the biggest hassle in this job was going to be getting things out and putting things away and cleaning up. (Protocol B1: p.4; 14-29)

Tom's room is business-like and professional. It gives a very clear impression that something serious happens there. There are few visual distractions in this well ordered environment. Tom's image of an artroom, as a professional, cooperative space is evident.

The maintenance of cleanliness and order is also an important coping strategy for Tom. Two factors threaten the harmony of the artroom environment, the
small room size and student behavior. Organization and control are key elements in making effective use of crowded classroom space. The room size leaves Tom with no alternative but to use the space cooperatively. Tension and stress build rapidly in an artroom when students are allowed to behave in a disruptive, undisciplined manner. Tom maintains a calm, productive environment that flows from his sense of order. He considers himself to be a harsh teacher who sacrifices an easy going, relaxed relationship with his students in order to maintain control. Tom's early days as a teacher were spent with a vice-principal who was "the world's worst administrator". He felt unsupported in dealing with behavior problems in the classroom, "There was no back up in the office, so you had to deal with it in the classroom" (Protocol B1: p.3; 31-33). Control became a means of survival from the earliest stages of Tom's career. He admits that he is "much more laid back now than I used to be" (Protocol B1: p.9; 10-11) but control and organizational strategies are important components of his practical knowledge.
Figure 9. The student workspace in Tom's artroom.
Figure 10. Tom's cupboard.
Figure 11. Student workspace with Tom's teaching board on the left.
Tom as a Teacher

Career assessment. Tom is confident in his ability to teach art. His confidence seems to be rooted in his art school training, subsequent work experience, and his twenty years of experience as an art teacher. Tom's love for art was well established in his own junior high school years:

I was 'gung ho', I mean I loved this subject and I figured that, I could remember myself as a high school art student, junior high art student...nobody ever had to tell me to sit down and get to work. Ah, nobody ever had to tell me to be quiet. I mean, as soon as the period started I got involved in art and I was always surprised when the period was finished. I always took things home and thought about them at home. I always did my assignments. I loved it. (Protocol Bl: 5; 12-24)

His personal experience of art motivated him to enter a career in art education. He expected his students to share his enthusiasm for the subject. Instead, he was surprised to find that "most of the kids didn't want to learn" (Protocol Bl: 5;1,2). Tom's response to this attitude has been to impose his disciplined view of art education on his students. He offers this measure of his success, "now I would guess that I have one out of eight not working the way I want them to" (Protocol Bl: p. 5; 32-34).

Tom's first teaching assignment was to teach art full time at Foster Junior Secondary. He found the students difficult and had to devote a large amount of
energy to controlling them in the classroom. This situation was compounded by the fact that his vice-principal was weak on discipline, offering little support in dealing with classroom behavior problems. Tom learned through adversity how to handle discipline problems in the artroom.

At Foster I was much more of a tyrant....it was very hard. Loud noises were cause for teacher explosions. There was no back up in the office, so you had to deal with it in the classroom. (Protocol Bl: 3; 28-33)

His estimation of the administration at Mariner is much more positive. He finds the students easier to teach, "they tow the line quicker" (Protocol Bl: p.3;45-48). Tom places a high value on student cooperation and attitude. Being able to control students, to have them work the way he wants them to, is strongly linked to his sense of success as a teacher. At this stage in his career Tom is confident in his ability to do this.

Tom credits his peers for teaching him much of what he knows about teaching. He provides a detailed description of how to discipline a student based on an approach learned from an administrator at Mariner.

I mean GS taught me how to demand a student's attention when you were disciplining them. That stands out. Never let kids eyes wander, don't let him put his hands in his pockets and play with his change, make him look at you, don't let him fiddle with things, don't let him undo buttons and that sort of thing. And make him give you his undivided attention and there's a good chance it will be so uncomfortable for him because he's so unused to doing it that he'll never want to do it
again and you won't have to deal with him that often. (Protocol B1: p. 5,6; 47-12)

Tom credits art teachers with introducing him to various approaches for teaching art techniques to students. Martin taught him how to teach silkscreening to a class after Tom's first attempt left him convinced he would never try it again. Tom feels that it is important to adapt the ideas learned from colleagues to your own particular situation.

You know how it is, you see somebody's idea, ask them how they did it. You know it won't work for you but you like the idea so you change it a little bit and adapt it to whatever you're doing. (Protocol B1: p.6; 13-19)

Tom's convictions about teaching art are strong, he is not a person easily swayed by waves of educational innovation. It seems that the practical knowledge that guides his teaching has solidified into a rigid structure that is not open to substantial modification. He has an image of the type of teacher he has become and he seems to accept that. New ideas about teaching must be incorporated into his existing structure.

Tom's view of himself as a teacher is not entirely positive. He lays the blame for the harsher aspects of his teaching approach on his first vice-principal, mentioned previously. "I could tell you six years of horror stories about that man not doing his job and making mine tough" (Protocol B1: p.21; 27-29). He comes across as being inflexible, but there is a sense
that he is ill at ease in that role. One influential incident, from Tom's experience as a grade 7 art student, suggests some of the ambivalence that he feels toward his own teaching style. Tom really enjoyed his high school art teacher, as a person, but in retrospect, he feels that he actually didn't learn very much from this man. When Tom did enter art school he felt that the other students were way ahead of him. He resented having to catch up. Following his appraisal of his senior high art teacher he turns his attention to the "legendary Miss B." whom he credits with keeping him out of art classes from grade 8 to grade 11.

I never took art from grade 8 to grade 11 because of this woman. I fell off my stool one time, they had these 'Z' shaped stools, and I was a small kid and these desks were high and I was leaning forward and the thing slipped out and I landed with my chin on the table and I cut my lip, bit my tongue I guess, cut my tongue. We were in some sort of 'nobody talked' time span and that noise was a breaking of the rule. I got the strap for that. I got the strap for it and I had to get my tongue fixed. I tell you I didn't like this woman very much at all. (Protocol B1: p. 8; 13-28)

This incident with Miss B is firmly inscribed in Tom's memory. It has played an important role in shaping Tom's whole approach to teaching art. He actually admits, when describing his teaching style, that "I fit closer to B., who I hated, than D., who I liked" (Protocol B1: p.9; 1,2). In Tom's case this particular incident has been very formative in his teaching approach. This points out the significant role that
personal background plays in shaping practical knowledge. Powerful memories have shaped what Tom has learned about teaching.

Tom's approach to teaching displays his sensitivity to school culture. He draws an interesting comparison between the student and parent communities in the two schools where he taught.

Well, the clientele is completely different. Foster doesn't exist anymore but the clientele at Foster was, I forget what they used to call it, they wore the big black boots and the Daytons and the Macs. We had a name for them. It was more, not even so much blue collar as you might call it professional blue collar. Lots of mechanic fathers, and ah, they made good money these parents. To live in that area you had to make decent money, but it was not. This is a school of children of professionals by a good percentage of the population. These are men who are at least middle management. The homes around here are even more expensive than they were around Foster. So they have different clienteles. (Protocol BI: p. 3; 7-23)

On the basis of this comparison he goes on to explain that the current group of students are easier to teach, more compliant than the students he dealt with at Foster. Later in the interview Tom compares the students of present to the "70's kid, the flower power era kid" who, in Tom's opinion, were far more capable than the students he deals with today.

In the seventies Tom felt his program really prepared students for art school. Today he feels he caters more to the students interests adding "about half cute projects" to his curriculum. These generalizations
about students fit Tom's outlook on teaching. The comments, however, do reveal a certain awareness and sensitivity to student needs, that suggests Tom has more empathy and compassion than he would care to admit.

**Practical Knowledge.**

**Beliefs.** Tom's practical knowledge seems to be based on particular beliefs he has about art. These seem rooted in his own love of art and the disciplined training he received at art school. This has led to the development of an approach to art education that is founded on a strong work ethic.

Nothing requires more discipline, nothing requires more self discipline than to do art well. Nothing requires a greater intellectual capacity and a greater intellectual strain than to do art well. So if you think like that, if you think that this, you see I figure that art is probably, its certainly the most creative subject in any school. There isn't anything that even touches it. (Protocol B1: p. 10; 5-15)

The notion of art as a serious field of study, a creative discipline, elevates it above other school subjects according to Tom. He believes that to treat art as a craft is to demean the central place it holds in education. This has a direct impact on Tom's view of the classroom and his concern for control. For Tom, student discipline and order go hand in hand. The clean, organized room provides the ideal environment for his approach to art education.
This view of art as a subject that requires serious study, also has implications for Tom's view of teaching. To teach art with discipline, one must maintain a disciplined environment, Tom would suggest. He believes that students ought to study art to master the skills and techniques that will make them successful artists. Tom learned a certain work ethic in art school from observing the most successful art students and decided to emulate it. Through teaching, Tom attempts to pass these values along.

These beliefs also have direct implications for his view of his students. Earlier, Tom refers to his students as clients. A more fitting word to describe Tom's view of his students might be apprentices. As a result, students contribute little to the artroom environment. The organization and tone are determined by Tom, the students are there to work and practice the techniques and approaches that he teaches.

I feel that I've set up a course where it's, in grade 8 especially, it's we start at point A and we end at point Z and between there is a whole volume of things, one of which builds on the other. We, on our first project, we learn to do a type of shading that we will then use with pencil crayon on the second project, then we use those two things but we change the style of it. And while we're doing that physical stream, the manipulative stream we're also doing an aesthetic stream next to it with rules of composition and so on and so forth. So, if you do it that way, it colors the way you handle your classroom. Obviously, I don't have kids, we don't listen to radios and we don't get up and do a lot of wandering around. We don't have little groups, I
call them coffee clatches, we don't have them. (Protocol B1: p.10; 27-49)

Students need to be controlled, given limits to their behavior, in order to learn. This passage from the first interview might give the impression that Tom goes overboard in restricting the personal freedom of his students. This is an unbalanced assessment.

Participant observation yielded a different impression of the way in which Tom's beliefs are expressed. Tom's remarks concerning his beliefs should not be interpreted to mean that his student's freedom of expression is limited as well. He summarizes his approach to teaching in statements recorded in the researcher's field notes.

Tom also explains that people have the impression that he is a strict disciplinarian, which is true, but he also cares very much about art. He has two goals for his students, the first is to create an environment where students can develop self discipline. The second is to create an environment where they are free to be themselves, free to question, unafraid of the teacher or the environment. They should feel free to try anything. He uses sarcasm and jokes as his primary means of control. He said, "you probably noticed that the students don't hesitate to say anything they want in here." (Protocol B3: p.9; 1-17)

Tom believes that boundaries are important for students but within those boundaries they must be free to be themselves, to try things out, to take risks. The classroom must be a safe environment for students where they can be themselves and express themselves socially, as well as, artistically.
Images. Although Tom stated that he had no image of what an artroom should be like when he started teaching, it is obvious from earlier discussion that an image exists in his store of practical knowledge. He is guided by his art school background, his view of art as a discipline, and his concern for a safe place for his students. Tom has carefully structured his artroom environment. He has had to cope with space limitations and student behavior as his primary obstacles, but to a large measure he has been successful in creating a room that is an expression of his practical knowledge. The room he has created is a controlled, clean, efficient environment. Very little waste of space or resources is evident. The students are comfortable in the room, and yet they treat the artroom with obvious respect. Clean up routines are followed automatically by students without orchestration on Tom's part. He has created an environment that fits his image of cooperative studio space.

Coping strategies. Establishing control has been the major focus of Tom's ability to cope in the artroom. His worst memories of teaching are those incidents where his control has been threatened. The layout of the classroom, the curriculum, the routines, even the displays all reflect this concern for control. The seating arrangement allows Tom to seat 27 students in a small classroom and retain the freedom to move to
all the students desks for individual assistance. His approach to instruction is also controlled. He teaches through a series of projects that hold student interest and yet, are structured. His students' work is technically sophisticated, indicating that Tom teaches his students to skillfully control their materials. The routines he has established give students clear expectations of how to behave so that Tom does not direct their actions through the period. During participant observation Tom spoke very little and yet the students went about their work in a productive manner. The displays in the room related directly to the work the students were involved in. There were different displays designed for the different classes but each was current, and each functioned to provide examples for students or assist them with the work they were currently involved in. For Tom discipline has been the key to operating his program. In spite of his self criticism that presents his teaching in a harsh light, Tom manages to sensitively and skillfully structure the artroom environment to achieve the goals he firmly believes in.

Tom also demonstrates skill in coping with the politics of the school culture. He expresses his practical knowledge in this area through a series of political principles that he has successfully employed in dealing with the school administration.
To run a successful art program you yourself have got to believe in it. Then you've got to be such a rotten SOB that nobody wants to fight you. You've got to really stink and squeal and squawk and when you feel that you're becoming a dumping ground then you better let it be known. Okay. You've got to have the counsellors on your side. (Protocol B1: p.16,17; 43-3)

You know what you're doing in art and value your subject area and you're able to get it across to your principal who has some sort of art background, even if it's only one of his kids likes it and does well at it, and he supports you, both financially and ah, the other ways - like he compliments your displays and he tries to, whenever possible, keep your classes within some sort of reasonable level and gives you some choice about who will take the subject. Okay, it's not just where you put the kids who won't fit anywhere else. However, if you run a good program it won't become that because the kids will avoid it. (Protocol B1: p.18; 30-47)

The administrators, they're going to control the money, so you've got to have them on your side. You got to sell the program, you've got to pump it all the time. (Protocol B1: p.19; 38-42)

These strategies were developed by Tom to maintain the status of art within the total school program. Tom's sensitivity to culture has been an asset in developing strategies that enable him to cope with the competition between the subject areas that make up the total school program.
Prairie Junior Secondary

Cathy's Artroom.

This room was impressive in a number of respects. Although the floor space was not substantially larger than the other sites, the eighteen foot ceilings gave a feeling of spaciousness. This space however, was full. Student work was everywhere, materials were everywhere, there was the strong impression that this was an active place (see Figure 12). Cathy has managed to design a classroom environment that is accessible to her students and there is every indication that the students have responded positively. Students were always using the room outside of class time to complete their artwork or work on projects for the school. Every corner of the room was in use, the space was crowded but this did not prevent students, who were working in a variety of different media, from sharing the room. Cathy has designed the flexible space of the room, but the students have been allowed to make their own contribution. The result is a visually exciting space, with its own unique character, that expresses some of the practical knowledge Cathy employs when teaching art.

The artroom is physically isolated from the rest of the school at the end of the industrial education wing. Students must walk outside the school, under a
covered walkway, to reach the entrance to the room. This separation means that only those students and staff involved in the art program ever enter the room.

The classroom was U-shaped with a central storage room similar to the floorplan at Site B but the high ceilings gave it the appearance of a much larger room. There was one main entrance to the classroom. Students had to pass through the first room to get to the second (see Figure 13). Both rooms are used as teaching areas. The first room was used for grade 8 classes, ceramics and sculpture, the second room for drawing, painting, and Cathy's locally developed course in visual technology that includes photography, video, and computer graphics. The first room contained four large round tables with a maximum of 8 chairs per table. Some sections of the room although in disrepair, were still in use. The metal trim was falling off the display boards, the floors are dusty, and the chairs showed signs of wear. The teacher's desk occupied one corner of this room. The desk, table, shelves, cabinets and filing cabinets suggested that this area was a resource for both students and the teacher. The word "ASK" was painted in large letters across the front of the desk. This same classroom also contained a ceramics area that was divided partially from the rest of the room by a shelf unit. This served as a storage area for clay, glaze materials, and student
work in progress. Cathy has allowed the room to evolve and change to reflect the particular kind of work that the students are doing. She has moved fixed counters and shelves, and gathered cast offs from around the school district to make the room as functional as possible for her particular approach to art education.

**Cathy's desk.** Cathy refers to her desk as a "command post" (see Figure 14). She describes it as being strategically located, enabling her to monitor the first classroom, and the entrance, while keeping the second room in sight down the hallway. She moved the desk to this position from its original location as a conscious management decision.

I found that it was really hard to look and have kids working in both areas...It's really hard to keep an eye on them. So what I did very early was to move the desk over to the corner of the room here, that way I can control the flow of traffic in and out of the room...I moved the desk there for a management reason, because the room is so by the sheer size of it, unruly. (Protocol B2: p.2,3; 33-10)

It was an imposing structure that consisted of a closed front demonstration table and a long rectangular table joined end to end. The resulting desk surface was nearly 12 feet long. Behind the desk were shelves, storage cabinets, and file cabinets which contained teaching resources and materials. The filing cabinets were labeled with felt pen on masking tape indicating the lesson materials stored inside. The labels included: Grade 8 (drawing, masks, colour wheel);
Painting, designs and colour; Drawing, food sculptures, architecture; Ceramics, glazing, masks 9/10; Clip art/odds and ends; Extras; Calligraphy papers!; Odds and ends. This range of titles offers some insight into the lessons Cathy includes in her program.

The labels also suggest another key aspect of Cathy's artroom environment, accessibility. Even her "command post" was designed to be accessible to students. "Anything behind my desk basically, is accessible to the students" (Protocol C2: p.5; 17-18).

The art teacher, according to Cathy, is a resource person and not a distant authoritarian figure. She considers it her role to have the resources, or know where to find them, so that the students may be equipped with the skills necessary to create their own artwork. There is a relaxed openness about her artroom that gives students access to the information and resources they need to function more independently. Terms like openness, and accessibility, might seem incompatible with effective classroom management but this is not the case. Cathy has conveyed to her students a sense of personal responsibility, and she has established clear expectations, that form the boundaries for their freedom.

The desk and surrounding area evolved out of Cathy's particular teaching approach. The items that she employs in her teaching are close at hand. The
notebooks and lesson plans, the file drawers full of notes and handouts, and the class set of the book, *Drawing on the Right Side of the Brain*, all express her priorities in terms of resources and teaching materials. The file drawers were organized and in current use. Cathy uses many handouts to complement her teaching. Many of these she has created herself or adapted from workshops, conferences, or her own reading and study.

**Student workspace.** Cathy's artroom exists for her students, it is not solely her territory. There was a loose organization to the room that gave it an untidy impression. Cleanliness was not a major element of this environment. The room was reminiscent of art school studios where the character of the space is shaped by the work that the students are doing. This has resulted in an environment that is visually rich and stimulating as it evolves from one activity to the next.

Functionality takes precedence over room decor in Cathy's artroom. She actively reflects on the room's design in order to improve the room's efficiency. "I sit at my desk there and look, you know, my mind's going on all the time about how I could change this room and make it more efficient" (Protocol B2: p.4,5; 44-2). She collected shelving and cupboards from around the school to enhance storage space and to
divide the room into areas which feature particular kinds of media. She has even relocated built-in cabinets and display boards to achieve her ends.

Cathy also pays careful attention to the social environment of the artroom. She designed the seating in such a way that students cannot help but interact with one another. The first room has four large round tables each seating eight people. Students sit according to a seating plan that can be rearranged if necessary. Cathy makes a point of sitting with the students at their tables; interacting with them and modelling appropriate conversation, as she works on her own art projects.

Artroom tone. The quality of accessibility permeates Cathy's room design. She has made the room, the materials, and concepts of art education available to the students. The grade eight students, involved in mask-making, have all the steps clearly laid out in words and diagrams. The grade nine and ten students studying photography, have a complete handbook of information to assist them in completing the class assignments. For Cathy, space, materials, resources and knowledge are all made accessible so that students can become involved in, and responsible for, their own learning. This approach would collapse without the students developing their own sense of responsibility and ownership. Cathy teaches her students how to show
respect for the room and the materials in it and she supervises their behavior closely. Having clearly established her role in the classroom Cathy frees her students to learn through the activities she has planned.

**Displays.** The displays in Cathy's room serve two functions; they make information available to students and they provide examples of finished student work. She manages to use the display space effectively to achieve these ends although many of the display boards are almost inaccessible because they are mounted eight feet off the floor. Cathy compensates for this by using portable display boards that are free standing. These also serve as room dividers when needed.

**Cleanliness and organization.** Cleanliness and order have a definite place in Cathy's artroom but they are not priorities. Cathy's beliefs about art education and the needs of her students are the primary factors influencing the organization of her classroom. She offers the following comments about the state of her artroom,

> not clean, but not dirty" and "it's like the room has a life of its own and it just grows and moves and sometimes it's really dirty and sometimes its sort of clean...I know where everything is and that's the scary part. (Protocol C1: p. 5,6;39 & 5-10)

Cathy views the room, not as an end in itself, but as a means to creating the best environment for the art
program she offers her students. Cathy's students are familiar with her expectations and, as a result, they display a high degree of cooperation during clean-up routines. She monitors the room, observing its cycles and changes, responding when necessary to keep the "happening" under control.
Figure 12. The drawing and painting side of Cathy's artroom.
Figure 13. The teaching area for grade 8 classes and ceramics and sculpture.
Figure 14. Cathy's desk.
Cathy as a Teacher

Career assessment. Cathy's career reflects a commitment to professional growth and change. Her interest in teaching began with own primary school experience.

I always knew I was going to be a teacher 'cause I guess the first day I went to school in Grade 1 my mother said I came home and was pulling out my books and had all my younger brothers and sisters playing school. So I always knew that. (Protocol Cl: p. 1; 13-19)

The decision to teach was not a question for her. Her decision to teach art, however, was strongly influenced by her high school art teachers. She has tremendous respect for these two teachers and has modeled some of her present approach to art education after their program. Under their instruction Cathy discovered her interest in art. Coupled with her interest in teaching, she had no trouble deciding on art education as her course of study in university. She regards her university program with ambivalence. The art education program offered her a great deal in terms of her personal growth, but she felt that the teacher training she received was very inadequate.

I found that it focused more on what I was doing as an artist and less on how to teach or less on the technical aspects. And I really found that to be a real shortcoming when I got out and started teaching. (Protocol Cl: p. 2; 27-31)
The studio courses in the program were helpful in broadening her own personal imagery, as an artist, but she felt they did not equip her with the practical and technical skills she needed at the start of her career.

Her first teaching assignment, in Vernon, required her to teach drama, social studies, and art. With two new subject areas to contend with she devoted little time to the art curriculum and resorted to "bag art" projects, as she called them. These were isolated art activities with little curriculum planning to tie them together. After 2 years she moved to Prairie where she taught art, drama, woodwork, metalwork, and drafting. Initially, there was another part time art teacher in the school, so it was not until her sixth year of teaching that Cathy assumed a full teaching load of art. This possibly explains her expertise in using standard classroom teaching methods.

Cathy's approach to teaching is marked by her personal honesty. She expresses her thoughts and emotions in a clear straightforward manner that is very much part of the teaching style that her students have come to respect. She explains, "...my own inadequacies as an artist, or as an art teacher, have really, have really! become the centre of my art teaching" (Protocol Cl: p.3; 35-38). Her growth as a teacher has been part of her personal journey. The discovery of Betty Edwards' approach to teaching drawing dramatically
altered her whole approach to teaching. She taught the "Drawing on the Right Side of the Brain" approach for several years successfully without ever trying it herself. Once she decided to practice what she had been teaching, it revolutionized her approach to drawing instruction. She had personally experienced the value of what she was teaching, it was no longer just lesson content to be presented in a detached manner. "So, the thing that I was truly inadequate at, which I was just banging my head against the wall was drawing, and that's the thing I feel comfortable with now" (Protocol C1: p.4; 11-15). Cathy has found the study of art to be an enriching aspect of her own life and she transmits this personal conviction through her teaching.

Cathy acknowledges the help she has received from other teachers in her growth as a professional. She has found primary and intermediate workshops most helpful in shaping her teaching with their emphasis on processing skills and not just art techniques. She is confident in her knowledge of art, but credits professional workshops with changing the way she delivers her lessons. Her discoveries about drawing also were prompted by a workshop that she attended.

Drawing was the door that opened up Cathy's study of brain integration research. This has become the central theme for Cathy's personal and professional
development in recent years. This excerpt from the
field notes illustrate how she incorporates this
knowledge into her teaching.

The lesson shifts to an introduction to Cathy's
approach to teaching drawing. She gives her
personal background and philosophy to explain why
drawing means so much to her. She shows the class
3 framed graphite drawings of her children.
These, she explains, were made after she
discovered how to draw. The secret she feels is
brain integration. She has taken courses in "Touch
for Health" and "Educational Kinesiology". She
tells the class how difficult drawing was for her
at university and shows examples of her old
sketchbook. "What we have to do is get both
halves of our brain working together", she
exclaims. She uses a student to demonstrate one
of her first experiences with this theory. She
asks a boy to hold his arm straight out and tries
to push it down with her finger. He resists.
Next, she distracts him by making a few comments
that make him feel more self-conscious. Now when
she tries to push his arm down she accomplishes it
easily.

2:53 pm

Cathy now turns to the posters that the students
copied notes from at the beginning of the period.
One is entitled "I can't draw because I can't see,
and I can't see because I speak!" The second
showing the different thought functions of the two
sides of the brain had no specific heading. She
describes how brain integration changed her
ability to read and that she became so interested
that she took a course recognized in the State of
California, that qualifies her to be a
Chiropractic assistant. She continues to show her
drawings from her university years and is very
critical of them. She laughs and the students
laugh with her.

2:59 pm

The students are fascinated and attentive.
(Protocol C3: p.5,6; 32-27)

Cathy calls her approach to teaching, "radical"
(Protocol C1: p.8; 36). Seven years ago, when she
began to discuss what she was learning with her colleagues, they were skeptical. She was labeled "flaky" or, "touchy-feely" to begin with, but now she finds that as the knowledge she has acquired gains support in the fields of psychology and medicine, several of her colleagues are also showing interest. This is providing a support group as she continues to refine the application of this knowledge in her classroom.

Cathy's Practical Knowledge

Beliefs. Cathy is articulate when it comes to expressing her beliefs about art education. She feels that art makes up the missing half of a child's education. She is committed to doing all in her power "to raise the profile of the arts" (Protocol Cl: p. 4; 39-40). Art education, according to Cathy, is very much in step with the integrated curriculum being implemented by the Ministry of Education.

What we do is everything they're talking about with the new curriculum. We don't just teach theory, we apply theory, we are critical thinking in action. We apply math, we apply chemistry and science and we apply it with aesthetics, with the principles and elements of design. (Protocol Cl; p. 4,5; 41-3)

Although frustrated with the marginal view of art, widely held by school administrators and the general public, Cathy is determined to change their thinking.

Cathy expresses to her students the importance of recognizing the pervasive influence of art in their day
to day lives. She tries to put students in touch with all that art has to offer them. "Even if they're not an artist, they're touched by designers and artists in everything they do. Their clothes, their house, their underwear, everything" (Protocol Cl: p.13; 44-47). This influence she considers to be both powerful and subtle. An awareness of the subtleties in life, Cathy explains, is a valuable capacity that students can develop through art.

Artists have the ability to see the obvious and then they have the ability to see the subtleness. It's the subtleness, it's the awareness I think of the subtleties that help us get through life. And because sensitive people can help us get through jobs and relationships and all sorts of things. (Protocol Cl: p.14,15; 45-1)

For Cathy, art becomes a way of seeing and appreciating the world. She views her teaching as a way to enhance the lives of her students by passing on this vision.

Cathy invests a great deal in her teaching, believing that it is what teachers bring to their work that determines how students respond, "our personality, our depth, our sense of humour" (Protocol Cl: p.12; 2-3). She sees herself as a facilitator, whose role involves teaching students to respect themselves and others. Low self-esteem is an issue that many adolescents experience and Cathy addresses this issue through her teaching.

Kids at this age in junior high are going through some of the hardest living of their entire life. They're big, but they're not, they're trying to
cope with hormones and everything else and sometimes the picture they get of themselves is not a very nice one. And I think part of my job as a teacher is to mirror the goodness I can see, even if they can't. (Protocol Cl: p.13; 28-37)

She believes that she can enhance a student's self respect by adopting an attitude toward her students that involves both discipline and love. "I guess it's my job to sort of slap them in the face with one hand, and catch them with the other so that they make mistakes but they learn from it" (Protocol Cl: p.14; 8-12). She helps her students develop a positive image of themselves by encouraging them to do their best and recognizing their accomplishments. Cathy also feels that it is essential for her students to feel safe in her artroom. This is an important quality that Cathy builds into the psychological component of her artroom environment. "I want a place where kids can take some chances artistically, emotionally, personally, and ah, know that they don't have to stand up to ridicule by and insensitive teacher or insensitive kids" (Protocol Cl: p.19; 39-44).

Images. Cathy's image of an artroom is rooted in her memories of the room where she studied art in high school. She describes it as being "a smorgasbord for the eyes", a place where you are never bored because there is always something to look at. She sees an artroom as a place that is constantly evolving; a "happening". This image requires that the room be
flexible so that different spaces can be created for the different media and techniques the students are working with. She has modified the existing room she is in by moving counters and shelves and adding additional storage, that she has managed to recycle from around the school district. She has given the question of artroom design considerable thought, even to the point of designing a $80 000 renovation to her room. Her new facility would be a large space divided into three or four areas by glass walls. Each area would feature different media such as ceramics, drawing and painting, and media and film making. The artroom would function as a resource center in the school where students could drop in during the day to learn through art. Already Cathy's room functions as a resource center for students, working individually, or as part of a club; students are always in the room.

Coping strategies. Cathy is a reflective teacher who revises the strategies she uses in light of her knowledge and experience. She has developed a sound approach to classroom management which builds on a thorough introduction that she gives at the beginning of each course.

And my rule in the classroom is don't touch it if you don't know what it is or you don't have anything to do with it. So the clay kids come in and they do their clay but they don't touch the paint. The paint kids come in and do their paint but they don't touch the clay. And I work very hard, probably the first two to three weeks of the
year setting up classroom management techniques and being really strict. You know, almost a bag lady about what they can and can't touch. And as long as they learn to respect the area and respect the tools and supplies, and what I've found is happened, is that whether I'm here or not they know. They know, and they carry along and they work along. And we have little or no damage to equipment or supplies or other people's art work. (Protocol C2: p.6,7; 36-4)

She has four or five rules that she emphasizes with students along with clean-up procedures. In addition to these management strategies that she employs, she also teaches social skills. Each course begins with a discussion and hand out materials on love and respect for persons. She makes use of cooperative groups in some classes by bringing together students who don't normally associate with each other. The students in these groups learn how to interact and work together. These may seem like teaching approaches rather than ways to cope in the classroom, but by establishing these initial expectations in a clear fashion, Cathy establishes a classroom tone that she can cope with.

The room has forced Cathy to redesign the flexible elements of the classroom in order to cope with a large awkward facility. She takes advantage of the space available by teaching in both halves of her U-shaped room, alternating from side to side depending on the activities the students are involved in.

What I've got to now is most of the wet work is handled in this side of the room. Kid's making masks, clay and everything else like that. Most of what I call the dry stuff, the drawing and the painting and sort of more the theory oriented, the
year book - that's what they're doing over there. Right now, they've got the whole side of the room tied up there with their yearbook layouts all over the place. So it's just been kind of an evolutionary thing. I sit at my desk there and look, you know, my mind's going on all the time about how I could change this room and make it more efficient. (Protocol C2: p.4,5; 33-2)

The room functions well for Cathy. Short of the major renovations she has proposed, the artroom environment is one that well suits her approach to teaching.

When asked whether the school culture placed any limits on her approach to art education Cathy responded with an emphatic, "No! on the contrary, I influence them" (Protocol C1: p. 17; 40-41). She does not expect the school to understand her goals for her program.

I think it's my responsibility if I'm an advocate for the arts, which I am, that I've got to be out there doing something. It can't be all show and no go. It's not like I can sit back here and say "kids should be taking art because it's wonderful for them". That's not why they're taking it. They come here to take it because of me, and because I guess I've built a name for myself and I've built a name for the program. (Protocol C1: p.17,18; 41-6)

There is a decidedly political edge to Cathy's approach to dealing with the school culture. She accepts her role as an advocate for the arts and carries out her mission by becoming very involved in the administration of the school. She sits on eight different committees responsible for student activities and school administration. In this way, she senses the pulse of what is going on in the school and weighs the political opportunities that come along.
Chapter 5

Conclusions and Implications for Further Study

The focus of this study is the learning environment of three junior secondary art classrooms. However, the study is not only about artrooms, it is also about the teachers that teach in those rooms and the knowledge they have acquired through the experience of teaching. The intent of the research was to describe each setting, and the particular features that make that setting a unique expression of the teacher's practical knowledge. The research categories that guided the data collection and coding were: Practical Knowledge, Image of the Artroom, Description of the Artroom, Rationales for Artroom Design, and Limitations of the Architecture and the School Culture (see Appendix E). Each of these categories were developed from the conceptual framework that was built in the initial stages of this research (see Figure 1). Coding and analysis added to the conceptual density of the framework, clarifying categories and the relationships between them.

The physical environment of the artroom was found to be a partial record of each teacher's personal practical knowledge. Field research methodology involving interviews, photographic analysis, and participant observation was used to provide a profile
of each of the three sites. The profiles included a description of each artroom and a discussion of each teacher's personal practical knowledge in terms of the beliefs, image and coping strategies that he or she held. Although each site had its own distinct features, what held the sites in common was the way that practical knowledge functioned in the design of the flexible elements of the room's environment. The three teachers all employed specific coping strategies in their classroom which enhanced the sense of comfort that they felt about being art teachers. Beliefs and an ideal image of an artroom were expressed less directly yet they still influenced the teacher's day to day decisions about the artroom environment and school life. A conceptual framework was developed to depict the relationships between the teacher's personal history, personal practical knowledge, the artroom, and the limitations imposed by architecture and school life.

Conclusions

The artroom, as an expression of the teacher's practical knowledge, was the major focus of this study. The three artrooms studied were very different from one another, as were the teaching approaches of the teachers who taught in them. What held the three sites in common was the way in which practical knowledge functioned in artroom design. Practical knowledge was
expressed in each artroom through the coping strategies that each teacher had developed, and through certain qualities of the room's environment. These qualities were physical expressions of an ideal image of an artroom that each teacher held. Coping strategies are the highly individual techniques that teachers develop to cope with the stresses and demands of teaching. These express practical knowledge directly, shaping the environment through the design of the flexible elements of the classroom, and the rules, routines, and procedures of classroom management. These strategies are developed in the first years of a teacher's career, as a means of survival. Later, these are refined through experience and become a well defined expression of the teacher's practical knowledge. These strategies make a fundamental contribution to the degree of comfort that experienced teachers feel in their role.

The teacher's image of an artroom was held less clearly, in all three cases, than the original framework had anticipated. Personal experience had contributed in each case to an image of what an artroom should be. The physical environment of each artroom contained evidence of the image that teacher held but, the data indicates that this image evolved into the room design gradually. Cathy describes her room as "a happening" that is constantly changing and evolving in response to the student activities taking place. This
is an apt description of her artroom with its visually stimulating, busy environment. Tom sees his room as a serious, disciplined, workspace. He discusses it in language drawn from his art school background, and his brief experience as a display artist. His attitude is evident in the clean, well ordered room where he teaches. Martin tries to create a "homey feel" to his room where the students feel relaxed. This is evident in his manner of dealing with students, always positive and encouraging, and in the rather humorous and eclectic room displays. From these examples it seems that image is expressed indirectly in the artroom, while coping strategies are applied as a direct, conscious response to a particular need. When faced with a new teaching situation, each teacher responded by establishing control through specific coping strategies. The design of the student seating arrangement is an example of a specific coping strategy that directly influences the design of the artroom environment. The image of the artroom held by these teachers was not expressed as a direct response, but as an unconscious influence on teacher decisions about room design. Martin's image of a room as a "homey place", Tom's image of a "cooperative workspace", and Cathy's image of "a happening" have guided the countless decisions they have made about their rooms.
There is evidence of these images, for they have tacitly influenced their choices.

Each of the teachers studied are in the middle years of their careers and have established a sort of equilibrium within their artrooms. Teaching continues to have stresses and demands but these are of a different intensity than the early years.

Martin: ...in my earlier years...ah, it would take me too long to give things out to the students some time, or I wouldn't have the method down, or they would all end up at the sink at the same time...you have to watch your time very carefully and if the bell rings then they have to go off to the next class. Then you're stuck with a terrible mess...I've been stuck a couple of times and I knew way back then that was never going to happen again and I've taken steps to make sure that it doesn't happen. (Protocol A1: p. 4, 6-23)

The strategies they have developed for teaching, classroom management, and relating to the school culture are in place and working. They are comfortable with their roles. To reach this position a certain amount of adaptation has occurred to their practical knowledge enabling them to cope. Ideals have had to be modified in response to the realities of the classroom and the school culture.

Tom: I'm much more laid back now than I used to be. I'm still probably uh, a fairly strict teacher. I watch kids leaving the classroom and make sure they're not abusing the going to the washroom privileges. I pay attention to how they work in class. I want them to be working, not gossiping. I want work in on time. I phone parents if it isn't....But I've relaxed my standards since I've started because the kid that I'm teaching now is far less capable than the flower power era kid, the 70's kid. Far less
capable. Not as mature either....But, ah, partly I got older and I'm less energetic. I've changed the course quite a bit. (Protocol B1: p.9, 10-34)

Experience provides the teacher with a sense of comfort in their role, a feeling of being able to handle things because you've been through it before. There is a tendency for these patterns to solidify into a rather rigid approach to art education. This is compounded by the isolationism of teacher culture and the marginality of art education from the central, political debate over curriculum. Goodlad (1983) and Lortie (1975) describe the constancy of school culture, and teaching approach, in spite of dramatic social change. The fact that school culture is shaped by what is comfortable for the teacher certainly contributes to this resistance to change. The environment that each teacher has created in their artroom is influenced by their own comfort needs, given the demands of their professional lives. This suggests that one function of practical knowledge is the maintenance of a stable, comfortable teaching environment. The combined effect of the image of the artroom that the teacher holds, the coping strategies they have developed, and the teacher's comfort needs, suggest a complex process that guides practice.

This personal, individualistic approach to teaching that Martin, Tom and Cathy exhibit is connected to the way in which teachers enter their
profession. Teachers are left to develop their practical knowledge by themselves. The criticism leveled at teacher preparation should be redirected to a profession that allows its fledgling members to survive on their own. This encourages individualism and isolation among teachers. The result being that the development of a teacher's practical knowledge is guided by the need for coping and survival rather than clearly defined philosophical or pedagogical objectives.

The above findings concerning the character of the teacher's practical knowledge find their expression in the unique environment of each classroom. This study sees the artroom environment as a dynamic balance between the teacher's practical knowledge, including image and coping strategies, and the culture of the school and its students. In order to cope with the limitations a teacher encounters in the room and the school culture, a balance must be maintained; a personal balance that is achieved through the acceptance of some limitations and the transformation of others. Consider the tolerance of mess in an artroom. Of the three sites, Cathy has the highest tolerance and Tom the lowest. Each has achieved a markedly different balance of cleanliness and order in their rooms environment. Each room has its architectural limitations which must be accepted, but
what distinguishes each site, is the degree to which the environment is transformed through the use of the flexible elements of the classroom. These elements include desks, displays, equipment, materials and storage. The teacher uses these elements to express their idea of what an artroom should be. The room becomes a reflection of the struggle between the personal, practical knowledge of the teacher and classroom and school culture where the teacher works. Cathy describes the personal nature of struggle she has gone through to achieve a sense of balance in her room.

I've learned that they (artrooms) change and what looks good for one year doesn't necessarily look good or fit good for another year. I've got the hydraulic jacks in here and ripped cupboards off the wall and unbolted the blackboards and bolted them up in different places and unscrewed things and ripped things around. I know that it has to be something that has to be flexible....Like I feel so often that I'm limited by the space and I like easy access for kids. I don't lock everything up! (Protocol Cl: p. 6; 27-46)

Martin on the other hand has been much more accepting of the limitations of his classroom and chooses to carry on with teaching rather than renovating his artroom.

So the room itself, I don't know how important that is. I think it's in the students minds. If they're at ease and they're on task and they feel good about a certain situation and I hope that's the way it is in my classes. I know its not always that way but that's what I strive for and that's what I hope for. That the kids themselves feel good about themselves and about being there, not what the room really looks like. (Protocol A1: p. 16, 41-50)
I think the teaching space is only so important. I think you have to be comfortable and the students have to be reasonably well equipped and you have to be equipped as a teacher, but aside from that... (Protocol A1: p. 17, 19-24)

Martin accepts the physical limitations of the room as givens and strives to create the right psychological environment within his classroom.

There is a sense that this struggle, between practical knowledge and the environment of the classroom, occurs on a microscopic level, within each classroom, and a macroscopic level, within each teacher's career. Cathy has committed her career to transforming people's attitudes toward the arts, while Martin is much more willing to fit into the system and concentrate on working with individual students. Cathy's struggle to renovate and restructure the less flexible parts of her classroom is a micro expression of her attitude toward her career.

I teach like a barracuda. My fight is to raise the profile of the arts. What we do is everything they are talking about in the new curriculum. (p. 4) I've become a barracuda because most people sort of looked at art as kind of something wimpy and not important. And I sort of think it's the other half, in the school situation, it really makes up the other half of the thinking process. (Protocol C1: p. 4, 39-43; p. 5, 4-10)

There is little about this struggle that is uniform for it occurs within the confines of each teacher's classroom and career. Each teacher develops strategies and approaches that 'fit' the specific circumstances of each setting. It is this struggle that shapes the
course of each teacher's career. It is this struggle that Heubner (1966) refers to when he describes teaching as a lifestyle for "unearthing value". The design of an artroom is a reflection of the art teacher's very personal struggle to express the knowledge, values, and beliefs that they hold.

Recommendations

An interesting parallel between the three sites was each teacher's concern for a classroom environment where students felt safe to take creative risks with their artwork.

Cathy: I want kids to take chances... You see, most areas, like math, we have a tendency as teachers to yell at them, or any place, if they get things wrong that's not good. Yet, I think quite often our most effective learning takes place from our mistakes, not what we get right. So I want a place where kids can take some chances artistically, emotionally, personally, and ah, know they don't have to stand up to ridicule by an insensitive teacher or insensitive kids. I want them to feel safe. (Protocol C1: p. 19, 28-45)

Field notes following participant observation in Tom's class: He has two goals for his students, the first is to create an environment where students can develop self discipline. The second is to create an environment where they are free to be themselves, free to question, unafraid of the teacher or the environment. They should feel free to try anything. (Protocol B3: p. 9, 5-13)

Martin: I try to keep things as positive as possible. I don't like to see negative thoughts or ah, negative trends in young people ah, or in older people. And I definitely try to steer them into positive areas and positive thoughts and encourage them to be energetic, to be themselves and ah, that kind of thing. (Protocol A1: p. 11, 5-13)
This notion of a safe environment was something that emerged from the data and was not an aspect of the artroom environment that was originally anticipated. It would be interesting to see if this concept is held by other art teachers. The question that follows is: How can we create artroom environments where students are safe to freely express their own thoughts and beliefs?

The data collected contain profiles of three highly individual approaches to teaching art. The issue of individualism and isolation among art teachers needs further study. What encourages isolation? How can art teachers begin to open the world of their classrooms to each other and share the knowledge they have gained through experience?

How can practical knowledge best be shared? Art conferences often provide a forum for sharing ideas and approaches to teaching art techniques. But where is there a forum for art teachers to present the techniques they have learned about artroom management, student discipline, or the politics of art on the school level. These are the issues that art teachers confront daily but in professional circles we are seldom encouraged to discuss them. Art educators need to research strategies to more effectively communicate the valuable resource that exists in practical knowledge of experienced teachers.
Implications

This study generates several implications. In general, these call for a closer relationship between theoreticians and practitioners in education. This relationship must be built on a mutual respect of the distinctly different knowledge base that each brings to education, and a commitment to working together to implement positive change in schools and classrooms. Teacher training must be seen as something that encompasses university programs and the teacher's first years in the profession. This training must incorporate a blend of theoretical and practical knowledge and the support, of teachers and academics, to apply that theory-in-action (Schon, 1983). This approach would move the first years of teaching from a time of survival and growing isolation, to a time for building a philosophical and pedagogical foundation to guide one's career. To accomplish this task, teachers and theoreticians must collectively criticize the process of teacher training, and build a twofold approach that recognizes the contribution of practical knowledge and theoretical knowledge to teacher preparation.

Research into teacher knowledge and the classroom environment also has implications for curriculum implementation. Much space in art education journals is devoted to curriculum content but little attention
is paid to research that tries to understand the classrooms and the teachers who bring the curriculum to life. Curriculum designers must recognize that teachers are not passive vessels that transfer curriculum innovations to the classroom. This study has shown that art teachers create a dynamic balance in their classrooms and any innovation that threatens the comfortable environment that they have established will be viewed with suspicion. Teachers must be given a greater opportunity to influence the course of educational research from the perspective of their own practical knowledge.

Finally, this study has had personal implications for my own practice as an art teacher. My struggle for a dynamic balance has been helped by my three colleagues who participated in this study. Their willingness to open their rooms, their thoughts and emotions has given me a profound respect for the work teachers undertake on a daily basis. My approach to teaching is different from these three but we are all involved in the same struggle through our careers. We are trying to reconcile our inward lives with the external world of the classroom and the school culture. At points in the year my personal beliefs about teaching seem to be losing the battle to the forces of school culture that want to disrupt the comfortable classroom environment I am trying to create. At these
times I retreat into a survival mode in my teaching. At other points I am able to reassert my fundamental beliefs about teaching and art education and restore the classroom to a more accurate reflection of those beliefs. This struggle occurs within my classroom, but it also occurs within the broader framework of my career. What I find most encouraging about my colleagues is that they take this struggle seriously and that motivates me to approach my artroom and my career with the same attitude.
References


Footnotes

1Although I acknowledge that a distinction may be made between beliefs, values, and ideals I am using the term "belief" in a broad sense that encompasses all these notions. Werner (1988, p.5) points out that individuals act on the basis of their own "common-sense beliefs" which are different from formal, philosophical presuppositions. It is this "common-sense" definition of the term "belief" that I am adopting in this study.

2The researcher recognizes many different definitions of culture. "School culture" has generated an extensive literature. For the purposes of this study, with its emphasis on personal practical knowledge, the more general term "school life" has been selected. School life refers to those aspects of school be they policies, constraints, or opportunities that influence the physical design of the artroom.

3The researcher employed these criteria in site selection because he wished to study subjects in a context similar to the one he had worked in for 14 years. It was important to select schools with only one art teacher so that the artroom design reflected the practical knowledge of a single teacher, and not the combined knowledge of an art department. Finally, it was desirable to select subjects with extensive experience in one setting so that both their practical knowledge, and room design had a lengthy time period for development.
STARTING TIME: 3:30 PM

I: What I really want to explore in the interview is the things in your professional history and your personal background that might have shaped the way that you decide on how to design your classroom and set it up as a learning environment. I'd like to start by asking some general questions. What things in your past have influenced your decision to become an art teacher in the first place?

R: I went about it differently than quite a few other people. I was determined to become a commercial artist and when I was out of high school I went to art school for four years. Before I reached the end of the four years I knew I wasn't going to be a commercial artist and a matter of fact in my last year I went into Fine Arts. I lost faith in something I thought would be there that wasn't really there in commercial art. I knew I really didn't have it in me to become that and I got very interested in all the processes of the Fine Arts and of course when I was finished with my art school training I had some knowledge in sculpture, drawing, painting and design areas, printmaking but really didn't have a direction to go as an artist myself - although I saw a lot of artistic people there. I was a little envious of them because I didn't feel like a painter or a printmaker and one of them suggested to me "well go and try UBC and see what they'll do for you and they'll give you some credit for your art school you know and you could try education". So I went out to UBC and I was told they would give me two years for my four years of art school and I didn't think it sounded too bad so I thought it was worth a try. So I tried it out. I had one year of university before I went to art school so it was just another two years of university. I didn't care much for university but I stuck it out and I found I
liked teaching a lot more than I that thought I would have. I found the kids responded positively and I was quite happy with it so I decided to carry on.

I: So was it at university that you really decided that you were interested in becoming a teacher or was that something that you'd always thought about in terms of vocation?

R: No, it was at university that I decided to become a teacher. I wouldn't really give much credit to the university, I felt a little, I didn't feel a part of the university. It wasn't until I got out to the schools and I met the students in the schools and in the high schools and talked to some of the teachers that I discovered I had a feeling for it. I felt that I had a feeling for it. I'm still not a 100% sure, one never knows 100%. You do the best you can and hope that it's good.

I: So would you say that your university training had any impact on the way you teach art right now?

R: ..........It must have had some... I'm sure there are a lot of things that I had at university I would never ... I would not be able to use as a teacher ... statistics, things, a little bit of philosophy we had and some other things that may have given you some ideas and some general directions but I found university was quite out of touch with the way things really were at schools. For example, class sizes, supplies, they gave one a feeling it was an ideal situation out in the schools. But when I got out in the schools I found I had much larger classes, fewer supplies to work with and the situation was far from ideal. I had to invent a lot of things myself.

I: How many years have you been teaching art?

R: I'm in my twentieth year.

I: Can you describe some of the teaching situations you have worked in.
R: I began teaching in Burnaby. I spent two years there. I was very unhappy at the school I was in Burnaby. I felt the school philosophy was not what I would have liked to have seen. The school and the school district was very ill supplied for subjects like art and shops. I knew I needed a change and when an opening came up in Westwood I had already heard that Westwood was quite a dynamic school district so I decided to give it a try. And I'm certainly not sorry I did that because I've certainly enjoyed teaching in Westwood. I've found that they have been that, a very alive, dynamic school district to work in.

I: What schools have you taught in and for how many years?

R: I've only been in two schools in Westwood... The first one, I spent 9 years in Carnarvon not very far from here where we had a very large art department. At its' peak there were two full time art teachers and two part time art teachers. It was a big art program however, as the years went on the school itself seemed to loose it's pride or it's feeling that it had that it was a good school. No one enjoyed being there and I think it was possibly the school philosophy at that time. Things have changed there now. It's turned around there totally, I understand, that's good. But I felt I desperately needed a change at the time and I had the chance to come to a smaller school where I didn't get to have a full load of art but, again the philosophy of the school came into play and I felt it was very important for me to work in a place that I felt my ideas would jibe a little with the school.

I: Do you think that there are things that you learned from the other teaching situations at Carnarvon or even Burnaby that effect the way you teach now.

R: Definitely! With the huge class sizes I've had in the past that I had at Carnarvon and at the other school in Burnaby I had to learn to organize supplies, to speak to a large group and try to get everyone's attention and keep everyone's attention when the time was
necessary. Like I say I started off with this thing about supplies and I don't think everyone realizes how important it is to be organized giving out and collecting supplies and clean up messes and making sure 36 young people do the same and that's where I really learned about that kind of thing. I had no idea about that, I didn't get any advanced warning about that in my training either at art school or at university. Of course at art school I really wouldn't blame them because they weren't training teachers. Nobody really talked about classroom organization at university. If it was mentioned, it was barely mentioned. That's where I learned about the reality of dealing with these big numbers and ... not always having classes that you were prepared to teach. In my first year of teaching I was automatically, by default, department head and I had two classes of all girls craft and I was totally unequipped for that. So I had to learn as I went. The girls taught me more about craft than I taught them.

I: Do you think, when you started teaching, that you had a picture in your mind of the kind of place that you wanted your art room to be, the kind of atmosphere you wanted to have there for students?

R: Definitely. ah... there was ah... well having been to art school of course I... art school had a very arty kind of a feel to it. Often it was just plain messy but there was really a feeling that something was being done there ah... I'm in a school now where there's more emphasis on keeping the school tidy and clean and can't really turn this into a art room but I still enjoy the school and I'm able to work within those limits. But I do have an idea of an art room being a certain kind of place and maybe partly from one of the sponsor teachers I had in the high school for one of my practicums who had a very interesting art room.

I: Can you describe it a little bit?

R: Well it's ah... there was always a fresh display of student work up and it was current. There was also interesting
posters that illustrated certain points that the teacher was trying to get across in certain lessons in art. There were subjects in the room that the student's could get visual inspiration from, hanging from the ceiling. Yet the room wasn't messy or too cluttered. Good lighting, of course that was part of the physical plant and the teacher was lucky to get that but there was ah'... just a feeling that this was a place where art takes place and ah, it looked more like a live studio than just a room with a bunch of desks in it. It was a flexible room too, where you could move desks and tables and create different situations in the room. I really thought it was a good room. I haven't had anything like that. I taught at Carnarvon school. I taught in a Math room and a Science room.

I: I would like to think next about the kinds of things you have learned from other teachers over the course of your career. Are there practical things that you feel you use in your art room that you have learned from other teachers?

R: There are, definitely..... every teacher has a different method, a different style getting through to students. I've really appreciated some of them, perhaps more than others. And I think a lot of them that have influenced me, perhaps I'm not aware of them even. It's hard for me to be specific at this point. I had a sponsor teacher when I was a student whose philosophy I really enjoyed, he taught me more about this job than any other single person I think. Although there's been others, not only art teachers, but teachers from other subject areas that have taught me - just getting points through to young people and different ways of doing that.

I: Things like questioning techniques...

R: Questioning techniques, that's right, that's correct. Ways to handle audio visual equipment, little games that you can play in the classroom, thing that junior high school students might respond to more than older students or even younger students. Learning how that particular age
group responds to different things ...
classroom organization um......

I: So do you feel like, in terms of your own professional input, do you feel like it's come from other teachers, administrators or workshops and conferences you've gone to?

R: It's been a little bit of all those things but it's probably mostly from other teachers, rubbing off from other teachers, observing other staff members observing them at work I think that's very important. Learning things like ... you must keep a sense of humour. It's hard to learn that I guess you sort of have that but I've appreciated that in some of the other teachers. I've observed, even some of the ones I've had as a student. I think it's necessary to keep your own sense of humour not that you have to act like a clown in class all the time but you have to have a sense of humour yourself just to get through the day sometimes. Things like that, that you pick up somehow just from the job.

I: You learn to put things in perspective by talking to colleagues...

R: Administrators sometimes have been helpful.

I: In what way?

R: Well, you know, for ironing out little problems you might have and they usually have pretty good advice, I think. In later years administrators have been more willing and able to do that. That's what I've found anyway rather than in earlier years but ahh... it all rubs off and affects what you do in the class room.

I: If you think back to your own experiences as an art student either at high school or at art school, as you mentioned, how do you think that influences how you teach art?

R: I guess it does influence me. I don't try to do much of the things I had done to me by the art teachers there. I know I had
a French teacher in high school who was a lot more interested in being a French teacher and not that happy that she had to do some art although it was one of her interests. It seemed to me it was getting in her way and she would give very vague lessons and insist on total class discipline and there was very little talk about the art projects and we were told to be quiet and just do this and do that. Maybe I'm not being fair because I know you see it differently when you're a student but I didn't really feel that teacher's personality allowed them to get involved with the student's work very much or take that much of an interest ah... although that particular teacher did tell me that I should think some day of going to art school and I did appreciate that. But I don't think it's that difficult to notice talent in young people and to encourage it. I don't think that's a really hard part of the job so I don't know if I would give a person much credit if they do that. But then ah... other art teachers I've, had may have influenced me a little bit ah, in their methods. It's hard to say, some of the teachers I had in school I know definitely have helped shaped me, but to what extent I don't know.

I: Were there some negative things that you thought, well, if I were ever going to be in a teaching situation I definitely wouldn't want to do that?

R: Definitely, in a matter of fact that's probably what interested, er ah, finally interested me in going into education for teaching. You know, a person doesn't have to be... ah, I didn't care much for that many of my teachers. I remember some that I liked but, ah... maybe I can get up there and do something about that. you know, why would I want to complain about it, unless I'm really in there. Maybe I can be an effective teacher, I don't know, it's hard to measure that and maybe I've been a total washout. But that's what I've tried to do and if I felt I was having a negative effect or no effect on the kids, the young people I've been facing over the last 20 years then I uh, I wish someone would have told me about it and I could
have got out of it and done something else. So here I am and it seems to be working, and you know, how you measure it ... 

I: How do you feel the realities of relating to students in the classroom affects the way you set up your art room and organize it?

R: Again, the realities....

I: You know, the actual day to day interactions with the students, how does that shape the way you set up your art room and organize it?

R: Um... day to day interactions with students.................ah......I'm not... too me that's a tough question to answer... I do know that in the school that we're in now we put a lot of emphasis in the teachers showing a lot of respect for the students and the students showing respect for the teachers. There's a good relationship that way, students here are basically very friendly, there's not very many problems with teachers having conflicts with students, you know... the conflicts are handled somewhere else in the school and it's a very good feeling between teachers and students and, ah, I think that helps me. If I need to get the attention of a whole class to give them instruction, then I can do that, there's no problem that way. And if you have to organize them so that they go one row at a time or one person at a time to pick up things, then no problem at all. There's a lot of cooperation, an awful lot of cooperation. There's never been a problem with that. If they're not told what to do though they won't do it, and ah, you can see that sometimes if you're not at school and maybe you haven't left clear enough instructions while you're gone, but the students have just gone crazy maybe because they get a chance, to get out of that training, you can't just let a big group of students go over to an area and do something at the same time they'll go crazy.

I: Are there specific situations where as an art teacher maybe you really feel you got burned on a series of lessons by a
group of students so you decided you're going to do things differently?

R: All right

I: Can you give an example? Are there some key things

R: That's right, in my earlier years I probably wasn't ... ah, it would take me too long to give out things to the students some time, or I wouldn't have the method down, or they would all be at the sink cleaning up at the same time. Especially in certain classes where you're working with certain materials such as clay or whatever or paint, where everyone needs to wash up at the end. Now, ... that you have to watch your time very carefully and if the bell rings then they have to go off to the next class then you're stuck with a terrible mess. and that's not... and I've been stuck a couple of times and I knew way back then that was never going to happen again and I've taken steps to make sure that doesn't happen. The only time that happens now is if a surprise comes up and ah... the office, the PA comes on and they say this period is going to be cut short 10 or 15 minutes and I've not been informed of that. Usually now we're informed but that's happened a few times and you can get caught that way. Or if a student has a terrible accident - drops a whole big container of paint or something and you have to clear away the whole room.

I: yeah... (chuckle)

R: If you let them clean it up they don't do a very good job even though they're trying and so you're stuck with it. But that doesn't happen very often.

I: You think in a much more preventative kind of way ...

R: Yeah, that's right and I don't ... I feel much more at ease in the job someways now after all those years because those things are not a problem to you and just, it flows very smoothly. Same thing, as ah, class discipline. Art teachers have an advantage there because they're working in
a course that students basically enjoy and 
you're not apt to have as many discipline 
problems as in an academic class and you 
get a feeling for it after a while and you 
can handle the problems in a calm, 
effective manner. You don't get excited 
about them or start arguing with students. 
I spent some time doing that in my earlier 
years, too, and that was a waste of time - 
arguing with the students, when I'm not 
getting paid to do that and that's someone 
else's job. And you just have to be calm 
and ask them to leave the room. You want 
to try to solve it in your own classroom 
and you try to, but that can get 
frustrating and rubs off on the rest of the 
class. But you learn those things over the 
years.

I: In the next questions, I'd like to ask 
you questions about your philosophy in 
teaching um... what do you think are some 
of the ah... beliefs that you hold about 
teaching and about students that guide you 
in teaching? Can you articulate any of 
those?

R: ........well, ...I know as a student 
myself and as a young person I was quite 
critical myself of many adults and 
sometimes very critical of the way they 
tried to influence young people or the way 
they tried to teach young people or the way 
they tried to help young people. I felt 
that they may have been so far out of it 
that they really couldn't communicate. I 
tried to understand that when I first 
became a teacher ah I didn't want to go too 
far in the other direction but, . so that 
the young people and the things I said to 
them would have some meaning to them, they 
wouldn't just turn a blind ear to it. But 
I ah... I think that you have to make 
things meaningful to young people and 
sometimes you have to go out of your way to 
do that, to overemphasize that part of it.

I: yes

R: I know I teach Social Studies as well 
and that is a real challenge ah, they might 
enjoy most art projects, but most Socials 
projects they just don't enjoy at all and 
they don't see the relevance of it in their
lives. So I spend a lot of time at that, trying to find ways to make it relevant to their lives. And sometimes I'll pick subject matters that might interest them a little bit more and yet I try to keep things as positive as possible. I don't like to see negative thoughts or ah, negative trends in young people ah, or in older people. And I definitely try to steer them into positive areas and positive thoughts and encourage them to be energetic, to be themselves and ah, that kind of thing. But, ah, as far as philosophy goes, you feel that, you know, you can help some of them or maybe one or two of them to become a better person somehow through your course, and your course is just a vehicle, art is just a vehicle for you to reach someone's life and you might not have any affect on them at all but chances are you probably will because you're a tremendous influence on young people, teachers are more of an influence on young people. But, if you can affect them in a positive way for the future then it might help them do whatever, as long as it's a positive thing. Then I think that you're doing a job as a teacher. I think you're doing an effective job then. But it, ah, has to be um, directed to help the student improve his or her life, something that is just to keep them busy...

I: I was going to say, where would you see art fitting into a students total education?

R: Oh, Oh ...

I: What are your feelings about the importance of art in an education?

R: I wouldn't be doing this job if I didn't feel it was very important. I ah, think that people get the wrong idea about the subject of art, "that, well, my son or daughter isn't going to be an artist anyway so why take art". Well I feel that art teaches so many other things about just, ah, plain living and appreciating the world, opening up your eyes to things. And it can open up whole doors for people, how to see things, how to appreciate things visually. It ah, is a good group activity.
Protocol A-1

It can teach a lot of skills that a person can use in other areas, no doubt about it, coordination, ah, being able to use your hands and being able to use tools, how to create certain effects. Everybody has to do a certain amount of that in their lives, ah, so not every student is coming through art to be an artist. In fact, very very few of them will ever become artists but I think it's a very valuable experience and it's part of their growing up that they can't do without.

I: yes

R: I'm not, I don't think I've come anywhere near giving all the reasons for that but I think it's a valuable part of life.

I: yes

R: It's a different concept. You're teaching them ... ah, creative thinking, ah, you can't really teach anyone creative thinking but you're helping them to be more creative in their thinking, rather than just lateral, I think, to look at the whole picture rather than just part of it.

I: yes

R: And I guess the emphasis is that way in many of the other subjects now in school. I heard a Math teacher talking about that the other day.

I: and R: laughter

R: But art is I think one of the easiest ones to do that because the kids pick up on it so quickly and so easily and they all enjoy it. And like I say it's just a vehicle for you to get philosophical ideas through, to teach them how to get along with one another without being too preacherly ah

I: yes

R: I forgot the question now...

I: Well, that's okay. Do you think some of these ideas that you've mentioned as
part of your philosophy of teaching um, do you see those beliefs as being constant throughout your teaching career or have things happened that have added to or, have you changed your picture of what teaching is all about?

R: Yes, ah, I guess age changes everyone anyhow. I think as a young person you have a different way of seeing things. For example, I ah, used to feel a little bit that the administration in the school where I worked would be almost my ah,.. not my enemy but almost someone to be avoided. I think some of this has come from the administrations end as well but as the years have gone on I now feel a lot closer to my administrators. Maybe some of this is because I'm closer in age and we're closer in ideas, in the way we see things. But I think you view things in a different way as you get a little older. I think you tend to be a little narrower when you're younger too. You've got your mind on other things and you're looking so hard for that ideal. After a few years go by you realize it's not going to be there and you just have to work with things the way they really are. It's not going to be there so why try to change the whole thing, why try to hit your head against a brick wall.

I: yes

R: And you learn to accept that. I think you become more accepting of different things.

I: Have there been points in your teaching career where somethings happened and you've had to question or doubt your beliefs about teaching, a real turning point or change in your teaching, or has it been a gradual thing?

R: I don't know if I've had any one major thing but I do know that ah, every once in a while I have personal doubts, maybe I'm doing something all wrong um, maybe I've just been wasting my time over this whole year or I've done something wrong with this class or with that student or with this student, I should have done this, I should
have done that. And it's an overwhelming feeling sometimes.

I: yes

R: Boy, maybe I'm just a big fake and I've been taking taxpayers money doing this job.

I: laughter

R: But those feelings go away and,

I: yeah

R: I don't really, basically, I don't really feel that way but it isn't any one thing that happened, ah, to me that I can think of... Or one incident or thing like that. But the feeling comes every once in a while.

I: Is it looking at the work students are producing, it's not what you think they should be doing or...

R: Yeah, sometimes that's true. Sometimes I worry about the quality of their work, ah,... you know I think it should be better. But then again I think we should be realistic that we're dealing with kids that are just out of elementary school too and we can't expect them to be or they really shouldn't be as a whole competing with university students or ah... Emily Carr art students either. What I feel, is that ah, more and more as the years go on I feel they're learning the elements, the basics and foundations are very important and not just do your own thing, I don't think that does anything for anyone. Where I might have thought more that way when I was younger. As the years go on I've felt less and less that way and I think the training is an important thing now.

I: yes

R: And I think I've seen the students work improve every year, or maybe it's I'm just imagining that, I don't know.

I: So, there haven't been particular experiences in different schools where you have either watched other teachers work, or
different administrators telling you this or that have really made you question what you were doing?

R: um................. I think maybe sometimes, that's true. It's not an overwhelming thing, nothing... ... but I think ever now and then there's been a few things where another staff member or an administrator or a fellow art teacher that has shown me something or done or said something that has made me think something, or triggered something. I'm sure that's happened quite a lot actually. I can't be specific and think of any, any particular examples. I know that other people have been a tremendous influence on the way I've... ah ... I think I've seen that since I've been in this district that I've seen the quality of the art in all of the schools going up but I think that's because there's been a concentrated effort to make that happen.

I:yes,yes...Do you think that um,...I'm just trying to decide how to phrase this next question in light of what you've been saying...

R: Well, don't ask me to help you

I: and R: laughter

I: No, that's okay...Maybe I'll just skip down here to this next question....Can you describe for this room the kind of learning environment you're trying to create for students?

R: Well, uh... I like to have things close at hand that I can use, and the back cupboards there full of very good, big art examples and books. I have lots and lots of visual aids and books at hand here that I can refer to. I keep changing library books all the time and some of them I get from our school library which is limited of course and some from the New Westminster library. I keep trying to have new examples to show them, I think examples are really an important way of teaching. I also believe now that the demonstrations are really important. I find when I do demonstrations for a class that they
respond much more positively to the task at hand and do a better job usually. If you show them what to do or how to do something and have them gather around they enjoy that. I think, just sitting there all hour is not the best way. And you can sit and have a discussion about some other aspect of art and spend a little time with critiques and discussing art history, some of the other artists and how they've solved certain things, problems or how they've tackled certain things, or how they've expressed themselves in certain ways by using different elements of art. You can show them different examples of this. I can quite readily in this room, one good thing about it is a flexible room. It can become an academic room at the snap of the finger. We have black out curtains. I have my movie screen and I've got, I can get T.V. equipment in here and video stuff and film projector in here very quickly, very easily. I can adapt this room to just about anything, so you can do that kind of thing with kids. But I think it's the, ah, the certain, ah, mood that young people are in. It's difficult to define. They have to feel good about being there and the fact that they're doing what they're doing and that there's a purpose to it. Yet, they have to respect each others right to concentrate on what they're doing without making too much of a fuss or too much noise. I think that comes pretty natural with grade 10's and 9's but sometimes it's the 8's that have to be reminded of this continually. Of course, the classes are usually bigger. I think it's the ah, environment has to be a philosophical environment as well. So the room itself I don't know how important that is. I think it's in the students minds. If they're at ease and they're on task and they feel good about a certain situation and I hope that's the way it is in my classes. I know it's not always that way but that's what I strive for and that's what I hope for. That the kids themselves feel good about themselves and about being there, not what the room really looks like. I think a teacher has to be equipped with all the things they're going to use to get their points across, it sure helps. Just trying to explain things to people, doesn't ah,
you can talk yourself silly, you have to be able to show them

I: You've got to have it at your finger tips, you don't have to go rummaging around for things...

R: That's right. Explaining is... you know... So I think it helps for an art teacher to be just a little artistic himself so you can go with a pencil and show them how to do something. They can learn it a lot faster than if you try to tell them.

I: yes

R: One pictures worth a thousand words, as Confucious says.

I: Do you um, how do you personally feel about this teaching space.

R: Well I almost answered that last question, in that I think the teaching space is only so important. I think you have to be comfortable and the students have to be reasonably well equipped and you have to be equipped as a teacher, but aside from that ah, you have to, well... I surround them with as many art things as I can get away with and I keep trying to change things around. This is all my stuff in the room right now, it all has to go, I've got tons of student work piling up and piling up. I just haven't had a chance to get it up on the walls yet and that's coming. I want to have there own works up on the wall more or other things that might be visually appealing to them and that way they can come and see their own work and this will be always a room where people can come and have something to look at and see. My rooms always open at lunch time for kids who want to come in and work at art or anything else. So I want them to feel at home here, I don't want them to feel alienated from this room.

I: What about the kind of social interaction that you like to go on in an art room?
R: Oh, I think it's ah, I wish I could force them to be a little more that way sometimes. ah, for example, I ah, some teacher somewhere must have taught me this, maybe it was at art school, it might have been at art school. But to get up, take a little bit of a break half way through a drawing lesson, walk around the room, look at some of the peoples work. I find that students are so self conscious of their work they don't want to do that. If someone comes and looks at it, they hide it, But if they all get up and wander around, them I think that little break can be good for them sometimes. Ah, you know, so that kind of thing can be helpful. To change the monotony of sitting in a room for an hour. If you can stop them, show them something, where it's pertinent. Sometimes you don't want to do that, where they're on a roll or they're doing such a great job on the project that you don't want to stop it. But, ah, other times I think it's important, just to... you need variety.

I: Do you allow students to talk with one another while they're working or do you like to have it quiet?

R: That's a good question, because I think you can have real trouble with that and I think I've arrived at a real good space now with it. I'm not an extremist. I don't like total quiet in an art room, it makes me nervous. I don't like it when it's too noisy, that's even worse. I like my voice to be the loudest in the classroom by a long shot, and that's all the others put together. I want mine to be the loudest voice, because I want them to hear me if they have to, if I feel they have to. But ah, how you arrive at that, it's hard to say. I think you have to try this and try that and change your ways over the years and eventually you arrive at a common space and you think that's it, I feel pretty comfortable with this. If the talking is going to interfere with their work if it's going to be the priority in the class then it has to stop. If the talking can be second nature to the art work and not interfere with other students concentration on what they're doing then that doesn't
bother me. But you have to check it every now and then, you have to check it and remind the students and tell them and you just tell them that. Be honest with them and say "if your talking is going to interfere with your ability to do fine art work or your neighbour's ability to do good art work, then I have to stop you" And maybe it's going to make me have to stop the whole class and think about it... And I, ah, once the students get to know you and know that that's your way you don't have a problem at all. I've never had trouble, in the last three or four years I haven't had one problem, Oh I shouldn't say that, cause I know with grade 8's they have to be trained that way, but I don't have a problem with that anymore, And I don't have excessively noisy classes although every once in a while I'll have to say "keep it down over there" or "do you think you two fellows could be quiet, I don't want to hear any more out of you" that kind of thing. But it's just checking.

I: Yes, yes. Right. What would you say are some of the frustrations you run into in trying to make your classroom environment the way you want it? Can you identify some things?

R: Oh yes, Obvious things like ah, the physical nature of the room There really isn't enough room to seat as many students as I have to in this room. Ah, there's so much furniture and so many students you can't move around in the room. There's no freedom of movement. The desks are not the type of desks I would choose for art. I would choose bigger tables so they could do larger projects. But his room has to be used for Social Studies, it has to be used for Math, sometimes French so these are the only practical way. And I don't like to slide the desks around every hour of every day cause that's chaotic. So I just leave them like this and the students have got used to that and I don't think that's been a problem. They can get used to things like that. There's probably an elementary error in the design of this room. There's lots of wasted space and ah, some ideas that looked like they might have been good ideas to someone who never had to
teach art. It's just the design of the room is not very good. It needs to be more open space, larger and ah, there was never a fan put in this room. I think it's coming, I've been on it for years now and I think this year I'm going to get it put in. I have to keep the floors spotless all the time, I got used to that and I don't mind. We take pride in the cleanliness of the school and I think that's good for the whole school. It's really something to see students picking up garbage in the hallways and it's not even theirs and throwing it in the garbage cans. It's unreal. So this room is a little bit like that and I liked to try to keep that. I don't like the floor to get too dirty. The janitor, he only does the floor every two or three times a year. So ah, you get used to anything like that but I don't think the art room is an ideal art room, not by a long shot.

I: We've talked about the physical space and what it's like. Have there been changes in curriculum that you've found frustrating in teaching art?

R: I guess so. The thing I find frustrating is all the plans. You get all these books, these official curriculum books and they're the dullest books I've ever seen in my life, the finest print. I really can't get too excited about them. I don't read them at all, to tell you the truth. But I get the general idea of what the change, the shift of emphasis is all about and I agree with a lot of that. And if I know the general idea of the shift of emphasis, for example, spending more time on critiques, art history and the like, well that's fine. I do go along with that. I do think that's a valid thing and I've been striving to change that and change comes slowly, but every year a little bit more. I think when we get some better facilities in this in our learning centre that we can all go after with more videos on hand or slides things to use and they're there for us then I think we'll be all doing it a lot more.

I: yes
R: Because it's easy to slide into a trap in art where the kids love doing so much and it's all you do. You never get a chance to talk about it or and to, they can really be fascinated by it, if you have discussions on art and different things. They quite often are very interested. Some of them absolutely hate certain pieces of art and some of them love them, and you know, all the rest are in between. And I think they all learn something from it.

I: Yes. Have there been things about this school, either procedures or time tabling that you find frustrating about the affect that has on your art program?

R: No. I think you can adjust to all that kind of stuff, whatever framework. Every school has some sort of framework or structure, you can't get away from it. If you do get away from it, you've got chaos and uh, I think we tried that in the sixties, with the open and free schools. And the students cannot teach themselves that much and they can't - you know it's fine to give them all the freedom in the world and let them do their own thing, but I think they need a certain amount of structure and I think they look for it, most of the students. I, sure, they get it, and they try to rebel against it too. But I think they basically do expect and need some structure. Some of the students that come to this school, it's the only structure they have. They don't get much structure away from the school at all and I think it's good for them. I really do. I haven't got that much problem with it. I think that you can adapt to that. So what kind of a timetable you have or how your bell system works or whatever that's all things you have to adapt to and you can work in it. You learn the rules of the game and you just play the game according to the rules, or get out of the game, I guess.

I: It sounds like you have good rapport with other teachers or the administration here. Are there other departments in this school or other teachers who have a funny view of the art program or,... do you find that frustrating?
R: Ah, yes, you don't really hear from those people too often. In fact in this job you don't hear from a lot of the other staff members too often, except at staff meetings. Because they're all busy doing their job and you're busy doing yours in a different room. But you wouldn't let it, certainly as an art teacher you have to let that kind of thing bother you. And I think all art teachers go through that. And maybe it would have bothered me more at one time than it does now. I think most of the staff show a tremendous amount of support for the art program in this school. And they know that I like magazines and they keep me supplied with them continually, or if I need newspapers. They give me examples of art, or articles in magazines they've seen on art and ah, they're very, very supportive. And the rest of them don't say a thing. And I get compliments on students work ah, a lot of support from the staff. This is a very good staff that way. We're very good to cooperate with each other. I'm a cooperative type of art teacher. I know I could shut my door and nobody gets anything and that's the way it is. But a lot of the supplies in here were supplies that were bought for the whole school, I just keep them in here and this is where they're kept. So if somebody comes to get them I don't like being interrupted at certain times of the day, and they've learned that and they've adjusted and they come at the right times and they ask properly, they get anything they want almost, within reason. I won't give them any of my supplies for my classes or my projects but I do have certain things they can use and things they can't. The students are basically pretty good here. They're not rude, they don't interrupt. The teachers are the ones who are responsible for that in a way ah. They're very good if they have to use the room for anything, I make sure there's a teacher who makes them clean up, ah, it's been very good. Every once in a while, I can get kind of cranky if they start using up a lot of supplies. I hate to see waste, I hate to see them take good stuff and make a poster out of expensive paper when it's going in the garbage two days later. I don't like that
at all. That's part of the frustrating... working in a big plant like this and having to cooperate with other people and other departments. I feel pretty good about this because there is a band teacher next door and we do our drama in that room as well, so the fine art department has got it's place down here in the dungeon and we're happy down here.

I: Oh that's good.

R: We're jibing together pretty good as a department.

I: Oh, that's good. How about financially, do you feel you get your fair share of...

R: That's, there's one of those things you're never going to get a yes out of that from anybody. But, ah, I find that the budgets I've been given at this school was way lower than at any other school. I did a little research to prove that and now that, I'm kind of trying to get through to the principal I've explained that to him and I think he understands that a little more because he gave me more than he thought he would last year. I went purposely over budget on the requisition and he allowed me to go that. I've found that even though it is a smaller school it's not that much smaller than some of the other ones. My budget was that much lower than any of the other ones so I was a little, I had to do a little research to find that out. Once I found it out, I could go to my principal with some figures. He had no idea and I really believe it was nothing to do with him. It seems to be improving now and ah, but yes, money is trouble. I don't think an art program costs as much as la lot of the other programs do. This art program, you get used to being a scrounge you can save things and end up with too much of things. But you have to be very careful. You can run your program without spending a lot of money, it's easy to be wasteful. When I was at Carnarvon I had a tremendous budget there and I was ordering things that were on the budget that I didn't really need.
Now I go through the requisition lot more carefully and when I have to make my cuts I don't know what to cut. But at Carnarvon I was ordering things just because I had to spend the money, which was not a good situation either. I've never had an in between situation, it's one or the other.

I: Is there anything that you feel you would like to say on designing your art room, setting it up, things that ...

R: ah, no. if I really sat down and thought about it there would be a lot of things I wouldn't do, I wouldn't have an art room like this at all. I would have an area in school that was different than this but as I say I'm stuck in a physical building and I pretty well have to live with it because I'm not going to get the changes. And I don't think I'm ever going to get to design my own art room. Maybe I will, but I don't think so. So ah, um, I feel that you might as well get on with the job and forget about it. There's not much I can do about it here anyway. I enjoy the school, so if I want to stay, then why waste my time in a negative way complaining about my room. There is, there are things about it, but once you get in the job, get involved with the students you forget all about it, forget all those problems. And if it ever comes up you can make a joke out of it and nobody cares. Everybody is going to go into situations in their lives and these students will some day where it's not an ideal work situation for them or not an ideal house that they're living in and they'll just have to, you know, until something better comes along. I don't feel that it's been a problem. I don't feel it's impeded the progress of the students, really. There would be lots of furniture changes I would like to make and I'm working on it. I've got a few desks that actually go up like this now, just to add to it here and there, I know there's a lot of things I'd like to do. Basically, I'm pretty happy with things the way they are.

I: I really appreciate you taking the time to go through all these things.

INTERVIEW CONCLUDED 4:35 PM
Protocol No. A-2
Researcher: Shep Alexander
October 18, 1989
Subject: Room Tour

INTERVIEW BEGUN 3:36 PM

I: If you would talk about your room, starting from the front or the teachers desk...

R: I'll start with the doorway. You first come in the door, there's some cupboard space on your right and a lot of the paper is kept there. Most of that paper is for the rest of the school. I find that teachers or students will come down from other departments and ask if they can have construction paper for this or paper off the big roll for that and that's where I keep most of that. I have also a paper cutter over there and I've ordered a new one for this year, so I'll have two - I'll have a bigger one and a small one. I had a bigger one and it finally gave up the ghost.

I: yes

R: Um, there's a little desk space there, next to the, uh, you can use for stacking visual aids or books or anything you like - student work. You can have a student work over there if you want to isolate someone from the rest of the kids or they're working on a special project. That's a good place to do it, that little hallway there. Then, the file cabinet, of course has four drawers in it, and gives you lots of space so if you're doing all art, then you can keep all that in one and then you've got three for whatever else you want to use it. The cupboard right across from it, that big cupboard, I keep giant rolls of paper in it. I don't know where else to keep it, the big heavy paper. It also doubles as a closet if you want to hang up a coat. Sometimes a student comes in with a nice leather jacket and you hang it up cause
you're using India ink or something or silk screen ink.

I: okay

R: ah, the computer is a new addition this year and ah, we keep it right between the file cabinet and I want to keep it close to the desk and keep an eye on it. And if you have a student working on it then you can kind of keep an eye on them, you know....so that's kind of new. This is the only really logical place for the teachers desk. I've tried it in other places but you have to be, if you're at your desk, you have to keep your eye on the front door, so, on both doors. So if you're at the back of the room, I'd probably be better back there, but you can't really see that and it's frustrating. So this seems to be the only place even though it's hard to get through. But this whole room is sort of like that, it's a little on the small side. Its difficult to get through anywhere. Ah, the desks in the main part of the room are arranged in rows because it has to double as a Social Studies and Math class, sometimes French.

I: What is your actual teaching load in terms of classes you teach?

R: This particular semester I have five art classes, one Social Studies class and one guitar class. So...

I: Are you the only one who uses this room, or do other teachers...?

R: No, there were two other teachers. However, one moved into another room, so there's one other teacher who teaches Math right now. So I actually have the room free during my spare period which at the beginning of the year I didn't. And all last year and the year before and the year before that I didn't either. I had to move out of my room and let somebody else work here. So it's a little frustrating, as it never quite becomes an art room 100% although the teachers that work in here
understand that it really is an art room and don't mind so much if there are some things that are a little bit that way. If you have art projects and sometimes there's no space for them or nowhere to put them so you have to put them on the floor or the blackboard whatever like I do. And, ah, you have ah, sometimes the desks are cleaned up a little late and some of them might be damp if the kids have just washed them. That kind of thing. But they tolerate that, they expect it.

I: yes

R: It would be like teaching a Math class in the shops and with sawdust all over the desks.

I: That's right

(laughter)

I: You were talking about the desks...

R: I use my desk, it's not really a desk. I don't spend that much time at it at all. I think if you talk to the students I have in here, they don't see me sitting in my desk, except for possible SSR(sustained silent reading) or sometimes at lunch. Other than that, I'm on my feet and around the classroom and ah, I like it that way. I wouldn't do it any other way. Its sort of a station. Some of the supplies are kept here, the small things and items that I like to keep my eye on. I have some scissors up here because they're getting used by various people in the school all the time; exacto knives, staples and staplers and things like that. I have a bit of paper in here too. Some things I have to refer to a lot like teachers manual, things like that are here in this desk. Anything I need a lot of I keep film in here for the cameras and elastic bands and tacks and of course my attendance book and my mark book I usually keep them on the desk. And I use the desk to do a little bit of work myself from time to time. So it's just a sort of station. And everything
eventually ends up here at my desk. There's erasers here and pencils.

I: Yes

R: A student doesn't know where to put anything, they put it on my desk, and I'll take care of it. It gets projects piled up on it and equipment piled up on it. I'm sure it must drive substitutes crazy.

I: Laughter

R: Now, we have two rooms here. The big room I've talked about already. There's a corner down there where there's some cupboard space where I keep art samples from previous students work down there. I have thousand and thousand of things that students have done in previous years going back about 16 years worth. I find them very handy for examples sometimes, for other students. I find it an extremely helpful teachers aid because the students are looking at other students work. They can identify with that. Sometimes if you use professional artist's work to show them they get a little discouraged by that, because it's so good or, how could I ever do that?

I: That's right.

R: So if they look at other students work and you tell them that another 15 year old did this a few years ago then/

I: It seems a little more attainable.

R: That's right. There's a table down there in that corner that I use for silk screening. It has drawers and has silk screen ink in it. Its hinged so you can set your silk screening up right there. And there's plenty of drawers to keep all your silk screen ink, a lot of inks and spatulas and what not, rags down there. I open a window in that corner. It acts as my fan. I don't have a fan at this time although it is coming this year I understand. Now, well we have separated the main room from the
ceramics room. There's a sink area it's in an island. You can walk right around it.

I: I've only got one tap. A huge sink but only one tap.

R: That would be terrible. I find this really handy. If you get a class of 32 grade 8's doing India ink or something and they have to clean up at the end of the period. Then they come over in groups of 4 or 5 and can clean up very quickly. Ah, and there's some soap and sponges, what not. And that's about it. There's some cupboard space underneath just to keep things related to cleaning up.

I: Yes.

R: So there's buckets down there. And there's ....right at the end of the sink that's a door, it's a little supply room. There's quite a few shelves in there and quite a bit of room for just about all the supplies I need in a year.

I: Are there just open shelves in there?

R: There's not much in there because I haven't got my... I'm still waiting for my supplies for last year!

I: Is that right?!

R: Yeah, they never came.
See.......There's not much room here. And when it's in order, there's glue, I have acrylic paints on one shelf and water colour on another etc. etc. and inks on another shelf and silk screen on another shelf. Now, paper is stored in the ceramics room on the other side of the sink. Its ah, the first cupboard I use for storage for ceramics classes, slotted shelves that let, ah, air helps the products dry slowly. These shelves here, I cleared them all out because I thought my paper had arrived, but I found out later it was all paper for another school. It came down here and I unpacked it all, but it was all yellow
and red, so I don't know why, I don't know who ordered it but it wasn't me but, I thought well, I might as well put it away, so I put it away, then I had to pack it all up again. Seventy boxes of it, they just came and picked it up again today. So all my paper storage that I use for painting, drawing etc. is in here. And, ah, you can see I'm down to my precious last little bit of paper.

I: I know. Well, that's exactly what I'm doing too.

R: I use this old table here for ceramics and sometimes for giving out India ink supplies which are getting really shabby because I haven't got my new ink or my new pens yet. This is all stuff from two years ago and it's pretty shabby but it's better than nothing, I guess. And ah, the counter, we keep our kiln in here. Quite often I'll wheel it out if we need to. For safety reasons we're supposed to that, I don't always do that. I don't think it's much of a safety problem but Workman's Compensation seemed to think it was. So they asked if I would wheel it out from the wall. And ah, there's lots of cupboard space here for storing ceramics related items, I stack my silk screens up in here. I keep my frames from year to year so I can use them again. I also, have ah, ....a couple of bins for plaster.

I: Oh yeah.

R: Wallpaper paste her and plaster over there so, these are real handy, particularly for plaster or wallpaper paste, they're excellent. My final drying shelves for ceramics over here and ah, it's not bad for by the kiln area.

I: So, will you have the whole class do ceramics at the same time?

R: Yes, I have a ceramics class. Its all they do. Its not a ceramics class, it's a 3-D class but most of their work is clay. We do other things as well, we
do paper mache, some woodwork, some even some metal stuff for individual students. But ah, mainly it's clay work, both pottery and sculpture.

...And that's about it. There's a big display wall on one end and I try to keep it changing with current student work on it. Although most of the student work is around the school. In the main hall, in the main area there's lots and lots of stuff. I put some of the most successful pieces up there because it's most visible. I try to make it seem like a sort of art gallery in the main hall.

I: Do you do that display work or do the students do that?

R: Oh, we, I get students to help me put them up. I do some of it, if I have time I'll do some of it. I like to make sure it gets put up straight. If you're not there to make sure it does, then it usually doesn't. I like to help them learn too, about displays and things. Once I get, sometimes I get a couple of people trained, Grade 10's or Grade 9's trained, to do it and I can trust them every time. If some of them want to do it, put them up and take them down, then that's really good. .......So the room serves as a display for the art students that come in here and I have a little art use corner here now. So things I don't want to bother too much with in class, like contests - there's a Christmas card contest but it would be there. I might mention it to them and they can go look at it for their information. Um,.......but you can see the rooms equipped partly for Social Studies, maps

I: Oh, yeah...

R: I have my overhead screen, my overhead projector.

I: What's this mask?

R: That was a costume for Halloween. I had some art students do that dragon. There was three of them involved in
that. They got inside this big dragon. A bit like the dragons in Chinatown during Chinese New Years celebration. And they walked around like that.

I: So that was an art project or Social studies?

R: It was a combined art and Halloween thing. They worked on it in art class and after school, during year book meetings.

I: Oh, well, it's really neat.

R: But it was a good costume. I think there were prizes.

I: Do you usually keep the curtains closed?

R: Well, I should open them more often now since we got them (windows) tinted last year. Before then, it was unquestionable. You could not leave the curtains open. It was too hot. It's too bad because there is a nice view there, I'll show it to you now.

I: Yeah. We'll get this view on tape.

R: Not bad, horrible parking lot. But you can see over Delta, Surrey, New Westminster, all the bridges including Alex Fraser.

I: Yeah, isn't that something!

R: And if you walk just out to the edge of the parking lot you can see the Port Mann, so it is a neat view. The band lost theirs when we had to put our portable up. I'm just hoping they won't put another one out there. They keep talking about getting another one. I don't know where it would go.

I: So you just have one portable now?

R: Yeah. The only thing I don't like about it is that the people want to come through the art room to get there instead of going around. Students are no problem but some teachers wanting to...
come through with supplies I can't really say no to them because they don't want to get soaking wet with their stuff. And ah, you get quite a bit of window space in here. I try to open up the curtains. On hot days it still gets too warm in here and the light will bother some of the students eyes. You just can't live with it. So I'm just used to leaving them shut but on dull days I should open them. If you open them on a sunny day it's kind of like a greenhouse in here. It gets really warm in here and if you've got the kiln on then it's really double trouble. ....... So that's really about it. There's two entrances or exits.

I: So do you sometimes use the outside?

R: I use the outside all the time. I park here and perhaps go through the cafeteria down the hallway and I just leave here all the time. The teachers compete for parking places up top and I don't want to be part of that. So I park right here and two or three feet and I'm in my car. I can sneak out if I want to

(laughter)

I: Do you ever have classes work out there?

R: Yep. We go sketching in the spring. We've done it in the fall too. We didn't do it this year. I guess you know, you come in armed with all these projects you want to do. I should have taken them out there but I didn't. But in the spring, spring classes we go out sketching, at least once each class and sometimes a couple, two or three times. If a class can handle it well then we'll go out but if they go out there and try to use if for suntanning then you're socializing then sometimes we'll make it one trip. I find a lot of students, if they're actually inside they complain, if they're outside they complain. "It's too hot, it's too whatever, can we go back in". So you can never please them all. So you just have to make up your
mind. And when we do have a policy in
the school here that, ah, too, leave
the principal some basic, sort of
defend, so everybody knows you're not
just going outside to slough off, to
take a rest. And I give a little lesson
before we go out too. I find a whole
hour outside a little too much for them.

I: Its hard to know what to focus on.

R: So I say "this is what I'd like from
you today, when you're out there, we're
going to look for this, look for that".
And then that'll be part of their sketch
book assignments. So we take advantage
of that because there's some good
sketching areas out here, just out this
way.

I: In terms of the way the students
access parts of the room, are areas out
of bounds? What areas do students/

R: I don't like people, any students
say at lunch hour going into the
ceramics room, because the kiln's on
quite often and it could be dangerous.
There's also toxic fumes coming out of
there. So you, they don't touch it and
burn themselves or they might breathe in
something they shouldn't. And ah, so I
don't like that too much. If I'm not in
my room at lunch or in the morning I
leave the door locked. Although at
noon, I have quite a group come in here
at lunch hour. Some of them work on
homework, some of them just talk and
socialize, some do art projects, some
play games. Its just a sort of little
drop in centre here at lunch time. And
I eat my lunch in here every day.

I: During class do students have access
to the paper cupboards and things like
that? Or do you tell them?

R: I tell them to help themselves.
Sometimes I get the paper out myself,
if it's a specific size or kind of paper
otherwise they know where the paper is
and where to go to get it. Usually,...I
feel grade 9's and 10's especially
should be able to do that and not hound
me for it all the time. So if they can do it themselves, do it themselves. And ah, also, my desk area - I appreciate it when they do borrow things from my desk I appreciate them asking me. I tell them, it's like my locker and I wouldn't go in their locker without asking them. Most of them understand that and most of them are pretty good that way. Some of them get a little spoilt and just walk by and help themselves and then I'll tell them that, you know, give it back and ask properly.

I: One other thing, what about audio visual equipment that you use in the classroom as part of your teaching?

R: If I need a monitor I've got, in the bookroom they keep a monitor and a VCR and what not. We've got that right across the hallway. And ah, like I say, there's an overhead projector here and I have an opaque projector in the school as well that I can use. I have ah, film strips upstairs in the resource centre. There's ah, quite a few art videos that I've ordered here. I have seven or eight art videos, and various other things up there that I can use. I have an awful lot of student work that I was mentioning before that I use as examples. If there's an India ink project that I want to try then I just go to my Ink folder and pull out any number of things that are quite good examples, that some students have just left behind. I would rather they take them home.

I: That's right. Well thank you.

CONCLUDED 3:52 PM

[Following the interview a series of still photographs was taken to provide a visual record of the areas mentioned in our conversation, 11 photos were taken.]
STARTING TIME 3:40 pm

I: What I really want to explore today is to look a little bit at your teaching background and the things that have influenced your idea of what an art room should be like. And so, to begin with I'd like to ask you what things in your past have influenced your decision to become an art teacher in the first place? What is a family thing? Have you thought about it from quite a young age or is it something you picked up during school or what?

R: I went to art school, to become a commercial artist. When I was done with the art school I got a job and it was a pots and pans job. What that is, you illustrate pots and pans.

I: Oh, is that right!

R: For Woodward's. I got onto floor display and the pay wasn't very good and I didn't like working there. I tried another store. I thought it might just be that store, that it wasn't what I had in mind. So I started to look around. Martin, as a matter of fact, went to UBC to become a teacher and he was telling me what they were doing and everything like that. So I thought, well, I'll give it one year and I didn't mind it, so I became an art teacher.

I: So you thought of it as a more interesting career?

R: Well, it certainly paid better, at entrance level anyhow.

I: yes

R: You know, ultimately I don't suppose it would have paid more.
I: Did, your university training have much of an influence on the way you teach art?

R: No, practically none. I don't think it has much influence on teaching period.

I: Is there anything particular that you remember about it, in terms of not being helpful?

R: Oh, well. I never took that many art courses at UBC because I'd taken my art courses at art school. The ones I took, uh, I would say they were designed, not for art teachers, but for artists. It was a mickey mouse art program and it was an even more mickey mouse art teacher program because they ran it like a studio course. It didn't give you the best of either one. It didn't give you the best of the studio course which is at the art school and it didn't give you much practical knowledge of how to teach art.

I: Okay. So how many years of art teaching experience do you have?

R: It's my twentieth.

I: Can you briefly list of the different teaching situations you've worked in?

R: I've had two, Foster and this one.

I: And have you been the only art teacher in those schools?

R: I was the only one in Foster and I was here with another art teacher for four years or five years, I can't remember.

I: So you've been in this school for how long then?

R: Uh, seven years I'd say, eight years. [actually 13 years]

I: Did you learn anything in those different situations about teaching art,
in Foster or here with the other teacher. What do you think you've learned about teaching art from those two experiences, those two settings?

R: Well, the clientele is completely different. Foster doesn't exist anymore but the clientele at Foster was, I forget what they used to call it, they wore the big black boots and the Daytons and the Macs. We had a name for them. It was more, not even so much blue collar as you might call it professional blue collar. Lots of mechanic fathers, and ah, they made good money these parents. To live in that area you had to make decent money, but it was not... This is a school of children of professionals by a good percentage of the population. These are men who are at least middle management. The homes around here are even more expensive than they were around Foster. So they have different clienteles.

I: Do you find you have to take a different teaching approach.

R: Well, we also had the world's worst vice-principal at Foster. So I was, at Foster I was much more of a tyrant than I am here. It was very hard. Loud noises were cause for teacher explosions. There was no back up in the office, so you had to deal with it in the classroom.

I: Deal with it in the front lines.

R: My philosophy was, of course, was that the art room is a place of business. It isn't, it's not there for fun and there's certain kinds of noises that I will tolerate and it's certainly not chatty noises and it's not giggly noises and stupid things like that. If there's a buzz, fine, if you're head is down and you're working and the talking is secondary and so on and so forth. These kids are easier to teach here. They tow the line quicker. Um, when I came here the administration was DG and GS they were super, marvelous. The
classroom situation was so easy compared to what I was used to.

I: Because of the tone in the school-

R: yes

I: Do you think when you started out as an art teacher you had an image in your mind of the kind of place you wanted your art room to be?

R: No, I didn't, not in the least. You know, when we were talking a little earlier about what university does for you, it doesn't train you to become a teacher. It doesn't give you anything. I mean I had no idea what being an art teacher meant. What saved me was the fact that I'd had four years of art school, okay, and that I was a studio painter myself. That I had been involved in ah, using cooperative space at the art school, at the university and in the stores that I worked. That was cooperative space. We all had to work in an area, you had to be organized, you had to be neat and you had to have things at hand. But nobody told me that at university. Nobody told me that the biggest hassle in this job was going to be getting things out and putting things away and cleaning up.

I: yeah. Right, all in an hour.

R: With 45 minutes of work and 5 minutes of set up at one end and 10 minutes of clean up at least at the other end. You know. So I didn't have any idea, I didn't know how to order, I didn't know what you needed. I copied the other teacher's order form or virtually replicated it. Even after a year of teaching, and I was ordering for the second. You did that at Christmas. Even after four months, I had no idea, you know, "what am I going to use next? I know what I'm teaching but- ah, oh yeah, you got to remember the glue".

I: So are there any other things that came as a surprise to you when you first started teaching?
R: Yeah, most of the kids didn't want to learn.

(laughter)

R: They didn't. I followed a good art teacher too, but her style was completely different. It's funny, I followed her here, but with a four or five year gap. She had retired four years before I came here. And I followed some not very good ones when I came here. But, ah, when I got to Foster eh, I was 'gung ho', I mean I loved this subject and I figured that, I could remember myself as a high school art student, junior high art student, high school art student, ah, nobody ever had to tell me to sit down and get to work. Ah, nobody ever had to tell me to be quiet. I mean, as soon as the period started I got involved in the art and I was always surprised when the period finished. I always took things home and thought about them at home. I always did my assignments. I loved it. I didn't realize that was only one out of six kids, eight kids. And I was determined it was going to be more that one out of eight. And it is now. I can almost reverse, ah, the first year that I taught I would guess that I had one out of eight kids working the way I wanted them to and now I would guess that I have one out of eight not working the way I want them to.

I: That's great. What kind of things do you think you've learned from other teachers over the course of your career that you use in teaching art? Can you give examples of something say you've learned from other teachers on staff or other art teachers in the district, or administrators? Things that stand out-

R: Things that stand out. I'm sure that everything, I'm sure that most of what I am as a teacher now I've learned from somebody, right. But I couldn't...I mean GS taught me how to demand a students attention when you were disciplining them. That stands
out. Never let kids eyes wander, don't let him put his hands in his pockets and play with his change, make him look at you, don't let him fiddle with things, don't let him undo buttons and that sort of thing. And make him give you his undivided attention and there's a good chance it will be so uncomfortable for him because he's so unused to doing it that he'll never want to do it again and you won't have to deal with him that often. From art teachers, you pick things up. You know how it is, you see somebody's idea, ask them how they did it. You know it won't work for you but you like the idea so you change it a little bit and

I: adapt it to your situation.

R: adapt it to whatever you're doing. Martin taught me how to set up silk screen. I mean, I knew how to do silk screen. We get back to this university thing. I mean, I was a silk...I was a graphic artist at art school. That was my two majors, graphic art and commercial art and drawing I guess. I had drawing for three years which was all you could take there. I was a studio silk screener. I was pretty good. I was getting to the point where they weren't silk screens anymore there were serigraphs and I was starting to mix color for people making a little bit of side money doing that sort of thing. When I got into a classroom situation the first time I did silk screen with kids, which was one of my favorite endeavors, I swore I'd never do it again.

(laughter)

I: I've had a similar experience.

R: And I didn't. I didn't do it for, I didn't do it until I got here. So eleven years at W. I did it one year. Finally, K. told me "you've got to do it this way" and if you do it this way you solve that half of it, it's so messy. So K. was the first one to figure out that you could use acrylic paint to silk
screen and that you could use water base films and acrylic paint and you'd only get three or four prints off of it, but that's all most kids want.

I: That's right.

R: So you do it all water based and wash it up.

I: That's great. I haven't heard that. I'll have to ask him about that. Do you think that your own experiences as an art student, then, both in high school and in art school have shaped the way you view this art room that you work in?

R: I don't understand the question?

I: Well, you know we've all sat in art classes and we've been taught in different kinds of teaching situations and as you've described a bit about the kind of attitude you want the students to have

R: Oh, I see then did my own art teachers

I: Yeah, did the way you were taught, your experience of being in art school, did that have an impact on the way you teach art? Do you model after ways you've been taught?

R: Well, let me see. I really liked my senior high art teacher. okay. um, I don't know how he did it but his classes were always quiet. But that was a different time, I'm 45 years now, so I went to school in the days when you didn't smirk teachers and things like that.

I: More business like...

R: Well, I don't know about that, it's just a different generation. You didn't question teachers about what they did you just did what they were told. We had quiet class rooms, nobody fooled around. I mean, I liked that guy, I really liked that guy. But he hardly, he never tried to influence what I was
doing. Ah, he quite honestly didn't teach me all that much. When I got to art school, I was miles behind the other kids who were coming from the Vancouver schools, for instance. They had done things that they were already familiar with things that I wouldn't become familiar with until the end of my first year of art school. They've had bits and pieces of it. And my art teacher before that, I had in Grade 7, her name was Miss B. Legendary! A legend! In grade 8, I never took art from grade 8 to grade 11 because of this woman. I fell off my stool one time, they had these 'Z' shaped stools, and I was a small kid and these desks were high and I was leaning forward and the thing slipped out and I landed with my chin on the table and I cut my lip, bit my tongue I guess, cut my tongue. We were in some sort of 'nobody talked' time span and that noise was a breaking of the rule. I got the strap for that. I got the strap for it and I had to get my tongue fixed. I tell you I didn't like this woman very much at all.

(laughter)

R: Now, if I think about those two art situations, my classes are probably closest to hers than it is to his. Okay. I like a quiet room and D., the guy, got the quiet room but it was expected. He never had to tell us to be quiet, it was just expected. Maybe it was because it was senior secondary, I don't know. But B. was a tyrant. I would guess that if you ask most kids if you gave them three or four selections, like easy going, strict but fair, stern or tyrant, half of them would say tyrant. The other half would say strict or firm, none of them would say easy going.

I: In terms of the type teacher they'd prefer?

R: No, the type of teacher I am.

I: Okay, the type of teacher you'd fit.
R: Like, I mean, I fit closer to B. who I hated than D. who I liked. And of course, at art school you did what you wanted to, you did it or you didn't do it.

I: You had a lot of freedom. Do you think that your interactions with kids in your classes has changed the way you teach over time, over your career?

R: Oh yeah. I'm much more laid back now than I used to be. I'm still probably uh, a fairly strict teacher. I watch kids leaving the classroom and make sure they're not abusing the going to the washroom privileges. I pay attention to how they work in class I want them to be working, not gossiping. I want work in on time. I phone parents if it isn't. My expectations of what they'll do and what they'll produce is very high. I won't accept shoddy work. I make them do it over, that sort of thing. But I've relaxed my standards since I've started because the kid that I'm teaching now is less capable than the flower power era kid, the 70's kid. Far less capable. Not as mature either. That's not a bad thing, you know, I think the kids in the 70's grew up a little bit too quick, starting to do dope when they were 12, that sort of thing. But, ah, partly I got older and I'm less energetic. I've changed the course quite a bit. It's not nearly as art school oriented. I used to teach a course that would, if you went to art school from it, you wouldn't be unfamiliar with a lot of the stuff that was being handled there. And now, it's less so. There's a lot more, there's some, I've thrown in about half 'cute' things, fun things. When you do ceramics it's not there to teach the kids to be a great ceramacist, it's there for the kid to do something he can take home and give to his parents.

I: So it's something he can feel he has success with and it's something he can enjoy. What would you say are some of your central beliefs as a teacher or your central philosophy that guides you
in your teaching? Is there any way you could describe that?

R: (pause) ah, sure! I'm probably borrowing this from somebody. (pause) How would you put it? Nothing requires more discipline, nothing requires more self discipline than to do art well. Nothing requires a greater intellectual capacity and a greater intellectual strain than to do art well. So if you think like that, if you think that this, you see I figure that art is probably, it's certainly the most creative subject in any school. There isn't anything that even touches it. Drama doesn't touch it, band isn't even, I don't even put it on the scale, on the creative scale. English is more creative than band. Cooking is more creative than band. Ah, if you look at it that way, then it colors the way you're going to tackle it. If it's there as a craft, if you're treating it like a craft then you're going to handle it differently if you're treating it like a discipline.

I: yes.

R: Now this is, ah, I feel that I've set up a course where it's, in grade 8 especially, it's we start at point A and we end at point Z and between there is a whole volume of things, one of which builds on the other. We, on our first project, we learn to do a type of shading that we will then use with pencil crayon on the second project then we use those two things but we change the style of it. And while we're doing that physical stream, the manipulative stream we're also doing an aesthetic stream next to it with rules of composition and so on and so forth.

I: That sounds good.

R: So, if you do it that way, it colors the way you handle your classroom. Obviously, I don't have kids, we don't listen to radios and we don't get up and do a lot of wandering around. We don't have little groups, I call them coffee clatches, we don't have them. As a
matter of fact, I just had a very bad day today.

(laughter)

R: Both my grade 10 classes, and I don't know why, it might be the change in the weather

I: the weather probably

R: But both my, neither one of my grade 10 classes, they're on this project right here. Now that is a very demanding thing. Neither one of them would settle down to do it. And when the second, when the first class I kind of the class was half gone before I realized that they were sucking me in to talking about all sorts of things

I: Instead of getting to work.

R: Yeah, instead of getting to it. We were talking about my sons art work back there and so on and so forth. "How old is he, Sir?" and you know, Then the second group of grade 10's came in and they were acting the same way I went quite nutso on them. After 15 minutes of trying to settle them down I moved people all over the place and I had all the isolation seats full and I had kids spread out on the tables that were left and so on.

I: So this theme that art is a discipline has been quite a consistent thing right through your teaching career?

R: Well, you know, the one thing that they taught, one thing I learned right in art school nobody gave a shit whether you won or lost. If you wanted to do that, if you wanted to party all, every night - and a lot of guys did, for a lot of guys art school was a one year stop - nobody cared. I mean, you had to submit volumes of work twice a year and if you didn't do it

I: As long as you did it...

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R: Even if you didn't do it, there didn't seem to be a pass or fail there. So kind of what I learned, is that the one's that were doing well, you know, the ones that were being successful and producing good work were the one's that worked. I mean, you'd go in and you'd find them most days in one of the rooms, in a studio and they worked. They were like they were punching a clock. I'd get there at quarter to nine in the morning and they would already be set up and working. And, I would go for lunch at quarter to twelve and they would work to quarter past twelve. And they would come back at one and I'd come back at quarter past one. You know, it only took me to Christmas to realize that I was wasting the money if I wasn't going to you know. So I started coming at quarter past eight and staying until four, four-thirty or whatever. I set up a studio on my own so I could work outside the school and things like that.

I: yes.

R: That discipline thing that goes back, it goes back to my parents. You're raised that way or you're born that way. I don't know, but you don't, I don't think that anybody, it's part of your personality.

I: So there's nothing really in your teaching career that has caused a drastic change in the way you view art teaching, sort of turnaround or a change in direction?

R: That would have to have happened after I started teaching?

I: yes.

R: (pause) Moving schools caused a big change in the way I taught. Uh, funny thing is, it was horrendous moving. Cause my standards or my methods, the way I did things, what I expected, how I treated kids and so on, bore no resemblance, none at all, to the teacher that was here before me. When I moved here - these two rooms are separated by
one of those plastic draw curtains - Here's an incidence that stands out. We had this November 11 Remembrance Day in our rooms. I have no idea why we did it that way but it was in our rooms. And I passed out the poppies and I got the kids sat down and everything like that and across the P.A. comes this, and we're all sitting there listening and just a f...ing riot over there. It was just going nuts. Damn that guy he's in the can or something, so I go across, go through this little door here and I just start reeming them out. "What are you doing? This is remembrance day? People died so you can" You know, giving them the standard lecture right

(laughter)

R: I'm really reeming them out. They're sitting there, they've sat down and they're sitting there looking at me. And then I see a few of the eyes are drifting over towards one of the doors at the back of the room and there's the art teacher. He's sitting there, he's got his head down and he's drawing away like mad.

(laughter)

R: I used to go in there and he dealt with basically four or five kids. The rest of them did what they wanted. The really good kids got a lot out of him and the rest of the class some of the level of work was laughable. Even from the good kids they weren't being stretched at all. Picking up some pretty bad habits too. So when I came here, I'll tell you what changed. I for the first four months, until I accomodated to the way he was teaching, I mean I had to make some adjustments. I just could not have a quiet classroom here because we had that plastic draw thing here. I had been used to teaching by myself for a long time and I was in complete control of the supplies. With this guy I'd go to get a jar of white acrylic paint and he had used all of his and all of mine and you'd fine bottles half gone but with the lid off drying of

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all over the bloody place. So I had to make a lot of adjustments. I did more drawing and found out that I liked it. Less painting as I could not get involved in long term things cause I could not get these kids attention. You know they were used to whipping off things in half an hour and then "Oh, this is what I wanted". I had to train them and it took me three years to get the situation that I wanted. And then after that my reputation was established and the kids came into this room, they did a certain thing. A few of them were too dumb to realize that right away, but they caught on pretty quick cause most of the kids knew.

I: So you just basically tried to ignore what he was doing and do what you wanted?

R: Well, I had to make a lot of adjustments as for instance, I'd try to do most of my teaching at a certain time of the period because the beginning or end of those periods I couldn't make myself heard here. And I put in a work order to get a wooden door put in here and when the wooden door came and got in it was better but it wasn't - they put in a hollow core door so it didn't really stop that much sound. The other change of course was that the clientele was - when I got them used to my methods and what I wanted they responded really well. These are bright kids and they, they're parental instilled success syndrome, you know. And they expect to be pushed. So you push them. Well, you've seen the art shows. There's some good work comes out of this class. And you don't get that just because the teacher is doing the right thing. You've also got to have the clientele to go with the teacher and you've got to have the principal's support in the teacher and so on and so forth.

I: How do you feel about this as an art teaching space right now?

R: This is the shittiest room imaginable. It's square for one thing
as you've probably noticed. It's small. There are, take a look around, there are twenty-seven seats in here and it would be very difficult to put any more in here.

I: Yes. you couldn't get any more in.

R: Three of the seats are behind you against the wall. There's a story behind this room, I'll tell it to you when you want to talk about the art room.

I: Okay, next time.

R: Can you hear the noise here?

I: Yes.

R: Just listen to the 'way, way'[echo] See that shouldn't happen in a classroom.

I: You get that echo. So there's other classes right in this next space right around the corner.

R: No, I'm using that, do you want to see it. It used to be the other art room...........

(both walk into the other room and talk for a few minutes off the tape)

R: All my grade 8 classes I've got this year are all thirty, so obviously - I can get thirty kids in here but I have to drag two, push that down and bring two tables in, then you can't move here. You're blocked off completely to get to a kid in the centre. You've got a space about this big here. Or go down to the other end, you can't move those any more that way because the cupboard doors won't open. I've tried every arrangement in here and this, I've never wanted more than four tables together at once.

I: Yes. Six is a pretty big group.

R: Nothing I can do about it.
Protocol B-1

I: What is your current teaching load this year?

R: It's all art. What did I have last year? Oh, I had a graphic art which is basically a photography and annual club was thrown in here. The population here is on the rise again so it reaches a certain number and it's perfect. You get your seven classes and

I: You don't have to share your teaching space.

R: Right. You get the seven classes and the numbers are nice. That was what happened last year. Let's see what did I have. I had two nines last year and a ten, three eights. I had 23 in eights on average, the ten was a big class of about 28. But somehow or other that's easy to handle at ten. The nines were nice comfortable 25's. And I mean nice, comfortable. They were good kids. Now, that's when it was ideal. Now I've got all art at the upper end of it where the numbers are fairly small still, like we're 189-90 per nine and ten classes, it's fine. I get classes of 23, 26, 24, 24. In the grade eight I got 30 in three of them. Which means we've passed the hump. Now I'll have large nines and the new crop of eights will be just as large, so I'll have large eights and large nines and ultimately we'll get to that point where there's an extra block of art and then I don't know what they'll do.

I: Yes. Right. Are there other things that come from the school that frustrate what you try and do in the art room? Do you sense there's anything in the way the school's program is organized or expectations of the art program that come from outside?

R: To run a successful art program you yourself have got to believe in it. Then you've got to be such a rotten SOB that nobody wants to fight you. You've got to really stink and squeal and squawk and when you feel that you're becoming a dumping ground then you
better let it be known. Okay. You've
got to have the counsellors on your
side. J.M. is marvelous, but the other
counsellor, the boys counsellor, if I
wasn't taking him, and figuratively
speaking, taking him and shaking him
every month or so, I'd end up with
classes of 34 and it would be all kids
who can't hack it in French or got
kicked out of Drama or never made it
with the band teacher who has very high
standards. Okay, the kid won't practice
at home, give him another elective.
Well, I say, we solved this along time
ago, but we're now solving it with a new
counsellor, like with this counsellor -
he's been at it for two years. He'd
never say it, and it's not obvious, but
art is of no value. This is a man
without an imagination. His kids went
through here and they were marvelous
kids, marvelous, marvelous kids but two,
all of them, every single one of them
didn't have an imagination or a creative
bone in their body. It's your basic
kind of good, solid God-
fearing, Christian, mono-ethnic. There is
no - it's black and it's white, it's
down this line. The only reason the
courses like art, drama exist is to take
care of the kids who can't handle band.
And you've got to have some place to put
them.

(laughter)

R: And there are these wierd kids, who
for some reason, enjoy this. So let's
put them there because they won't cause
any trouble when they're there. So what
that guy will do, you know, they all do
it in different ways - the one we had
before would butter you up first and
then give you a complete dog, some kid
that nobody could handle. And what was
normally a good class all of a sudden
becomes a not good classroom. This guy
will simply dump until you shake him,
you know, until you put your foot down.
Counsellors will give you this routine -
"the boss says to do it" and I say,
"let's go see the boss". Now, the old
counsellor, he would say that and then
we'd go see the boss and half way down
there he'd tell me "well, the boss never really said that". We'd still go see the boss cause the old counsellor wanted to see what I would say to the boss. "Does he have enough nerve to say what he said to me to the boss?" But if you establish that a couple of times, then the boss gets the idea that it's not a dumping ground. Here's my standards - some dumb ass kid who doesn't want to do anything, he's not going to be happy in here. I'm going to be leaning on him, "do some work". It's going to be as bad as it was when he was in French. We don't want this kid sitting in the office all the time because he got kicked out of here, don't do it. And then after a while they get the idea that you will kick them out if they won't do the work, or whatever. So, they don't want to deal with it down there, aha, avoidance techniques you know, so they tell the counsellor "put this kid somewhere else, put him in drama". So the poor drama teacher is going out of her tree.

(laughter)

I: yes. Somebody's got to take him. In terms of what the school expects

R: Succinctly? Here's the annual situation. You know what you're doing in art and value your subject area and you're able to get it across to your principal who has some sort of art background, even if it's only one of his kids likes it and does well at it, and he supports you, both financially and ah, the other ways - like he compliments your displays and he tries to, whenever possible, keep your classes within some sort of reasonable level and gives you some choice about who will take the subject. Okay, it's not just where you put the kids who won't fit anywhere else. However, if you run a good program it won't become that because the kids will avoid it.

I: They realize they've got to work in there.
R: In this school, you know this is a private tape, it doesn't go anywhere else. In this school, they go down there, down in the shop because they can do anything they want down there. Ah, you need the counsellors on your side, you absolutely have to have it because they do all the programming. And J.M., she makes sure, like she encourages kids to take art, which I like, especially in Grade eight because you like to build a program and you want to get as many kids in as possible. And unfortunately a lot of girls and a lot of bright kids head to the band area you know, without ever giving this a chance.

I: That's right, right out of elementary school.

R: Well, they're used to art at elementary school, you know, which was pretty mickey mouse, not really art at all. Just kind of play time. So she encourages them but at the same time but when one of these questionable ones comes along she'll come and talk to me first and we'll discuss it. I'll talk to the kid and if I feel that I can handle the girl, the boy - the last one that happened was a girl. If I feel that I can handle it then I'll take her and at least give her a try. And if it doesn't work, it doesn't work. But just to have them show up with a piece of paper is a pissoff. It doesn't make anybody feel happy, so you need the counsellors on your side.

I: Right.

R: The administrators, they're going to control the money, so you've got to have them on your side. You got to sell the program, you've got to pump it all the time. Ah, when we do the show down there, making your principal feel guilty because he didn't go and see it is worth another, at least $150.00 on your budget, it is. Don't ever be afraid to go and ask for money and don't go in begging, "say I need, I have to have", "Well, we're awfully short of money, we're awfully tight on the budget".
"Well, come on H., you just gave Science $2000, all I'm asking for is $110. You know come on, you can spring for $110. I'll buy you a beer sometime". You know, you get your money.

(laughter)

R: You may have to listen to a song and a dance, but you get it. You should always take it. You know, the way you get your budget up is

I: to make sure you spend it.

R: Yeah, always spend it. And there's a lot of stuff you can stockpile so that when the bad years come you can never not affect you, but you can kind of get through. You can stockpile paper, stockpile the expensive paints, always glazes, get cupboards full of them because they always go quickly and they're expensive as hell. But if you spend it and you go back for more, if your principal's smart and he's keeping his finger on things and his eyes to the school he understands that you're coming to him all the time for more money, you know. And your budget will creep up. It may only go up $200 a year but over four years that's $800. So I've got my budget now where - once again this is between you and I - I had difficulty spending the last spending $400. I managed, so I went out and bought a few luxury items. I bought a compass set for $52. Things like that.

I: Well, that's great. Is there anything else that you can think of from your background, from your experience as an art teacher that shapes the way you do things today that you haven't mentioned already? Is there anything else you'd like to add?

R: A poem?

(laughter)

(pause)
R: God, I don't know. Well, you know I've got a whole in my left ear and loud noises bother me. I mean, they're quite painful for me. Ah, I don't think well in din, in cacophony or whatever you call it. I honestly can't think very well. When the noise level in the class gets up and I'm trying to show a kid something, I can't, I can't. I can't keep the thinking processes going. It's partly that the ear starts to reverberate. I was born in a different generation than these kids. I never felt about them, you know, I've never felt these are my friends, these are my clients, that's all.

I: That's good. I'm not just saying

R: You know what might have been influential on me? I bet I would have relaxed in this profession a lot sooner if I hadn't had N. as my vice-principal for six years. Now you taught with N. for a while so you know how incompetent the man was.

I: Yeah, I know.

R: I mean, he just was not there. I can tell you six years of horror stories about that man not doing his job and making mine tough. Sending kids to him to be, you know a kid tells you to "f. off" and you send him to N. and the kid comes back and you expect that there's going to be a pretty drastic apology and the kid walks in and sits down. "What's going on?" "Well, Mr. N. told me to come back here." "Well, you haven't got my permission to be in here, there's some hoops you've got to jump through first" and he says it again "f. you" and leaves. Right. So as far as I'm concerned that kids out of school. He's got no more rights in school. But as far as N. concerned he'll do anything to avoid the confrontation between himself and the kid and the parent. So we end up with a sticky situation where N. is saying to me things like "well, are you sure he said 'f. you'" "Well, he did say it twice N., I'm sorry, but he did say it twice" "Ah, but it couldn't be
anything else. He says that he didn't say it, that he said 'duck". "oh, right N. I know all kind of kids that go around saying 'duck'".

I: So, good. Well

R: He was so awful that I'm sure it made me a harder, harsher teacher.

I: Great.

Field Notes recorded before and after the interview

Tom was reluctant to return my initial phone calls following up on my presentation to the L.S.A... However, when I finally made contact he indicated a willingness to take part. When I phoned for the initial visit he said what about tomorrow I have to meet a parent at 4:30.

The day is dark and wet, the first real rain of the fall. I hope I will be able to approach the interview in an upbeat manner. It's 3:10 pm

After visiting with two teachers I used to work with I went to Tom's room. I arrived 5 minutes before the appointed time of 3:30 pm, there were 4 students seated by the window. I asked them what they were working on. One student showed me a drawing of a carousel that she was working on. She was using pencil crayons with considerable skill and control. The other 3 students were just sitting. Two boys seemed to have a detention until 3:30. The room was yellow, very yellow. The walls were institutional yellow and the cupboards were a bright daffodil yellow. The room was very clean with only 5 or 6 examples of student work on display. A watercolor painting of a tomato cross-section was on a board in front of the windows. The counters and shelves were totally bare.

When the interview was completed Tom wanted to show me the watercolor work he
was doing with his students. He felt that he was having real success in teaching students how to build up color in layers. They were painting large cross-sections of vegetables and fruit (18"x 22") against white backgrounds. Technically these were very sophisticated works. I asked if these were grade 10 students, he said that they were. He feels that watercolor should not be tried with grade 8's and most grade 10's are too young for it too. That's why he would like to teach senior high. He feels that some of the Senior High students are less capable. However, he conceded that there is not one art teacher in the district that doesn't think he's the best! I thanked him again and headed off.

INTERVIEW CONCLUDED 4:35 pm
Protocol No. B-2  
Researcher: Shep Alexander  
December 13, 1989  
Subject: Room Tour

I: Tell me what you've done with this classroom and why?

R: This room is 22 feet by 26.

I: So it's not huge is it.

R: No it's not, it's a tiny room. So the thing that saves this room is that I've got the one next door. I mean if I look around you see that there's 27 seats in here counting those three seats that are against the wall. That one there in that doorwell is an illegal seat. Workman's Compensation and the Fire Department says no.

I: Yeah, right.

R: I don't have a grade eight class under 30. So obviously, ah, 208, the other room is a boon for somebody, I'm not sure whether it's me.

I: So you actually have the overflow go in the room next door. Where do you do the teaching from?

R: I teach here in this room. Cause you've seen the colours in the other room. It's very dull, it's a very dark room. So I teach in here, but you can see, there's hardly any room. So if you've got, well the grade eight classes are all large but they're smaller people. If you put the same number of grade tens in here then you wouldn't move at all. Last time I had a class of grade tens over 30 there was 32 in it, and I virtually split the group. I think I put 20 in this room and the other 12 in the other room. And then it's survival for everybody. If you don't do that when you get those big bodies in here all you've got is spills and mucking about. There's no choice about the arrangement of desks. There's not room in here to set up individual rows, you couldn't do it.
I: yeah.

R: You know, you've got to cut the aisle way space down as much as possible, so you use islands of desks. You can see that there's restricted movement there. You can't get by at the end of the tables there. If you did this any other way you would have to, the only other way you could do it is to turn those two around and run a long string straight through there but then you'd end up with ah, 4 x 3, 12 in a row there and you don't want that. I mean six here is bad enough. Once again those seats there are isolation seats, for kids who can't work in groups.

I: you've got three of those.

R: Yeah, in one class I've got five kids who need a seat like that, so.

I: yeah, I could believe it. Where do you teach from in this room? Do you use the board ..

R: I walk all the time when I teach. You can see that the main aisles there is no point in going past here. Once you get past here you trap yourself.

(Laughter)

R: I use this whole space in here all the way around. I'll fool around while I'm talking and get back to the board when I have to draw, when I have to use the board. But you know the subject, you might talk for half an hour and not again for, like you might talk formally for half an hour and you might not have a set lesson for another six hours.

I: Yeah, right. But I notice you don't have a desk or a teaching centre.

R: There's no room for a teaching desk. For two years now I've been trying to get a filing cabinet which I'll put in this work room there. I was wondering where would you put a filing cabinet.
I: Right, right. You don't have room.

R: This is a tiny, tiny room. Even the ceiling is not all that high.

I: What about, how do you use the storage in this room?

R: Anything I don't want stolen is in here {central storage room}. That's for clay storage here. Well not clay storage, whatever we're working on, clay projects will go over here quite nicely. This is very badly designed. M.W. designed this room. Then they went about completely ignoring what she wanted. Just pissed her off terribly. That's probably why she quit so quickly. She thought that she'd have a chance, a once in a life time chance right. Brand new school. Principal who appreciated her and was willing to let her. You know she had it all figured out. These cupboards here would be a certain width and a certain depth so they would hold 24 by 36 inch paper. Okay. And at the end of it hear we're going to be two rows that will just fit. Just hold these like that {18"x24" paper}. Well you can't get 24 by 36 inch paper in here. The same thing happened in the work room. She designed a shelving system that would exactly fit all of the styles of paper that we use and then on the opposite sides of the paper racks two wall cupboards which would have had drawers so you just have pen nibs and pens that would all be dumped in here. So this paper room is ridiculous. And there's not a single cupboard that holds paper logically.

So you don't store anything in this room that there isn't room to store. You put your projects there up in the top. That long cupboard there used to have paint in it. But since W. left I've put the paints on the other side. Have you ever seen a worse sink setup you can get.

I: Well at least you have three taps. My sink only has one.
R: You only have one sink and one tap?

I: yeah.

R: You can get four people at this sink. Which means you have to use the other side. Which means that ah, (turns water on) if somebody sticks a paint tray in there.

I: They're shooting the guy on the other side.

R: Paint storage. I mean that's adequate enough. You know what we would like, there should be sinks on this side and sinks on the other side and then you definitely need a place other than this. You get by with it, you know, you can always handle it. But that's not the place where you want brushes.

I: no, no.

R: It means that at the end of every period I virtually have to do this, you know, go through and make sure they're all standing up the right way, have they all washed their brushes. Of course they haven't, you have to go through and wash half the brushes. At W. I had a system above the sink for all the brushes, here above their head, and you couldn't get them, you couldn't put them this way. You had to do this, and you could walk to the back and look, they're all clean or this one's dirty and you give it to the kid you hate the most.... You get by you know, the problem with this room is the size you know, and we've all seen C's art room.

I: yeah

R: Now if this was the only room that I had, I'd have to eliminate from the program any large claywork because I wouldn't have the storage facilities, I would have to get rid of silkscreening because it just takes too much room and its too messy. You already have a full classroom here and you also try to do silkscreen you won't stand a chance.
I: Right. So, I notice you keep your counters clear and everything, the tops of the shelves, does that fit your idea of what you'd like the room to be like, instead of having work piling up all around.

R: Well, the counters, when we're using paper those counters are where the paper goes, so normally... you see that's another thing she had figured out, marvelous, all those cupboards were storage so you could put your paper in there permanently or semi-permanently. When you needed cartridge all you had to do was go shelf #5 is what your using today. Now you end up ah, they were open cupboards too, now they have doors on them so it's pointless to put paper in them, cause you can't open the doors because the table's too close to the damn doors so you use the top of the counter to put the paper on. You know what happens then, it gets scattered and mixed in with the folios and nobody will take the top piece, right.

I: What about those cupboards over there, the big tall ones?

R: I have this one here for when you have large clay projects, you want them out of the way. See the problem here [tries open the cupboard and the door hits a student desk] I don't have very many right know, ultimately that kind of thing will be stored in here. I can get one grade 9 class in here. Grade 8, I use a locked cupboard for the grade 8 projects cause they're very delicate. And the other grade 9 class in here for claywork and then later in the year this becomes a canvas storage area. That's my own cupboard...

I: So you have one cupboard that you kind of use as a desk.

R: I've got things in here that I don't want kids to touch without permission they go to the bookrack, the junk box they will use anything I have. The mark book is in here.
I: So does the room change much throughout the year depending upon what you're doing?

R: There is no way, absolutely no way, of using this room better in terms of movement or... there isn't. I've tried it, when I first came here I walked in here, the teacher had a desk, remember those things sort of like science tables about that high. She had one of those right here it ran from there way back to in here then she had all these tables that were sitting here right now crammed into the rest of the room. Okay? That thing was the first thing that went and the next thing that I did was I got rid of four seats then told everybody that there were only this many desks. I started experimenting when I came in here. I spent I betta four hours looking at it screwing around with it before school started. The only way I could get twenty-four, I tried to get twenty six seats in here to start with and I couldn't.

I: I'll just move the tape recorder and you can tell me a little bit about what goes on in the other room. So, what goes on here?

R: In grade 8 this is the overflow room so in a class of 32 I'll end up with, well I don't have 32 this year, in my class of 31 I'll have 5... 6 kids in here. So I pick 6 kids that can handle it, or that I think can handle it, and I try to change it at least once every two months. Part of the learning process is being in a room and listening or watching, seeing what everyone else is doing and so on and so forth. You can also see that I've got things... Where would you put a paper cutter over there? So there's a place to leave it out here otherwise it would have to be in this room and brought out when you have to use it. Overflow storage is in here and with the tens I allow them to come in here and work if they ask first and as long as... You know what the trip is right? Somebody comes over and he asks, can I go to 208 and work? Why? I just
need some quiet today. Oh, okay, go ahead, go ahead Trevor. A couple of minutes later somebody else will come up, you know, hmm, well okay sure, sure Josh go ahead. I'll let him walk and get almost in here and I'll say, "Don't sit anywhere near Trevor". That's to let the other three, who are going to come and ask me next, that they can't. There are some kids that love it in here.

I: I can believe that there are some who would like this space.

R: I've got one kid the best that I've got. If I'd let him he'd come in here every period. If I let him come in here every period then the class won't see how he works, won't see how he operates, I believe that's important to them.... This is an annual cupboard and this is a paint storage. I do all my own work in here too, if I got things that I want ot do, comment cards was the last one, I set it up in here cause it can stay nobody has to disturb it.

I: So, for extracurricular stuff, annual and that kind of thing, does that happen in here?

R: This is the annual room. I don't really want the annual job really... but, I'm going to give them a choice next year. I'm going to ask them what they would rather have me do, either basketball or the annual.

I: Do you ever use areas outside the classroom, like the hallways or take kids outside to work?

R: No, we have a policy here not to take kids out because it got abused. It hardly ever happens except in the last week of school and it became very obvious, I think, to everybody. That's not my nature anyhow, you know, we used to go outside, we used to go sit on the edge of the ravine and draw the patterns of leaves against the dark background or over into M Park which is neat, that was our fall trip and this is our spring
one. We get the mushrooms, we collect mushrooms and draw them, which is a marvelous drawing assignment. But, this is really funny the second year I was here, DG was still the principal, he was an older fellow, and he had pretty solid ideas about what he wanted out of a school. I looked out here one day and the whole bank had classes on it starting there there was one up there, there was one sitting down here, there was another one gathered in there, all the way along the bank. This is on Tuesday and we dismissed the kids on a Friday. Right after that this announcement came down, a piece of paper, "If you wish to take a class outside, we certainly would not hesitate to allow it if it was educationally viable. Would you please submit the educational viability to us before you do it.

I: Is there anything else you can think of about the way you've set things up or the way you use the room?

R: Are you ultimately going to design a good art room?

I: That's not really the focus of this study. I'm interested more in what people do and how they cope with the limitations that they're given.

R: If only we could... this could be beautiful art set up, the two rooms.

I: You have the potential with this space.

R: This would have to go [indicates present central storage area], this whole storage area would get whapped against this wall, okay? Probably, it would probably end here, you could put it right up against there, closing a window so the room would end here. You would put your clay and everything else in this corner, and all the dirty crap. And you'd have the rest of it...

I: Yeah, flexible space...
R: That would be the trick. If a kid was giving you, you know some kid can't get along in groups and cripes, I'm gonna see 18 parents tonight and 16 of them have kids exactly like that. If a kid can't get along in a group you don't have to isolate them, you just have to move them where there's hardly anybody around them instead of having to put them over in a door where they've got no light or anything like that. However,...

I: We have to work with what we're given...

R: It's too bad about this, this was going to be one artroom.

I: It was sort of a last minute decision...

R: Yeah, the staffroom was going to be bigger and the artroom was going to be here and it was going to run through to about... I think they took four feet off the electrical room there so, this is actually four feet farther that way than it was gonna be and they took 10 feet off of the staffroom and at the time this school was planned for I think 800 maximum which would of meant that there would have been 50 teachers in here. We've got 32 teachers now and there's no room in that staffroom. Now no one's doing noon hour supervision so everyone goes in there and eats their lunch, you can't get near the place. You can't find a seat in there.

I: Okay, well I'll stop then.
Protocol No. C-1
Researcher: Shep Alexander
October 17, 1989
Subject: Ethnographic Interview

Starting time: 3:25 pm

I: This is focusing on your personal and professional history that has contributed to your idea of the kind of place you want your art room to be. The questions are open ended so if you feel that things come to mind as you're talking please feel free to throw it in.

R: Is that your script S?

I: That's my script. So, what things in your past influenced your decision to become an art teacher?

R: I always knew I was going to be a teacher 'cause I guess the first day I went to school in Grade 1 my mother said I came home and was pulling out my books and had all my younger brothers and sisters playing school. So I always knew that. I guess what influenced me was the art teachers I had. I found them to be a little bit different breed than my normal teachers. I went to Gladstone, I had two really first class art teachers. I had JW and DJ and they were just super and I don't know, it just sparked something. I started off as a potter.

I: So you were interested in art but you weren't necessarily thinking of art teaching right away?

R: No. I was interested in art. I never thought I was good enough to do it and then I realized by the time I got to Grade 12 that I was better than the average bear at doing it but not as good as the best people. But I had this ability to sort of teach or whatever.

I: Communicate with people...

R: Communicate. Yeah, I guess.
I: Did you think that your university art education training had much to do with the way you teach now?

R: No! Nothing! I find, I find that, ah, in general, with the exception of one class with JM, it was pretty much a waste. Um, it was good in some respects, good for me as a person. But for teaching, no. Developing personal imagery - a wonderful idea.

I: (laughter)

R: The man laughs. He teaches Junior High. I felt very inadequate technically to come out as - we're generalists specialists. And I have a very good grounding on my own in pottery. Um, I did a double major in graphics and design. Through design we used fabrics exclusively and fibres. Um, through graphics it was basically oriented more towards a fine artist than an art teacher. I felt that, and I'm sure they managed to weave, or they were trying to weave a certain amount of personal imagery development around techniques but I found that it focused more on what I was doing as an artist and less on how to teach or less on the technical aspects. And I really found that to be a real shortcoming when I got out and started teaching. How about you?

I: Yeah, same thing. 'Cause I found that you know, the idea of how to take something that you know how to do and communicate it to others was something I felt was

R: Yeah, doing it and telling them how to do it are two different things.

I: Can you describe the different teaching situations you've worked in since you've been an art teacher?

R: Okay, um, I was a bag art teacher for the first five years. And I say bag because it was a grab bag. I started teaching and I got a teaching assignment up in Vernon and um, I was teaching art
and drama and social studies. So I had to learn how to be a social studies teacher, I had to learn the curriculum. I had a lot of work to do there. I had a lot of work to do with drama so I pulled art things out of the bag. Little projects, sort of isolated little blobs - "here, do this". Um, I guess the kinds of things that I'm not saying they were, but it reminds me of an elementary school teacher who has kids do pottery and then when the pottery is finished they have them sand it.

I: yeah, right.

R: They could have sponged before they put it in the kiln and it only would have taken them five or ten minutes to sponge it but now its fired and it's going to take three hours to sand. And the three hours it's just kids intently sanding. And that's kind of the projects I did, little 'bag' projects.

(laughter)

R: And then I came down here to Prairie and um, I had another platefull and I was teaching woodwork, metalwork, drafting as well as drama. So I was into doing bag projects then and it wasn't til my fifth year, I was into my sixth year of teaching when I had straight art and that's when I started focusing on learning how to do some things like drawing which I felt that I did not have a very good grounding in. And, ah, my own inadequacies as an artist or as an art teacher have really, have really become the centre of my art teaching.

I: You focused on areas you thought were weaknesses for you?

R: Where I, you know, drawing is the basis to everything and yet a drawing, a drawing lesson out at UBC was stand and look and draw. And nobody ever came around and sort of taught you how to look or what to look for. Maybe it's because they didn't know. And I'm into this right brain, left brain stuff. Now
I've got, I call it portrait construction you know, knowing the formula for the proportions of the face, mapping, knowing where to put it and how big it has to be, sitting gives us the shape of the facial features and the head and stuff. And then you get to drawing adding the little unique things. And it's the first few steps that everybody has trouble with and nobody has broken it down. So, the thing that I was truly inadequate at which I was just banging my head against the wall was drawing and that's the thing I feel really comfortable with now.

I: Good. Well, I find the same thing in teaching drawing, if you show them some things then all of a sudden they kind of wake up to what things look like

R: I do a drawing in front of the kids and I went through high school and university and to date, the only other person - now if you do a drawing in front of your kids from start to finish then that's different and I can I know two people that do that you and DP.

I: I do that.

R: Nobody else I know gets up there and does it. Let's just sort of draw this.

I: All together then, how many years have you been teaching art?

R: This year, I'm in year fifteen.

I: So, if you think about all these different teaching situations that you've worked in can you comment on how you think that affects the way you teach now?

R: I teach like a barracuda. My fight is to raise the profile of the arts. What we do, is everything they're talking about now with the new curriculum. We don't just teach theory, we apply theory, we are critical thinking in action. We apply math, we apply physics, we apply chemistry and science and we apply it with the
aesthetics, with the principles and elements of art and design. And ah, I've become a barracuda because most people sort of looked at art as kind of something wimpy and not important. And I sort of think it's the other half, in the school situation, it really makes up for the other half of the thinking process. So I've been very vicious, very, very structured (interrupted by a student question) No, I was saying I've been a barracuda. And the other thing is because of the perception, not just of kids but of the administration, who sort of see it as a mamby pamby time filler. And it's not!

I: Something to round out the program.

R: And it's not. So I go out and tear bikes up and things.

I: So you're saying, you've come to this conclusion because you've felt the teaching situations you've been in, art hasn't been valued as much as it should be, so you've had to take

R: The value comes with me. The value comes with like me or you, the teacher, and how much we are willing to stand up for and I guess we actually end up doing a mount of preaching.

I: When you started your teaching career and thought about your first art room or even before you walked into it, did you have an idea of the kind of place or kind of atmosphere you wanted to have in that art room?

R: Yep.

I: Can you describe that a little bit?

R: Not clean, but not dirty. Uh, lots of stuff on the walls - well this is what it is, a smorgasbord for the eyes. Where do you look, what do you look at? Never get bored in here 'cause there's always something to look at. This actually is, is, I mean, that's the kind of art room that I was brought up in. All three art rooms that I had at
highschool and most of the art rooms, with the exception of the design room, out at UBC were this conglomeration of happening. Just, it's like the room has a life of its own and it just grows and moves and sometimes it's really dirty and sometimes it's sort of clean but it's just. And I know where everything is and that's the scary part. I can put my hand on the books, I mean if I was to design my own room it would look similar to this but different. Very, obviously you can see it was not designed by an art person. Actually, this one was but, boy! I think I can speak as an expert after being in here for thirteen years.

(laughter)

I: O.K. Well, if you think about the time you've been teaching and the practical experience you've had of working in this room and teaching different groups of students, what are some of the things you think you've learned about how to run things in an art room?

R: Well, I've learned that they change and what looks good and fits good for one year doesn't necessarily look good or fit good for another year. I've got the hydraulic jacks in here and ripped cupboards off the wall and unbolted the blackboards and bolted them up in different places and unscrewed things and ripped things around. I know that it has to be something that has to be flexible. I'd like to see floor to ceiling shelves but a lot of other stuff I'd like to see it be movable. So if I wanted to have a big area I could have cupboards on wheels and roll them into the next room and stack them all piled up there and use the area. Like I feel so often that I'm limited by the space and I like easy access for kids. I don't lock everything up! I like to have things available, like the paint hangs around and everything just hangs around and everythings just there to look at and see. Everything that they're allowed to use.
I: Do you think that, well you've sort of talked about the art room as having a life of its own, sort of growing out of the people and things that you're doing. But would you say you've had any outside input into what you're doing?

R: This room has not been painted for eleven years! I battle, "I need a couple of cupboard doors! Oh please, come and fix the electrical outlets it's falling out and some kid has just shocked himself!" I haven't had a lot of input. No.

I: How about input about teaching art from say, conferences or other art teachers or teachers on this staff?

R: I don't understand that. Have anybody else get involved?

I: Well, not necessarily get involved, but say, teach you something about teaching that affects the way you run things in here.

R: Oh, an incredible amount, and mostly I get it from intermediate and primary workshops. And modify, because they do process development rather than ah, they work on processing skills and thought processes rather than dealing with techniques. And artistically I think my techniques I know what I'm talking about, I know what I'm doing and it's the way that I deliver my lessons that has changed. Is that what you're asking me?

I: yes.

R: yeah, um, I've got mostly from outside influences, nothing from Art conferences. I think the bulk of the art, every once in a while there's something that's affected me. And I must admit you know, I'm on this role and I got into all this brain stuff because of listening to a lady talk about drawing on the right side of the brain. But I can't even remember if it was an art conference or a PIMA
conference, an intermediate conference. But that really influenced me. Yeah, so I'm always out there looking for other things, and coop learning and I'm always looking for other things to bring into this situation all the time. But I don't usually look towards art people.

I: You find you don't necessarily look towards secondary people too much either.

R: No, too isolated. You know. You and I are an exceptional case. No I don't. I'd say we're not fanatical, we're not political, um, I think we're both teaching junior high because we're wanting to teach junior high. And when I get out with my colleagues there just seems to be so much jockeying. "I want to be the district coordinator, I want to get to senior high, I want to do this, I want to do that" and I find myself yeah, and I think there's a two tiered strata which I've told you before. There's the secondary wonderful people, the seniors, and then there's us junior high scumballs. And um, yeah I haven't got much input from them. I would say in that case I must sound like a little bit of an ego wrap, but I'd say I was the one who was out on the limb, they're closer to the trunk.

I: How about the staff here in the school? Do you feel like there's other people on the staff here?

R: I have very radical teaching methods, you know that. And um, I guess I started getting radical when I started using that drawing on the right side of the brain book, um And I was sitting down thinking, it was seven years ago, I'm starting in year eight now, and I've modified and brought in a lot of other stuff now. And when I first started they used to tease me, "ooh, flaky, ooh, touchy feely, ooh, wierdo" and now the whole idea of visual imagery is sort of gaining ground. There using that in cancer therapy and they're using it all over the place, they're using it for stress reduction. Biofeedback is
actually visual imagery, think about lowering your blood pressure and then you lower it. I stood out there to a lot of ridicule, now I'm getting support, because they're bringing in speakers from a lot of other places that are talking about things that I've been talking about for a long time. So I'm getting some support and um, the band guy here at the school is quite interested in the stuff that I'm doing and my teaching methods, the way that I'm using to teach kids using visual imagery and brain repatterning and things. Yeah, so I'm getting some support.

I: But you find you're out there breaking the new ground here.

R: I'm definitely out there breaking the new ground. It crumbles underneath me my every step. I'm just waiting for the quicksand.

(laughter)

I: You've talked a bit about the art classes that you've been in and what you've liked about them. Is there anything more that you want to say about that about how that affects what you do. You know, thinking about you own experience about being in art class in high school.

R: I think of myself as an art teacher not necessarily an artist. I'm coming to think of myself as somewhat of an artist right now. What really, there was this part of me that I never even knew existed until my art teachers sort of helped me find myself. And I have mixed emotions about that, because in one respect I owe them so much, because I love my job and I love where I'm at and they really played a big influence on me because obviously I wanted to emulate them I wanted to be like them. And now, as I've gotten older and I think that's why I wanted to be, ah, They were just the coolest guys, a different kind of people, different from all the other teachers, and I know they
played such a big role in my life, I spent so much time in the art room. Now I'm kind of choked because, and obviously they would have given me, they gave me everything they had and they had no more to give and they didn't know,

I: some of the stuff that you've found out.

R: some of the stuff, you know. They were still, I guess there are still tons of teachers out there doing it out of Nicolaides which is where they were at. I had an art, maybe it's best if I explain it this way. I had an art student come into me today who is doing an advanced placement class in the district and was telling me about one of her teachers since me. And you've got to remember that I'm the junior high art teacher. But she was saying to me that, you know, "You gave us the tools that we needed, you showed us how to draw. You didn't come in and do our drawings. You didn't say it doesn't make any sense to us, you only spoke to us always on a technical level, and the aesthetic part you mentioned to us but didn't force it down our throats." The one she has now, and everything she does, and she quit taking the art classes because everything she does now, it has to make sense to them not to her. And the kids sitting there thinking I'm the artist, it doesn't have to make sense to you, it has to make sense to me. And I think that's one thing that we tend to fill, or I think, my teachers tend to fill me up with imagery before I had the techniques down. In other words, to do beautiful drawings you have to know how to draw you have to know how to see.

I: You had all these ideas and images but you really had difficulty translating these into works of art.

R: There was no translation. And it's one of the big things I tell kids, I'll go to my grave, I guess, telling them that their work is their's and it's their perception of the world. I can talk about principles of art and design
and I can tell them why something doesn't look good but I have no right to go up to them and say "I don't understand this" or "to me it doesn't make sense" or "it's not making it to me". And that really made me crazy. Like with the drawing I'd say "Sir, I can't make the nose!" "Well this is how you do it, you kind of go like this, this, this, this", and there was the nose! And I didn't know how to draw the nose. He came by and he drew the nose, he knew how to draw noses. He couldn't tell me, he knew he had all the information and he knew he knew it but he didn't know how to tell me. It's almost as though he had no metacognition. He hadn't broken it down into the parts.

I: I think that's a similar way that I approach it too, to let them discover their own aesthetic. You know, don't worry about that too much, but the means to take the ideas that they've got and express them.

R: The techniques, the vehicle. You can put something in the vehicle but you can't go anywhere until you have it.

I: Okay, can you, is there anything, you've talked about the positive aspects of being an art student, but are there any particular negative things that stand out? And you said, "I never want to run a class like that or I never want to set up my art room like that".

R: I had several art teachers that were terribly condescending to me at all parts of the lesson. I mean I could understand them being condescending to me when they were giving me the theory but past the theory kind of an 'upitiness', kind of an 'avante garde', so absorbed about being unique that they lost their attraction as being people. And I think as teachers, for the most part, where we get hooked and where we hook children um. A lot of people don't necessarily learn for the love of learning. The teacher is an integral part and what we
bring, our personality, our depth, our sense of humour. I guess that's what I'm trying to say, they had no sense of humour.

(laughter)

R: Well, one or two of them did.

I: They had to be so serious all the time.

R: Well, I mean serious to a fault. "Listen to every word I say and hang off of every word I say" and I'm, saying "I want to hang you with every word you say".

I: Thinking about the students you've worked with since the beginning of your career to know, how do you think your relationship with your students has changed the way you teach or affected the way you teach?

R: How has my relationship with my students affected the way I teach? I don't think it's affected the way I teach but it's affected where I teach. I'm here at junior high because I can relate to them. And I guess the best way I can. As teachers we can teach kids things, and we want to know that what we've given them they carry away with them. We want to know that we've influenced them in some way. And I was at a wedding two weeks ago, and I was a bridesmaid in the wedding for a girl who is twenty-five years old, who I taught twelve years ago and whom I have been friends with over the twelve years. And she did her thing, went to Art school and now she's down at Emily Carr in her third year of design and I guess that was a real eye opener for me. Watching somebody go from being an adolescent at thirteen to being a mature woman of twenty-five and the way she sees me hasn't changed. So I truthfully can say I haven't changed. I've mellowed out a bit, you know, but that's a personal thing. I don't yell as much. My stand up is a little faster, like I
I talk faster. I don't labour things as much as I used to.

I: That comes with experience.

R: With experience and maturity.

I: You've already talked about some of the beliefs that guide you in your teaching. Is there anything else that you would consider central beliefs that guide you about teaching?

R: What have I said about beliefs that guide me?

(laughter)

I: Well, you've mentioned things about teaching skills and techniques as important.

R: I hand out sheets on love, respect. I guess I've always looked at myself as a facilitator. I talk about winners and losers. I talk about a winner says 'let's find out' and a loser says 'nobody knows'. When a winner makes a mistake they say 'they were wrong', when a loser makes a mistake they say 'it was my fault', a winner goes through a problem a loser goes around it but never gets past it. A biggy, a winner makes commitments, a loser makes promises. Kids at this age in junior high are going through some of the hardest living of their entire life. They're big, but they're not, they're trying to cope with hormones and everything else and sometimes the picture they get of themselves is not a very nice one. And I think part of my job as a teacher is to mirror the goodness I can see, even if they can't. I talk about respect too, about the fact they have to respect me, but I have to earn it and the fact that I have to respect them, but they have to earn it. Um, and talk about what I can give to them as an art person, and what art can bring to them, even if they're not an artist, that they're touched by designers and artists in everything they do. Their clothes, their house, their underwear,
everything. That the impact is so broad sweeping and so devastating and so subtle that sometimes they don't even know it. I want them to feel good about who they are and to have some confidence in who they are. I want them to have a good picture of themselves, I want them to be their best. And I guess it's my job to sort of slap them if the face with one hand, and catch them with the other so that they make mistakes but they learn from it.

I: Can you comment on how you see art lending itself, to help kids discover those things or learn those things.

R: It's a one size kind of fits all things. I give a kid a technique and then the kid can do with it what they want. They can apply combinations of techniques and ideas and they don't ever have to set themselves up against anybody else. They only set themselves up against themselves. You know, its, um, what it gives them is the other half of their life. The other half that most traditional schooling doesn't give them, the side that says let them be creative, let's be different, let's be innovative. Most classroom situations really don't allow kids to talk to one another in a kind of a friendly sort of a way. I keep on hearing these things "on task, on task". I think it just allows kids a little bit of a breather especially for Grade Eights. I call it 'creative play', some time where you can come down and maybe think of different kinds of things, look at things in a different way. I give them a sheet on awareness and thought, "look at this and what do you see", and then alter their consciousness so that they see one thing to start and then they see something else. And I tell them that's what artists have, artists have the ability to see the obvious and then they have the ability to see the subtleness. It's the subtleness, it's the awareness I think of the subtleties that help us get through life. And because sensitive people can help us get through jobs and
relationships and all sorts of things. I do a lot of preaching I guess.

I: Well, that sounds great, it sounds like worthwhile, you know, worthy things to be preached. Do you sense that these kind of attitudes, these kind of beliefs that you've been talking about have changed or have they been pretty constant throughout your teaching career?

R: They've been very constant. Um, I don't they've been constant in the rest of the building or in the school system but they tend to be as far as my practice is concerned. What I've been doing, I've been doing for six or seven, or eight or ten or fourteen, fifteen years, whatever, you know. The school system is now catching up to where I'm at. I really, you know.

I: That's interesting, cause you really do see some of that.

R: They're catching up to where I am. All this talk about the new curriculum it's not new. I'm sure it's what most art teachers have been doing forever.

I: Just to focus a little more on the physical setting in this place here.

R: This place!

I: Yeah, this actual place where it all happens. Can you describe the way that you feel about the way that this art room works? Is it the way that you'd like it to be working? Are you happy with it?

R: No, no. Um, this art room needs more than one person in it. It's too much for one person to handle. I would like it to, well, it's been used as a multi purpose area right now. People come in and do posters and whatnot. But with the amount of equipment and supplies and stuff you have to sort of ah, like I work on an honor system and I've been very lucky. I've been very lucky because I guess nothing been
stolen or wrecked or abused or anything like that. But physically it's a hard room to control. It's a very large space but because of the way it's laid out it's not easily commanded by one spot. It's broken up, it's two rooms with a passage way.

I: I know, you can't see half of what's going on at all.

R: You can't see, no. And you know junior high kids. The teachers out of sight they're out of mind.

I: Can you describe just what teaching load you have this year.

R: Um, I'm teaching five next semester. I'm doing four art and half a learning centre. And this semester I'm doing four blocks of Art Eight, period one and period five and I do that next semester as well. This semester I'm doing a block of ceramics, next semester that will be a block of general art and I'm doing a block of drawing and painting this semester and one next semester and a block of media. And somebody else is doing the media here. So there's more, there's enough for more than one art teacher.

I: So how is this room used? Are there other things that go on next door here?

R: No, there can't be. We've tried running two classes in here and you can hear yourself the amount of noise coming from the kids next door. It's virtually impossible to run a class with a... . And when I'm standing in here, this is my normal speaking voice and what are you, you're two feet away from me and you can hear that's there's so much background noise from them that you're probably going to have trouble typing this.

I: yeah, there will be a bit of noise, that's for sure. Okay. Are there,
R: The only reason there isn't another class here is because I went to 'learning and working conditions' and said this is impossible. And so that's when the portables started to come.

I: Are there things here that limit you in trying to create the kind of classroom that you want to have?

R: I want a classroom that's a generalist area and the way it's set up right now, um. I would love to have the room divided up into maybe three or four areas with glass walls in between, so I could see what's happening. I've put a lot of thought into this one. Like offices, only not offices. So I could have the clay kids in one area and they could be banging dust around and the dust wouldn't get into the drawing and painting area where I would do drawing and painting and graphics kind of work. And the dust wouldn't get into the media area because I'm on the push right now to do some desk top video and filmmaking and what I'll just call twentieth century recording arts. So yeah, if I had the money and I could set this room up differently, it would be set up quite a bit differently.

I: Do you feel that the school in any way limits what you want to do in your program or do you feel that you're free to,

R: What do you mean?

I: The expectation of where art fits into the school program?

R: Limits me!?

I: Does that limit you at all in doing the things you want to do?

R: No! On the contrary, I influence them. And I think it's my responsibility if I'm an advocate for the arts, which I am, that I've got to be out there doing something. It can't be all show and no go. It's not like I can sit back here and say "kids should
be taking art because it's wonderful for them". That's not why they're taking it. They come here to take it because of me, and because I guess I've built a name for myself and I've built a name for the program. Especially the drawing and painting. I bet you I could fill four classes. Oh maybe they are limiting me. I bet I could fill two classes each semester with drawing and painting but because they only timetable two that's all there is. It's normal for me to have anywhere from thirty five to forty kids in a drawing class because I won't turn them away. I mean, when there's not enough room then you have to start turning them away. I've taken thirty-six, thirty-eight, forty kids in a class and yet in other areas that they deem more important. Yeah, so I guess they are limiting me somewhat. But I don't take it laying down.

I: In terms of, do you find in terms of financial support for things that you've got that? To expand programs and equipment and things like that.

R: It depends on the value that the administration puts on what you do. When DK was here, he put an extreme amount of value on what I did and um, I actually got three new potters wheel and a new kiln. And, um, they were going to hire an extra lab assistant and the lab assistant was going to come down here to help me cause this was such a vital place. And it was going to be someone who could help with organizing publicity and posters and paper and scissors and glue and all the kind of administrative things that you have to do in a room that's got a lot of tools and supplies and stuff as well as teach. With the next administration I didn't get very much support at all. They were sort of athletically inclined and I think that's when I took on my barracuda or pirrhana persona. Pirrhana persona! Anyway, um, it's when I took that on and money was very limited. Like right now, I've done studies um, I've done it for the last three or four years. I have just as many kids, I have twenty-five kids less
than I.E. did three years ago. They got $26.78 per student subsidy from the school. I got $8.29 per student from the school. So you can see where the value lies. And I'm in the midst of trying to shuffle that. The present principal and administration are really gungho. I want to get computers in here. I've been working on a media course. We're in our third or fourth year now. And um, finally now they're starting to listen and some supplies and some money and maybe some room renovations are finally going to start coming this way. So I guess it's not just ah, I guess the big part of it is how the administration perceives what you're doing, or what you're worth, I don't know.

I: Just to sort of wrap up. Are there any other things that we haven't talked about that you think have been a strong influence on the way teach art, in the way you operate in the classroom.

R: Not that I can think of. I think we've talked about most of them.

I: Okay

R: I want kids to take chances.

I: So you want the right kind of environment where they feel like they can.

R: They can take a chance where they won't have, You see, most areas, like math, we have a tendency as teachers to yell at them, or any place, if they get things wrong that's not good. Yet, I think quite often our most effective learning takes place from our mistakes, not what we get right. So I want a place where kids can take some chances artistically, emotionally, personally, and ah, know that they don't have to stand up to ridicule by an insensitive teacher or insensitive kids. I want them to feel safe. I want them to want to come here. Not because they have to.

I: Thank you very much.
R: Oh you're welcome.

Concluded 4:05 pm

FIELD NOTES:

I arrived at Prairie just as school was finishing. I was surprised to see the condominium development in the area, rows and rows bordering on the school property. The school has been freshly painted and at least three portables have been added.

A fascinating interview, almost too much to comprehend. Impressions: the room was a mess, much activity, students hanging around wanting to talk to the teacher about their art. Interesting and varied displays; old and new, dusty and fresh. Light, high ceilings. Communication between teacher and student: extremist comments delivered in a friendly but authoritative manner.
Interview Started: 3:23 pm

I: The purpose of this interview is to have you describe what you have done with this classroom and, why you have decided to do things this way. Take me on a tour of the room, start anywhere and explain what you have done.

R: Everybody that comes in here always says this is such an awesome facility I guess because it has a high ceiling.

I: yeah, you do tend to look up as soon as you walk in.

R: yeah, and everybody seems to think it's such a great area and such a wonderful place to work in. It could be great I guess is what I'm saying. When I got here things were very much different and over the years I have done as much as I physically can possibly do to ah, change the workroom because it wasn't physically workable. Um, it used to be a room, this is classed as two classrooms, even though it doesn't really function well as two classrooms. It's a one classroom area. And when I first came in here it was set up as two classrooms and there were two teachers working in here and that was kind of awkward. Um, you can here from the radio over there, and it's actually quite low, and that is really hard to function when there's two people trying to get, you know, information or things happening and then you add thirty kids in here, or thirty-six kids, or how many is in a class and it tends to get really full. It was originally designed with a wet area over here. And I still use that as a wet area but there, like I said, very strange things for an art room. Massively high ceilings but no shelvings up the walls which is quite different from anything else that I've ever seen. Any well functioning art room that I've ever seen has floor to
ceiling shelves and little cubby holes and places to put paper. You know, a set up that was similar to maybe a science room or an industrial ed room or a home ec room.

I: With counters around the sides

R: With counters and cupboards and different sizes and different shapes. Specialty cupboards built and specialty things built so that they could be used quite easily.

I: Specialty shelving

R: There's no specialty shelving units or anything in here. A lot of the art rooms I've been in, for example, N.K. art room up at C., has a series of narrow but very deep shelves that take larger sizes of drawing paper, 20 by 30 sizes, and things like that. None of that was put in here. And there was no lock up facilities. There was these two little storage areas that you see here but other than that there was no kind of lock up facility around the room. So what I did when I came into the room, the administration area or the teachers desk was right in front of the little green door over there and that's where the filing cabinet was and everything kind of moved around from there. And I actually started on the far side of the room. When the other art teacher left I moved over here and I found that it was really hard to look and have kids working in both areas because you can't, unless you're continually walking back and forth all the time. Kids just need to pop over to the other side and around the corner and then they're out of sight and then they can be doing whatever they want to be doing. It's really hard to keep an eye on them. So what I did very early was to move the desk over to the corner of the room here, that way I can control the flow of traffic in and out of the room. That's why it was put there. And I can see from the desk, if I'm sitting there, marking or doing something, I can see who is at least going into the other room. And I've got
quite a good distance and I can see them if they're walking, I can say "hey, what are you going in there for, come back over here". I can see them darting around and I can see actually some of the shadows darting around some of the time. So it's working out actually pretty good. I moved the desk there for a management reason, because the room is so by the sheer size of it, unruly. It's about the size of a small gym actually, if you were totake the central storage area out of it. Um, I've in the other room, not here, but in the other room, there's counters about three quarters of the way around the room. And I ripped them out because there was counter and then there was bare wall and then the tack board was so far up that even with a large extension ladder you couldn't get up to it. So there was a lot of silly things. The tack boards were too high, they were awkward to get at. There was no shelving and where they was shelving it was very poor use of shelving. Um, the kiln areas,

I: the Kiln room.

R: What they did was they put the kilns in a secure area in between the two rooms but its not vented properly. They say its vented properly but its really not. And it makes it really awkward.

I: Does the temperature get really hot, it must get really hot in there.

R: It gets quite hot in there. And it's also your main storage area. You've got the kiln right in with your main storage area. So I don't know what they were thinking of when they did this. What I've done to work around it is like I told you. I got in here with a hydraulic jack over the year, and I ripped some cupboards out of some places and I moved them into other places and I ripped the blackboards off and I moved the blackboards around. There actually was a counter over in the corner here and I ripped it out. And I put the bookcase in back over there. These
cupboards were there but there was no lock up facilities so I had the doors. That's pretty much the only work that's been done in this room for the thirteen years that I've been in here.

I: So has it been like this for how long?

R: For thirteen years, it hasn't been painted.

I: So you changed it all in the first year then, make most of these changes?

R: No, it didn't all happen the first year. It's sort of been happening in evolution. And every time I can get an extra shelf or an extra, you know, there's someone throwing out a bookcase or something like that, and I go and grab it and bring it down here. And I've tried to create sort of little sub rooms. Like in the clay area these two things weren't there and that thing wasn't there. It was just all an open space, you know, a great big open space but a very much of a waste because in an art room there's so much storage of equipment and materials and supplies and then finished art works.

I: yeah.

R: And I mean I still don't have a print dryer in this room.

I: I know, you don't.

R: Which is quite bizarre. What I've got to now is most of the wet work is handled in this side of the room. Kid's making masks, clay and everything else like that. Most of what I call the dry stuff, the drawing and the painting and sort of more the theory oriented, the year book - that's what they're doing over there right now, they've got the whole side of the room tied up there with their yearbook layouts all over the place. So it's just been kind of an evolutionary thing. I sit at my desk there and look, you know, my mind's going on all the time about how I could
change this room and make it more efficient. Um, and I'd sure like to have the people that designed this. They said this was designed by an art teacher. If this was designed by an art teacher I'd sure like to meet him.

I: yeah. What ah, do you want to talk about what role does your desk play? Like, how do you use that corner of the room? I see that you've got all the books, little folders for different hand out sheets.

R: Yeah, that's kind of like my command post. Not that this is a war, but. I've got an in class library and I've got most of the good library books. And anything that's behind my desk basically is accessible to the students but with it being behind there it's more obvious to anybody, if I'm standing here any kids out here will see them behind my desk will say "what are you doing behind there?" So even though its very easily accessible it's still really obvious. So that's kind of the command post and my filing cabinets are there and all my little um, my day book and all my sort of odds and ends of things that I need to function, paper clips and stuff like that is all right there. And I've got my ah, binders with my copies of different notes right up there. So it's like sitting at a desk only I don't have a rolling chair and being able to roll over and pick different things off, so when I need something it's right there.

I: Do you tend to teach from that area too?

R: No I don't.

I: Do you do demonstrations from there?

R: No, um, that's strictly when the kids are doing there own thing. Sometimes I take the attendance from back there. Actually, I just started going back there in the last um, maybe the last month. Where I teach from is basically right in front of the door usually. Again because its a good
strategic command post. I'm in the way between anybody getting in and out of the room. That's why I did it that way.

I: Okay. In terms of, you said you wanted to have students have open access to materials, how do you handle that? Do they um, do you sort of tightly control the materials they use for the projects or do they sort of go where things are stored and help themselves or do you set up materials in one area for a particular project that you're doing?

R: It depends on how expensive the material are. Some, if it's really expensive stuff I usually try to put it on a trolley. Or something that everybody would like to get their hands on. If it's interesting or exciting, what we'll call interesting and exciting materials, I put it on a dolly. It's wheeled out at the beginning of the class and its wheeled back. And usually the dolley's if I'm sitting behind my desk, the dolley's usually put right by the door or fairly close into the area of my desk so that even if I'm not standing there, and it's very accessible to the kids, but I'm back away from it I can see everything that they do. And in that way I control the distribution but I do it from a distance. Everything else, the paint, the scissors, the brushes per se, buckets, paint containers, paper next door, ah, those kind of bulk supplies are all easy access. And my rule in the classroom is don't touch it if you don't know what it is or you don't have anything to do with it. So the clay kids come in and they do their clay but they don't touch the paint. The paint kids come in and do their paint but they don't touch the clay. And I work very hard, probably the first two to three weeks of the year setting up classroom management techniques and being really strict. You know almost a bag lady about what they can and can't touch. And as long as they learn to respect the area and respect the tools and supplies and what I've found is happened is that whether I'm here or not they know. They know,
and they carry along and they work along. And we have little or no damage to equipment or supplies or other peoples art work. Very, very, I mean the vandalism is so small I can't even say it exists.

I: How about, how is the room organized for clean up? Do you feel it's adequate in terms of sinks?

R: Well, lots of sinks. Lots of sinks, there's four really good sized sinks in here but they're all in the same place. Um, I would have liked to see the sinks put around the room. Um, here they are we have this wonderful wet area here with no water! Um, and all the sinks are set up over here. They're set up kind of science style and you know, with long skinny sinks and I would have rather liked it washing tub style sinks or the type they have in the power mechanics room or in the I.E. room. So, I don't know how much thought if any, went into that. Obviously, no offense meant, but it reeks of being designed by a man.

(student comes to ask a question)

I: Can you comment on the way you use the student seating area, the way it's evolved?

R: Um, there was big long tables in here and I found it really awkward, cause when you get the wet area and the cupboards around the side, then the working area for the kids if very, very, very small. It's actually, I think, 20 by 20 foot square and you've got to jam anywhere from 20 to 35 or 36 kids in it. Ah, so maybe about 7 or 8 years ago, I guess at the beginning of the 80's, you know before the money crunch came, I ordered new tables in here and I went with the round ones because I could seat, it was the most efficient. Um, I could sit comfortably 8 kids at a table and each kid could have their binders open and still work. I'm finding now that this may be a little awkward, That's on this side. On the other side
of the room there's long tables and I'd like to get rid of those now and go to individual art desks so I can go in clusters of 4, individually or whatever. Anyways, so ah, I don't know if I want tables over there, round tables, because it gets, this is hard to do large banners and flat work on. So I think over there I'll keep a couple of the long tables but in the most case I'll go with student art desks.

I: Individual ones, more flexible. So do you find that with so many students grouped around the table here, that that's a hard situation to teach to? Do they tend to socialize with one another?

R: They tend to socialize with one another. But then I put them in groups and they're forced to sit, well in grade eight they're forced to sit beside the people. And what I do is I force them to rotate tables. I don't have a seating plan, as per se, they're welcome to come in and sit down where they like and sit with who they like and if I find problems developing then I come in and deal with it seating plan wise. And what they do is they rotate tables because I usually stand here fairly close to the command centre. I'm usually at this front table most often and what I was finding that the guys at the back table there away from me, SI never really got to know. And quite often I actually sit down at the tables and talk to them, and when they're doing stuff I do stuff too. When they're painting their masks, I always give demonstrations, I'm painting too. Not that I always do my demos, sometimes I move around, but this has got the, this front table has got the easiest access to the door, the command centre, the paint, the sink, the paper towels, most of the equipment that I'm using. So I tend to work here a great amount of the time. And so what I do is have the kids rotate around. Each week they rotate and so that I get to spend sort of what I call non-teaching time, you know, instruction time with the kids. So it's kind of neat.
I: So you can work with small groups at a time.

R: When I teach in the other side, it's a different set up. I stand at the front in front of the board and it's more of a lecture format because I teach drawing and painting and it's structured differently.

I: So, do you want to talk about the differences then that goes on there? So the class moves from side to side depending on what activities you're doing?

R: It depends. UM, generally speaking what I have is I have ceramics and art 8, general art on this side. Because that's the mucky, tucky messy stuff. And I have ah, Art 9, 10 Drawing and Painting, which is basically drawing. I don't get into a lot of paint over there, per se. But it's more Fine Arts oriented I guess. And then I do the Media over there. Kind of the dry flat work gets done basically over there and the mucky things over here.

I: I noticed you have a good access to the outside. Do you ever use, in the good weather, do you use the outside? Does the room,

R: Yeah, but it really doesn't, um, it really doesn't, there's really no way, it's not set up. There used to be benches there but they moved the benches out. There never, I actually scored a couple of tables out there now, so it's made it easier. Before it was just too hard to run tables in and out. Um, so yeah, sometimes we use it. And I give the kids access to it. In decent weather. I've currently got a proposal in that's got the room changed so that the exterior wall would be out over the overhang and that exterior area would be storage. And then this inner storage would be able to get rid of this inner storage area here and
I: That would really make a difference wouldn't it.

R: And then that room over there would be sort of used as a hyper lab, a computer lab and a media room.

I: Oh, that would be fantastic.

R: Yeah, I mean I have all these wonderful things in the plans. I've actually drawn the plans up and submitted them to the school and had an assistant superintendent out to look at them. But that's a sixty or seventy thousand dollar renovation.

I: What about display space. How do you use the boards around, or the walls?

R: I don't, I don't. In this room they're just too awkward. It's hard to get up, it's too hard to get down. Um, in this room I use mostly for visuals, visuals that I refer to on an ongoing basis. I like to keep my visuals up for a long time, the instructional ones. And where I have my short term, sort of lesson plans stuff is on the lower, our display boards that we have for the art show. I'd love to have one of those old home ec kind of blackboards that there was two or three that you pulled up and down and then you pulled them up and there was cubby holes in behind them. That would be great and then every kid could have their own little cubby hole. The room should be set up a lot more like a science or a home ec room. There's things, I go up to science and I see really great, you know they've got long drawers that you could lock up and you could put the paper in there. One of the reasons I sort of have, I don't like to lock a lot of my stuff up from the kids, and one of the reason I don't have a lot of fancy, different paper is that I have no where to put it, no security. And I have nowhere to store my visuals. I mean, I have what you see up around this room, I have ten times this amount in visuals but there's nowhere to store them. And it's so awkward, um, it's so awkward getting up
that high and getting down. I need, I actually asked for a set, a library ladder, I asked for a 9 foot library ladder, which is like

I: It's on wheels

R: It's on wheels and you can push it and lock it so that the kids. And lots of really stupid things, like all the display boards are up above the sinks and areas that are, even if you push the ladder right in you're still you know, 18 inches or 24 inches away from the wall. So even if you've got a big, high ladder to get up to the height, you're still stretching forward. You know, really strange, really strange. Not well though out at all as far as I'm concerned.

I: And it's really high.

R: And you're a tall guy so.

I: Even I couldn't put things up there.

R: So it really cuts down, it just turns into a major acrobatic scene anytime you try to get anything put up or taken down.

I: Yeah. Another thing, do you find that you use much in the way of audio-visual things during, in your teaching.

R: Up until last year I couldn't because there was sunlight in this room and you couldn't blacken the room out. Now I went away on a sabbatical and in two weeks when I was gone, in a two week period, someone shot the windows out twice.

I: Is that right.

R: I mean, I begged them to give me curtains. I begged them to blacken them out. They would not do it. And it wasn't until somebody had blown the windows out there twice that they came and blocked them all off. So now I can secure the room, and get it dark enough
to show movies and show slides. That was up until a year ago.

I: I sort of have the same problem as I have that whole wall of glass. So how much, well do you have your own equipment here that you use or do you have to go and get it from a central AV place.

R: I don't like working like that. I have, um, I have ah, what I'm using now is my own slide projector from home. But there are two in there. But no trays. I have my own TV and my own video camera down here because of the media class. My own tape deck. Ah, a lot of the media stuff, what I do is I take it out at the beginning of the year and then it goes back in June and it's down here. And then that way I can watch over it and it's quite often less wear and tear on the equipment. And it's easier if people have to come down here to use the equipment I can keep tabs on it and police it, I guess is the word I'm looking for. I kind of see the art room kind of as a media centre similar to what a library is in a lot of ways. During the course of the day this room is used by um, just incredible amount of people. I've got kids now in here. They're making masks from art 8 and I have kids in for drawing and painting next door and I've got kids in for ceramics and I have kids coming in to do dance decorations. And kids always coming down, they, the students council paper is on the rolls down here and the scissors and the equipment and all the supplies is here so um, gee I forgot what I was going to say.

I: You were talking about the room being a media centre. Kids basically in here everyday, before school, lunch, after school.

R: They'd be here before school if I was here. I don't come 'til late in the morning, but they're here all the time. They're here at lunch, they're here after school, they're here when they shouldn't be here. You know, it's a
nice atmosphere, it's kind of loose. I have kids that actually have skipped every class of the day except this one and come here. Because I mean it's not, I'm not a clean fanatic. It, I kind of call the art room "a happening". And it's very visually stimulating. There's a lot of stuff in here. I'm not a maniac about rules. I have my five or six rules I work on and um, the rest of the time it's like training them to clean up after themselves. That's the big thing, I don't know, I guess in your art room it's the same too. It's training them to clean up after themselves, put things away, "put the brushes away so the next guy will know where they are, put the paint away so it doesn't get dried up". That's really the biggest problem that I have.

I: Just to finish off, so you feel that you've sort of been able to rearrange and allow this room to evolve so that it fits your style of teaching and 'cause from the last interview you said some things about how you want to feel comfortable and you want them to feel safe in here, like they can try things. So you feel like your own beliefs about how to teach have guided you in how this room has been set up and designed.

R: Yep. And honestly too alot of it too is that it's very much like the art room I grew up in when I was in high school. It was very much a happening, it was a very long room and in a lot of ways it was set up kind of similar to this although it was set up better. And I don't know, I guess I always refer to it as "a happening" and I guess that's what I call this, "a happening". It's evolving all the time, everyday, the stuff that comes in, the stuff that goes out. And nothing is in the same place twice.

(chuckle)

R: So that part is kind of awkward. If I could come through here and change some things I most certainly would change things. But, yeah, it's evolved
into something that's functional for me, which I think is probably the facilitator style. I get up and I do my demo and I do my lecture and then I back off. I kind of go hide behind the desk and if they need me they can come and get me. And I'm not breathing down there neck all the time. I don't spend all my time flitting about sticking my nose into there work, cause that drives me nuts. And I guess the desk kinds of acts as a bit of a barrier and it gives them some freedom, cause this space is theirs.

I: Um, with the room out here at the end of this wing, do you feel cut off from the rest of the school?

R: I feel like I'm sort of cut off from the rest of this school. When people come to my door that I don't normally see, and I mean I do have the occasional person that does come down here, but nine times out of ten, there's maybe two people that walk into this room - teachers - on an ongoing basis, the rest of them when their face comes to the door my first question is "What do you want? I know you're not out here to see me or to have a visit, you want something".

(laughter)

R: "You want to borrow something."

I: "You want to borrow something or you want me to do something for you", and that's kind of where it's at. It's kind of nice, though, in a way too. It's almost like having your own building which is nice in a way. So there's plusses and there's minuses. I'd like to see the facilities, there's so many people have a, if it was in a more central place I think I could move towards this. I think it might get much more use.

I: I'm right in the middle of things, just looking straight into the office.
R: So do you find that you tend to, in your school day, it's basically you spend your time here, you're not sort of, at lunch times are you here rather than in the staff room?

I: Depends what's going on. It's gaged by what sort of kids are here. And usually, like the group that's here right now, um, S,C, are the older ones. I'd probably say to S. "you're in charge, you're the last one out of here. Go out the front door, it's locked so pull it behind you it's closed. Make sure you turn the lights and the music off. Good bye." And that's what it's like at lunch time. I'm not there monitoring everything. And I don't agree with that. They have to learn to be responsible for themselves and they have to learn to be responsible for others. It's not that you can just look out for yourselves anymore, this is what we've discovered. And if it goes down then that affects all of them. And that's kind of what I'm trying to promote. I'm in and out of here a lot during the day an incredible amount. Like there's no telephone. It wouldn't be so bad if I was stuck out in left field if there were a few conveniences. The I.E. shops both have lock up offices with glasses, with glass, they have the phone, they have the computer networks. I think if I was going to equate myself to a continent I would definitely have to be, they'd be South America but I'd be Antartica.

(laughter)

I: Are there any other sort of limitations that you've had to overcome to get things working as you'd like, that you haven't mentioned.

R: It's so hard to think back I've been in here for so,

I: Any little peculiarities?

R: Well you know I asked them for one of those big mirrors that goes in the, that they have in the, you know those
shoplifting mirrors. And I wanted the shoplifting mirror put up in the corner over there so I could sit here like this.

I: That makes a lot of sense.

R: I know, it makes a lot of sense because, I'm serious I could monitor 60 kids in a classroom. I could monitor 60 kids in a class if I could see to the far side of the room and I can't. So unfortunately I...

I: Yeah, you need a periscope or some way of getting around the corner there.

R: Yeah, just really weird, really weird.

I: And in terms of facilities for the different kinds of things that you teach from graphics to ceramics to painting and drawing. Which is the weakest area would you say?

R: Um, graphics media area. Media I'd have to say. Like I don't have a print dryer and we've been running a media class here for four years. This is the fourth year. We just got a camcorder, so we've got an old portapac camera that belongs to the school, a camcorder that belongs to the department. And thanks to my friendly librarian I've got a lot of audiovisual stuff, tape recorders lots of other things. You know it's building it up, you've got to be in there. I go to so many meetings, I go to meetings that I don't have time for just because I have my finger in every pie so that I know what's coming down. They were going to throw a washing machine out and I'm forever sending, because I'm doing, I've gone actually quite funny, I'm not using quite so much paper towels. I'm using a lot more rags, like dishcloths. It works really wonderfully. And I would never of thought of that before because they're so scummy. And the kids are using smocks and they get scummy and everything else. So I scored a washing machine and I'm going to um, next when we
get back after Christmas I'm going to have the metal flammable, one of those metal flammable cabinets moved and slide the washing machine in there and see about getting a hook up for the washing machine. And I scored some lockers from when they ripped lockers out of Winslow. Like just from being in the right place at the right time. And I've got lockers over there next door so I put some of the Media stuff, like tripods and things like that, video lights, things that there was no place to store. I put them in there and lock them up. So I've got those in there bolted to the wall. I spoke real nice to the maintenance guys when they came over, they weren't supposed to bolt them on but they thought SI was nice so they did. So I mean it's like sI'm the ultimate recycler and the scrounge supremo and if anybody throws anything out come down here.

I: Check with you first.

R: Check with me first, because if I can't use it I might be able to save it for some future date when I can trade it off or give it to somebody else for something that I need or something that I want.

I: Well, that's great. Is there anything else that you'd like to say about your room?

R: I didn't design it. I sort of undesigned it. Well, I just hope, SI've got this really good feeling it's going to have this major renovation and then I'll have something really nice. Nextg door will be a media studio and it'll have a sound booth and a viewing room and a projection room and a dark room. You know. Just dumb things like there's just one tiny dark room in this school but it's over on the other side of the school. Because this school wasn't very well planned out and this whole school has evolved.

I: Yeah, things are kind of sprawling.
R: The whole thing was put together kind of piecey. But what can I say.

I: Yeah, we'll have a giant complex we'll have to name it after you. A Fine Arts wing.

Interview Concluded: 3:52 pm
Interview Schedule #1

The purpose of this interview is to explore the development of your image of an artroom. Many aspects of your personal and professional history may have contributed to this ideal picture, it is these influences that I wish to explore in this interview.

All of the material from the interview will remain strictly confidential.

If there are no objections, I would like to tape this conversation so I can be clear about the details we cover.

I have planned a series of questions to guide our interaction. Many of the questions are open-ended so please answer them as fully as possible. Also please feel free to add any other insights that may arise during the course of our discussion.

1. What past events or experiences influenced your decision to become an art teacher?
   
   Did family or early school experience have a role in shaping your interest in art? in teaching?
   
   Did your university/teacher training experience have an impact on the way you practice the teaching of art?
2. How many years of art teaching experience do you have?

Briefly describe the art teaching situations you have worked in. Have any of these situations been influential in developing your current teaching style?

How did they influence you?

3. When you began teaching did you have an image of the kind of place you wanted your artroom to be? Please describe it.

4. What are some of the important "practical tips" about artroom design that you have learned from your colleagues over the course of your career?
   - from art teachers
   - from teachers in different subject areas
   - from administrators
   - from professional conferences and workshops

5. Reflecting on your own experience as an art student, how do you think it has influenced the way you view your artroom?
   - significant models
   - positive or negative environments you have worked in
6. How has your interaction with the students in your classroom helped to shape your current image of the kind of place you want your artroom to be?

7. What are some of the central beliefs that guide you in the practice of teaching?
   - beliefs about students
   - beliefs about the role of the teacher
   - beliefs about art/the teaching of art
   - beliefs about schools
   - beliefs about education

8. What are your beliefs about the place of art in an individual's total education?

9. Would you give priority to any of these beliefs?

10. Do you see these beliefs as fixed or in a constant state of revision and change?
    - if changing, how?
    - what leads you to question or doubt your knowledge?

11. Have there been particular events or experiences in teaching that have led you to revise, or affirm, these beliefs about practice?
12. Describe the learning environment you are trying to create in your classroom?
   - how do you feel about the physical setting?
   - the students/ their social interaction
   - the psychological setting/ atmosphere conducive to learning art

[Would it help to think of your classroom in terms of an image?]

13. What is your current teaching load? How is the classroom used in the timetable?

14. Comment on any frustrations you encounter in trying to achieve this kind of classroom environment.
   - student behavior/ motivation
   - physical space/ equipment/ materials
   - curriculum support
   - administrative/ collegial support
   - time

15. Are there any other sources that contribute to, or shape, the practical knowledge you employ when designing your artroom?

16. Is there anything else you would like to say?

Thank you very much for your time and energy.
I arrived at school and met Martin in the staffroom. He invited me for coffee and we talked informally with a group of other staff who dropped by before class. Just prior to the bell we headed downstairs to the artroom. A group of students were waiting outside the door. When Martin opened the door two boys entered and sat down at the computers. I took a seat at the silkscreen table at the back corner of the room. I noticed several changes to the room since my last visit. There were 8 meter sticks hanging on a rack to the right of the blackboard. On the floor, in front of the board was a wire display rack for watercolor paints. The rack held approximately 4 dozen tubes. One Apple IIgs computer had also been added to the classroom. A student desk had been moved next to the original computer desk to accomodate the new hardware. Martin told me that he will now include a computer logo assignment for each student as a course requirement for Art 9 and Art 10. Martin seems quite enthusiastic about the use of computers in art instruction. He showed me a Wanted poster with his picture and name on it that had been produced at a recent Pro-D workshop on interactive video. He had posted several of these around the room because he thought the kids would get a kick out of them. He was careful to point out that he changed his name so the kids would read "Mr. L" instead of his first name.

Martin begins the class by talking quickly about where they are in their lessons and reminding them of the sketchbook assignment.
He takes attendance, talks briefly about his Pro-D-Day experience with computers and asks students to bring in work for Open House. The two students who arrive early to work at the computer remained at their keyboards and worked right through Martin's opening comments. Next Martin goes over the current portrait assignment with class and reminds them about the size of paper they should work on. He then lets them go to work. He reminds students how to use the paper cutter to cut their work to size. Two students go directly to the paper storage cabinet to get paper.

9:04 am

A boy arrives late. Martin responds, "Hi, I knew you would come". As soon as the class begins to work he stops them and asks if they would like to see a duck. It was a beautiful wooden decoy carved by a retired teacher from the school. A few students come to look and then go back to work. Martin circulates as students work helping, giving suggestions. Most students are working but two or three turn to talk to the person behind them. You can hear the band rehearsing next door. I imagine there are days when this could be quite distracting. It is a beautiful day outside and the view from the school is spectacular but the curtains in the room remain closed. Students are allowed to move freely around the room helping themselves to materials. The sketchbook deadline is flexible. They were due today but he allows them to hand their books in any day this week. Students help themselves to their own work as they need it the teacher didn't hand things out. Martin is talking almost constantly, moving from one student to the next as he gives suggestions and helps students with technique. Two girls work on a poster for the school using acrylic paint on construction paper. Martin announces that he will give the messiest drawings a spray with fixative, but he will have to take them outside. He quickly steps out and sprays one. He leaves the door
open on his return. A girl in a pink sweatshirt has not started working yet, Martin has not said anything to her.

9:15

Martin brings a pile of sketchbooks over to show me what the students are doing. He is very proud of their work. He leafs through the pages saying that he wishes he could start over again. Martin muses, "If I had the talent that some of these kids have I wouldn't be doing this." He then shows me a large acrylic painting that a student in the next class is working on before returning to make his rounds of the class. At this point in the period 1 or 2 students are off task but most are involved in their work. The display boards on the back wall are filled with recent acrylic paintings; landscapes are the common theme along with portrait paintings and drawings. The portrait work is slick and sophisticated imitating the work of a commercial illustrator. Martin walks over to one girl, who wasn't working, carrying a pile of sketchbooks. He shows her examples from the books of the kind of work she could be doing. The two boys at the computers continue to be engrossed in computer graphics.

9:25 pm

Martin is very positive, very complimentary in all his comments to his students. A quiet productive tone pervades the classroom environment. The suspended ceiling and curtains dampen the sound as the students talk quietly while they work. One striking portrait in monochromatic blue is displayed over the chalkboard. This was completed by a girl in the next class, who is an Art 10 student. I was surprised to see Martin work directly on student drawings repeatedly as he circulated around the room giving help. He demonstrated drawing technique in this way; building up tone with graphite, shading, erasing, and demonstrating the use of a blender.
9:30 am

"How much time have we got? - We've got 10 minutes", Martin says to himself, thinking out loud. He takes another student outside to spray their drawing. A boy and a girl sit sleepily, not working, he goes over to help them. Two girls wash their brushes and hands at the sink. The girl in pink watches the computer screens as the boys continue to work on their graphics. The two girls working on the poster continue to paint. They are using styrofoam pizza disks as palettes for their acrylic paint. A notice on the chalkboard reads:

ART CLASSES
Sketchbooks - should have by Feb. 5,6 First Check
Feb. 26,27
There is ceramics work in progress on the shelves. Greenware, bisqueware and finished sculpture painted in acrylic is visible.

9:37 am

Martin shows me two finished drawings that students had completed that period. "Well, time to put em away and call it a day. Could I have any of my remaining pencils back?" Martin calls out. The students put their drawings and the photos they are copying from in newsprint folders and return them to a red cardboard folder at the front of the room. Two students tune in to their walkman's when they finish packing up. Some students go to the sink to wash, others look at sketchbooks or talk to one another. Martin talks with individual students as he walks toward the door to the hallway. He then comes over and explains to me about the break that follows this period. The students are talking, ignoring the announcements that have just come on the P.A.. In a very commanding voice Martin shouts, "Quiet!", he also lifts the corner of a desk and pounds it on the floor to get the students attention. We head for the break and Martin takes me on a tour of the office, gym, and the cafeteria. He wanted to show me some of the sports
figures that students had painted on the wall. I asked him about his extra-curricular involvement in the school and he explained that he tries not to do anything extra outside of teaching and the yearbook club. Martin obviously enjoys the school and the students for he interacts with many of them as he walks the halls. He takes me into the cafeteria and raves about the marvelous food that the cooks prepare. The bell goes and we head back to class.

10:01 am

The class begins and he calls for quiet (this is silent reading time), then Martin begins talking about the sketchbook assignment that is due tomorrow. "Now, I'll be quiet, come on back to the books", he closes. During the break I was able to look around the classroom. The ceramics area is a center for storage and supplies not an actual work area. Also, Martin explained that he hopes to run a journalism class for the first semester.

10:04 am

The students read silently, some draw, Martin leafs through sketchbooks. This is an Art 10 class. The students are working on graphite portraits. [This is the same assignment as the Art 9 class but Martin wants them to work from photos that are emotionally charged.] There are 18 students in this class (5 boys and 13 girls). I noticed that the display board to the right of the blackboard has two articles on the environment, 1 certificate and 3 letters of commendation from district staff. [These are the standard type of letters that we receive after we have put up a display at some district function, art show, education week, etc.] Martin has taken down the blue portrait over the chalkboard, apparently the student who painted it is in this class. One boy works on the computer during silent reading. Silence is enforced but not reading.
10:12

The morning announcements come over the P.A., in French! This school has a French Immersion program and a reputation, around the District, for high achievement among its students. Some students begin to work or talk quietly as announcements continue. Martin talks quietly to students as the French announcements continue. The announcements now switch to English. Students begin to walk around the room, gathering their materials and starting their work. They freely help themselves to materials from the teacher's desk.

10:17 am

The announcements continue. Three students appear to be listening, the rest have started to work as they listen, quietly getting materials and returning to their desks.

10:18 am

The announcements end. Martin begins right away, "Okay, first thing, Open House is Wednesday night and I want at least one piece of work from every student. Students from last semester can bring work from last term." One girl is working on a clay sculpture, the rest are drawing. The skill level of the students seems very high. The drawings of photographs are well proportioned. Another girl is working on a large acrylic painting [the one I saw last class]. She enters the storeroom and gets out acrylic paint which she scoops on to a styrofoam palette at the sink. A boy is painting a portrait on a small canvas. These seem to be a mature group of students who use their time well. "Jody watch that eating during silent reading", Martin kids. The boy sitting next to the sink island has water splashed on his paper by another student using the sink. Martin seems more relaxed moving from student to student, encouraging and helping them with their work.
Protocol A-3

10:27 am

Again he works directly on the student's drawings. He comments that all his drawing pencils are gone and tells the students to get their own 2B, 3B pencils. The students seem engrossed in their work.

10:32 am Observation Ended
I arrived at Mariner Jr. before the school day began. The parking lot was half full and cars were pulling in and dropping students off. I walked from the main entrance to staff room planning to start there in my search for Tom. As I entered the room I was met with my name being called from the far side of the staffroom. Four colleagues that I had worked with at my own school were surprised to see me walk in. I also saw Tom seated at a table with other staff members so I waved hello and went over for a brief visit with my former teaching partners. The staffroom was a cheerful environment with teachers interacting in a friendly manner. They were sharing a cake to celebrate a recent award that one of the P.E. teachers had received. The bell goes and the teachers get up to leave. I notice that Tom hasn’t said anything to this class, the students are talking and waiting. Then the bell goes and I realize that this is a homeroom period.

The room is much more lively, from a visual standpoint, than it appeared during my last visit. There is a row of posters over the chalkboard with intriguing surrealist images. Some are in fluorescent colors reminiscent of the psychedelic designs of the sixties. One poster contains a large image of a young girl rendered in an art deco
style. The image suggests the work of Maxfield Parrish with the figure painted within an ornate classical border. The several windows are covered with large primary color designs painted with poster paints on white kraft paper. A very large example of these paintings is hanging on the high display board over the storage cabinets. The display board in the corner is has magazine photos of work by Claes Oldenburg. Later I am told that the large paintings are a grade 8 group design project that Tom uses to teach principles of design. The window ledge is covered with a row of 18"x 24" canvases that students are just beginning to paint on. There are also a number of silkscreens with Hydro-Amber stencils on them. I also notice that one of the overhead pipes suspended from the ceiling is wrapped with colored tape.

9:03 am

The students enter the classroom. "Are you our sub?" is their first response to seeing me. I answer no and they begin to collect their materials for the class. They take their canvases from the window ledge and their drawings from a folder in the cupboard under the counter. The students obviously know what they are doing, their actions are purposeful and they find materials without consulting the teacher. There is a lot of movement in the room as students continue to gather paint, brushes and mixing trays. One student is preparing to transfer her drawing to the canvas using sheets of carbon paper.

9:07 am

One girl has started to paint but the rest of the class is still settling in. Four of the canvases have paint on them the rest are still at the drawing stage. Six students are waiting around the sink for paint and mixing trays. They don't seem to mind the wait as they talk with one another. Tom helps one girl with the paint. One student takes a number of plastic containers of acrylic paint.
from under the sink and places them on the small, square counter next to the sink. The students seem to be mixing paint form these large containers into smaller jars with lids. Tom circulates around the room and quietly interacts with students one to one. There has been no formal beginning to the lesson or any directions to the class as a whole. One student asks him a question about flesh tones and Tom asks the student why they are worried about flesh tones when they haven't painted their background. Tom comes over and explains the series of lessons leading up to this period:
- a one period introduction using slides and examples to introduce the theme of surrealism.

- one period for students to work on thumbnail sketches with lots of individual help, interaction, and looking at examples.

- these drawings are then worked in to a 9"x 12" tone drawing that is handed in for marks.

- this drawing is enlarged to an 18"x 24" sheet of paper and then transferred to the canvas.

9:14 am

The class has settled down to work. There is a quiet productive hum as everyone is at task. Two students are still wrestling with paint containers and mixing trays. Some students have two or three small jars of color that they have mixed for their paintings. Trevor arrives late and gives Tom a yellow slip. Tom exclaims loudly, "A yellow one, a yellow one Trevor! This means you had no excuse so now you can work for me!".

9:17 am

Trevor hasn't started to work yet. He has been walking around the room talking to students looking at what they are doing. There are 10 boys and 7 girls in
the room. The students are spread around the room making good use of the work space available. Tom finishes with a student and walks over to the sink where he quietly hurries the sink group along. He now turns his attention to Trevor, who is seated at the isolation desk in the corner of the room. Tom checks on his progress. I check the next room to see how it is being used. There are three students at work, 1 boy and 2 girls. One girl is from the Art 10 class, the other two are graphics students who work independently on the school annual. I noticed that Tom walked next door two or three times during the period to check on these students. I return to the classroom and notice that the board containing ceramic glaze samples is on the chalkboard rail. The board is empty with the exception of these two lists of words.

<table>
<thead>
<tr>
<th>Love</th>
<th>Jealous</th>
</tr>
</thead>
<tbody>
<tr>
<td>Happy</td>
<td>Hate</td>
</tr>
<tr>
<td>Content</td>
<td>Angry</td>
</tr>
<tr>
<td>Calm</td>
<td>Ecstatic</td>
</tr>
<tr>
<td>Safe</td>
<td>Hysterical</td>
</tr>
<tr>
<td>Lonely</td>
<td>Danger</td>
</tr>
<tr>
<td>Mad</td>
<td>Fear</td>
</tr>
<tr>
<td>Sad</td>
<td>Depressed</td>
</tr>
<tr>
<td>Excited</td>
<td>Evil</td>
</tr>
</tbody>
</table>

To the right of the chalkboard was the display board containing the photograph of the Earth. Mikail Gorbachev's picture, a life-size magazine photo was pinned to the upper left hand corner. Tom continues to interact with the students usually one at a time. He speaks with a calm, deep, quiet, yet serious voice. The students talk to one another quietly or work silently. They are using brushes without water containers which I find to be a different way of working with acrylic paint. Many students are working with one color or color range. No one has taken a complete palette of colors. Tom has asked the students who have just started to work on their backgrounds first. Three large ceramic pieces sit on top of Tom's cupboard wrapped in plastic.
9:30 am

Three students still struggle with squeezing the last bit of paint from the large containers. Tom comes over to help in a friendly way. The paint brushes are kept in a flat box on a student desk in front of the chalkboard. The brushes are in excellent condition.

9:36 am

One girl, standing at the sink, exclaims at getting paint on her sweater. There are five people at the sink now. Ten students have stayed in their seats and worked for most of the period, the others have been more active, up and down from their desks to the sink. The sweater incident prompted one minute of loud talk. Tom was in the other room.

9:38 am

Tom returns. "Remember what I said about coverage...two coats may be required." he reminds the class. The students are silent now, painting. Tom walks over to a boy who has been sitting with his drawing for the whole period. Tom asks, "You still haven't found your canvas?". The boy says no and so, without a reply, Tom begins looking for the canvas. He carefully checks through all the canvases that are still being stored around the room. The counter next to the sink holds 7 flattened 21. acrylic paint bottles. Four of these have been cut in half to get the last bit of paint out.

9:43 am

The noise level in the classroom picks up, Tom is still looking for the canvas (it's as if the students sense that he is preoccupied with something). Finally, Tom gets out another plywood board and sends the student next door to get another canvas. He turns to one girl and asks her to explain what she is doing with a particular section of her work. [He seems to be teaching a
section by section approach to painting instead of an all-over approach. Tom returns to the student with the new canvas to help him staple it to the board. Trevor exclaims that he has pink-eye, and asks to go to the washroom to check in the mirror. Tom begins a round of teasing Trevor in a good natured way and the rest of the class joins in. Trevor returns to his seat. The class is still at task and working in a concentrated fashion. It is obvious that they are here to paint. Tom is having a frustrating time working with the stapler. He is trying to use an ordinary stapler to secure the canvas to the plywood board and it is getting jammed with each staple. The corner display board with the Oldenburg pictures has four slips of photocopied paper pinned to it. Each slip of paper is a step by step outline for a different ceramic sculpture project. Each project has to do with the creation of a pop art container. Some of the titles or themes are: A Cookie Jar Goose, A Glove and a Softball, A Transistor Radio, and A Purse. [Later Tom explained to me that he writes out an outline for 35-40 different clay projects and pins them to the board. The students must choose one of these for their sculpture project. Once a slip is chosen no one else may do that project. Four slips are "own choice" projects but the student must write out a clear description of their own project before Tom allows them to go ahead.]

9:52 am

"We have clean up time. Trevor you'll have to help." Tom instructs the class. He then assigns another group of students, seated at one table, to clean the sink and counter area. Tom is still working on the stapler. Students crowd around the sink four or five at a time to clean paint brushes.

9:56 am

Eight students are now using the sink. Tom is still helping with the canvas.
Talk around the sink is getting louder, one student continues to paint. Clean brushes are tossed back into the box, two have their handles sticking out so they are not lying flat. The students dry their brushes with paper towels before putting them away. Students who have any paint on their desk tops clean them with paper towels.

9:59 am

Tom continues with the canvas stretching. Students seem to be taking small jars of paint to their lockers. Tom finishes the canvas and goes to the sink to supervise clean-up. Laughter and noise at the sink.

10:01 am

Tom asks, "Who's away today?". He picks up a phone and calls the office. Students finished with clean up are in their seats or standing and talking quietly. A student named Josh returns. He claims that he misunderstood Tom's comment to "get going" and went to the office. Tom explains loudly that that is a only a command that he uses with Trevor. Another student challenges Tom that he is discriminating against his friend. Tom responds in a loud, mock serious, tone, "to be prejudice you have to dislike someone for no reason."

10:05 am

The students leave. Two stay to finish up at the sink and the counter. Tom asks Josh and the other two students who were challenging him to stay behind. He deals with the two "lawyers" first, speaking strongly to them about their challenging his authority. He dismisses these two and turns to Josh to talk about their misunderstanding. Tom explains the difference between his dealings with Trevor and the way he treats the rest of the class. The students in the other room leave through their own exit to the hallway.

10:08 am
Josh leaves. Tom walks over to me, "well, you certainly saw a class today." He explains that they were more difficult today than they have ever been. Tom tries to offer an explanation by first explaining his own crabby behavior over the past two weeks, while he worked on marks, then, he suggests that I may have disturbed the class and encouraged the students to act out. It's the time of the year when the Administration completes reports on teachers so Tom suggests that they may have thought that he was being evaluated. He goes on to explain that this was the first time he has ever had to speak to those three boys after class. We go for coffee and return to the classroom. Tom asks me to tell him what I observed. I explained that I found the tone different than I had expected and then proceeded to go through my notes describing the class. I commented on how the room had changed since my last visit and asked about the work that was on display. He explained the different changes to me and talked about his Looky See board that currently displayed the work by Oldenburg. We went into the storeroom and he took out his "Looky See" folder. I noticed that the store room had changed as well. The counter was now covered with glazed ceramic work waiting to go into the kiln. He brought the folder back into the classroom and showed me the photographs and reproductions that he had collected over the years from magazines of a wide variety of two and three dimensional art. He points out that he often displays a collage of images rather than a well ordered display. Tom feels that the students notice the display more when there is a jumble of images on display. He is still baffled by the behavior of the students. Trevor is on permanent probation with the office which means he recieves an automatic suspension if sent to the office for any reason. Tom feels that Trevor doesn't belong here, that he needs a situation where he can get intensive counselling and attention that
sthe school can't provide. Tom also explains that people have the impression that he is a strict disciplinarian, which is true, but he also cares very much about art. He has two goals for his students, the first is to create an environment where students can develop self discipline. The second is to create an environment where they are free to be themselves, free to question unafraid of the teacher or the environment. They should feel free to try anything. He uses sarcasm and jokes as his primary means of control. He said, "you probably noticed that the students don't hesitate to say anything they want in here."

10:47 am

I have to break off the conversation to get to my school. He would like me to come back again to see a grade 8 class when the room is full and the students are working together. He draws up a timetable and circles the blocks that he feels would be good to see.
pages 275-280 do not exist.
Analysis of Photographs taken at site A
Date: October 18, 1989
Film: Ilford FP4 ASA 125
Exposure: 1/60 at f8 with Rolli automatic flash
Time: 4:15 pm

OPEN ANALYSIS (Nov. 20/89)

This series of photos was taken following the informants tour of the room. The room was empty, chairs were on the desks, there was a sense that this was an ordered and controlled environment. The room was bright with a modest amount of visual display. The student desks were very clean; tops, sides and insides. The desks were arranged individually in rows. The seating area seemed crowded even without students present. The displays on the back wall consisted of two sets of student projects plus a satellite photograph of the lower mainland, a small reproduction of a painting, a silkscreened sweatshirt bearing the school name. The displays had a definite visual impact and served to break up the back wall of the room. In comparison to my own room this seemed like a well ordered environment, incredibly neat for a room receiving multiple use. I wondered if this environment was not shaped by Martin's art school background. The drapes were closed! Why would he shut out the natural light on a dull day? Two works of student art dominate the room: The large whimsical mural of a cat, wearing sunglasses and staring through a fishtank, and the 8ft. tall dragon mask hanging next to the chalkboard.

The visual clutter of the room seems concentrated around the area of the teacher's desk. The desk as Martin describes it is a "station" or a resource center for teaching. It contains essential art materials that "go missing" if they aren't accounted for, such as, scissors, rulers, rubber cement, pencils, masking tape and X-acto knives. The desk also contains an accumulation of school documents: notices, school calendar, teacher's
manual, attendance forms and other papers organized in three-tiered desk trays. The floor to the left of the desk contains at least 30 books that are used to provide examples to illustrate lessons. To the right of the desk is a table with an Apple IIgs computer. Above the computer table is an eclectic bulletin board displaying student work, a poster of Einstein, buttons with slogans, an illuminated manuscript describing the evils of smoking, a reproduction of a student's drawing that was selected for the B.C. Young Artist's Exhibition, School District Newsletters and Professional Development information, Attendance lists and an art hazards poster.

PHOTO A-1-8

LOG:

Walls and sink island projecting into room on the north side. Desks forced into a crowded arrangement between sink island and south wall. Rows of desks, according to Martin, were the best possible arrangement given the amount of space. Ceramics area equipped with kiln, tile floor, drying and storage cupboards. Work table in the centre of the ceramics area allows space for 8-10 students to work at once. Drying line with clothes pins suspended above the sink island. Storage room door closed. Four large wall posters visible: Elements & principles of design, line, shape, and drawing skills (each 24"x 36"). Small poster (11"x 17") mounted on the side of storage cupboard behind the sink at waist height listing 184 careers in the visual arts. Room appears clean bright and organized. The floors shine, there is no accumulation of materials, student work, junk on cupboards.

STRUCTURED ANALYSIS:

Practical Knowledge
The photo suggests that students work more effectively when they are seated individually rather than in groups. Cleanliness and order contribute to a smoothly functioning artroom. Wall posters can reinforce key curriculum concepts. A drying line is convenient to have above the sink.

Image

The qualities of order and cleanliness.

Description

Individual student art desks, narrow isles between. 4 plastic chairs, 6 tall stools, 2 short stools. Walls projecting into room, sink island separating ceramics area from classroom space. 10 foot ceilings. Fluorescent lighting mounted in suspended ceiling. Light walls and ceiling, storage cabinets and desktops dark walnut in colour. Wall posters lettered black on white. The posters on design elements are visible high on the wall, above the heads of students seated in front of them.

Rationale

The arrangement of desks represents Martin's solution to managing the maximum number of students in a limited space.

Limitations

The limitations of the divided space are clearly evident. The emphasis on cleanliness is part of the school culture but Martin seems to approve of this value in his artroom.

PHOTO A-1-9

LOG:

Student desks arranged in rows. Heavy dark curtain in front of large window extending across the south wall. Short wall projects into the room (est. 30")
from west wall to create a small cubicle in the corner where a counter and cupboards have been built in. In front of counter under the window is an old wooden teacher's desk with silk screen hinges mounted on top. The West wall contains display boards floor to ceiling in height. 80% of the space contains student work, the remaining 20% contains posters, art reproductions, and notices. The student work consists of two sets of drawings: imaginary insects and a series of four tone studies of the same object with a zoom lens effect. A silkscreened sweatshirt is also on display. The foreground shows the corner of the sink island. Several taps empty into one large sink. There is a splash barrier behind the taps. The barrier is clean and the taps sparkle. A drying line with clothespins is suspended above the sink.

STRUCTURED ANALYSIS:

Practical Knowledge

Keeping the curtains closed prevents distraction. Probably this is a necessity on a sunny day to control the heat and reduce the glare from the south facing windows. Display of student work adds to the visual environment. Only well-executed, finished examples of work on display. Silkscreen mess is best confined to one area of the room. Location of silkscreen table near windows so ventilation is possible.

Image

Cleanliness, neatness and order. Student work on display should be well executed and finished.

Rationale

Curtains best left closed to prevent hassles about when to open, and when to close.

Limitations
Crowding due to limited space for desks. Closed curtains reduce the space further by preventing the outside light and space from coming in.

PHOTO A-1-10

LOG:

Southeast corner of the room. Door that directly exits to the parking lot outside. Curtains drawn [at my request], shrubs are visible through the window and through the shrubs a portable classroom. An overcast day and yet a great deal of light streams into the room. Above the door beneath the exit sign is a well executed painting of a tropical landscape (18"x 24"). Another poster of unknown content is taped to the door. The east wall contains a fire alarm, a bulletin board, and a chalk board. One of the most visually interesting items in the room is suspended in front of the bulletin board to the immediate right of the chalkboard. It is a large dragon mask approx. 8ft. tall made from cardboard, paint, and tissue paper, very colorful and visually impressive. Four notices are tacked to the bulletin board to the right of the dragon mask. In front of this board is an overhead projector on a cart. The right corner of the chalkboard contains a table of assignments for different classes. The display board above the chalkboard has student drawings displayed on it, a guitar and a thunderbolt, and the head of a cobra. The rows of desks are visible in the foreground, again the clean condition of the desks is evident.

STRUCTURED ANALYSIS:

Practical Knowledge

Desks in rows are the best solution to the space problem. Visually impressive student works are important to display. A routine system for listing assignments (i.e. on the blackboard) is a helpful means of communicating with students.
Image

The artroom as a clean, ordered environment

Rationale

desks in rows the best way to work with students while maintaining a clean, ordered environment. Curtains best left closed because of heat and glare on sunny days. On dull days the view may be visually distracting to students and so the curtains remain shut.

Limitations

Limited space for student seating in the classroom.

PHOTO A-1-11

LOG:

A close-up of the sink island. Arborite counters, backsplash and sides. Four square cupboard doors approx. 24" on each side. Arborite chipped in two places but otherwise clean. Three taps empty into one large stainless steel sink. A fourth tap empties into a second smaller sink. A narrow space of counter 12" wide separates the two sinks. Crowded into this space are two large tin cans and a ceramic coil pot. These are brush storage containers which contain an assortment of long handled bristle brushes and shorter squirrel hair brushes. The brushes are clean and though used, the appear to be well cared for. Resting atop of one of the tin cans is a rectangular plastic tub containing large clean up sponges and flat tuna fish cans probably used as water containers. The sponges appear clean and rinsed out.

STRUCTURED ANALYSIS:

Practical Knowledge

Keep ahead of the mess in the sink area. By keeping sinks and counters clean all the time standards of cleanliness and
order do not deteriorate. Small flat water cans help to eliminate unnecessary spills.

PHOTO A-1-12

LOG:

Probably the most complex corner of the classroom. The entrance to the classroom is a short, wide hallway. The large mural visible in this photograph dominates one side of the hallway. Underneath the mural is a table with a paper cutter and a holder for a large paper roll. Storage cabinets are located along the opposite wall of the entrance hallway. Past the sink island and the teacher's filing cabinet the room opens into the main teaching area. Next to the filing cabinet is the computer desk with an Apple IIgs computer and two disk drives, the bulletin board behind the computer is a rich collection of posters, photographs, and notices. This bulletin board is next to a medium sized sheffluera house plant sitting on top of the filing cabinet creating a visually exciting display. The teacher's desk is located in front of the chalkboard. Above the chalkboard is a wallmap for teaching social studies. The display board above the chalkboard has two portrait drawings, a mask, a wall clock and a speaker for the P.A. system. The visual display on the bulletin board behind the computer is much more informal than the other visual displays in the room. Student desks, chairs and stools are visible as is the lack of space between them.

STRUCTURED ANALYSIS:

Practical Knowledge

The teacher's desk must be located strategically to provide a clear view of the entrance to and exit from the classroom. From the desk the teacher must be able to visually survey the classroom. Although Martin does not spend much time at his desk during the
period, he must be able to keep an eye on the class when he does decide to sit down. The tools of teaching (i.e. files, books, notices, the computer) need to be readily available and close to the desk. [When a teacher does sit to plan lessons or mark assignments it helps to have the needed resources at your fingertips or within a few steps]. Expensive equipment needs to be located close to the teacher's desk where it can be kept under close watch. The bulletin board collects those items that the teacher needs to have ready access to (i.e. notices) as well as personal messages for those students who happen to be curious enough to look.

Image

There is a light hearted almost humourous feel about this picture. The mural of the cat staring through the fish tank, the plant, the poster of Einstein with Groucho Marx glasses and a bandana, and lastly the rope with clothespegs hanging from it that stretches across the room.

Rationale

The multiple use of the classroom for art and social studies is evident from the desks in rows and the the large map rolled above the chalkboard. The desk is located in a position to give the instructor maximum control over the classroom. The mural in the entry hall opens that space.

Limitations

The crowded classroom space is clearly visible. There is a bottleneck between the teacher's desk and the sink island which is the only path to the entry hallway. The culture of the school promotes cleanliness as a sign of school pride. This is obviously adhered to give the condition of the floors, desks, and chairs.

PHOTO A-1-13
LOG:
The ceramics area is shown. The left side of the photo shows a counter with closed cupboards above and below. Two pots and four small cardboard boxes take up most of the counter space. The flat boxes seem to be holding small jars of commercially prepared underglazes. The kiln is located in the center of the picture, it is a large top loading electric with a kiln sitter. There is no fume hood for ventilation and the kiln is against the inside wall of the classroom. To the right of the kiln is another counter with tall clay storage shelves above it. The shelves have holes for ventilation but no doors. Underneath the counter are two large bins for plaster of paris or dry clay storage. The right side of the photo reveals the door handles on two large paper storage cupboards. The floor is covered with 1" mosaic tiles. In the center of the area is a table, slightly larger than a classroom desk, the top is covered with burlap. A box of clay is open on top of the table. A flat box holds two 1 liter bottles of India ink, small ink bottles and a container of speedball drawing pens. The foreground reveals the sponges and paintbrushes sitting on the sink island. Underneath the work table in the middle of the area is a television set.

STRUCTURED ANALYSIS:

Practical Knowledge

Although too small to be very useful Martin has managed to make some use of the space. Clay projects are stored on the counters and shelves, pen and ink supplies are organized together in a box for distribution to the class.

Image

No sense of image comes through. This is obviously a space designed by someone else.

Rationale
The area is used for students, probably 8 (maximum), to work with clay. Material is left out on counters and shelves that is fragile but because this is out of the main traffic area it is probably safe.

Limitations

Space too small for more than a small group of students to be working at once. When the kiln is on access to the area would be even more limited because of heat and lack of ventilation.

PHOTO A-1-15

LOG:

A close-up of the teacher's desk. A standard metal 4-drawer teacher's desk, black with chrome legs, and a simulated walnut arborite top. On top of the desk are two sets of three tiered office trays arranged side by side. There is a desk blotter a scotch tape dispenser, a box of rulers, a coffee can of scissors, a school desk calendar, two spray cans of fixative, a duo tang folder resting on top of a pile of papers, two pottery containers with assorted pens and pencils, a one liter container of rubber cement, a small bottle of rubber cement, two rolls of 35mm film, a sheet of foolscap and a 12x18 inch piece of white cartridge paper resting on top of the desk blotter. A wastebasket sits on the floor on the right side of the desk with a plastic bag liner. The teacher's chair has chrome legs with wooden arm rests, the seats and back are foam padded and covered with vinyl. Martin's jacket, a light windbreaker is hanging over the back of the chair. The desk trays hold and assortment of books, papers, film cans, a roll of masking tape, a clay shoe. In comparison to the desk top the trays appear disorganized, almost a catch all area for things that need to be put somewhere quickly or items that need to be readily accessible for teaching.
STRUCTURED ANALYSIS:

Practical Knowledge

The desk gives the impression that Martin is neat and organized but not to a fault, although the trays are loosely piled with an assortment of books and papers there is the feeling that Martin could find anything he needed in a moment. The desk top has its storage capacity increased by adding the trays. Items that easily disappear (scissors, rulers, rubber cement) are kept on the desk where they can easily be kept track of. The desk surface is clear offering a good workspace for writing or planning.

Image

The desk is set up so that it can function as a workplace for the teacher. The teacher can be seated at this desk and still have at his disposal many materials that students might ask for. This suggests an image of the classroom that gives the teacher tight control over some of the materials that students need to complete their work. [It is frustrating to lose supplies like rulers and scissors. Although these items are not expensive, as art materials go, they are items that students find useful outside the artroom and they tend to disappear. By keeping them close at hand they are much easier to keep track of.]

Rationale

Having the right desk set up is an effective coping strategy for art teachers. Materials need to be at your fingertips so that you can respond efficiently to the requests of students who need assistance. It is much easier to have these supplies at your desk instead of having to walk over to the storage area to get it. In an art lesson there are often times when you want students to work on their own without your assistance. At those times the teacher's desk becomes a workplace.
for school business, planning or marking, and so the necessary papers and work need to be available so that time is not wasted collecting things together.

Limitations

Again there is a lack of space. Although organized, this desk is cramped, with the office trays and supplies the actual workspace is only slightly larger than a desk blotter.

PHOTO A-1-19

LOG:

Storage cabinets form the subject for this photo. These cabinets are located along the right side of the entrance hallway to the classroom. First there is a 6' counter with two cupboards underneath. Next there are two units approximately 3'x 7' with open flat shelves for paper storage and student flat work. These appear to be nearly empty, all but two shelves hold some paper. Notable is the fact that the shelves are too narrow for 24"x 36" paper so that the paper extends about 4" from the shelves. It makes for a rather untidy appearance to the storage area. On top of this shelf unit is a large case of paper towels and some smaller flat boxes for paper. Masking tape labels indicate that four shelves are for storing class projects. Next to these paper storage shelves is a broom closet style cupboard that Martin uses to store large rolls of butcher paper. He also mentioned that he stores coats and valuables for students who don't want to get paint on them.

STRUCTURED ANALYSIS:

Practical Knowledge

nil

Image
nil

Rationale

The shelves are adequate even though they are undersized for the paper that the school board supplies. Obviously it is easier to use the shelves as they are instead of altering their design.

Limitations

The design of the cupboards is a minor frustration that illustrates the lack of attention paid to the design of proper paper storage in this classroom.
Analysis of Photographs taken at Site B
Date: December 13, 1989
Film: Ilford FP4 ASA 125
Exposure: 1/60 at f8 with Rollei automatic flash
Time: 3:50 pm

OPEN ANALYSIS: (January 20, 1990)

The room gives the impression that school must not be in session for there is little evidence of art making. There is no work in progress that is visible anywhere. The floors, desks and counters are spotless and clear. The desks, each individual art tables, are arranged in groups of four or six with the stools placed neatly on top. One stool is placed in the center of each desk! The desks are all turned around so that the storage area beneath the desktop is not accessible to students. There are three "isolation" desks located along the south wall of the classroom. Two are in doorways and one is in a nook next to the print dryer. There is no visible teacher's desk in the classroom, no lectern, no furniture designated for the teacher. I discovered later that all of Tom's teaching materials and papers are kept in a tall double cupboard with shelves. This is another U-shaped classroom similar to the one at site C but without the sense of space created by the high ceilings. The rooms are smaller as is the central storeroom. The extra room used to be a second classroom with a second teacher but now it is largely unused as a teaching space. Tom uses it as an area for the yearbook club and other special projects. He explains you can leave work laying out without having to worry about putting it away for the next class. This room is less ordered than the teaching room. Boxes of new supplies are lying on the desktops, a few sheets of paper are lying around. The desks in this room are taller with tall stools and not all the stools are put up on top of the desks. Windows along the north wall of both classrooms look out on a forested hillside that slopes away from the school. The central storage room has a well
organized series of shelves and cabinets. The kiln, with an adequate fume hood, is also located in this storage room. What is most impressive is the orderliness of the room. It is not an area where things are hastily put out of sight, instead, there is a place for everything. Paper is stacked in piles with not a sheet out of place. Paint containers are clean and organized into rows according to colour. The material on the countertop gives the impression that it was placed there in a thoughtful manner. The cupboards and shelves contain a large stockpile of paint, paper, and glazes. The quantities seem much greater than could ever be used in a year or two of art instruction. Tom seems to use organization to control the environment of this rather crowded classroom.

PHOTO B-1-1

LOG:

This perspective takes in the classroom seating area and the blackboard used for teaching and demonstration. 17 student desks are visible each with the open shelf under the desk turned inward to prevent their being used as garbage receptacles. The desks are very clean, both top and sides, in keeping with the cleanliness and organization of the entire room. The floors shine. Each desk has one stool placed upright in the center of the desktop. Two groups of 6 desks are clearly visible. The desks are neatly arranged parallel to the walls of the room. The groups of six are at right angles to the blackboard with a narrow isle between them. The windows along the far wall look into a densely wooded deciduous forest. A pencil sharpener is visible along the window ledge. The suspended fluorescent lighting creates a well lit room in combination with the large wall of windows facing north. Two wires are visible, running parallel to the light fixtures, that appear to be drying or display lines for suspending things from the ceiling. The far corner of the
picture is the hallway between the two sections of the U-shaped room. The blackboard is the four panel, aluminum sliding type. An assignment for grade 8 classes is visible on the board:

**Sketchbook - Grade 8**

Hand hold note 1) draw a hand holding a pen, pencil, brush, etc.. Shade the hand with blanket shading. Remember contrast (Shade like Shoe?)

2) Next step - show what the hand is drawing, writing, painting, etc.. Make it strange, unique, weird, science fictiony etc. Finish the addition with pencil crayon - HALF TONE - [last line illegible in photo]

The next panel of the board contains a chalk drawn example of the assignment and a list of the blocks for that day. Above the board is a circular "You gotta have ART" poster that was distributed to teachers in the district about 10 years ago. Next to the poster is a wall clock indicating that the time is 3:50 pm. There are two display boards to the right of the clock and above the blackboard. These are bare with the exception of two colored pieces of paper overlapping each other.

STRUCTURED ANALYSIS

Practical Knowledge

Control, cleanliness and order are strongly evident in this classroom photo. The arrangement of desks has been carefully worked out to accommodate the maximum seating in a confined space. Hassles about clean up can be reduced by turning the desks around so they don't collect garbage. The side counters and shelves under the windows are clear of supplies or work probably due to the fact that the crowded seating prevents access to the shelves anyway. The assignment on the board is clearly presented and is open ended within limits. [this strikes me as the type of art room that administrators and
Janitors would be impressed with] There are few visual distractions.

Image

Cleanliness and order are strong elements of the image that this classroom presents. These are obviously strong educational values for Tom and part of the ideal environment that he envisions for art instruction. Possibly this has its origins in the disciplines he acquired in his commercial art training.

Rationale

Space and class size seem to be the major limiting factors that Tom wrestles with. The desk arrangement is his solution to coping with the limitations of space. The crowding is also the reason for keeping the counters and shelves clear. Control is important for Tom and he admits that he functions better in a quiet environment.

Limitations

The size restrictions of the U-shaped room design. Classes with more than 27 students must spill over into the next section of the room where they cannot be supervised. This places many awkward limitations on classroom management from Tom's perspective.

PHOTO B-1-2

LOG:

This view takes in the northwest corner of the classroom. Two groups of 4 desks are visible with stools on top as described in the last photo. Beyond the desks is a bare counter that extends along the wall. There are closed cupboards underneath and above the counter. The cupboard doors are clean and free of labels. There is a display board in the corner of the room with the heading "this is fine art". Displayed on this board is a drawing by Tom's son. Above the top row of cupboards is a long
row of display boards. They are mostly empty with the exception of two high contrast painted images. A band of colored paper runs along the display boards just below or above the centerline breaking up the large blank spaces. The wall of windows described in photo B-1-1 has the same forest view and blackout curtains are visible at the edge of the window.

STRUCTURED ANALYSIS:

Practical Knowledge

The comments in the analysis of the last photo hold for this image as well. The handling of the display board space suggests the influence of Tom's experience with display design.

Image

The display boards suggest that Tom is thoughtful about the visual design of the room. One might interpret the lack of visual material on the walls as neglect, but this photo suggests that the sparseness of the visual display is a matter of choice. Certainly cleanliness and order are dominant elements but this photo seems to suggest that simplicity of design is also important to Tom's image of the classroom.

Rationale

Efficiency is important in the workplace. A clean look to the room helps to create the focus on their work that students need. The crowding leaves no room for distractions.

Limitations

Small classroom teaching space constrains flexibility and leads to a more rigid classroom environment.

PHOTO B-1-3

LOG:
This photo captures the entrance to the room in the southwest corner. The room is situated along a long hallway that runs the length of the school building. To the right of the doorway is an "isolation seat", one of three that Tom has created for students that won't concentrate when working in groups. There is little space so a student seated here is literally blocking the doorway. Three tall cupboard units run along the wall to the right of the door. The first is for storage, the second is the teacher's desk, and the third is also for storage. On top of the center cupboard is a box covered with wrapping paper. The desks are visible in groups of 4 or 6 as described earlier. To the left of the door is a tall shelf and cupboard unit. The shelves are large and deep, they are also adjustable. Piles of student flatwork is stored on three of the shelves, two boxes are on one, paintbrushes and containers on another, and the last contains a notebook. In front of this unit is the sink island containing a small counter and a large rectangular sink. The sink is accessible from all sides.

STRUCTURED ANALYSIS:

Practical Knowledge

There is little to add to the other photos except the use of isolation as a technique of classroom management.

Image

nil

Rationale

If a student needs to be isolated then they must be isolated even if it involves seating them in the doorway.

Limitations

Space, limited flexibility in desk arrangement.
PHOTO B-1-4

LOG:

This photo takes in the fourth corner of the classroom. The desks are visible in the groupings that have been described. In the background on the left is a bulletin board (to the right of the blackboard which is not pictured) with an interesting display. The display consists of a large photograph of the Earth from space. On top of this photo, and along the top of the display board, are three portrait photographs. Two of the photos are striking in their clarity and expression, these employ a dramatic use of lighting to capture the contours of the face in subtle gradations of tone. The third photo appears to be taken from a magazine ad for there is a block of text at the bottom of the photo. This photo is a portrait of a Marilyn Monroe look alike. At the bottom left corner of the Earth photo is a small poster of the California Raisins. One is left to speculate on the connections between these 5 images. To the right of this display is the door to the central storeroom. To the right of this door are two display boards that are empty except for two wide cardboard mats that are hanging diagonally from a single pin. To the right of these boards is a second doorway to the hall. This doorway does not appear to be used because there is a second "isolation desk" positioned in front of the door. To the right of the door is a short wall projecting into the classroom that is approximately 2 ft long, this creates a cloister for this isolation desk. Next to this wall is a large print drying rack that is empty with all the trays in the up position. To the right of the rack is a 4'x 8' wooden panel with three dowels projecting from it like large coat hooks. I am not sure of the function of this apparatus. In front of this panel is a third "isolation desk". Above the desk, mounted on the side of the shelf unit, is a paper towel dispenser. To the right of this panel is the shelf unit described in photo B-1-3.
The sink island is visible behind the desks and in front of the wall just described. Three swan-necked faucets with hot and cold taps empty into a large rectangular sink that is built into the top of the island. There is no splash board behind the sink making it accessible from all sides.

STRUCTURED ANALYSIS

Practical Knowledge

The isolation desks indicate one strategy Tom has developed for dealing with disruptive or off task students. Forcing these students to work in isolation is a consequence of their not being able to function when seated in groups.

Image

The classroom must be a productive, positive environment for student learning. The teacher must keep student disruptions to a minimum thereby increasing the time on task for the students serious about their work.

Rationale

Due to space limitations the doorways are the only place to put students who need to work by themselves. Crowding is the limiting factor here. In Protocol B-2 Tom speaks of having a room large enough to isolate students without putting them in corners. Tom has many heavy responsibilities outside the art classroom. He is a junior basketball coach, which is probably the most demanding sport to coach in junior high. He also is the sponsor of the annual club. He must be efficient in his use of time or it would be impossible to cope with the demands.

Limitations

Space and time. The administration and the school culture has imposed limits on Tom's art program by the expectations
they have for his performance in other areas.

PHOTO B-1-5

LOG:

Tom has designed a tall, two door, locking cupboard to be his teaching center rather than the traditional desk. This is one of the first things you notice about his classroom; there is no visible teacher's desk. The cupboard reflects the order of the rest of the classroom but one of the six shelves has an uncharacteristic loose pile of books papers and notebooks. The top shelf contains two neat piles of magazines and texts, a single book, and a small cardboard box. The next shelf has a stack of cardboard on the left and a flat box of carbon paper. The third shelf seems to receive the most use. It is located in the middle of the cupboard at desk height. The left side of the shelf contains four binders standing vertically. Only one is labeled along the spine with ART/PSA. The center of the shelf contains a loose pile of papers and magazines with two binders resting on either side. The right side of the shelf contains a flat box with tape and other essential desk supplies. Above the shelf, tacked against the back is a photo of some basketball players in a loose huddle. The fourth shelf contains binders of lesson materials and books. The shelf is about 2/3 full. The binders are labeled along the spine: LANDSCAPES; VEGETABLE MATTER; TAURUS/LEO/SCORPIO; ARTISITS; ANIMALS; FOOD; SCI FICTION. The book titles are: graphis annual (6 copies ); Jeno Barcsay: Anatomy for the Artist; graphis posters; Our Universe; Teaching Color and Form in the Secondary School; By Design; 6 other books without visible titles. The fifth shelf has a small pile of magazines on the left a small pile on the right and small pile of white paper in the center. The bottom shelf contains a single cardboard box. The doors of the cabinet have several items tacked to them: a photo of the
basketball team, two small cards, the right door contains school announcements and papers tacked to two nails.

STRUCTURED ANALYSIS

Practical Knowledge

This "hidden" teaching center indicates Tom's need for privacy and distance from students. He explains that there is simply no room for a desk but there seems to be more. He once said that he didn't view his students as friends but as clients. He seems to want to distance himself from the students maintaining a high degree of control over the classroom environment.

Image

He seems to believe that the teacher is an authority and in authority. The students can only access materials through him. The storage spaces in the room are not accessible to students, nothing is labeled, nothing is left out for students to use except the materials needed for that lesson.

Rationale

The stresses of the job and the cramped quarters may have contributed to this closed, efficient attitude. The need for privacy and limited access to his teaching materials.

Limitations

Physical space. No room for a teaching desk or a resource area.

PHOTO B-1-7

LOG:

This is the other room in the U-shaped arrangement. There is now a door separating the two rooms so they are essentially two classroom. The area is used for overflow seating, storage, laying out work in progress, and the annual club. Here materials are left
out the surfaces of counters and desks are not clear and the chairs are not on the desktops. The room is painted in gray-blue shades and is much darker than the teaching classroom. The desks are taller with a bar connecting the legs that acts as a footrest. These desks require taller stools. Cupboards and a counter are visible along the far wall in this photo. On top of the cupboard a number of extra stools and, in the corner, are two large cardboard boxes filled with styrofoam packing. Behind these boxes is a large silkscreen. To the right of these storage cupboards is the doorway to the hall. At right angles to the door a portable display board is being stored. Behind the sink island is another set of shelving that is narrow and deep exactly like those in the other room. Stored on these shelves are some empty clay boxes and a garbage bag full of materials. A number of items are just laying around on the desktops. Six empty cardboard boxes that had contained tempera paint are sitting on the desks in the foreground. Next to these is a large sheet of paper lying next to the two paper cutters. The next desk has some large sheets of construction paper with drawings mounted on them. These appear to have been part of a display. Two empty cardboard boxes are sitting on top of this work. The environment is much less tidy and organized than the main classroom.

STRUCTURED ANALYSIS

Practical Knowledge

nil

Image

nil

Rationale

due to the space limitations of the main classroom it is almost essential that there be an area where work can be left out and supplies organized.
Limitations

The two spaces need to be combined to make the type of space that Tom would find ideal.

PHOTO B-1-11

LOG:

This image depicts the central storage room. The wall shown is a long counter with shelves above and below. The counter provides a large work surface and it seems that Tom uses it almost like a desk. The storeroom is clean and extremely well organized everything seems to have its place. The storage room is like a long narrow hall. There are three doors that enter the room, one from either classroom and one from the hallway between the two rooms. The far wall in this photo shows the door leading to the hallway. This door is unused for it has a large flat box of showcard stacked in front of it and there are other smaller boxes as well. Beneath the counter are wide, deep shelves for paper storage. The shelves contain stacks of construction paper, stag blanks, and one shelf has six, brand new, aluminum picture frames. The surface of the counter contains a number of materials that have been carefully arranged. In the corner where the counter meets the wall are two stacks of 9"x 12" construction paper in assorted colors. In front of these piles is a soft plastic briefcase lying flat. Next is a flat watercolor painting of a tomato cross-section with a notice on top. A pile of 7 books and a stack of handout sheets comes next, as well as, a 5"x 8" card file. There is a small cardboard box with 12 plastic bottles standing upright. Positioned in the center of the counter is an 11"x 17" sketchbook with two packages of pencil crayons, one on either side. A single black felt writing pen is resting on the counter next some papers and a plastic covered clipboard. A compass set rests on the near corner of the counter in front of a flat box of pencil crayons.
There are 8 pencil crayons loose on the counter top. The near right corner of the picture shows the kiln, a large top loading variety. A sweater, probably Tom's, is sitting on top of the kiln. The shelves above the counter have a depth of approximately 12" and contain the following variety of materials. In the far corner an entire section is crammed with packages of 9"x 12" construction paper. The next section contains a class set of textbooks, one shelf of binders and catalogs, and a shelf with a loose pile of paper and cardboard. The next two sections of shelving contain a large array of ceramic glazes and underglazes in small jars. They are numbered and stacked in an orderly arrangement similar to what would be expected on a store shelf [maybe this is a carry over from Tom's work as a display artist.]. On top of the shelves is a wide roll of canvas and two cardboard boxes.

STRUCTURED ANALYSIS

Practical Knowledge

The storeroom reflects Tom's concern for organization and cleanliness. This is also a place for work and planning that is private, hidden from the class this is in keeping with the authoritative approach that Tom takes to teaching. Tom demonstrates a respect for art materials in the way they are stored in the classroom.

Image

The artroom as a workplace; clean, organized, efficient, professional. The teacher needs their own private space within the classroom to work without interruption.

Rationale

It would be interesting to know whether this use of the storeroom as an office or extension of the teacher's desk arose from the space limitations or Tom's need for privacy.
Limitations

The space described here seems to be an advantage, rather than a limitation, for Tom obviously puts the area to good use.

PHOTO B-1-12

LOG:

This photo captures the opposite end of the storeroom with the counter, just described, on the left and a tall row of storage cupboards on the right. The tall two door storage cabinets are locked hiding their contents. The end wall contains deep shelves beneath a deep counter. The shelves contain 24" x 36" cartridge, manila and construction paper in neat, square piles. The right half of the counter contains a holder for large 1000' rolls of Kraft paper. It appears to have a capacity for 4 rolls although only one roll is stored there currently. Beneath the roll is a 3-hole punch. The left half of the counter contains ceramics supplies: a board neatly laid out with 70 glazed test tiles, a wooden box containing rolling pins and clay tools, an open box of Hy-Bond Clay, a box of meter sticks, and 8 packages of paper towels. A fire extinguisher is mounted on the side of the rack for holding paper rolls. The kiln is visible with the fume hood above. Next to the kiln is a janitor's floor bucket with a ringer and a mop [this must have something to do with why the floors are always so clean].

STRUCTURED ANALYSIS

Practical Knowledge

Organization and cleanliness are values that are again emphasized by this photo. Paper goes on paper shelves, ceramics tools belong in the ceramics area. Everything needs to be kept clean to maintain the right atmosphere for professional quality artwork.

Image
Clean, organized, efficient atmosphere conducive to serious work.

Rationale

An ordered environment functions more smoothly with less stress.

Limitations

The kiln must heat the storeroom excessively when it is on. A kiln room should be separate from a storeroom.
Analysis of photographs taken at Site C  
Date: December 19, 1989  
Film: Ilford FP 4 ASA 125  
Exposure: 1/60 at f8 with Rollei automatic flash  
Time: 3:50 pm

OPEN ANALYSIS (Feb.10/90)

Upon entering this room one is immediately impressed by the space and visual clutter. The ceilings are very high (est. 18 ft.) and the walls and shelves are covered with teaching posters, supplies, and artwork in progress. The room does not look clean but there is a sense that more important things are happening than the maintenance of cleanliness and order. There are always students in the room, they are very much a part of this environment. They are working on their mask projects, ceramic sculpture, and the layout for the school annual. Every corner of the room is in use, the space is crowded but this does not seem to be a hinderance to creating an environment where students are working in a variety of different media simultaneously. This is a U-shaped classroom with a central storage room similar in floorplan to Site B but the high ceilings make it seem much larger. There is one main entrance to the classroom. Students must pass through the first classroom to enter the second and so the first room receives the majority of use. The first room contains 5 large round tables with a maximum of 8 chairs per table. The chairs are several different models of the wood and metal or plastic and metal stacking type. Some sections of the room seem in disrepair although not dysfunctional. The metal trim is falling off the tack boards, the floors are covered with clay dust, and some of the chairs and desks are banged up. The teacher's desk occupies the corner of the main classroom next to the entrance. It is an imposing structure consisting of a wooden, closed front, demonstration desk with a rectangular table pushed next to it. An integral part of the teaching area are two filing cabinets and a wall of bookshelves behind the
desk. The desk offers a good view of the classroom as well as a clear view down the passageway to the next room. The walls of the first classroom are covered with an array of well designed, hand lettered teaching charts on variety of topics. These include: mask making, colour theory, the elements and principles of design, and a series on ceramic glazes. The first classroom also contains an area for ceramics. A shelf unit partially divides this area from the rest of the classroom. It is a storage area for work in progress, clay and glaze materials. The second classroom is used for drawing and painting classes while the first room is where the work with three dimensional materials and clay takes place. The second room is also used by the student's council, the annual club, and the electronic media course. The shelves and cabinets in the room have been collected over a number of years from other classrooms undergoing renovations. The variety of sizes and styles of storage cabinets lends to the visual busyness of the classroom. The artroom is really another world compared to other classrooms in the school. The room is isolated at the end of the industrial education wing and only those people connected with the art program ever see the room. It is very much an environment unto itself.

Photograph Inventory

PHOTO C-1-12

LOG:

A view of the first classroom showing desks and the shelves of the ceramics area. Four large round tables are visible and 14 chairs. The chairs are wood and metal or plastic and metal. A metal cart is between the desks with a slide projector on top. A student is visible in the lower right corner of the photo. [so far, it has been impossible to visit the classroom after school
without students being in the room working] The background of the photo shows the shelves in the ceramics area. These contain ice cream buckets with glaze chemicals inside. These do not appear to be stored in a particularly organized manner. Several shelves also contain pieces of glazed pottery and sculpture. One shelf contains a number of books and the top of this shelf unit has four boxes of clay resting on it. To the left of the shelves is a table with a large pile of nearly dried scrap clay. Next to the table is a plastic garbage can on a dolly that is used for clay storage. The wall next to the clay area opens to the outside through two half-windowed doors with push bar openings. These are seldom used for they do not open to the corridor that leads to the room's entrance hallway. Next to the double doors is a Shimpo pug mill for processing clay. It rests on a small table with a plastic garbage can in front to catch the extruded clay. To the right of the pug mill are two large storage cabinets containing student mask projects in the making. Above the cabinets and doors are three large windows covered with blackout curtains.

STRUCTURED ANALYSIS:

Practical Knowledge

The room exudes a kind of accessibility that seems to be an expression Cathy's approach to teaching. The students can function independently in the room with free access to most of the supplies they need for their work. They don't need to go through the teacher for the materials they need. The round tables allow the maximum seating space. These were something Cathy added to the room that allowed her to seat classes in excess of thirty students in a small classroom area. The clay recycling equipment indicates the practical value of being able to recycle clay with out large areas used up for drying slabs. The dusty floor shows an acceptance of a certain level of classroom cleanliness that is appropriate for a ceramics area.
The constant presence of students indicates commitment to having her room be a place where students feel comfortable, and where their work is important.

Image

The room expresses an image of openness and accessibility. There is a sense that this space exists for the students and that the students make use of it. Mess is not a concern, there is organization without a high degree of cleanliness. The room reminds me of some of the studio spaces at Emily Carr where the character of the space is a product of what the students are doing. The room is visually rich and stimulating. The round tables suggest that Cathy appreciates the value and chemistry of the social interaction in an art classroom. Again, the room is a place for students to interact with each other as well as their own artwork.

Rationale

When Cathy began teaching in this space it did not fit her image of the environment she wanted for her classroom. She did not accept the limitations of the space she transformed it into a working environment that suits her approach to teaching. She scrounged her school and others for storage shelves and cabinets, she rearranged the existing storage cabinets in the room, and she ordered round tables to replace long rectangular ones. The room is small, but crowding seems not to have limited a full use of the space.

Limitations

The volume of the room is very large given the high ceilings but the floor space is small given the U-shaped design. The two smaller rooms would be adequate for classes of 15-20 students if two teachers shared the space but one teacher with classes in excess of 30 students must cope with crowding and an awkward space in which to supervise
students. The clay area has no sink. The wall space for display is so high that it is impractical to use.

PHOTO C-1-13

LOG:

This image captures the back corner of the second room. Again a student is in the picture. This girl is working on the layout for the school annual. She is seated in the middle of 4 desks arranged in a rectangle. Her work is spread out all around. The light table is in the centre foreground. The display boards in the back corner contain 10, 18x24 inch positive and negative space studies tacked up informally. To the left of this display are two tall cupboards with a lock. One door has the number "2" painted on it the other, the word "two". Silkscreens and boards are piled on top of this cabinet. Beneath the display is a large rectangular table that has cardboard and layout pages from the annual laying on it. To the right of the display boards in the corner is a space for storing canvases and boards on top of a counter. Underneath the counter is more space for paper and canvas storage. Resting on top of this long counter is another improvised shelf unit that appears to be two counter units stacked on top of one another. On top of this second set of counters is more cardboard, paper, a small bedside table, a one gallon pot and a crate. Above this 10 ft. tall conglomeration is a wall clock indicating that the time is 3:58 pm.

To the right of these shelves is a tall broom closet style cupboard with "Masking Tape" painted on the door. In front of this is a white enameled device on a metal stand with rollers (I'll have to find out what this is, my guess would be a commercial laundry press) Next to this device is an old, wooden teacher's desk with a paper cutter on top. On the floor, to the right of the desk, is an opaque projector.

STRUCTURED ANALYSIS:
Practical Knowledge

Student artwork can be quickly displayed to reinforce points in the lesson. The display of positive-negative space studies suggests that they were quickly tacked up as a focus for discussion.

Image

Again openness and accessibility. It is an environment where students are trusted and expected to accept responsibility. This is suggested by the fact that two girls are working independently on the annual layout without supervision. Functionality takes precedence over room decor. The conglomeration of shelves and cabinets creates needed storage space but there is no obvious concern for the room's decor. The space is used in a flexible manner with the desks in their current arrangement for yearbook and a different arrangement for drawing and painting class.

Rationale

There is evidence of Cathy's transformation of the space with the conglomeration of cabinets and the accumulation of materials. She responded to a lack of storage by making physical changes to the room adding what she felt was necessary.

Limitations

nil

PHOTO C-1-14

LOG:

This view of the second classroom focuses on a storage area, bulletin boards, and the teaching area. The two girls working on the annual occupy the center of the picture. Their work is laid out on tables as described in the
last photo (C-1-13). The far wall on the left side of the picture has a shelf unit projecting into the room at right angles. To the left of the shelves is a large electrical panel. The shelves are loaded with old magazines, newspapers and file folders. On top of the shelves are six portable sewing machines. The end of the shelf unit supports a bulletin board with the title "Student Art News". Posted on the board are notices about the Arts Umbrella, a flyer from Careers in Education Week, and a Canada Day poster contest leaflet. Immediately in front of the bulletin board is a top loading washing machine. To the left of the washing machine is the white enameled contraption described earlier. The corner of the room contains a long bundle of wood strips [probably mouldings] and a rack holding 7 36" wide rolls of colored kraft paper. Above the rack is a wall mounted shelf unit. One shelf holds blocks of wood, one shelf is empty, and two hold stacks of magazines. To the right of the rack is the storage room door. Taped to the door are 3 - 8 1/2 x 11 art reproductions and 6 smaller, post card size, reproductions. The door also contains a 12" square vent [this is also the kiln room]. To the right of the door is the blackboard on which students have been drawing. Clipped to the corner of the blackboard is a color composition incorporating two palettes into the design. Above the blackboard is a photograph of an orchid and above the photo is a wall mounted projection screen. The is a loft area above the storeroom that is also used for storage. A large canvas, wood, cardboard and garbage bags of material are visible. In front of the blackboard are two table pushed together to form a long rectangular desk. The desk on the left is piled with a large handbuilt ceramic vase, holding several gracefully curved branches, a tall, broad leaved potted plant, a bouquet of white flowers, and a jumble of magazines, books and papers. The table to the right is much clearer, with a few papers and a portable stereo cassette deck. In front of these tables
is a tall stool with a back that may serve as a teacher's chair.

STRUCTURED ANALYSIS:

Practical Knowledge

The maintenance of a neat, clean environment steals time from the business of teaching. As long as the room is functional, why worry. These are the messages that seem to come through this image. Throw aways from other departments may come in handy, in this case, a washing machine. Interesting visual materials produce interesting drawings. The plants are the obvious subjects of the positive/negative space studies in photo C-1-13.

Image

An artroom must provide an environment where the eyes are always rewarded for looking. Thus, the reproductions, the photo of the orchids provide visual rewards for those students who use their eyes to observe their environment. Both sights and sounds contribute to the artroom environment. The presence of a tape player indicates that music is part of the atmosphere that Cathy attempts to create. Student drawings on the blackboard indicate the openness and accessibility that students have to the room. It is not a space where certain areas are out of bounds, with the exception of locked cupboards and the storage room.

Rationale

Instead of going through mountains of paper towels why not use cloth rags and wash them. This strategy was explained in Cathy's interview. This is her way of responding to the concern for recycling in schools. This response grew from a chance hearing that the home ec. department was replacing an old washing machine.

Limitations
PHOTO C-1-15

LOG:

The two girls working on the annual occupy the center of this picture but the camera angle is directed toward the passage between the two rooms. The left of the photo reveals the blackboard containing some quick figure sketches. In front of the board are the two tables forming a desk that are described in photo C-1-14. To the right of the board is a doorway. Taped to the top of the doorway is a sign saying, "Media Room". The door is shut and is covered with 6 newspaper clippings mounted on individual sheets of white cardboard. Above the door are 8 inkle looms hanging from the wall. To the right of the door is a filing cabinet and above the file cabinet is a pencil sharpener. The file cabinet marks the beginning of the short hall between the two classrooms. Along the far side of the hall a sink with three taps is built in to the counter. There are closed cupboards beneath the counter and above the sink are open shelves stuffed with four cases of paper towels. To the left of these paper towel shelves is a shelf containing glasses, paper cups and mugs. The area above these shelves is piled high with boxes containing supplies for different lessons. To the right of the pile of boxes is a long bulletin board containing three large collages. The collages consist of line drawings on white paper that have been cut out and pasted over patterned sheets of wallpaper or wrapping paper. These collages also seem to emphasize the concept of positive and negative space. In front of the sink is a video monitor with a VCR on top. Both are resting on a raised chrome video cart. To the right of the video monitor is a portable bulletin board with a detailed series of instructional handouts stapled along the top. The handouts deal with color theory. Tacked to the board underneath
these are 4 sheets of paper with a number of color strokes brushed on to them. [They appear to be examples of an exercise related to color theory]

STRUCTURED ANALYSIS:

Practical Knowledge

It is valuable to have audio visual media available and so the video equipment is stored in the room. Laying out the lesson plans on a board accessible to students gives students access to the lesson content. News clippings about art help students see what they are learning in a broader context.

Image

The artroom should have electronic media available as well as the traditional media of the visual arts.

Rationale

Movable displays and equipment allow the teacher to manipulate the classroom during a lesson creating smaller spaces within the larger environment of the room. This is a transforming response to the lack of accessible display space built into the room.

Limitations

Small blackboard space. High display boards.

PHOTO C-1-16

LOG:

The fourth view of the second classroom. Again the girls working on the yearbook occupy the center of the photo. The far wall is a bank of 10 lockers each with padlocks. I am told that these were taken from the remodeled hallways of the teacher center. They are used to store video and sound equipment for the media course that Cathy teaches. On top of
the bank of lockers are cardboard boxes, a tall stack of wooden frames and an etching press. The speaker for the PA system is on the wall above these materials as is an electronic alarm box. In front of the lockers is an A/V cart with a slide projector and a VCR on the shelves. To the right of the lockers is a portable display board mounted with 5 more examples of the drawings described in photo C-1-13. Above this display board are fixed display boards that have 3 of the collages, described earlier[photo C-1-15], tacked to the right hand side. A table sits in front of this board with three tall piles of 9"x 12" paper. Next to this table is an 8ft stepladder. Behind the stepladder is a metal storage cabinet for the storage of flammable materials.

**STRUCTURED ANALYSIS:**

**Practical Knowledge**

In spite of the accessible feel of the classroom Cathy recognizes the importance of security. The lockers contain expensive equipment that could be easily damaged or stolen.

**Image**

The room needs secure areas so equipment that will enrich the program can be available to students.

**Rationale**

The room lacks the storage needed to safely keep the equipment for the video course. Rather than moving the course Cathy decides to find adequate storage without spending money and so she gets ahold of the lockers. Again this is an example of her transforming the environment instead of accepting its limitations.

**Limitations**

nil

PHOTO C-1-18
LOG:

The subject of this photo is the teacher's desk, or "command post" as Cathy calls it. The foreground of the photo contains the rectangular table that is pushed next to the wooden desk. On the table is an ice cream bucket with a mask project resting face down inside. On the table is a store catalog, blackboard brush, a novel, 3 copies of "Drawing on the Right Side of the Brain" by Betty Edwards, a plaid pencil case, a notebook, a school agenda, a finished mask, a ceramic dragon, a three hole punch, 3 table easels, and another ice cream bucket with pencil crayons and pencil cases inside. The desk itself is an old wooden demonstration table with a solid front. It appears to have been cut down to a length of 6'. The solid front has been painted with the word "Ask" to the full height of the front panel. The pencil sharpener is also attached to the front of the desk and a battered metal garbage can sits underneath to catch the pencil shavings. The near side of the desk contains a two-tiered plastic organizer tray. The top tray is visible with two sheets of tissue paper hanging over the side and a clipboard resting on top. Beyond the tray is a container with paintbrushes of assorted sizes. The brushes appear clean and well cared for. The center of the desk is cleared for working. The far side contains three binders with notes, next to this pile is a plastic letter file with papers standing up in it. Against the far wall at right angles to the desk are two filing cabinets each with 4 drawers. Along the top of each drawer is a masking tape label hand lettered in felt pen. The labels are as follows: Grade 8 (drawing, masks, colour wheel); Painting, Designs & Colour; Drawing, Food sculptures, Architecture; Ceramics, Glazing, Masks 9/10, Metal Art; Drama, Clip Art/ODDS & ENDS; EXTRAS; CALLIGRAPHY PAPERS!; CALLIGRAPHY PAPERS AND NOTES; ODDS & ENDS. The top of the filing cabinet contains a portable stereo cassette.
player, a juice can of clean paintbrushes, a cassette box, a stack of notebooks and books. Above the filing cabinets is a shelf unit attached to the wall containing four large shelves. The bottom shelf contains binders with the following labels on the spine: BASKETRY & WEAVING, CERAMICS MOLDS, PROVINCIAL CURRICULUM GUIDES ART/DRAMA, ORIGAMI, ART 8 PLA..., ART SUPPLY LI.... The rest of the shelf contains catalogs and school annuals. On top of the shelves are a collection of ceramic pieces: two jars, a lidded box, a wine and a gin bottle, a sculpture of a pig, and a plastic bag over a ceramic work in progress. At right angles to this shelf unit, immediately behind the desk is a large wall unit of shelves containing library books on the top shelf. The next shelf contains cardboard file sleeves for organizing files. The floor underneath the shelves contains four boxes labeled: Picture File, Clay Basic Info., Sculpture. These boxes seem quite disorganized with papers sticking out in every direction.

STRUCTURED ANALYSIS:

Practical Knowledge

The desk and surrounding area has evolved out of Cathy's particular teaching approach. The items that she values in teaching are close at hand. The notebooks and lesson plans, the file drawers full of notes and handouts, and the class set of "Drawing on the Right Side of the Brain" all express her priorities in terms of resources and teaching materials. The file drawers seem to be organized and in current use. Cathy uses many handouts to complement her teaching. Many of these she has created herself or adapted from workshops, conferences, or her own reading and study. She obviously likes to have these resources readily accessible while she is teaching. Her desk is situated by the entrance to the room so she is in a position to control the traffic in and out of the room.
This also gives her the best view down the hallway into the next classroom.

Image

This desk arrangement reflects a view of the classroom that sees the teacher as a resource person rather than an omniscient authority about art. She has the resources, or knows where to find them, so that her students can be equipped with the skills necessary to create art on their own. The is a relaxed openness about the way these materials are stored, an accessibility that invites students to learn. Things are labeled so that students can find them, they are not just the teacher's private files. Control and authority also exist in this classroom for the positioning of the desk is clearly a management decision. [Cathy asked the principal to install a mirror, like those in grocery stores, so she could see around the corner into the next room. If this were in place she honestly feels she could supervise 60 students working in both rooms!]

Rationale

The desk arrangement is one that Cathy designed and set up to give her a place for the teaching resources she needs and a position to maintain control of the class while she is working at her desk. This is another example of her transformation of the environment to make it into something that suits her approach to teaching. Protocol C2 contains her description of this process.

Limitations

nil

PHOTO C-1-19

LOG:

This photo captures the clay area and the surrounding shelves. The high wall
space above the shelves is visible and covered with a number of teaching posters. These are hand lettered and cover the entire side of 22" x 28" colored manila tag. There are two more posters on 44" x 28" showcard dealing with "Glaze" and "Cone Temperatures". The titles of the smaller posters are: Underglaze, Underglaze (cont.), Trimming a Foot, The Cut, Glaze Mixing, Foot Design, Glaze Body Fit, Glaze Body Fit (cont.), and To Make a Coil Pot. A wall clock is also visible indicating the time is 4:00 pm. Three large 7' tall shelf units and a large worktable, with storage underneath, enclose the ceramics area. The cement floorspace is approximately 8' x 15'. The shelves contain a number of ceramics works in progress including, large coil and pinch built vases, sculptures of dinosaurs and animals. The end of the shelf at right angles to the picture plane contains a rack for rolling pins. The worktable 4' x 8' is covered with a large plaster slab for drying clay. The cubby holes underneath the table are filled with full plastic garbage bags and new boxes of Hy-Bond clay.

STRUCTURED ANALYSIS:

Practical Knowledge

Both the wall charts and the work in progress indicate that a fairly sophisticated level of ceramics instruction is taking place in her classes. The wall charts are another example of Cathy's commitment to get her knowledge out to her students.

Image

This section of the room looks much more like a ceramics studio than an art room. There is space for storing a large amount of claywork, and equipment. The area is not clean or well organized but neither are all ceramics studios.

Rationale
It is important to create adequate storage space so that large ceramic projects may be undertaken. Clay recycling is a practical way to work with large amounts of clay for the classroom and cuts down tremendously on materials waste.

Limitaitons

The Ceramics area lacks space for many students to work at once. As a result, the claywork must be done at the tables. This makes the clay dust difficult to contain in a room where work in a variety of media is also done. Cathy mentioned that ideally a sink should be located in this area so that all the clay clean up mess could be confined to one area.

PHOTO C-1-20

LOG:

The sink area and the display space above it is the subject of this photo. A small, portable projection screen occupies the left center of the picture. Behind the sink is a counter containing two sinks, each with three taps. There is a long row of shelving above the sinks that runs the length of the counter. This counter is continuous along the entire wall and runs into the next room. The left side of the shelving contains plastic bottles of acrylic paint, and a large roll of plastic wrap. The shelves to the right contain 28 packages of paper towels. The right hand sink is labeled "Clay Clean Up Sink". This must be the sink with the clay trap. The cupboards under the counters are closed. The top of the shelves contain 10 ice cream buckets each holding an individual mask project. The display space above the shelves contains four large posters on 22"x 48" showcard. Two of the posters illustrate the stages in mask making with 7 masks attached to the posters as step by step examples. One poster is a large color wheel illustrating the primary and secondary colours. Next to the color
wheel is a poster on the Elements and Principles of Design. The posters are hand lettered and visually attractive and clear.

STRUCTURED ANALYSIS:

Practical Knowledge

The teaching posters are a way of presenting the information to students so that they can progress through the steps at their own pace. This decreases the need for them to always be asking the teacher, "what next?". Material that is frequently taught in several different points of the curriculum can be on constant display for easy reference when the need arises.

Image

The classroom should be a visually rich environment with the things to look at and think about on every wall.

Rationale

The height of the display boards calls for large colorful posters that can be easily read at a distance. The sink with the clay trap is labeled "Clay Clean Up Sink" so there is no confusion about which sink to use.

Limitations

Impractical display space.
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CODE DESCRIPTIONS

PK - Practical Knowledge

These codes focus on the art teacher's practical knowledge about teaching. Of particular interest are those areas of knowledge, gathered through experience, that influence the design and use of the artrooms in which they teach. Both the source of this knowledge and its expression in the artroom's learning environment are encompassed under this category.

PK-SELF (Self-Knowledge) Knowledge that the teacher possesses about his or herself that has an impact on their teaching style and room design.

PK-CON (Content of Practical Knowledge) References to the specific content of the knowledge that has been gained through the experience of teaching.

PK-S (Source of Practical Knowledge) Situations, people, experiences that have contributed to the teacher's knowledge.

PK-S-St.......Students
PK-S-T.......Teachers
PK-S-Ad.......Administrators
PK-S-TR.......Teacher Training
PK-S-SIT.......Teaching Situations

PK-PHIL (Philosophical or Belief Statements) Remarks linked to the words philosophy or belief. Summarizing statements of practical knowledge that are held as principles that guide practice.

PK-USE Examples of applied practical knowledge.

IM - Image of The Artroom

This is a sub-category of practical knowledge that describes the teacher's notion of the ideal artroom learning environment that they are striving for in their own classrooms. Included in this category are references to the tangible aspects of the room such as: walls, windows, storage, furniture, etc., as well as, the intangible qualities, such as: tone, atmosphere, and learning
environment. These ideas may be expressed as memorable features of other rooms or changes they wish to make in this one.

IM-TONE (Image of the artroom tone) Descriptions of the feeling or atmosphere that the teacher would like to see in their artroom.
IM-SPACE (Image of the artroom space) The amount of space and the utilization of that space that the teacher sees as being ideal for an artroom.
IM-STOR (Image of artroom storage) Statements that refer to ideal storage space.
IM-DIS (Image of artroom displays) The amount and content of the visual material that should be on display in an artroom.
IM-FURN (Image of the artroom furniture) The type of furniture that belongs in an artroom and the arrangement of that furniture.
IM-S (Source of the artroom image) Events in the teacher's personal or private history that contribute their idealized image of the artroom.
IM-CLEAN (Image of the cleanliness and order of the artroom)

D - Description

This category identifies the physical elements, and atmosphere, or tone of the artroom design currently in use. This set of codes is concerned only with descriptions of what is and not with rationales or explanations of the existing design. The code definitions are self explanatory.

D-TEACH (teaching approach/style)
D-TONE
D-SPACE
D-DIS (fixed displays on walls or display shelves)
D-FURN
D-STOR
D-AIDS (visual aids, A/V equipment, books, art examples)
D-MAT (description of art materials available for teaching)
D-CULT (description of the school culture)
D-USE (description of how the artroom is being used)
D-CLEAN (description of the room's state of cleanliness and order)
RAT - Rationale for existing artroom design

Rationale codes identify the reasons for the current room design. This category looks to explain the difference between the ideal image held by the teacher (IM) and the present reality (D) that they must cope with day by day.

RAT-DESIGN (Rationale for the artroom design) Explanations for the way in which the classroom has been arranged. May refer to any of the codes under image and description.

RAT-USE (Rationale for use) Explanations of how the classroom is being used.

RAT-R (Response to limitations) The response that the teacher makes to limitations imposed on them by the room or the school culture.

RAT-SURV (Survival) Those rationales for room design or use that are necessary if the teacher is going to survive in their role.

RAT-COP (Coping) Strategies that the teacher develops to cope with the realities and pressures of their current situation.

RAT-TRANS (Transformation) Strategies that the teacher has developed to conquer the limitations imposed on them.

L - Limitations imposed on the artroom design

This category examines those factors external to the teacher that have an impact on the design of the room.

L-ARCH (Limitations of the room's architecture) Those built in limitations that are part of the school's design that cannot be manipulated by the teacher.

L-CULT (Limitations imposed by the school culture) Those factors within the school such as staffing, timetabling, finances that impact on classroom design. Expectations of students, staff, administration and the community at large.