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THE UNIVERSITY OF ALBERTA

THE CHILD'S CREATIVE MOMENT: RELATIONSHIP TO ABORIGINAL CULTURES

BY

LORRAINE JEANETTE ROSS

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF EDUCATION

DEPARTMENT OF ELEMENTARY EDUCATION

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled THE CHILD'S CREATIVE MOMENT: RELATIONSHIP TO ABORIGINAL CULTURES submitted by Lorraine Jeanette Ross in partial fulfilment of the requirements for the degree of Master of Education.

.....
(Supervisor)

.....

.....

Date: 4 December 1987

DEDICATION

To Bertha, who in her short life showed me the soul of nature; to my late grandmother, Olga, who shared her understanding as guardian of the earth's fruits, and to my parents, Lydia and Arthur, who nurtured in me an aesthetic appreciation of nature and supported my studies.

ABSTRACT

The general system of education today leaves many art teachers continuing a school art style which lacks a real focus and an understanding of art. Creativity within this context becomes an idea which is little understood, though we desire to promote it. Within creativity one must consider the children themselves who engage in such activity. What do the moments of creativity mean to them?

This thesis examines numerous concepts of creativity in history and outlines reasons for looking at creativity in terms of process rather than as a product. As part of the question of creativity the instances where the child shows a personal sense of self and how their personal biography affects their art is examined. This relationship of the art to themselves versus the art made in terms of other's directives is examined by interrelating ethnographical, socio-psychological, anthropological and feminist perspectives.

Using ethnographic techniques this study examined the art process of students and brought out differences between the meaning they had for the art they would produce in a self determined environment and the art they produced in a regular classroom. Twelve students ranging from grades four through six were studied over a period of approximately six months. Taped conversation and observations as well as the actual art itself provided a rich base from which to examine their creative moments.

From the ethnographic data gathered, it became apparent that the students were essentially divided in regards to extrinsic and intrinsic motivation. Although generally students intrinsically motivated during the art process were the central role of the study, the extrinsically motivated students provided an interesting contrast.

From this basic division of extrinsic and intrinsic motivation, four themes were examined: Lived Experiences- how they relived moments of themselves in the

production of their art, Drawing Structure and Discoveries- their awareness and use of elements and principles of art, Social Results-what relationship their art had to them after it was produced, Quieting of the World- an examination of their body rhythms and the metaphors expressed in their work.

The overall contrast of meaning the students had towards art produced for themselves as opposed to art made under more extrinsically controlled conditions formed the basis of a brief comparison with aboriginal art. This parallel focused primarily on the art of the American Southwest and the disjuncture that occurred between the art Natives created for the larger public, an ethnic art, and the art they retained as part of themselves.

The exploration of the meaning of student's art is further examined through the lens of feminist theory. The curriculum is shown to be masculine, thereby involving a repression of affect. The intrinsically motivated students are shown to have yet retained an alternative way of viewing art that is in keeping with the aboriginal aesthetic. They retain themselves in their art in opposition to an "objective" curriculum tradition.

The sense of wholeness, the harmony of masculine and feminine thought that underlies creativity, present in native art as well as some children's art, is an integral part of creativity. Such an understanding must envision a different educational attitude for the future.

ACKNOWLEDGEMENTS

I thank my brother, Donald, who shared with me many excursions, mainly to the American Southwest. From these initial explorations came the seeds for this thesis.

I owe much gratitude to my advisor, Dr. John Jagodzinski, who allowed me the freedom to choose and develop my question from my lived experiences. His guidance and support was a positive and encouraging influence for me throughout my studies.

I also thank Dr. Harry Garfinkle for his constructive suggestions made towards this thesis.

Thanks is also extended to Professor Mary Grayson who gave much support and helpful advice during the course of my studies and who offered me many opportunities that were greatly appreciated.

Although the students' real names in this study cannot be mentioned I wish to express my deep appreciation for the relationships we developed with each other and their valuable contributions to this study. I respect them as unique individuals and trust that my relationship with them was a positive experience in their lives.

I also wish to thank the cooperation of the teachers of the school at which this study was conducted and the cooperation of the Edmonton Catholic School system which allowed me entry to do my field research there.

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CHAPTER ONE

TO FIND THE MEANING IN ART EDUCATION

Introduction: Coming to an Understanding

Aesthetic education today is at a critical turning point. Many teachers are uncomfortable with teaching art and tend to find themselves scrambling for a quick idea for the present day's or next day's art class. Essentially, art becomes a hodge-podge of isolated gimmick ideas. There is no awareness of the students' meanings of their art and the way they appropriate or create symbols. The severity of the problem can be summarized:

> Contrary to popular opinion, art instruction is not made available in all of our elementary and secondary schools. Even when something called 'art' or 'music' is offered, teachers who are well-intentioned but poorly qualified may miseducate children. Many well-prepared teachers of the arts are asked to work under such absurd conditions that they cannot teach effectively. What's more teachers may be trained in ways that reinforce cultural stereotypes about art. For these and other reasons, many students who graduate from high school know little about the world of art. (Laura Chapman 1982 p.1).

Art teachers take for granted the concept of creativity and claim to value it. Throughout the past few decades we have defined it in a variety of ways including the ability to be flexible and to be original. When we look at what the schools are presently doing to promulgate elements and principles of design we see how antiquated our practice of art education is and how misunderstood creativity is. These principles of design stem from the philosophy of art espoused by Arthur Wesley Dow in the 1920's. The theoretical values of making art education relevant are held in high esteem but "we have little if any research that examines the concepts of art that children acquire at home or how the child may select and arrange ready-made mass produced forms." (Chapman

p.106). We don't know if there are any connections that children perceive between their work, the art in museums and galleries, the child's dream imagery and the innumerable images they see daily. We know little of their reasons of why they adopt, modify, or reject specific images in their everyday lives. Could it be that much of our art education becomes one of teaching only simplistic methods to achieve acceptable school products?

For indigenous cultures, art, ritual and symbols were linked with myths and beliefs that gave life forces direction. Art was among the people, united with everyday objects as useful, beautiful, and magical. They were not alienated from the self and the world around them. Traditional cultures had a cyclical perspective and incorporated their myths into their way of being. They usually were more acceptable of the existence of altered states of consciousness and perceived them as a way of harmonizing with the world and its life forces.

Symbols, for example, used in traditional Navajo ceremonies were thought to be a direct link with the spiritual forces. They were often formed in the sand for healing ceremonies. The Navajos believed "that sandpaintings were given by the supernaturals to the protagonist of each Chant origin myth who in turn taught it to the Earth People" (Parezo 1983, p.10). Indigenous artists used to be the singers of curing rituals and they directed construction of the paintings but in contemporary society Navajo artists do not sing in such rituals. Secularization of Navajo art began as an economic response to their plight. With the secularization of their art, came the demise of the Navajo unity and their harmony with the Earth. Artists today as well as other Navajo members are divided in their beliefs on whether they should be selling their powerful ceremonial imagery. It is often found that for such secular art the Navajo will leave out a key element or figure in the portrayal of the myth or ceremony. By leaving out key elements in their art that they sell, they preserve a part of themselves and their culture, that part which links them with the Earth. Gowan (1975) would see this as the Navajo's efforts to retain a link

with their 'ground of being'. It leaves them bound to their myths, religion and art, bound to rituals which give them a greater sense of being. They accept the existence of other states of consciousness and have a more cyclic view of life as a result of viewing more of total reality.

Carpenter (1971) claims that the power of belief makes the difference between the original native art and contemporary native souvenirs. This puts an even greater focus on the process of art as opposed to the product. "There's a difference between the carver who would stop carving tomorrow if the market failed, and the carver for whom art is a necessary part of being human." (p. 166).

We must ask ourselves what has caused people in our society to reject the completeness of being, the potential of conscious with unconscious, or the knowing of the 'I' and the 'other'? (Schutz, 1962). Not all of our western society has adopted such a rejection of the whole being but the majority of people have been socialized to it to such an extent that only that which can be measured is their reality. We tend to be buried in a technological mind frame. The oneness of being that is achieved in the links of myth, art and ritual is lost in temporal reality . One must look to the origins of our own societal consciousness then, to see when the rejection of unity of being occurred. Kitwood (1984) writes:

> All cultures have developed their practical arts to a high level of sophistication, in one way or another. The distinctively technological approach, which eliminates drama, ritual, all expressive qualities and even a great deal of human skill, is the unique product of the western European tradition. ... it was here alone that the practical arts based on handicrafts became technology, the organizing principle of production and even of social life. By the beginning of the seventeenth century, in the minds of a few far-sighted male intellectuals, the first conceptions of a 'technological project' had begun to crystallize. (p.2).

With the rise of the capitalist society and its bourgeois value system in the nineteenth century, the sense of wholeness and unity with the world became

dismembered for western culture. The sense of purpose for being itself was slowly eliminated.

One must ask where in our society do people retain a sense of themselves against the world? At what point is self-identity really lost? Perhaps it is socially eliminated from our grasp or redirected to other forms? It would seem that the child may still have a sense of being that more freely connects the unconscious with the conscious. Considering Gowan's levels, described in chapter two, it would seem only natural that a choice place of seeing the unconscious made conscious would be in their art. It becomes a moment when the world is transcended and all of one's being is brought into play. One of the primary ingredients for the enjoyment of art is the distancing that it creates. The drawing of lines is more than just lines. The distancing is achieved between what is actually on the paper (eg. lines) and the meaning of what is on the paper. The transcending is never complete in that the effect of the material used is always realized. The artist owns his/her symbols and ways of representation. In similar fashion the claim can be made that children own their own way of representing their being to that point. Children relate themselves in the world. Art is the privileged moment in life when the child gains a heightened or expanded consciousness. Hepburn (1984) writes:

> A work of art is not constructed for the titilation of feelings we already have known, but for the enlargement of our emotional experiences. (1984, p. 91).

A sense of wonder arises from the art experience in relation to the whole world of experience. Distancing is threatened when the drawing conventions are stereotyped formulae. Then methods and symbols no longer have the sense of belonging to the artist, and with the loss of self in the art comes the loss of wonder. The child becomes socialized into a way of seeing things and has less of the Self in being. Art for the child

can be a way of undoing that which is being done to them. It is interesting to note that Hoff (1982) writes:

> The child stops his spontaneous drawing when he loses his joy in Fairy Tales. (p.21).

One could say that essentially the child is losing his sense of wonder--- the sense of what could be.

> ... the prescence of wonder marks a distinctive and high-ranking mode of aesthetic, or aesthetic-religious, experience characterized by that duality of dread and delight. So conceived, sublimity is essentially concerned with transformation of the merely threatening and daunting into what is aesthetically manageable, even contemplated with joy: and this achieved through the agency of wonder. (Hepburn 1984 p.151).

Art as a way of knowing draws wonder and awe from the student. An example is my experience of operating a school art club. In so doing I was able to withdraw from the teaching stance and see what children would draw or how they felt about their art. Most of their time was spent with painting, even though they were relatively inexperienced with paints. At the time, I thought that this was one of the reasons for their fascination with the medium. The students were totally enthralled with the colors themselves and the feeling colors and strokes created in them. C. von Heydebrand (1970) describes the powerful nature that color has for the child:

> So color is one of the ways through which the child may be led to understanding and activity in the world. Not only taste and artistic sense, but an awakening conception, a religious acquiescence, and moral creative capacity for activity, is nourished into being. For that which is presented to us from the truest Art, even if we are not ourselves artists, is never a luxury, but a force and a help for our deepest being in our relations to the spiritual world around us. (p.83).

One could see students exploring the possibilities of the color and being in awe of the painting medium. They would play with the richness of the color and feel its changes in color contrasts. In painting their music, their feeling or even personal

objects or characters, they found a joy in putting the paint down and letting it fill them with wonder.

Art gave me some insight into the lives of students. In looking back I realize that perhaps it was my experiences with the students that were considered "born losers" by the educational system that made me realize that something was missing. Over my six years of teaching, there were many students that were caught between two worlds and could not find harmony. Some of these characters seemed to find an outlet in art.

I also looked to my own early experiences to understand why I thought I understood these kinds of people. Actually, I remember the greater portion of my early personal schooling as being a schizophrenic experience. It had little or nothing to do with the way we lived at home. School and home were such radically different worlds that there was a sense of alienation. An agricultural background provided me with a sense of harmony with nature. Some onlookers considered us to be a century behind; coal was used for heating, water was carried in. Books were valued and one could spend hours reading what one desired to read. Perhaps because of these "schizophrenic" experiences I sympathized with these alienated individuals. Later, in my travels and experiences I was struck with the simplicity and meaning of art forms that indigenous populations, also treated as an alienated group, had. Within my reading and personal experiences I often wondered whether there were areas of similarity in the meanings of student art and indigenous art and their meaning to its people.

Because of my own lived experiences I was questioning where modernism has led us. A split seems to exist between that which is curriculum and that which is experience with the result that the educational system becomes blind to certain types of people. How did this come to be? What are the implications of this dichotomy?- and is it still possible to find a sense of the self in the work of the person- perhaps in their art? Was it their own art that told them of the value of the self?

I have always had a personal satisfaction in art and have spent the last number of years trying to develop my own skills. In the art classes that I taught, I spent much time listening to students when they were doing their art and it seemed to better inform me of who they were. It provided a good place to develop strong rapport. As such, it seems natural that I have used my personal bias of art expression to come to the thesis question. It presented a possibility as a means of understanding the relationship of nature and culture in order to highlight similarities and differences between students and older traditional cultures.

Coming to the Question

Such personal biases led me to the possibility of my key question. Over time as I became familiar with the circumstances of my particular school setting, it grew apparent to me that what I was ultimately questioning was a deeper sense of culture and nature. Do children in their art and their personal experiences have a relationship between culture and nature such as the natives do? Can student growth repeat a historical development of art? Art was a medium of that questioning, and within the creative moments of the child and their personal telling of experiences and meanings, I had to find the sense of their world, the role of art, and what it gave back to themselves- if anything. Through my studies I became fascinated with the possibility that feminist theory could provide a lense through which to examine the subject/object separation in art-for-others as compared to a more harmonious relationship expressed in intrinsically completed art. Within the model of feminist theory, it became necessary to briefly trace the history of the subject/object division in western society, leading to a predominantly male-defined order of hierarchical domination, thereby forming a further basis for my comparison of the students art to the art of indigenous cultures. In doing so, I have

traced back a portion of the path of creativity as it has been variously defined and categorized throughout history.

Within mainstream public education today there is a tendency towards efficient and scientific management to increase maximum output as espoused by the factory model of Bobitt and Charters. This is further substantiated by Tyler's (1981) rationale for lock-step objectives and evaluation. Today the byword has become "effective teaching" espoused by Madelaine Hunter (1980). In times of economic recession school and society tend toward an even greater empiricist objectification and compartmentalization of knowledge. The model of "effective teaching" fits this objectification of knowledge. The Tylerian rationale rings clearly in the Hunter movement. Attempts are made to objectify art so that any teacher could teach art, yet, many teachers are unaware of the significance of or lack of a basic understanding of art and art process as it relates to the meaning it may hold for the student as an individual. Is there a difference between the student's own art and that created for others? Perhaps there is a gap in how we handle the art as a way of knowing and the child's personal way of communicating thoughts and feelings. In our schools today we demand an instant art from children in the sense that they must turn on their creativity for art period and push out a completed work for the end. This would suggest little room for achieving a distancing in their work and therefore has little of the Self in it. By providing a situation where children are able to dwell in their art, this study will ask what is the creative moment of the child and when and how does it occur? An examination of the way our society looks at art and the way indigenous people valued art will be used as a way to highlight the gap between the practice of schools and children's personal art. Some of the problems which this study attempts to address are the following:

1. How is the art for oneself different from art produced under the demand of others?

2. Why do children choose their images the way they do? Or are these 'given' to them? Where do the images come from in the uncoerced situation? For what reasons are they produced?

3. What stories, desires or dream imagery does their art portray for them? How do they deal with fantasy imagery?

4. What role does their art play in helping them work through situations; for example how do they make sense of their world? What is the function of their personal art style; for example do they get a sense of self, a sense of being in the art they do?

5. Does their art tell them something and if so, how does it do this? For example children bring their biography to the artwork and the artwork speaks back to that biography (Gadamer, 1975).

6. In what instances does the child's art show a personal sense of self and how is this affected by their personal biography?

7. Is the child's harmony with art similar to that of the traditional indigenous peoples?

8. What is the bodily preparation needed before children art in a creative way? Are there links to ritual purification that the indigenous artist must prepare before he/she makes sacred images?

While literature abounds with analysis of children's art, extremely little was asked of students themselves. People always spoke for them. Native peoples too are often found in this same predicament. They were usually written about by others. It is not until 1971 that native American leaders as a scholarly group got together in an effort to put forth their own ideas and writings about themselves. (Costo, 1970; Ortiz, 1970; Scholder 1970). Like students there is a parallel muffling of voices from dominating positions. It was deemed appropriate to go to the students and listen to their voices and observe their actions. To attempt to answer such questions the global question became, what is the nature of the creative moment as perceived by students and how is this related to aboriginal indigenous cultures?

Methodology

When we speak of art education it becomes easy to impose our mainstream values of art onto art created by other groups whether they be other types of civilization or smaller groups within our own civilization. Feldman (1965) looks to art education to "seek to maximize the opportunities for aesthetic experience under the organized circumstances of school and college life" (p. 36). Here he speaks of aesthetic experience as having aspects of unification of the work; the funding of meaning that is experienced after one has perceived the entirety and fullness of the work. Feldman feels that the aesthetic is not necessarily a measure of artistic success or failure. In fact, the useful objects of earlier civilizations may become the aesthetic objects of others. For Dewey, the aesthetic is not entirely located solely in the individual's sensitivity or in the properties of the object. Rather, Dewey recognized the "aesthetic as taking place in the interaction of a personality and an object." (Feldman p.37). Thus, one understands that to look at the creative moment one must look at the process and suspend our judgemental mainstream values in looking at student art. Amabile (1983) in looking at individual's creativity realizes that certain novel or appropriate responses could become routine for the individual if they had a lot of experience in the particular field and even though this might be judged creative by observers, creativity becomes unclear in such a circumstance. It may not be creative for the individual. Therefore, the relationship of subject and object to each other was to be explored.

Bersson (1978) proposes participant observation as a method to achieve an analytic description of a social organization or process. Chalmers (1981) suggests the cultural anthropologist be used as a model for the art teacher and the art to be considered as cultural artifact. Thus, due to the nature of the question itself, it seemed logical to draw upon ethnographic techniques in order to reveal the personal nuances, the flavor of the art, and the intent of the individual.

In using ethnographic techniques, researchers make inferences about basic aspects of human experience- what people do, what people know, and what things people make and use. These aspects when learned and shared by members of some group become cultural behavior, cultural knowledge, and cultural artifacts. The sense of culture in this study is defined as "the aquired knowledge people use to interpret experience and generate behavior." (Spradley 1980, p.6). Thus in looking at student meanings I was examining culture as it occurred in the art setting. Each individual defines their own reality that they encounter. Each brings their own history with them to the art room. "The definition of the individuals world arises out of his uniquely sedimented and structured subjectivity" (Schutz p. xxx). Each child's interpretation of any given experience is based on a stock of knowledge from previous experiences or those handed down from parents, teachers or others. As a researcher I had to get at their underlying principles of selection to account for choices, attitudes, or decisions that these students made or expressed. It was essentially describing what constitutes the natural attitude, how we order, interpret and act in a taken-for-granted life world. In this study I was getting at the cultural world of the child in relation to his/her own personal art. That social world,

> has a particular meaning and relevance structure for the human beings living, thinking and acting therein. They have preselected and interpreted the world by a series of common-sense constructs of the reality of daily life, and it is these thought objects which determine their behaviour, define the goal of their action, the means available for attaining them, in brief, which help them to find their bearings within their natural and socio-cultural environment and to come to terms with it. (Schutz p.6).

One endeavors to get at the students' perceived reality. In this interpretation of humans and the world, knowledge may be explicitly held by the individual or may be implicitly held. In the realm of tacit knowledge Spradley citing Malinowski states "...the ethnographer must draw the generalization for himself, must formalize the

abstract statement without the direct help of a native informant." One's own experience shapes ones interests and concerns and defines the way I interpret action and possibilities. Everyone brings their own personal history with us during naturalistic research and this serves as a filter, screening out some events, but emphasizing others. This is why some knowledge of the researchers history and biases helps understand how the filter works in the study. The personal history acts as a filter as I observe students acting and as I act towards them in any given situation. Having been influenced by a feminist perspective, it is understandable that I bring to the setting a certain way of seeing and interpreting, a specific reality. The elusiveness of the nature of reality is described by Virginia Woolfe in asking-

> What is meant by 'reality'? It would seem to be found in a dusty road, now in a scrap of newspaper in the street, now a daffodil in the sun. It lights up a group in a room and stamps some casual saying. It overwhelms one walking home beneath the stars and makes the silent world more real than the world of speech- and then there it is again in an omnibus in the uproar of Piccadilly. Sometimes, too, it seems to dwell in shapes too far away for us to discern what their nature is. But whatever it touches, it fixes and makes permanent. That is what remains over when the skin of the day has been cast into the hedge; that is what is left of past time and of our loves and hates (p.104).

Analysis of the reality of the situation stemmed from the search for patterns. As Spradley (1980) states:

> Analysis refers to the systematic examination of something to determine its parts, the relationship among parts and their relationship to the whole (p. 85).

Thus, in this analysis I ended up with the data of slides of student art after they had completed it, notes on observations of what was occuring in the room, tapes of conversation among students as it took place, and conversations between them and myself. I was constantly engaged by the group and so became a fibrous part of that group as opposed to being only an external observer. My own role within the setting

was initially somewhat ambiguous as from the teachers' point of view I was assisting with the enrichment program whereas for purposes of my own study I desired to not be in the role of teacher but rather in the role of observer. This occurred as I did the research within a school system in which I had taught previously and therefore it was natural that teachers identified my role as that of teacher. Near the beginning I discovered that I did have a teacher role within me which tried to surface in the face of certain situations . I believe that I managed to slowly work out of that role in relation to most of the students. In the end the greatest distance between some students and myself was that I was an adult. In Spradley's terms I would have been classified as a participant observer, but not in the extreme range of his definition. According to Spradley, I was not functioning as only observer.

Contact was made with one of the teachers in an Edmonton school in the middle of October 1986. The possibility of gaining my research within an enrichment program that was being established was discussed. I would observe students interested in creating art during part of the school day. Thus my sessions were perceived by teachers as art enrichment. I had no control over which students were to come to the program. Permission for the study was gained from teachers, the students involved, and their parents. It was asked that I be given only those students that had listed art as a hobby on the student interest form that they filled out at the initial stages of the enrichment program.

Of the students that were in the enrichment program, four points had been taken into account. When asked for a ranking of such it became known that of primary importance were the characteristic sheets done by the home-room teacher the previous spring. On this he/she would describe the task commitment, the creativity, and the general ability of the student. Secondly, the report card mark received attention and finally the Canadian Test of Basic Skills score and their I. Q. score. The general concern was that students that took part in such a programme would not fall down in

the regular corps courses. Thus, it was apparent that I was getting part of an already selected group.

In 1962 Getzels and Jackson (Child and Croucher, 1977), claimed that there is no correlation between I. Q. and divergent thinking scores with divergent thinking assumed to being a measure of creativity. As well, Child and Croucher, in investigating divergent thinking as creativity, found no support for a threshold effect as had been previously supposed. Thus, although I.Q. was considered by the teachers , it had little correlation with creativity.

Although I met some of the students informally towards late October, when I was introduced as artist and a person from the university doing research, the actual sessions with them did not start until 27 October 1986. We met for one hour twice a week. At first, on Mondays I would have an art room while Thursdays I would have the library. On one occasion I was put into another classroom. This continued until mid-November when I managed to rearrange the time schedule with teachers cooperation so that I could use the art room consistently over the time period that I would be there. This was for practical as well as psychological reasons. Originally, I took the whole group all at once. Due to a pattern break on 17 November when grades were broken up, I recognized greater possibilities in dividing the group and did so from 14, December onwards. From February 21 until April 27, I met with the split groups once per week. On some occasions some members were absent and/or the particular grade was not available because of special projects, testing, field trips, or a teacher desiring them to stay in the regular class for that day.

It was made clear to students that this was a time for them to explore their art. I would not be teaching as such. Nor was I going to be giving a mark of any sort. This was a time for them and they were to determine their own art creation. I would not tell them what subject matter to draw or what media they could use. This was consonant with Amabile (1983) who determined that there was an undermining effect of evaluation

for both children and adults in artistic creativity and furthermore that the expectation of evaluation could serve to undermine creativity. Choice on how to do a task was found to enhance both creativity and intrinsic interest. Thus the attempt was made to allow students as much freedom as possible.

I still had to operate within the general structure of the school, and so time available to students was limited to an hour each session. I was also subject to changes in plans due to special events that occurred during the school time. The general focus of the art time was limited to drawing and painting. They could choose to use charcoal, pastels, or paints and a pencil selection from 6-H to 6-B, As well, various sized paper was provided. They were encouraged to bring in their own materials as well. In the beginning of the study when the library was being used, for practical reasons, no paints were made available. During the study I showed filmstrips from a series entitled Understanding Art. Films were on Line, Form, Color, Space, Representation and Abstraction. They used a great number of examples of art to illustrate their points. This was to ensure that students would realize that there was no single way of doing art.

In December, near the end of the term I was asked to give a talk to the upper elementary on my own art. I showed a number of slides that included some images of my steel sculpture, silkscreen and woodcut prints, and paintings. This did not seem to alter student perceptions of me within the study.

To add to the data, I had students write short autobiographies. These functioned as checks to what I was getting from observations within the art room. Near the end of my data collecting I was requested to put up a display of examples of completed student work. The displayed work was selected by the students. As picture accompaniment, students were each asked to write a short artist's statement for the public eye. These added to the triangulation of data. At sessions' end I debriefed with student groups the general themes that I drew from the study. This was further

verification of what I had heard and observed. During these sessions it was generally the grades five and six students who took a more serious interest in understanding and helping me to refine my observations. The initial "setting" draft had been written along with most of the section entitled "sensing of the characters". After I had read this to the students they were able to identify themselves within the text, thereby serving as a confirmation indicator that I had made correct interpretations. The text reading allowed point clarification and adjustments. Although some students were not flattered by their character reading, they did admit that the text captured their character within the art setting. The names used in the study were chosen by the students. The data presented here distinguishes between actual conversation and notes. Taped conversation is presented in italicized format; conversations that were reconstructed within my notes, as well as student written work, are given in a New York style font while the remainder of the text is written in a standard font.

It was from data compilation that I began to put together the sense of the creative moment to the child. The background literature on creativity was useful in forming possible common threads in students' behavior and attitudes.

CHAPTER TWO

BACKGROUND LITERATURE- Historical Analysis

In the desire to look at the child's creative moment, one must look at what creativity has meant in the past to other researchers. Only then can one sort out an appropriate way to view this elusive characteristic. The different methods of creativity research have taken several forms. Biographies or autobiographies of identified creative individuals are examined for particular aspects of personality or intellect. These are often archival in nature or laboratory studies of one or a few creative individuals. Some have considered the cognitive skills necessary for creativity and some have examined the effects of particular social and physical environments on creativity.

Approaches to Creativity

Essentially, the review of the literature can be appropriately summed under five identifiable central categories of thinking about creativity (Plummer 1982, Gowan 1975). The first may be viewed as a cognitive approach. Here, creativity is seen to be rational, essentially a problem solving view. Such an approach was common in the 1950's when art educators tried to describe the creative student in terms of his/her ability to bring together disperate elements and mediate between them. Guilford in 1950 (Plummer 1982) developed ideas of creativity using convergent and divergent thinking. Creativity was looked at in terms of patterns of traits in a creative personality. His work originally arose from Galton, Spearman, and Binet who were concerned with the measurement of mental abilities and conditions that led to the development of talented people. Creativity under this guise held hidden interests. Much of the testing provided

for the streaming of children. In the past Galton's work supported a eugenics movement and was very influential in discriminating the worth of immigrants allowed into the United States. Amabile (1983) summarizes the traits that appear repeatedly in empirical studies in relation to creative individuals: a high degree of self-discipline in matters concerning work, ability to delay gratification, perserverance in the face of frustration, independence of judgement, a tolerance for ambiguity, a high degree of autonomy, an absence of sex role stereotypes, an internal locus of control, willingness to take risks, and a high level of self-initiated, task oriented striving for excellence. Louis Terman, (Plummer, 1982) suggested that conformity inhibited spontaneity supporting the focus on divergent thinking that was popular at the time. Creativity soon came to be considered in all spheres of thought. Calvin Taylor (1964) was very concerned with the identification of creative talent in sciences and was influential in expanding the limits of creativity to include other subject areas.

Once creativity was defined as existing in all subjects, then it became popular to explore creativity in terms of linking divergent subjects. Thus, creativity could be put under the frame of convergent thinking, as Koestler (1964) looked at the realm of creativity in science and art. He took the basis of creativity as the coming together of two different frames of perception or reasoning on a matrix, thereby creating a tension between two incompatible codes or association contexts which causes an explosion of tension. Korzenik (1976) looked at creativity as a response to problem solving and stated that how a child solves a problem was likely to remain unavailable to the viewer. She had however, focused on the results rather than the process. Gabrielle Rico (1978) exploring the idea of creativity as bringing together remotely associated ideas saw metaphor as the main organizing principle in an art work. Guilford (1971) developed ideas of creativity using convergent and divergent thinking. Albert Rothenberg (1979) saw the creative process as a two-step activity in which one actively combined at least two opposite ideas together and two or more separate entities in

space. Thus, looking at creativity in terms of related elements across diverse fields generated an enormous amount of research which tended to identify creativity in narrowly defined terms.

Cohen (1973) drew upon the research of brain functioning that occurred in the 1960's to look at creative behavior in general. Creativity became linked to I. Q. (J. W. Getzels, 1963), for convergent behavior. It was found that those who were highly creative were divergent in their thinking. From approximately 1967 onwards creativity tests became very prominent. In most of the above cases creativity being developed as a specific behavioural trait was utilized as a way to stratify children's abilities. In America in the 1960's, the Russian Sputnik incident was used as a leverage to make creativity an issue in curricular thought.

A second way of perceiving creativity was in its relation to personality and environment. Child rearing practices and the permissiveness or non-permissiveness of parents were studied. (Rejskind 1982) Tests linking personality types to creativeness were established. Guilford's divergent thinking model served as the basis for many timed creativity tests. A typical example on his unusual-uses test asks the person to name as many possible uses for a common item (eg. brick). The Torrance Tests of Creative Thinking were most widely used and served to validate other creativity tests. A. Brissoni (1975) found that the most important role for creativity was the experience of the child. Everyone was seen as creative and the idea was not limited to art but was seen as a natural force in man. From this viewpoint, the definition of creativity was levelled and was seen, not in a stratified sense, but as an inherent given.

A third way of thinking in terms of creativity was from the viewpoint of mental health. This view tended to follow the theories of Maslow's (Tribe, 1982) hierarchy of development towards self-actualization or Rogerian (Hall, 1978) aspects of development. Rudolf Arnheim (1969) and Carl Rogers (Hall, 1978) describe the creative act as experimenting to find, select, and reject possibilities to discover a

solution that conforms to one's needs. An individual's creativeness was made manifest through the finding of relationships. Kenneth Beittel (1978) outlined a number of psychological factors in the drawing context. The creative process was given importance, however, at about this time (1970"s) it became evident that "research seemed to show that creativity was outmoded." (Plumer 1982 p.31). There were too many aspects lumped together. Researchers were realizing that the concept of creativity involved many other possibilities than trying to isolate and test for a few factors in a complex social situation. Again, the above definition of creativity allows the educator to view it as an inherent force in the human being.

A fourth position concerning creativity came by way of Freudian and Neo-Freudian theories. Freudian psychologists saw creativity as a product of repressed emotions, usually involving some form of ego regression. Creativity occurred from the sublimation of libidinal energy which transferred repressed sexual activities to non-sexual goals as the innate sexual drive was being frustrated.

Kubie (1965) modified Freud's theories of creativity by maintaining that " the spark of originality emanated from the pre-conscious". His theory agreed with Freud in that creativity was still based on some form of ego regression. The Freudian overlay to creativity has provided the art educator a way to begin to access the fantasy life of the child. This position allows for greater scope because the language and communication are opened.

The fifth major way and by far from exhaustive way of looking at creativity is that of cosmic consciousness. Here extreme views are taken in that creativity is seen as arising from experiences with the mystical. Connections were made between creativity and such things as ESP (Davis et al. 1974) or transcendental meditation (Aron & Aron 1982). This last strand has opened the floodgates to a renewed interest in cosmology. The art educator is once more left with the question,- How is creativity to be made manageable?

No major synthesis had occurred between these five main categories of creativity and there were no clear breaks between the five main categories of creativity. Rather, once established they seemed to have their followers that perpetuated their particular lines of thought. From an educational viewpoint some positions are more damaging than others. Yet, all of these positions fragment the way creativity is perceived. For example, the printmaker Carol Summers (1977) gives an artist's view of the creative process, one that is much more holistic:

> Out of my hands roll surprises, histories enigmas -images known and unknown. They have seeped up through my feet from Mother Earth, or down through fathers and mothers- the compost that connects us to the original creation. I feel no responsibility for these images, they contain my personal self, but come from far beyond that self- from some energy source of whose nature I have no inkling-save sensing its power, and admiring its truth. If I can make myself transparent and guileless enough, I can induce that energy to flow through what I call me. That effort, and whatever skill I've developed, is all that is individual. The rest is beyond me, as that rest is beyond all of us. It is that unknown source that you recognize in these shapes and colors- they're as much yours as mine. (p.18).

Summers presents insights into the lived experience of creativity. It is perhaps through lived experience that research should seek to find the meaning of creativity for children. If one looks at these five ways of conceiving creativity, it is possible to see two principal schools of thought. One is that of the concrete here and now experience in which people are examining things that occur in their everyday environment; the other school of thought is essentially that of the self, ego or the spiritual self. If one combines these two overall ideas, it is possible to look at creativity in a more global sense.

Dayton (1976) proposes that the creative process should be viewed as a gestalt, as an inner encounter (ego regression to the pre-conscious) and an outer encounter with

the environment. Combining Freudian and humanistic psychology as represented by Schachtel, Dayton states that:

> the ego self has to be stripped away, at least in part, to allow a full, honest and open encounter between an environmental object and the true inner self. At the same time this ego regression is occurring, unconscious id impulses, or formerly repressed imaginative ideas, are allowed to surface to the preconscious level, where, according to Kubie (1958) and Gowan (1971), expression of abstract creative thought becomes overt.

Essentially there is a regression of the ego and this allows the conscious external functioning to be accompanied by an internal response by the individual as a result of preconscious functioning.

> This fusion or coming together of external and internal stimulation thus forms the highest level of perceptual creativity. In this light, Freud and Schachtel seem to be no longer in opposition, but merely approaching the answer halfway from two different polar directions, (p. 260, Dayton,1976).

For Dayton, creativity is the sum of the personality and interaction of the environmental stimulus together with the environmental stimulus and the pre-conscious. In Dayton's idea of creativity we can see that in order to operate creatively one draws upon both conscious and unconscious functions. If we accept that the unconscious element contains within it altered states of consciousness, that is, states that are not necessarily to be grasped in the here and now, then we can see that the science model of inquiring into observed behaviors linked to creativity does not give us a complete picture of creativity as artists experience it. The imagery that is visually created is often the imagery that occurs in other states of consciousness, even in dream states. There is an increasing realization that " the unstable free and unpredictable characteristics of the fantasy land of visual creating demand a different method for understanding than science has to offer." (Day 1982 p.7). From an art educator's point of view Dayton has provided many insights which might be explored in this research.

The creation of art has been linked with meditative thinking. This corresponds to the preparation of the body to allow feeling and images to emerge. Two art educators, Beittel and Novosel (1979), have explored this idea. They see the moment of creation in three stages. First the receptivity of the artist is required. In Beittel's statement of the receptability of the artist the unconscious element comes to play:

> Assimilation, receptive, vulnerable as open, the artist is possessed by the form of 'things unknown'. They come as feeling or mood, detail-less plastic imagery, the kinaesthesis of the dance of making, the Eros of the vital movement toward life, born through the union with otherness." (p.6, 1979).

Their second stage in creation is desire, the engagement of the will. The harmony of the first and second stages transcend and integrate in the third stage "so that nothingness and becoming give way to the ...new qualitative being which is the world of the work." (Novosel and Beittel 1979 p.6) Essentially what people are speaking of in relation to creativity is the harmony or union of body and mind to achieve greater potentials. Some people are now looking beyond the ordinary state of consciousness. According to Beittel, "whenever our body-mind is truly and fully in what we are doing, we are in what today is called an 'altered state of consciousness' " (1979, p.19).

Whenever body and mind are united there is a greater achievement of potential. Dreaming is seen as such an altered state. It is powerful in providing images for art as well as for providing insights and solutions thereby showing us a previously unaccepted aspect of creativity. Freud recognized dreams as the way to get at the unconscious, a way to get at the individual's prior perceptual experiences. For Freud, symbols and images concealed the true meaning of the dream element which he saw as sexual desires and experiences from the past. Jung (Hall,1978) realized the dream symbol to be revealing rather than concealing and for him, the symbols were often representing emerging forces in an individual. Dream imagery and the subconscious

were explored by the surrealist artists (circa 1920's). It was an attempt to resolve apparent contradictions of dreams and reality. Surrealism was seen as the [illegible] control of mind. It was the aesthetic of the marvelous where perception could be manipulated at will. Dreams could give direct or indirect insight to problems for dreams provided vivications of everyday life.

The creative process has been outlined by Murphy (see Krippner, 1981). He developed a four stage description. The first is a long immersion in the particular situation or problem. This leads to the accumulation of experiences which consolidate themselves in the unconscious as part of the second stage. The third stage is the illumination or Eureka experience followed by the last stage of critical evaluation as ideas do not often come out of the unconscious fully formed. Illumination can occur consciously as well as unconsciously.

A number of creative individuals have given testimonies of having solved their problem or derived the idea from dream states. For example, Elias Howe used a dream to solve his problem of the needle in the sewing machine. Neils Bohr used his planetary dream to derive a new model of the atom. Giuseppe Tartini is said to have composed 'The Devil's Sonata' from a dream. R. L. Stevenson's Dr. Jekyll and Mr. Hyde is the result of a dream (Krippner 1981). Thus the imagery of the dream seems to link the conscious with the unconscious. This necessary link for creative individuals is adequately accounted for by Dayton's model of the individual in the world.

This link of the unconscious with the conscious can occur at different levels and requires certain types of preparation on the part of the individual at each level. Gowan (1975) outlines three levels of unifying the conscious with unconscious. By overlaying Dayton's model with Jung's (Hall, 1978) one could say that these three levels are three ways of linking with archetypes. Gowan's levels are:

1. Prototaxic- experience occuring before symbols
2. Parataxic- experience using symbols in a private way

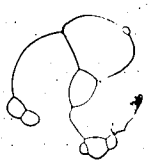
3. Syntaxic- experience which can be communicated

These levels are ways of getting in touch with the 'ground of being' as Gowan terms it. The pre-conscious needs to work with the rational consciousness, the ordinary state of awareness, to manifest itself in the world of experience. This way of looking shows man to be in the process of becoming as opposed to being a reactive person to an already existing world. The physical universe is associated with our ordinary state of consciousness and is not total reality. Total reality transcends time and space. We get but one aspect of ultimate reality in the dream state which is an altered state of consciousness. The ultimate reality is what many artists speak of when they are talking about the experience of art. For example, Kandinsky was convinced that art had to be concerned with the spiritual rather than the material. He had the sense of an inner creative force as opposed to external skill.

Gowan describes how tribes often used prototaxic means to gain awareness. Physical activity such as dancing to the point at which they were in a trance allowed them to achieve ultimate harmony. Gowan saw prototaxic levels as not having well developed ego control. Syntaxic levels had the greatest amount of ego control. Conscious and unconscious or pre-conscious states could be connected more readily.

Parataxic levels exhibit more ego control than the prototaxic levels but less than the syntaxic levels. Here the unconscious and the conscious seem tied together by art images. "The right hemispheres image-making ability may be connected with the parataxic image explicated in dreams, myth and particularly art" (Fischer: Gowan 1974 p.130).

In both the models of Gowan and Dayton the creative process seems to be implied, as opposed to only looking at final products. A difficulty in the past has been the focus on only the final product.



Product or Process

It is believed that the right hemisphere is dominant in the art process. One method of determining hemisphere dominance is believed to be that of handedness. Another method seems to be observing the direction of eye movement of a person engaged in thought. These methods are not always correct and there is a general problem of identifying brain dominance. Although its known that Leonardo DaVinci, Raphael and Michelangelo were all left-handed (S. Foster Feb. 1977 p.29), to look only at handedness is too simplistic and current methods for measuring hemisphere dominance are inconclusive.

In 1963 Ghiselin (Amabile 1983) suggested that an objective analysis of products be used in order to judge creativity. Sobel and Rothenberg (1980) attempt to use subjective judgments of the products for creativity. They used accomplished artists to judge sketches on the basis of originality and value of sketches and the overall creative potential of the art product.

Among such studies few report the criteria of creativity that judges employed. In one case Levis and Mussen, (Amabile 1983) found that teachers commenting on two categorizations of creativity ratings of children's art stated " 'original' art is contemporary, abstract, and spontaneous, while art with 'artistic merit' (presumably different from 'original art') is old, representational, dull, and mainly pleasing." (Amabile 1983 p. 29). Clearly, subjective ratings of the product only become colored by the contemporary experience and practice of the individual doing the judging. Consensual definitions of creativity are based on the creative product.

> A product or response is creative to the extent that appropriate observers independently agree it is creative. ...Any identification of a thought process as creative must finally depend on the fruit of that process- a product or response. (Amabile 1982 p. 1001).

Amabile concludes that the product-centered operational definition is most useful for empirical research. She herself uses a Consequences Test in which the child is required to suggest results of "impossible" events such as people becoming invisible at will. She also relys on an Imaginative Stories test where subjects are to write an interesting story on a given topic. (Amabile 1982 p. 997-1013). Amabile (1983) accepts the idea of a consensual definition:

> For the purposes of empirical research, then, it seems appropriate to abandon the hope of finding objective criteria for creativity and instead to adopt a definition that relies upon clearly subjective criteria. [Thus], criteria for creativity require an historically bound social context. (p. 32).

In this definition one sees that creativity becomes historically bound, and can not be linked to process at all, and assumes that there is always a product that can be examined.

The studies of Sobel and Rothenberg (1980) point out the problems that positivistic research had in pinning down the definition of creativity.

> In order to be creative, subjects must be free to 'play with' and transform experimental stimuli by use of their own generative imaginations. However it then becomes very difficult to show the relationship between the experimental stimuli and the subject's creative product. (p. 961).

Given these problems, it seems appropriate to reject a controlled environment and product examination and go to the natural social environment and look at its relation with the artist in the process of creation as well as considering the artist's relation to the product. It is then to phenomenology, originally expressed by Husserl in the 1900's, that we look to help explain the relationship between the environment and the individual. He considered that felt and remembered objects were included in all of human experience. The subject became known as consciousness. There is no

phenonomen without a consciousness. Similarly consciousness expands depending on the experiences encountered in life. Knowledge is something inbetween subject and object- an activity in the world.

My task was to understand the felt knowledge between the child and his/her art experience. Understanding the art work and its symbols required a social and a psychological way of examining the situation.

> Psychoanalysts, in treating most indigenous interpretations of symbols as irrelevant, are guilty of a naive and a one-sided approach. For those interpretations that show how a dominant symbol expresses important components of the social and moral orders are by no means equivalent to the "rationalizations" and the "secondary elaborations" of material deriving from endopsychic conflicts. They refer to social facts that have an imperial reality exterior to the psyche of the individuals. On the other hand, those anthropologists who regard only indigenous interpretations as relevant, are being equally one-sided. This is because they tend to examine symbols within two analytical frameworks only, the cultural and the structural. This approach is essentially a static one, and it does not deal with processes involving temporal changes in social relations. (Turner 1967 p. 35-36).

In attempting to do any comparison of the creative moment of the arts, we must be careful to realize that it is not the product that is being compared. It is understood that children's 'primitiveness' is a transitory stage in their development whereas 'primitive' art is conditioned by the culture in which it is found. However, "...just as the physiological development of the human individual from conception to birth has been said to reflect the phases in the physical development of the human race, it may also be said that the child in his mental growth shows many psychological traits similar to those of primitive man." (Adam 1949 p. 80). Therefore together with the observations of children as they created their images and their shared moments, it is hoped that this study will draw an understanding of the social structure as well as an understanding of the psychological processes that occur.

CHAPTER THREE

SETTING OF THE SITUATION

Scene Entry

A late noon-hour drive into the fairly large parking lot of the school made me wonder and ask myself- Where are all the students? A very large playground presents itself; the noisesome play of unseen students has reached my ears, but it is not of the same din that one would get from large student numbers. The afternoon sun bakes the windowless beige brick of the west wall. A small number of cars rest in the parking lot. This must be a relatively 'small' school in spite of it's imposing physical size, large parking lot, and spacious playground. Perhaps it would have been a school forced to shut down in a few years, but the general location saved it. Somewhat centrally located the school serves as a receiving tank for students of other school closures. Also, for many years, the available space has been serving as storage and preparation of art teaching materials by coordinators who could more easily serve other schools from this particular location as well as receive teachers for art inservices. Space and efficacy of time saved this school.

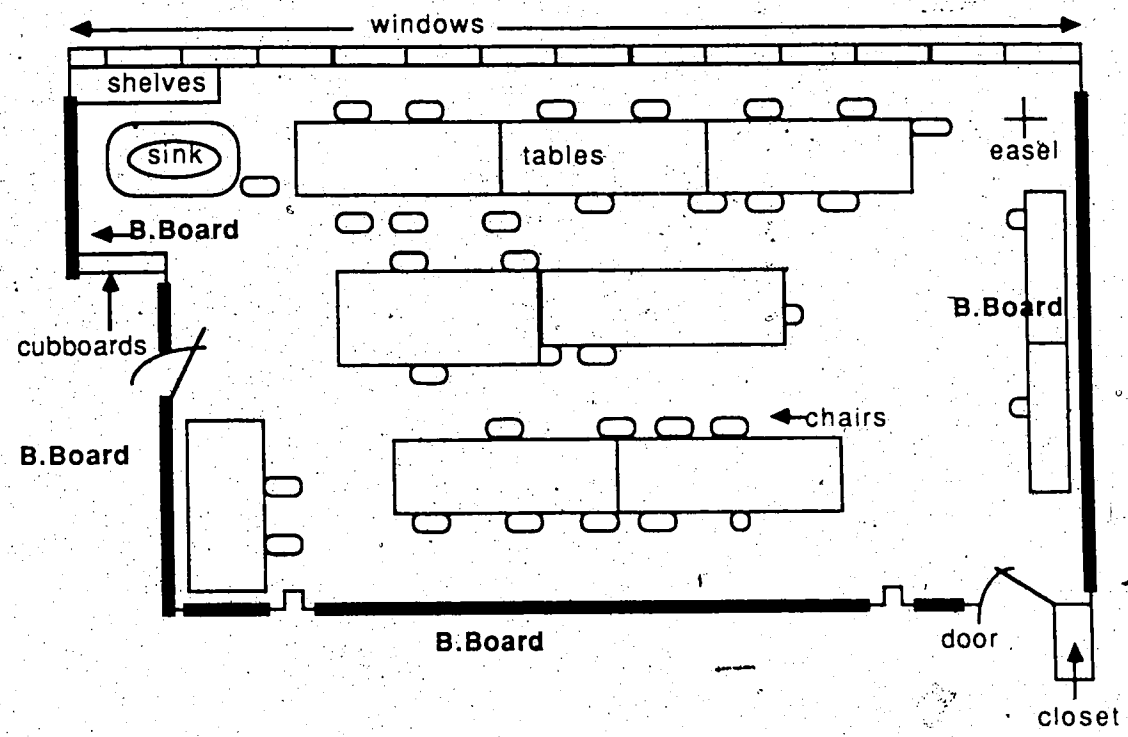
I walk to the front of this older-looking school, past the shrubs and the gently waving Canadian flag, up the three cement steps and to the main entrance reserved for teachers and adult guests. Even though there are four doors to the main entrance, all are locked except for one. This focuses the entry as people usually then proceed to the one open inner door after wiping their feet on the red carpet. Going through this second door one cannot fail to miss the sign in large black letters mounted on the window - "The school welcomes all visitors. As guardians of the students within we ask that you

report directly to the office before contacting students or teachers. Thank you." The protectorate notion of schooling is apparent.

At the hallway entrance it is the caretaker's office that is immediately apparent. A small window display of puppets and early childhood sculpture are set into the wall of the caretaker's office. To the left of the entrance is the gymnasium; to the right hangs a large tiled mural completed by former students. To the right and a short walk down the hall is the office; it is decorated with several paintings of a recognized Alberta artist. Just prior to the office entrance a staircase to the second floor passes by the student entry. Students are often seen playing very close to the entrance in anticipation of the bell at which time they must queue up and wait to be allowed into the school.

Proceeding to the second floor one has access to the upper elementary rooms. The worn speckled light-brown linoleum floor with reddish-brown stripes at either side runs the full length of the hallway. One cannot fail to notice the framed student art dispersed throughout the school hanging against the upper third pale yellow tinted brick. Wood paneling two thirds of the way up the walls gives a warm feeling to the hallway. The building itself is very warm in temperature, leading one to believe that this school was built before new tighter-budget designs were created. Windows line one wall of each classroom. To the left is the staff-room door, generally closed during the school noon hour. Framed student work adorns the walls of the staff room as well. Three to four teachers are gathered round a small table discussing their daily events. When I arrive they often make a point of informing me of what is happening or what they are planning in art, what art events they have recently attended or with whom in the art world they are familiar. This was initially prevalent, and then was replaced with a taken-for-grantedness as I blended into the school.

Down the hall to the left one enters the art room.



ART ROOM

Curiously, it is virtually devoid of images. Most of the time I was there, only a few portraits were stapled on the red-papered bulletin board on the east wall and several landscapes were hanging on the blue-papered bulletin board at the back of the room. During the last few weeks I was there, the teachers asked me to make a display of student work. It was only then that there were images of the students choice displayed on the available bulletin boards. Intermingled with their art were their artist's statements that they had been asked to write for the public eye. Ten wooden tables and numerous chairs are spread throughout the room. Only seven tables are used by the students because art from other classes is often left on the long narrow tables near the door and drawing boards are often stored on the single table at the back of the room. The front and back bulletin boards are covered in an intense blue while the side bulletin

board is covered in a red corrugated background. A sink along with shelves for storage are at the back of the room. Paint brushes stand sprawled outwards in cans on the sink top. Sponges are heaped to the top of a large plastic storage container. Cupboards at the back hold a wealth of markmaking objects, cleanup materials, cans, lino pallettes and many other materials. A large metal easel stands in one front room corner.

On arrival I go to the art storage room to get paper for today's session, return to the art room and set out a variety of sized and colored paper at the front. Two sets of liquid paints are made available for student use. Three sets of drawing pencils ranging from 6B to 6H are provided. Pastels and charcoal sets are pulled out of the front storage closet in case they are desired today by the students. A bit of preparation and all is available in one general area.

Students know they are free to choose whichever medium they wish to use on any given day. From time to time pictures were brought in for student interest. A great range of art work done by many different artists was intermittently shown . Included in this art were professional works, traditional great artist works as well as student art. Still life objects were brought in as well- a bone, some interestingly textured rocks , several pieces of driftwood, a cow skull, a pine cone, even the leg bone of a deer. Tape recorders are checked to make sure that they are ready. A thick blue covered notebook is at hand, as well as extra batteries. All is ready. I wait for students to arrive. On many occasions I am spotted in the hall and they ask me whether they are coming right now or after recess. I relay the order agreed upon by the teachers in the staff room and return to the art room waiting for arrivals. It is common to have Jeanette appear in the room to tell me something about herself or an event that has occurred that week. Her bright cheerful smile never fails to uplift my own feelings and she enables me to see the world once again in youthful exhuberance.

Sensing of the Characters- A Typical Day

On this very typical day the grade six students are first. Robin comes in, straight blonde hair set off with her earrings, sometimes a necklace dangling against her printed blouse contrasted against her corduroys and sneakers. She is quiet and contemplative, but always a composed excitement can be seen within her eyes. Her eyes scan the room and drink in the arrangement. Having selected the paper, she decides to choose her favorite medium, oil pastels. Other mediums she has tried but she feels most successful with pastels. A nervous laugh and a quick smile accompany the greetings of some other students that have entered. She sets herself up some distance away from the others; to be alone is important for her concentration upon her image. She is aware of the others talking but it is not important to listen to them. They provide a background rhythm as she envelops herself in her own space. In this relaxed state Robin rarely initiates conversation. She does however, respond to some of the directed comments or questions that come out of the external conversations. She has a preference for standing, a preference that enhances freedom of movement; on this occasion she stands over a table and starts her image. Often a far away look precedes this action.

Farley has come in. His loose clothing of sweat shirt and blue jeans emphasize his relaxed manner. His laughing eyes seem to find excitement or new possibilities at every turn. There is a sureness about him, a confidence in his own capabilities. On this occasion he reaches for the paints but he also feels quite comfortable with drawing pencils or colored pencils. Feeling the freedom to explore and the excitement of new things, Farley has made art ranging from realism to very abstract. His abstractions are done with the same sense of purpose that he gives to his realistic work. Discoveries are made and he capitalizes on accidents in his art. Having traveled extensively and seen a number of art galleries, he considers art as a possibility as opposed to just another

subject in school. Art is supported in the home setting and he has had direct familial contact with several recognized artists.

Erin is always close on the heels of Farley. She follows him in, nervous laughter and joking chatter are standard. Her pierced earrings, short blonde curly hair, tight pants and white sneakers, identify her as attempting to follow a style that she has not yet grown into. She is like Farley's shadow, a younger less focused individual that feels secure in following. Farley has chosen to paint and so she also chooses to paint next to him. Virtually the entire length of the study she has dealt with abstracts. These are done in more of a haphazard way. There is not the same deliberateness in her stroke as the others. She usually stands and her wiry body girates to her own nervous laugh as she initiates conversation and responds to Farley and others. She speaks of letting the brush or pencil just move along free, no form is pre-determined. When painting it is common for Erin to use sponges, dabbling them in assorted colored paints and then making patterns or marks across the page. The images do not come from remembering or some experience; rather she is engaged in the present - the fascination of mixing colors is enough for Erin. Art is done in the school. There is very little time for art on her own time and anyway it would not be a prime choice when time is available.

Tammy has entered with this group as well. She is much more loud and boisterous. Often she is heard asking *"What are we going to do today"*. She looks furtively around the room for indications of what is going on or the possibilities that are set out. She is much more used to being within boundaries already defined by others. Art is another subject, a possibility of performance, as she makes it quite clear that she is very good at school and finds it easy. Her manner is a responsiveness to tasks. She jokes with the others and reacts quickly to challenges from others. Although the paper is usually in the same place as before there often is a spontaneous *"Where's the paper?"* Exhuberantly, Tammy finds a place among the others in the room. She prefers the close proximity to others. She regularly initiates conversation and her

penetrating laughter and chatter resound throughout the room. Her pony tail bobs up and down as she makes sure that she knows all that is going on in the room. Jokes, school gossip and stories flow easily and naturally. Her general vociferousness sets her up for jokes as to how large her mouth is, a common joke to which she grimaces and turns it back in kind. Tammy has explored many media, however no particular preference for a particular type has occured. One of her drawings stands out in the deliberateness in which it was done and in the feelings with which it occured. It was the only one done in isolation of others and without dialogue. Her recognition of the sense of a different space proved interesting, however this was not really to be achieved again throughout the remainder of the sessions. Consonant with the rest of her character, this drawing was stimulated from an external source.

As this group becomes engaged in art there is a general joking banter going on between Erin and Farley that is often led by Tammy. Silent intervals are sporadic. Silence and aloneness was much more evident with Robin. All of this group except Tammy usually worked from a standing position. On occasions Tammy created her pictures from a prostrate position or as often as not sitting in front of her paper in relaxed conversation as she made the strokes across her pages. Erin would regularly go through a number of sheets, particularly if she used paint. She would explore and play with the color together with markmaking techniques, having no real desire to create an identifiable image. Upon questioning, she would often respond with a relatively nervous laugh and smile. It was very common for her to wait for Farley's initial response and then simply say that she thought the same thing. Response as opposed to initiation of anything seemed to be strongly characteristic. Robin and Tammy were opposites of each other in characteristic art behaviour. When time was nearly up, students would be involved in their own cleanup activities. This was generally a cooperative effort and on occasions it was languished over in order to delay going

outside for recess. This was observed more often among the four's and fives than the grade sixes.

During recess I had a chance to make further notes on observed events. The blank extra tape cassettes would be carefully laid nearby to replace ones that would be soon full. Paints, charcoal, oil pastels and pencils would be laid out on the tables in virtually the same manner as that of previous session. It was common particularly during the latter part of the sessions for Jeanette to pop in to see what was happening, to show me a book, or to generally chat about events that happened to her during the week. Farley showed a general interest in what the others did. On several occasions, when his group came second, he would survey the finished work of others and when his group was first, he would come in at the end of the day to see what other students had done.

The sound of the bell heralded the coming of the fives and fours. On occasion the fives would be grouped with the sixes, and on others, they would come with the fours. Jeanette would come merrily in with pony tail flowing out from her quick entrance. Her broad smile and general eagerness held an air of excitement. She was usually one of the first to arrive. Immediately noting who was there, she would proceed to orchestrate the calling of the others- *"Where are the fours? Where's Pierre? Whose going to get the four's? (or sixes?) - I'm not. Andrew you get Pierre, I'll go tell the sixes."* In Jeanette, one saw the closeness and values of united family efforts. She had a sense of security in her past. Having traveled a fair bit over two other countries, she integrated these experiences with her art. Animals and related forms from one particular country were prevalent in her images. These influences were reinforced by reading the kinds of books sold by her father's company. Early experiences of family outings at her grandparent's farm developed a powerful sense of relationship with nature. The security of Nature and its mysteries extended to the relationship between

humans and church belief. For her there was a general sureness of attitude and a willingness to try new things.

Andrew appeared with this group as well. After a general greeting he would quickly gather materials he wished to use. Sporadic eye contact if any, in communication was standard although this changed greatly during the course of the study. His initial wariness made me wonder what his experiences had been. His drawings were permeated with a powerful sense of mood. The mood in his images was identified by a teacher who happened to look at his work, thereby serving to confirm the overall atmosphere that I had sensed. Images of ominous shadows or desolation seemed to bring an intensity to the larger portion of his art. Andrew seemed to feel more himself in pencil drawing although he did try many other mediums. He could remember an early interest in art, an interest that started approximately at age five. Watching him, there seemed to be a sense of urgency in his drawing. Andrew would stand before his paper, look far off and then, after some moments, return his gaze to the paper. Slowly and deliberately, interspersed with thoughtful pauses, he would create his image. Usually working apart from the others, he would often incorporate things from what he saw and from what he felt.

Working alone did not mean unawareness. At regular intervals, a joking banter was heard, particularly between Sandy and himself. This joking was heightened during periods where city competition was mentioned. Sandy had come to the school later in the term and therefore students identified her with her home city.

Sandy had a definite sense of what she felt was her style, and was highly attuned to trends. As she termed it, she liked being 'preppy'. Part of this attitude was attributed to the influence of an older sister already independent of the family. After trying several media, she decided 'painting made her come out' and it became her preferred medium. Images from dream states as well as remembered scenes were explored. The past became an aid for exploration of other possibilities. At first I did

not realize to what extent art enabled her to explore confidently her lived experiences but, during one of the last sessions, suddenly realizing that she would not be able to further explore her art, her look of devastation said it all. Her scheduled life did not really permit her much time for art and so these sessions had temporarily allowed a door within her to open wider.

When doing her art, she sometimes worked apart from the rest of the group, and at other times in close proximity to either Catherine or Pierre. During the sessions, she would not hesitate to make her views known concerning any discussion going on at the time. At times she would hum to herself. When finished an art piece, she would occasionally declare out loud- *'There, its finished. What do you think?'* Without waiting for a reply she would point out specific picture elements she did or did not like. Among others, a series of related paintings was created. As well, she engaged in a few sketches done more as a joke for Andrew. She would enjoy Pierre's verbal descriptions of what he was going to draw, usually laughing uproariously and then adding some suggestions of her own.

Pierre usually was the last to join the group. He would wander in humming or singing a tune to himself, but sometimes high squeaks emmanated from him. Looking suspiciously about the room, he would go directly for the paper, choose only one of the six types of pencils available, whirl about a few times, and then find a place at one of the tables. Pencil drawing was his main choice of media, specifically a cartooned, illustrated style generously laden with a taste for the bizarre. Few explorations of other possibilities occurred. Unable to match his image on paper with his mental image, he would abandon the majority of his images. Sometimes his own self-imposed beliefs led to frustration. Due to some inner necessity, on a number of occasions he would adamantly vocalize--*"I need a ruler."* Such an item was usually not available in the room. It was extremely difficult to allow himself to risk the beauty of a natural line. Greater pleasure was derived from supplying other students with a verbal description

of the intended image then from the image itself. He had a strong interest in athletics and therefore often integrated his images with sport. Rhythmic anxious drumming accompanied by hums or squeaks was common. Often he would glance in my direction, almost in askance, seeming to check whether or not I would say anything about it. I chose not to make any limitations as I was more interested in his own art behaviour rather than imposing my experiences and beliefs. Sometimes others would interpret his behaviour as strange. Jeanette would call out his name with a suggestion in her voice that his behaviour was disturbing. At the session's end he was often the first to leave. On many occasions he quickly returned the pencil he had been using and left his drawing where he had been working rather than put it in his portfolio, and rushed out anticipating some other activity during recess. He would never return to an incompleted image. Starting new images and new ideas was the general trend for Pierre.

Of the grade fours Catherine exhibited self confidence and determination in her art, regardless of what others thought. As she put it, they can think what they want about it, and I can think what I want about it. Her images bore a direct relationship with lived experiences. As she talked about her pictures, one got the sense of a rich internal imagery which she as yet did not have the skill to fully express on paper. The images she chose allowed for a re-exploration of specific incidents and the feelings associated with them. She preferred to use wax crayon over other media that she attempted. Choosing to work entirely apart from the others she would look distantly into space and then slowly begin her image. Stating that she liked to work when people are talking or when listening to music, seemed to be an inconsistency with her self-imposed isolation. This was resolved when I discovered that it was not important for her to understand what was being said or played. Conversation seemed to function very similar to white noise or a mantra; the rhythm of the sound allowing for an interior

exploration. Some of her pictures required several classes to complete. She was in no rush, working slowly and independently with her own certainty of her image.

Joe would arrive, sometimes humming or chanting, sometimes uttering short phrases whose sounds caught his fancy. He always seemed to be in a happy mood. He usually chose his paper and then situated himself at one of the tables, often with Blake and Scott following closely to the same area. Joe was a tall gangly boy, sensitive to others, and enjoying himself in the role of a 'ham'. On occasion he would join in support of a joke at someone else's expense but it was not long lived. He was distinguishable by his speech and, together with his actions, at times could be seen as more delicate in the character role he fulfilled. Many times he would do mock imitations of a 'star'. He enjoyed playing roles that allowed him to be the center of attention yet in spite of this, there was a quietness about him. He would usually come into the room with anticipation of what he could do. He enjoyed the company of others but did not necessarily actively seek it. Joe spent most of the sessions with pencil drawings or paint. He drew or painted slowly and deliberately. Often there were long pauses between completion of different aspects of the picture before he would decide what to do for the remainder of the picture. It seemed necessary to himself that his pictures be of some particular level of ability, pre-determined by himself, as on one occasion he folded up a started picture and pocketed it, carefully looking around to see that it would not be noticed. When asked about this one he said he was ashamed of it and didn't want anyone to see it. Sometimes he would drum his fingers on the table a few times, hum or sing a line of a movie's song and fill one side of his cheeks with air, rolling it around as he looked round himself and tried to decide what he wished to do. Not all of his pictures were finished; if the period expired, he usually did not return to the same picture.

Blake and Scott would often draw or paint in close proximity to Joe. Blake and Scott were virtually inseparable, deciding to do things within close range of each other,

often carrying on extended conversations. They were the only ones in the study that decided to composite their pictures into one larger picture. This was decided after each one was well into the picture. Then the possibility of combining them occurred to the boys, whereupon they discussed how they would make their pictures flow into each other so it would look as a single landscape.

Of the two Scott appeared to be more of the leader in deciding where they were going to work or what materials they were going to use. Scott was a little more sure of himself and had fewer problems making decisions about an image or continuing on the image throughout a session.

Blake often checked his image with Scott, to see if it appeared acceptable, and also for possible ideas to add to his image. Blake had a habit of saying things which put other people down in some way. Because of the frequency of this and the interference it caused others, it was pointed out and suggested that if he wanted to continue in the study he would have to stop this. Building up his own ego at the expense of others could prove disastrous in this situation. Blake preferred to do pencil drawings during most of this study as, in his view, adding color made the picture look less real. This was true for Scott as well. Blake was easily distracted from working on an image. He would initiate conversation very frequently and get carried away in discussions, letting his image sit unattended in front of him. Blake sat during the time he was painting or drawing. This was generally true for Scott as well, although there were a few exceptions.

Of all the characters in the study I felt that it was these last two, Blake and Scott, that I did not get to know particularly well. They were absent for quite a number of sessions but, even when present, they more or less stuck to themselves and did not volunteer as much either about themselves and what they thought or about what they did as much as the other students did. It could have been the personality mix between themselves and me, or it could have been the fact that I myself felt more comfortable

communicating with upper elementary and my central experience was with that age group. These factors combined led to less rapport with these two students than with the others.

Like the sixes this group was responsible for setup as well as doing cleanup at the end of a session. Whether with the fours or the fives the characteristic behaviour of the fives held true in both instances. On rare occasions they would come in themselves and, at such times such behaviour could be analysed with more certainty.

As I watched and listened to these characters, it became clear that it was possible to start analyzing along specific central themes. When I realized differences I started to focus on certain individuals as easier informants of their art and art process.

CHAPTER FOUR

THE HARMONY OF DESIRE AND FUNCTION

Intrinsic and Extrinsic Motivation

As data became available it became evident that not all students were personally interacting with art. Yet personal interaction had been one of the conditions that I stated for student acceptance in this program. I had unwittingly assumed that auspiciously these students would engage in art for themselves since I was not at any time giving any directives on what projects to create. After some time it occurred to me that some of these students were operating more on an extrinsic motivation pattern whereas others were intrinsic. These patterns are not absolutes but rather part of a continuum in which an individual is incrementally classified 'more or less' towards spectrum ends. Because it is a continuum it is difficult to absolutely determine where an individual would spectrally be placed in any given situation, however it is possible to determine their general motivation pattern within this art setting. The placement of individuals on a spectrum for the art process does not necessarily exclude other concerns for the product. These modifying concerns will be discussed in chapter six.

Amabile (1983) lists social factors that are consistently found in autobiographical reports of people identified as creative; These are: a concern with evaluation expectation and actual evaluation; a desire for external recognition; a focus on competition and external reward; reaction against time pressures; and finally, deliberate rejection of society's demands and a preference for internal control and intrinsic motivation over external control and extrinsic motivation.

Evaluation expectation and evaluation tend to inhibit creativity as people try to aim towards an approved goal that they perceive as acceptable. Choice is seen as a

mediating factor between effects of rewards because rewards given to someone who has no choice in the task may enhance creativity while rewards given to someone who chooses to do an activity serve to undermine creativity. Rewards function more positively if they are seen as an unexpected addition. By linking these factors Amabile concluded "the most crucial [factors] may be those that either lead people to concentrate on the intrinsically interesting aspects of a task or lead them to concentrate on some extrinsic goal" (1983 p. 15). Generally intrinsic motivation is seen as conducive to creativity while extrinsic motivation is seen as detrimental to creativity. Interestingly, after I had tentatively determined student position on the continuum and not told them of their position, I cross checked it with them in the last sessions. They were asked to place themselves on a continuum that ranged from doing art for others and doing art for themselves under personal motivation with neither end of the continuum being any better or worse than the other, only different. In this way I inferred that my assessment of them was essentially correct. As the study pre-conditioned students doing art for themselves, students who fell into this category were the main informants. Those who were more extrinsically motivated, however, served to delineate differences between the two categories. They therefore proved to be an unexpected addition.

This overview of extrinsic and intrinsic motivation patterns underlies further themes. To get a sense of where the characters are on the continuum, sections of the data are presented to show the aspects of doing art. They also serve to show information on how students function when doing art, and also their thoughts on the art process as well as some of the sources of their particular paintings or drawings.

Initially it was a concern to me that I ensure that the art they did was similar in nature to art that they would do outside of the classroom. Therefore interviews served as a way to determine if these people pursued art outside of the classroom setting and to what extent it was pursued. Coupled with their behaviour, these gave me insights to the character of these students.

Robin

Of those students in grade six, Robin surprises me by identifying herself as more extrinsically motivated but it became evident that although her final product may be motivated extrinsically the process is more intrinsic. Note comments on the final product:

> R: *ok, Well, how do you feel when you do your art?*
> Robin: *good,... When I draw something nice I feel excited.*
> R: *When does that happen?*
> Robin: *When I draw something that people like.*
> R: *That others like?*
> Robin: *hum hum*
> R: *What about yourself?*
> Robin: *ya .-*

During the actual process she works alone, intently focussing on the image before her. There are few breaks in her working time and she sometimes continues on a particular image over several sessions. Of the process she notes, *"to me, once I get involved in a piece of work, nothing else matters. It's like having a daydream."* There is the sense of a different time within the everyday school time-- a stillness into which one can draw. There does not seem to be a difficulty in deciding what to draw. On several occasions she repeats a similar image in order to see how it can be improved.

Farley

Farley, on the other hand, places himself midway between being extrinsically and intrinsically motivated. He does much art for himself and has learned to adapt to existing modes of art. He is flexible in his ability to do art directed by others but *"sometimes I don't like what they like me to draw and I say no."* An awareness of how his experiences relate to his art is demonstrated. For example, he notes his enjoyment of drawing birds as an experiential function of bird watching with relatives. Farley goes back and forth to a number of his images over the weeks. He may start one in any given session and then return to an earlier image. He enjoys hearing his

friends in the art setting. Their chatter provides a feeling of 'company' and 'security'. He engages in conversation quite often when doing art but he sees it as dependent on whether he is doing detail or not. *...if I'm on a really detailed part then I'll like keep all my attention on the detailed part. If it's just like sort of doing whatever, like putting this stuff in, (He is filling a section in with black paint) then you can talk a little bit more.* Subject matter chosen also depends a lot on feeling.

> Farley: *It, really depends on how I'm feeling. Like if I'm mad I'll draw something like this. Well, not if I'm mad, if I'm like, if I'm not at high, you know high spirits and all that, I'll draw something not as neat, like not as neat and tidy as something like that or detailed.*
> R: *Your bird.*
> Farley: *Yes. But if I'm really high spirits I'll draw something very detailed cause I'll have the patience to draw that.*
> R: *ah, I see. ok What is art for you?*
> Farley: *A way of expressing feelings.*
> R: *ok. That almost sounds like it came from somewhere else. (said laughingly)*
> Farley: *Well, it is because, and the same with my music to me because if I'm really mad I'll just bang on the piano and if I'm really mad in art I'll just jeeeah , I'll scribble. Or if I'm really happy I'll play something nice on the piano or if I'm really happy for art I'll draw something nice. So it's sort of a way of showing feeling. I have heard that other places but it also goes for me.*

Pictures arise from observation and also from the mind. Farley is well-travelled and has visited several well-known galleries. He is even aware of La Louvre. This gives him the 'experience' of having seen abundant recognized art in contrast to Tammy who did not know of La Louvre and for whom art is not a major personal interest. Farley shows in his artist statement that he has acquired a certain amount of art jargon and an awareness of his lived experiences and how they influence his art:

> I find that the people I live with, the people I am around and where I go really makes my art the way it is. I like drawing or painting nature because I am always around it. I like very representational art that looks like it could move and I also like very non-representational art. ...

Farley has personally met with several recognized artists. Art is supported in the home and very prominantly displayed. His mother has been involved in art as well. Apparently Farley is operating on the intrinsic mode of the spectrum while at the same time developing an understanding of what is acceptable art in modern Western culture.

Erin

In contrast, Erin is not aware of surrounding influences and does not seem to have such support from her home environment. Her art is more design oriented. Speaking of the regular school art class she comments on how they *"get assigned what we're supposed to draw"*. I further inquire:

> R: *How do you feel about doing that?*
> Erin: *I like it. You don't have to spend all your time thinking of what to draw.*

In my non-directed sessions, most of her drawings/paintings are perceived as abstract by her. Usually she produces several abstracts in a given session; these are often random color mixing explorations as she simultaneously engages others in conversation. On several occasions she makes statements such as *"I just let my pencil go free and I draw anything I want to."* Commenting on what art is, she remarks:

> Erin: *It's just drawing with your pencil for your drawing what you want to draw. And painting is, art like you can close your eyes and just pretend, just draw on the paper or you can paint pictures and stuff.*
> R: *Why do you draw?*
> Erin: *Oh, it gives me something to do when I have nothing to do. And sometimes mom hangs some in the house. Cause like, when I have nothing to do, I just get a piece of paper and draw something.*
> R: *ok. So it's not an activity that you would choose ordinarily?*
> Erin: *Well, whenever I have free time I like to draw and write and stuff. But when I'm bored and I have nothing else to do then I normally draw.*

In her artist's statement of a much later date, we see the external influences under which she operates- "...I do art enrichment so I can improve my art on my report card." At home art is rarely done. Her busy scheduled life of lessons and involvement with groups after school allows little time for such extras. When art does occur it is usually in the form of cards for special occasions for others. There seems to be a general non-identification with her art. Referring to some of her paintings completed in my sessions, she comments- *"They are like wallpaper."* An external measurement combined with an apparent lack of commitment would seem to indicate that Erin is very extrinsically motivated.

Andrew

Of the grade five students, Andrew expresses a strong desire to draw. For him art is an outlet; It is also an achievement when he is satisfied with the product- *"Well, I draw because, like, to let out what I'm feeling and I can't put it into words. Like, sometimes that's why I draw."* Later, Andrew writes in his autobiography about a significant factor which caused him many difficulties as well as a real need to draw. His writing also indicates that he had a long standing interest in art:

> I first was interested in art when I was about five. I think I improved because at first when I would draw something and my parents and sisters would say it was good when I knew it wasn't so that gave me encouragement. I gradually improved and was more satisfied with my work. I think my most fulfilling art experience was my trip to Boston this summer. I went to a whaling museum and saw carvings in whale teeth.
>
> I am fourth in my family. I have five sisters and two brothers. When one of my brothers died I was inspired by grief and remembrance so I did a lot of art during that period of grief.

The autobiography of Tammy, his sister, confirms Andrew's long standing interest in art as well as Tammy's own non-identification with art.

> I have never been very good at art but I keep trying to concentrate more on what I'm making. My brother Andrew is probably the only person in my family that is really involved in art, but I enjoy it also. ... It is amazing how wonderful art is. It amazes me that artists can get so involved in their art and keep going and going without getting bored. ...

Andrew's need to draw would put him far to the intrinsic end of the continuum.

Tammy

Tammy would consistently initiate most of the conversation in the room rather than work on her art. She is the only person in the group that made a point of telling me several times of how good she is in school. Her values are focused around the school culture. They are measured extrinsically. One also notes that in her interview she tells us of the art class "*...we work because this goes for our report card...*". Much later in the study she is heard in the hallway talking to a friend, who is inquiring about what she does in my art class. Her reponse is, *"It's just a way to pass the time. We just draw and fool around."* This is in marked contrast to the way she responds with her friends in regards to the process of reading:

> Tammy: *Reading is my hobby. I love reading. I take time with my books. I want to enjoy them.*

The radical time difference of relishing books versus filling in time with art gives two different personal spaces. Tammy displays art characteristics very much oriented towards the extrinsically-motivated end of the continuum:

> R: *Can you tell me about your art.*
> Tammy: *Well, it's not too---uh--it's not really um how should I say this, um--- it's not quite like art that people would work on or something. It's just simple stuff.*
> R: *What do you mean?*
> Tammy: *Well, sometimes I hardly work or I just do something that I think is nice but when I see what other people can do , then I think mine's too, you know, simple or it's not very ...(cut off)*

R: *ok. I'm trying to get a reference point. What are you thinking of when you're telling me this? Because I'm not necessarily refering to this. (We had some of her last work spread out before us.) I'm leaving it open. Like in all the art you do. That's why I asked you tell me about the art you do.*
Tammy: *Well, (pause) Usually I do things that I see. I don't really do much things that I think about in my mind or show how I feel or something.*

Tammy's art is extrinsically stimulated; less external commitment seems to be evident. When asked about the places she does art she mentions *"usually at school"* in contrast to others who gave personal references focused round the home environment. She says of her small amount of art at home that *"I only do it if I'm really bored, because drawing's not one of my favorite things. I'd rather read or something, but if I don't have a book around then I get out a piece of paper and start doodling or something. Like I like doodling on paper. I just make lots of circles and scribbles and stuff.* She defines her art done in my sessions as something different from her regular school art class.

Tammy: *Mainly it's different.*
R: Why is that?
Tammy: *Because, um, well,..usually in art we have something specific to draw and when we're with you we get to choose whether we want to work on it or um, just fool around and make something stupid or something. But in art class we usually work because this goes for our report card you know. It's not really an art class to learn how, you know. It's sort of just a class like they tell you the specific things you do. Say for instance, in a drawing they want you to use overlapping and just distinctive sizes or diminishing sizes. um and lots of those things.*

Of note is the extrinsic factor she mentions again that motivates work in art: "*But in class we usually work because this goes for our report card you know.*" Tammy has a propensity for stimulating conversations. She rarely goes back to a piece of work on which she has worked in a previous session. It is interesting to note that her behavior changed when the teachers asked me to make a display of student work. She was present when one of the teachers came in to comment on a part of the display that had

gone up. She becomes more 'dedicated' to the art work in the sense that more time is spent at it and efforts are made to achieve 'something good.' It seems important to her that teachers perceive her art work in the same light as her regular school work. She is after all, an honors student. In part of her artist's statement she justifies her behaviour in the following way:

> Some of my pictures are not like me or part of me because I wasn't concentrating on it. I never finished the ones I thought would be useless to me because I knew they just wouldn't turn out. When I feel hopeful about a picture I finish it and other times I just forget about the picture and start again. I like art and I'm sure I will get better if I practice more.

In an earlier interview she justifies her ability to remain finishing one particular work.

> Tammy: *This one I worked really hard on because I felt that I wanted to do something special to show that I really could do art. You know, I don't always fool around or something. This is my best one because I worked on it the hardest. It's got lots of little detail in it. And um, it's it's a nice picture. It reminds me of recess or something. Playing skipping here, maybe. I don't know. It's quite nice, I think.*

In veering towards the extrinsic. Tammy relinquishes authority for whatever she chooses to do. She is more accustomed to following explicit demands. Even until the end she asks "*What are we doing?*" when she arrives in the art room. In my sessions she finds it more difficult to take on responsibility for herself: "*I thought it wasn't gonna be complicated to do this art project, like, but it is. Like you gotta think and you gotta really get into what you're doing. That's what I did with this* (refers to a developed pencil crayon drawing of the student entrance area outside of the school) *'cause I wasn't around the others.*"

She justifies her picture, *I liked the scene I was seeing. It didn't look too hard. It didn't look too ,(pause) easy.* She mentions that this is an interesting picture to her and I follow it up with the following inquiry:

> R: *What makes your picture interesting? Because you said: "you're interested in your picture", what makes you interested in your picture?*
> Tammy: *I like the colors.*
> R: *ok, Now here you're refering to a specific one, but in general what makes your picture interesting?*
> Tammy: *(pause) um. (pause)*
> R: *That's a hard one, eh?*
> Tammy: *(pause) um, (pause) well (pause) Well, if it's a colorful picture, the colors make it interesting. If it's a pencil picture, sometimes if I can make it light and dark at the same time, like this maybe, this is dark and this is light and this is light or something. Like, if I can shade nicely or something it makes it interesting, or if I can make lots of lines, it would make it interesting and um,... like the charcoal, the smudging made an effect. I didn't want it to smudge at first. Then I smudged it so much that it would ruin my picture if it didn't smudge at all.*

This general art attitude and behavior serves to place Tammy much more towards the extrinsic end of the motivation spectrum.

Jeanette

In content, Jeanette appropriates the ordinary and sometimes makes it humorous for herself as in *'dressing up animals'* or a tree becomes an 'alien'. Stop signs are seen as having an *"interesting shape"* and *"why should they be universally red?"* As for understanding principles of art she *"watched this show that kind of gives me ideas and that on how to do things with, having smaller things for the back and shading the back."* Art for her:

> Jeanette: *...is the beauty in what you see and that. It doesn't have to be pictures or painting or clay or anything. It's what you like and apparently I like to draw and that's what I call art to me. ...art to me is something that is not messy and that you can actually see what the thing is. It doesn't have to have a shape, as long as it's art.*
> R: *So art isn't messy?*

Jeanette: *No. LIke, that charcoal horse I did, that is not what I call art.*
R: *...I'm curious about your classification*
Jeanette: *Well, there's different kinds of art such as clay, and working with metals, and just sculpturing things. Those are all different kinds of art but they're still art. But, in drawing if it's messy, than I don't call it art.*
R: *What makes something messy?*
Jeanette: *Well, first of all, with my bone thing, it was my fingers that made it messy. If I hadn't used the charcoal then it probably wouldn't have been messy. It would have probably have been art to me ...*
...
R: *Sorry, you were going to show me something.*
Jeanette: *The painting, there, the picture or photograph or whatever, that's what I also call art. (She is referring to a framed print done in a realistic style in the principal's office.)*
R: *Why?*
Jeanette: *Well, it's in a, in a, what do you call it, them, it's hanging up. Any photograph to me is art.*
R: *Is it because it's framed? Is that what you were refer...*
Jeanette: *ya. And also any picture is art to me except if it's messy.*

The observation of the frame as a means of setting off what art is, shows a learned cultural definition of art. Art is more associated with the final product. In a sense, it must be 'clean' and 'packaged' with a frame. Over the course of the sessions she shows me some books about Australian animals and one by Rolf Harris commenting on art.

Jeanette's art contains many animals typical of a foreign country. Clearly, her lived experience of being in that country has a tremendous influence on her.

Jeanette: *Mrs. Ross, do you know what a koala is?*
R: *huh huh.*
Jeanette: *Good. Cause you didn't exactly know what a kangaroo was.*
R: *Oh. Well, I <u>knew</u> what it <u>is</u>, but I'm interested in what does it mean to you. That's the question I was about to ask you. What does a koala mean to you?*
Jeanette: *Well, I really like <u>animals</u> and I've been um, permitted to be called an Australian also.*
R: *Permitted? Sorry?*
Jeanette: *Permitted is something like, that I've got a sheet that says I can be called an Australian.*
R: *Oh, yes?*
Andrew: *You're a citizen.*

Jeanette: *Ya, even though I was born in Canada and all that. I've lived almost all my life in Canada although I ...(inaudible). But anyways my dad was born in Australia, grew up in it and was a teacher there but he's moved um, traveling all around the world and he came up with my mom. That's why I know a lot about Australia.*
R: *You've spent some time there too. You told me about that.*
Jeanette: *Ya. ...Um, my dad also sells Australian books.*

Jeanette generally does her art within the one hour time frame. Near the end she is questioned why she never returns to any of them. It is quite clear that she does not wish to do so. Exceptions exist- a cat done in oil pastels; She worked consistently on it over several consecutive sessions and was rather pleased with the the product. Sometimes when she finishes a drawing or painting in the allotted time, her commencement of a second piece depends on whether she perceives that there is enough time to complete the item. If not, she usually wanders round chatting with others or myself, discussing a number of events outside of school. Jeanette often looked for approval or criticism from others. In a typical incident she engaged in painting a bird that was inspired from a memory of one of the pictures in a book that her father gave her the previous Sunday. A walk into her area elicited the following conversation:

Jeanette: *Does it look like anything now?*
R: *What's it look like to you?*
Jeanette: *Does it attract the eye?*
R: *Does it?*
Jeanette: *That's your choice. I'm the artist. You're the observer.*
R: *huh huh. That's right. You've got it right.*
Jeanette: *There's another bird over here in a nest. That's eggs. See the parents. (She goes off to wash her hands)*

Jeanette has a strong tie with nature. At one point she decides that enough time remains to start another work of art and so she muses out loud:

Jeanette: *Ya. I think I'm going to do a mouse.*
Sandy: *You always do animals. Do something else.*
Jeanette: *I love animals. Animals are my life. ...*

At a later time, it is found that Jeanette does like to draw *"almost any animal- the cute ones in particular"* such as *"cats, dogs, kangaroos, and birds."* While looking together at a set of recent pictures of hers, a new factor of art as an emotional outlet comes to the fore:

> R: *So you're focusing in on animals really.*
> Jeanette: *Ya, most of them are animals. (said in a surprised tone)*
> R: *Does that surprise you?*
> Jeanette: *Sort of, cause um, I don't usually in my spare time draw animals. Sometimes I do but not all the time.*
> R: *What do you usually draw?*
> Jeanette: *Well, I just kind of scribble around and that. Get out all my anger or else whatever has bothered me that day.*
> R: *And you can't do that here?*
> Jeanette: *I kind of want to do pictures here and enjoy my free time.*

Jeanette has two classifications for her work-- 'try outs' and 'masterpieces'. A 'tryout' is *"Just seeing what I could do. Just trying to put things together and that. I just tried something."* Self discovery of what could work seemed to be important here. 'Masterpieces' are *"a completed piece of art."* Personal satisfaction in the product is contingent upon her calling it a masterpiece. When she comes to my sessions it allows her more time to explore her art. As she states, *"I don't get to draw very often. Like, only when I'm at art or when I'm doodling, or when I'm on holidays, that's about the only time I get."* One can see that Jeanette is intrinsically motivated but she is certainly not as far along the intrinsic half of the continuum as Sandy.

Sandy

Sandy has a very determined mood about her. Sometimes, she came in with a pre-planned idea. Such ideas would be gleaned from something intriguing that she saw

or even the symbolic replication of a dream image. She is independent in the choice of her materials and her positioning in the room. For Sandy, the art sessions allow her to explore materials and give her more time to explore things she wanted to do in her art. She is rather busy with other things after school and time for art is not common. She sees it more as a challenge to the self.

Jeanette: *I hope to continue these art lessons.*
Sandy: *Ya... not because I'm missing class but,..*
Jeanette: *Cause you're learning something.*
Sandy: *Ya. (pause) And like, we're learning how we can make our feelings come out onto paper.*
R: *Is that important?*
Sandy: *Ya*
Jeanette: *Yes*
Sandy: *For me it is.*
R: *Why is that important?*
Sandy: *Well, usually I just think in my head what I can really draw really good but I never get to draw it. Like this, it makes me - Am I able to do it?*
R: *What do you mean you never get to draw it?*
Sandy: *I can but--like in here I can take my time and let it come this way.*
R: *Oh, and you can't do that usually?*
Sandy: *Ya. Usually busy.*

A few days later she refers back to this discussion and expands upon it:

Sandy: *I can do art better with paints somehow.*
R: *Why? Why is that?*
Sandy: *Cause, it's like it's nothing you have to press down, you can just go lightly across. (pause) You don't really have to scrub or anything. Oh, and know what? I found out this way on Monday when art, like this art class was doing for us*
R: *Yes?*
Sandy: *Like it makes us like, look at things and make it into art, because like I was going down this place, like Groat Road...*
R: *Yes?*
Sandy: *And you know there are trees and everything?*
R: *Yes.*
Sandy: *And the sun over it, it makes it really look like I could take it out and put it on a piece of paper if I wanted to.(pause)*
R: *Yes.*
Sandy: *Ah, It's really neat.*
R: *So, did your last picture that you did help you do that? Help you realize that?*

Sandy: *Yeh! um, Wait,...(she goes off to stop Pierre from taking the liquid paints to mix before she has set out her desired paints.)*

Her realization of such possibilities is a personal one. In these sessions art methods are not explicitly set out. The role of discovery is most powerful. In her autobiography written some time later one gets the sense of personal satisfaction that she holds in her art exploration:

> I love to draw and paint. This art class has really let me become an artist. I can look at things and turn it into art. I have a cat and dog which I often draw. I have lots of hobbies including art. ...

Sandy, tends towards an intrinsic motivation. When the sessions end she seems to sense much more of a personal loss than the others. Personal explorations would now have to be curtailed.

Pierre

Pierre comes to me later in the study. Somewhat different from the other students, he was put in my sessions because teachers perceived him as 'really good' at art and sometimes it seemed 'impossible' to get him to do what he was supposed to. Coming in with a certain notoriety both in way of a history of behavioral problems and giftedness for art, it was perceived by teachers that maybe this would give him more incentive for other subjects. It is hard to say just what he could do as it was difficult to get a good reading on I.Q. or related tests. He is very self critical of his work and tends to downgrade it even though other students admire it. On many occasions other students would come into the room after school and ask specifically to see what Pierre was working on that day. Even until January 7, in Pierre's mind he did not yet do a picture that was good during the time I was there. One that he did on his own of a Denver football player was rated good. It was shown to me by another teacher shortly

thereafter. Pierre had copied it meticulously from a magazine picture. One possible reason for attributing this one as a 'good picture' was the emotional tie he had with the Denver team because of family connections to the team. The influence was even apparent in his clothing. He wore Bronco crests on his jacket and smaller symbols on some of his t-shirts.

At first I tentatively classified Pierre as very intrinsically motivated in art. He seemed to do art the most often of all of this group. In mid-January I got the following explanation for Pierre:

> R: *When do you draw, Pierre?*
> Pierre: *um, Everywhere, every time I feel like it.*
> Sandy: *Yep, in school, during class, during a lesson.*
> Jeanette: *Ya, everywhere.*
> R: *What do you mean?*
> Jeanette: *Well, (laughingly) whenever he feels like it.*

I found it unusual that fellow students should speak for Pierre. They did this on a number of occasions. Pierre was a rather popular fellow and was accepted as 'different.' He was a person that could break or stretch the rules. He was the exception as reasoned by his strangeness. Pierre himself accepted this role as it gave him a certain distinction.

It was common for his notebooks to have many sketches in them. He liked to do *"modern stylish stuff. Stuff that's kinda like ahead of our time and sometimes I like to do things like um, warriors and stuff. My idea of a warrior is kind of like a barbarian. It's kind of like 'muscley'."* Cartoons were very popular with him as well. Figures would be exaggerated and distorted similar to the kind of characters that one would find in Mad magazine. Pierre brings up the idea of having to be in a particular mood for drawing:

> R: *OK. Well what kind of mood do you have to be in to draw?*
> Pierre: *Emm.(pause) kind of a.(pause) impatient mood.*

R: *Impatient mood?*
Pierre: *Kind of like I'm anxious. When I'm really anxious when I get a good idea in my head and I'm really looking forward to go home and draw this thing and see what it turns out like.*
R: *So it's the idea that makes you anxious?*
Pierre: *Ya.*
R: *And then you draw to get it out.*
Pierre: *Ya.*

It became apparent that he enjoyed his role of 'doing weird things' and it influenced the kinds of drawing he would do in a public setting. Therefore, what he did during the time he was at school, whether in a regular class or in one of my sessions, was more extrinsically motivated in that the effect the product had on others was extremely important. At home or on his own public motivation is less dominant. This is evident in private conversation between Pierre and myself:

Pierre: *um, My art at home is a lot,---more emmm, I can't explain it. I don't know. Mostly I draw more realistic things when I'm at my house.*
R: *Why is that?*
Pierre: *Well, I don't know.*
R: *... ok, Tell me about your art at school.*
Pierre: *em, Well, I like to think a lot about what I draw first cause like, all the kids are really interested in my art and stuff.*
R: *huh huh..*
Pierre: *And so I really plan hard to like, try and like, make um, like impress them with my art.*
R: *Is that important to you?*
(He nods)
R: *I noticed many of them came in and asked what you did draw. I was noticing that. What about yourself? Does the picture please you?*
Pierre: *Um, Sometimes it doesn't but usually it does. (pause) None of these are really too good.*
R: *... Uh, Is there any difference in the feeling that you get when you do art at home or when you do art in the art class- in the regular art class. Is there any difference in the feelings that you have?*
Pierre: *Well, when I'm at school, I like to be like, funny and things like that, and I like to make the other kids in the class laugh and stuff when I'm at school doing my art but, when I'm at home, I like, like when anybody comes around, I say, I start complaining and I tell em like, when my brother comes around and starts taking lego and building it in front of me and stuff, I tell him to just get away and I like to be like alone when I draw at my house.*

Few of Pierre's images ever got finished. Only when he knew that there was going to be a display put up did he force himself to finish an image. This was more out of a concern of other students that he hadn't put anything up for display. Otherwise, he was content with the attention that he would get from his partially completed images or with the voicing of his ideas for images in which he would give many details that would attract the attention and sometimes laughter of the other students. He never returned to previously begun images.

Catherine

In sharp contrast, Catherine would usually choose to go off in the room away from the others. When she is with others she often has chosen her place at the table before the others. Her self-imposed isolation is standard behaviour and with this she does not usually initiate conversations but rather reacts to others comments to her. At times she even chooses to ignore such comments because from her viewpoint others do not understand what she is doing. Her setting is chosen in a particulate manner even to the point of noticing the type of light:

> R: *I noticed that you sit usually when you do art. Now some people stand, some people sit...(cut off)*
> Catherine: *I have to be comfortable. Like I can't---like I couldn't sit on my knees and do something like this- I couldn't. It would be impossible for me because it's just not , not how I draw. I have to sit or else I can't draw at all. It helps me sort of, cause my arms, I have enough room (spreads arms) and there's nobody beside me and I can just sit and I can do whatever I want when I'm sitting. But when I'm standing, like I can't stop my feet from moving and if I'm standing I'll be emmmm (moves feet back and forth). It would change my whole style.*

At one point she is questioned why she chooses her particular position and her reply introduces a new aspect concerning light:

Catherine: *Well, I came here because it's light. I need a certain tint of light.*
...R: *So is light important?*
Catherine: *It depends on what kind of drawing I'm doing. Like if I want to do a candle light dinner of two people, I can do it in the dark. It depends on what kind of light catches it. So, how I can draw it quite nice. Sometimes you can draw in the dark and make really neat looking paintings.*

Catherine is very definite and determined in her speech. She speaks convincingly about her art. She has a sense about her that she knows exactly what she wants to do and how the images relate to her. She does not like observation drawing. In her words, *"I don't like drawing exact things."* She prefers to work abstractly:

Catherine: *...I just love doing abstract. It's my favorite.*
R: *Is there a different feeling doing abstract (interrupts with "yes") than to doing something else?*
Catherine: *Yes, there is.*
R: *What is that?*
Catherine: *Well, when you draw abstract, You don't have to keep looking. You don't have to go (demonstrates looking from paper to an imaginary object) like, I just love to just take my pencil and move it around the page because when you draw, when you have to do, when you do something exact you can't take your pencil and not look at it and just do it, a line. You have to be constantly looking at it and your paper. So I just (pause) try abstract. It makes me feel (pause) more happy*
R: *What is abstract to you?*
Catherine: *Something different than it really is. It's not exact but it's—you've sort of changed it to the way you like it. (pause) and so it looks better to you. It might not look better to other people but it looks better to one person, maybe two.*
R: *Does it feel different?*
Catherine: *huh huh Ya, it does.*

Catherine perceives her mother as a painter and has strong home influences of art. Art is seen as a positive value worthy of cultivation.

Catherine: *My mom is a painter. She doesn't think of herself as a painter but she thinks of herself as more of a talker about painting but she has this easel that she's allowed me to use.*

Her determination and internal drive are evident in her artist's statement.

> I work by setting goals as my mother did and try to make accomplishments. I want my art to be the way I want them to be, not the way someone else wants them to be. I work under my mother's influence. Mostly I like working when people are talking or I like listening to the radio.

Catherine obviously is close to the intrinsic end of the continuum.

Joe

Joe, on the other hand, would usually come into the room and select a clean sheet of paper. He draws, *"for enjoyment and I like it."* but also, *"It's a good pastime for when you have nothing to do."* When he is not imitating actors or singing the song lines, Joe works rather quietly. I got accustomed to him methodically working for fairly long stretches at a time and then watching him sit back, look around, contemplate or elicit a conversation. I became aware that I had adjusted to his way of functioning when one of the teachers walked in on a session, saw him in his relaxed time, sitting back, eyes momentarily closed, and criticised him for not using time well. When asked to talk about his art Joe states:

> Joe: *Well, um, when I do art like, It's not always when I want to be with people. Like, sometimes I like to be alone when I do some art.*

His feelings of the art process proved interesting:

> R: *ok. How do you feel when you're drawing?*
> Joe: *Sometimes I feel happy and sometimes it's kind of a, um , kinda mad at something.*
> R: *uh, ok, could you expand upon that?*
> Joe: *Like, uh, sometimes when I'm mad, um, to get over it I kinda draw, cause I like drawing*

Joe likes others to see his work. He usually keeps more to himself and seems to enjoy the sessions. One thing that sometimes makes him hurry near the end of the class is his rush to get on to a computer during recess. On a few occasions he notes that he is missing computer literacy during the session, but when given the option of choosing between computer literacy and art, he would invariably choose art.

Joe talks of his home drawings as different from those he does at the school. At home he draws faces, ships in the future or spaceships. He characterizes his home drawings as more mechanical as they include space cities, cars and robots. Early in March he painted a dog or wolf in the wild and said:

> *Joe: Well, I haven't quite drawn stuff like this and I wanted to start, see how good I'm at it. So I'm just trying it out.*
> *R: Ok. So what's a wolf mean to you? Or what does a dog mean to you?*
> *Joe: Well, a dog, I've got three dogs at home and a wolf--it's kind of a wild dog and I like dogs too--just about as much as horses so I'm starting to just draw them and that.*

It is common for students to give a home reference when questioned about the meaning of their art. There is the sense of a willingness to take risk for Joe. He is not limited to drawing/painting things that he feels sure of doing well. It would seem that Joe displays characteristics more towards the intrinsically motivated end of the continuum in art work.

Blake and Scott

Blake and Scott stayed together during virtually the entire study. When one was absent, the other would gravitate towards Joe. Scott was more independent than Blake and would often initiate the choice of a particular activity or idea. Both have used art functionally at some point. For example, the use of a maze or the drawing of a video game front to then use as controls in an imaginary game. Even though art is

weakly valued within the home, Scott had developed an interest in art over the last few years. As shown in Scott's autobiography, an experience at summer camp motivated him to think that it was possible for him to draw:

> So far in my life I haven't been to any art galleries but I still like drawing for fun. My family doesn't really crave any art or anything. But I still love to draw.
>
> At one time I drawed all sorts of animals for my baby brother. I also used to draw whatever he wanted. I also drawed pictures for my parents and visitors. ...
>
> I also like to draw people. We have a blackboard at my place, and I usually do rough copys on it first. Then I do it on paper.

Blake often made statements that were annoying to others. He did not seem to be [illegible] involved in what he was doing at any given moment. Pauses for long conversations were common. Some of his seeming indifference may be attributed to his own perception of an inability to do art and this gets translated into a lack of desire to do art. The following conversation was heard from a tape placed near Blake and Scott:

> Blake: *It's a good class, but I can't draw, Jesus.*
> Scott: *You can't draw Jesus?*
> Blake: *Can't draw, Jesus ??? I'm in trouble huh.*
> Scott: *Deep trouble.*

Blake autobiograpically displays his recent interest in art due to a sense of achievement he feels. Self-esteem and level of confidence have increased:

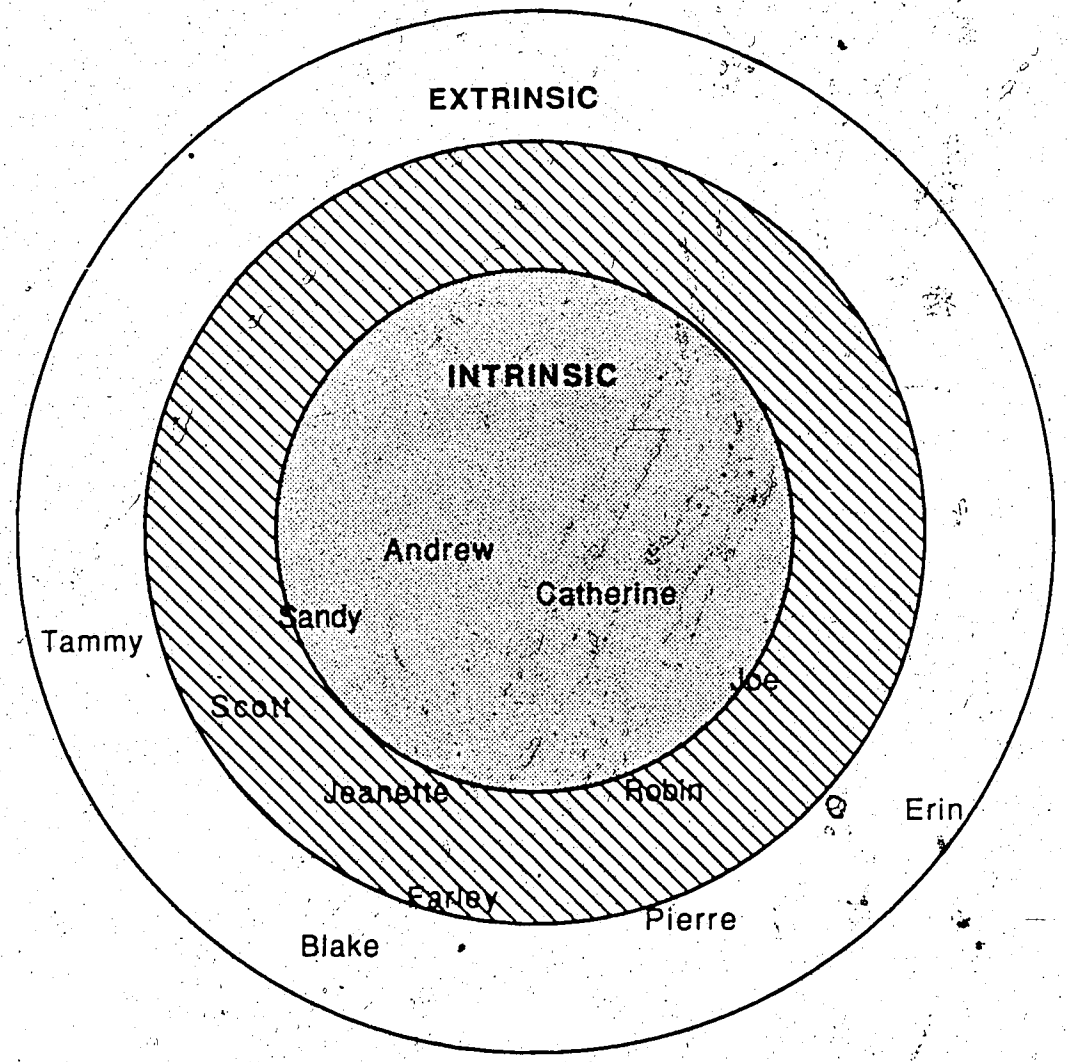
> ... I began to like art just this year. I like it because I can do it better and I can get good ideas. Now I have the skill to use equipment like charcoal, paints and pastel. I don't know how I made it into this art class but I guess I just improved in my art.

His autobiography also seems to indicate a more materials-oriented approach to art. Scott put himself far more towards the intrinsic side of the continuum whereas Blake set himself approximately midway between the two continuum extremes.

In the final analysis, one finds that Andrew and Catherine are the most intrinsically motivated, closely followed by Sandy, Joe and perhaps Scott. Robin is intrinsic in the process and extrinsically oriented in product. Jeanette, Farley and Blake are medially located in the continuum and Tammy and Erin fall furthest along the extrinsic end of the continuum. Pierre's art within the school boundaries has extrinsic reasons behind it whereas his home art seems to be more intrinsically motivated. Interestingly, the grade four and five students put themselves as more intrinsically oriented than the grade sixes. Could it be that the grade sixes have absorbed more of what is expected in our contemporary western culture and are working towards conformity because of their developmental stage? At their stage peer pressures become stronger and there is a need to belong to the group as opposed to being different from it.

Now, having examined the characters in terms of extrinsic and intrinsic motivation, it is possible to group patterns together to elucidate themes in the study.

MOTIVATION IN THE ART PROCESS



CHAPTER FIVE

REALITY: REMEMBERING AND PRIVATE SPACES

School and things that painters have taught me even keep me from painting as I want to. I decided I was a very stupid fool not to at least paint as I wanted to and say what I wanted to when I painted as that seemed to be the only thing I could do that didn't concern anybody but myself-that was nobody's business but my own. So these paintings happened.... I find that I have painted my life--things happening in my life--without knowing. -Georgia O'Keeffe

For purposes of this study, the characters who desired doing art for themselves were the focus. Such a distinction between the characters was made well into the data gathering. Those intrinsically motivated characters seemed to express more common themes and, although these may be still reflected to smaller degree in those extrinsically motivated for art, the intrinsically motivated remain the central focus. This chapter serves to identify and elaborate upon the discovered themes.

General Themes:

Four major themes are prevalent among these students. It was the intrinsic characters that seemed to be more intimately linked with the themes. The first theme, that of lived experiences, can be found in varying degrees in all of the characters. This is also essentially so for the second theme of drawing structure and discoveries. Similar characteristics occur in the results of art that give the third theme of social results. Intrinsically motivated characters have a fourth common theme of a quieting of the world with some students operating on the level of extended metaphor. Each of these themes will be discussed and representative character examples provided.

Theme One: Lived Experiences: Remembering

Of those that were identified as intrinsically motivated or even towards the middle of the continuum, it became evident that one of the things that tying all these characters together with their art was that many of the images they chose led them to a remembering of the original experience. On occasion this was done in terms of metaphorical images. The image they produced became a re-presentation of the original lived experience. Those to the further end of the extrinsic end of the continuum seemed to have less of an identification with their art. The recalling of specific experiences in their images seemed to be much more rare, if at all.

For those operating to the far range of the intrinsic mode, descriptions could be very detailed. They seemed to be more aware of the influence of their experiences. For example, Catherine, upon completing a landscape painting in which we see a path, a couple of buildings and many trees, volunteers much information about the painting. The scene is placed in the countryside:

> Catherine: ... *It looks like the road that goes on my cousin's farm except they don't have [a well]. (She goes on to describe her grandfather's well and it's different uses over the years.) ... and there is sort of a little path and it has pieces of grass growing in it and mostly red little pebbles. He's put two boards along sort of, but they're not nailed down or anything. They're just and they're not ever nailed together. They're just there. He just lies them out cause that's where he can walk back and forth. That's where they take a motor bike-like my cousins live here and my grampa lives way down there. They take a motorbike through the path and stuff. They have um places in there. ...and the more treed places has more water in there. And this place, you know how I did sort of reddish grass, darker lighter sort of different colored grass.*
> *(One part of the picture has a sign with the words 'old stys' on it. Jeanette has come over to Catherine's area and she questions Catherine as to its meaning*
> Catherine: *I have no idea. I just made it up.*
> R: *What did you make it up from?*
> Jeanette: *How did it come to be?*
> Catherine: *I don't know. I just was talking to myself. Stys came up, so I just put s-t-y-s It could also be stys but I called it stis.*

Even her abstract images bring memories to her. In one instance, she slowly drops paint onto the page, sits staring at it for a long time, then adds more paint. She tells me of experiences " *When I was in Los Angeles, [where] there was a sandy beach with a whole bunch of pigeon marks...* She goes on to tell me of the two beaches she was at in Los Angeles two years before. Sometimes combinations of remembered images occur as when she draws a wax crayon picture of a zoo with a path weaving over the labeled animal cages. In this case it is a combination of things she saw on television as well as her own experiences in California.

> Catherine: *I've heard this and I've heard this on television. In California there's this- this isn't there, but there's this drink stand, but you don't have to stop moving. You're a runner. There's a running trail. You put down your money here. You pick up your drink here. No, you order here. You pick up your drink here and you can throw it out there and you can keep on running. ... these are boards. This is a hurdle- boards, tires, a barrel and a hurdle to jump through. ...They had the sideboards along here and they sort of had reddish brownish rocks in them and running trails. ...I didn't see the whole thing, like I did, they definitely weren't like that. They weren't that close together like that. I heard it on television and when I was in California you could see the running trail. You can't see those, they're in the middle or something, but you can see the running trail that they lead to- cause there's a whole bunch of running trails in California. It's so hot out all the time , you <u>have</u> to have a running trail.*

Also of significance in this picture is the background of a variety of hippo signs. The hippo is a recurring element in her images and is understood by the other students that she commonly draws hippos. The hippo has in a sense, come to stand for herself. She has a lengthy association with the hippo. (discussed in a later section)

Sometimes experiences do not even have to have occurred in the actual event to have an influence. For example, Sandy drew the form of a dream image she had. She mentioned it as a recurring dream in which she goes round and round but never gets to the end, or centre. Fast food, which she surmizes becomes the object, as she was

somewhat hungry, becomes the object she places round and round the page in swirls. On another occasion she comes in with a pre-planned sketch of a mall formed by associations to still another personal object:

> Sandy: ... *like this, One morning I was in bed and I was really tired but I wanted to do something. And like I looked on my desk and I saw, I have this little thing, this funny little thing thats two triangles and like they were put together almost like this, and I thought it out, out of that. --I thought, hey that would be great as a mall.*
> R: *Um, OK, is this an idea from an actual mall?*
> Sandy: *No, not really. Not that I've seen...Well, kind of, like the stores are, but that's all. Like I've seen little balloon shops and things in malls but, like the, like the shape of it is different from all the malls I've seen.*
> ...
> R: *Do you like malls?*
> Sandy: *Emm Ya, I guess so, but maybe it's because like during Christmas, I was always out in a mall. Like every single moment.*
> R: *Ah, I see. Like just about every day?*
> Sandy: *Ya.*

Many times during the course of the conversation in the art room, students themselves would arrive at reasons for doing a specific image. On this occasion, Andrew is at a back table and Jeanette is near me at one of the tables near the windows. They are conversing sporadically with occasional interjections from Pierre who is across the room. Andrew is painting what appears to be a large rocket about to take off from a planet. A pause in conversation occurs and Andrew suggests:

> Andrew: *I just thought about where I got the idea for this. (refers to his picture of some shuttle on a planet)*
> Jeanette: *Where.*
> Andrew: *This picture.*
> Jeanette: *NASA--The explosion.*
> Andrew: *No.*
> Jeanette: *The killing of whoever astronauts.*
> Andrew: *Lego. ...I have lego and I like to play with it a lot and I do and I guess me and my friend, we had build sort of like a... Well ya, a station in his room and it was similar to this so I guess that's why I drew it this way.*

This direct association was unusual for Andrew. His images were often more of a metaphorical nature. This would be more evident in the mood he created in his images.

Even those characters that tend to lie towards the middle of the continuum show much personal relationship with the image. Jeanette draws animals that are clearly from Australia but her associations also occur on images that could be from other places. Typical of this is when she is working at a center table on a chalk pastel picture of a rainbow over a sea. To the observer this could be anywhere, but she volunteers the following information:

> Jeanette: *It's in Australia. I can tell. I don't know about you, but I can tell.*
> *She continues:*
> Jeanette: *I wonder [illegible] people here have been to Australia?*
> R: *I don't know. That [illegible] fluences you, doesn't it?*
> Jeanette: *Ya.*
> R: *I noticed you [illegible] Australia quite a bit.*
> Jeanette: *Yes, a lot. [She communicates with relatives] once in a while, cause it's expensive to go back and forth. In fact it's very expensive but once in a while we get there. It was our last time that we have seen them was about three years ago.*

Occasionally, during the drawing of her Australian animals, Jeanette reminisces over a place in Sydney where she saw emus, kangaroos, and wallabies. Direct links of bodily lived experiences with her imagery is observed consistantly.

Robin, takes an object in the environment and then makes associations with it to make a picture. For example, she takes the piece of driftwood that I brought in and reconstructs a place where she spends time with relatives on the coast. Sometimes the things she draws are *"places that might be neat to go."* Some influences on these images are from books and places she has read about.

Also as a direct correspondence to bodily experience, Farley initially drew a couple of birds and told me how much he enjoyed bird watching with his uncle. Prints of pictures were brought in occasionally to show a wide variety of art. The one Farley

R: *That's interesting, that's really interesting- so it's a sense of, almost like you're alone in the world?*
Andrew: *Yeh, I guess.--because like, as it's like as if I'm trapped uh, in this cell, jail cell or something and like, see you escape through drawing like, you just, your imagination takes you into a different world --(laughs)-See like--like sometimes I might draw like, where I want to be at that time.*
--or
R: *Am I correct in saying, the time period? that you might want to be? Because these are of a different time period than the medieval times- so it-*
Andrew: *Yeah*
R: *So it's not only where, it's not only <u>where</u> in the sense of location, it's, um, time as well, right?'*
Andrew: Yeah

Jeanette is present when Andrew starts his description. His description is found to be fascinating and enlightening to the others- they find that he has given words to some of their own feelings about art. Jeanette follows it up:

Jeanette: *Um, well, I like being alone, and sometimes it's the same also when um, I think of the product and it doesn't turn out the way I exactly wanted it to.*
R: *So, you can't plan a picture really either?*
Jeanette: *No.*
R: *So the picture changes?*
Jeanette: *When you do it.*
As you put the lines, or as you put the shapes down?
Jeanette: *yup.*
R: *Oh, what about the sense of aloneness, I'm really interested in that. Why is that important and what, what is alone?*
Jeanette: *Lonely, lonliness, it kind of helps you, cause like, you don't have anybody saying ,well, you should do that, and that and, when you finish it then you have more of a joy in showing people cause they haven't seen it yet.*
Sandy: *Yeah, they haven't seen what you've been doing.*
Jeanette: *And it feels all nice cause--*
R: *So would I be correct in saying that you feel better, you feel better when the picture comes from you?*
Jeanette: *Yeah, sort of--Not always, sometimes when you're doing a really good masterpiece, you want to go out and show everyone, Hey look, what I'm doing!*
R: *huh huh*

Pierre proves to be interesting as I begin to understand that the art that he does in my setting has not been separated from school art the way many of the others have distinguished it. Rather Pierre is doing art for social approval in this setting, but in a

home setting art process is different. Pierre brings up the idea of being alone when he draws:

> R: *OK, Is that important to be alone?*
> Pierre: *Um...well sometimes I like to be around people cause it encourages me a lot.*
> R: *hum hum*
> Pierre: *But when other times when I want to really do an accurate picture that I really like want to tun out good, I like to do it like, alone.*
> R: *OK. What does the aloneness, what does the sense of aloneness give you?*
> Pierre: *It gives me space, so I can, I can like think better and get my ideas better.*
> R: *OK.*
> Pierre: *So when I go to draw, then I can get better thinking space.*
> ...
> ...R: *Is there anything besides the sense of aloneness that you need.*
> Pierre: *Emmm. I need a,... a nice comfortable place where I'm surrounded like where I'm in a place that's artsy- like detailed or when I go to an art room or something that brings me, cause it gives me more of a art, artsy feeling like I'm really like the artist here because this is the art room.*
> R: *OK. What about at home, then? Because you don't have an art room at home?*
> Pierre: *Uh. At home I like places that , that aren't very like messy and are em , nice.*
> R: *Comfortable?*
> Pierre: *Ya.*

Pierre offers different circumstances for his more intrinsically made art, as opposed to the way he operates for any art in a school setting.

One sees extreme differences if Andrew's or Catherine's functioning and beliefs are compared with the more extrinsic students. Tammy, for example, does not mind working with many people round her and actually prefers to be with people. This is also true for Erin. Their behaviour affirms this fact along with their apparent enjoyment of conversing with those around them.

Generally intrinsically motivated students in art have a desire to make art in a more isolated setting than those that are extrinsically motivated. This does not rule out

the desirability of social reward and approval for the art product itself. The behaviour and verbal statements of Sandy, Jeanette and Andrew would support such views.

Body Rhythms

Entwined within the act of remembering and the aloneness of art come body rhythms to further set one apart from the rest of the world- to quiet the world around the self and relax from outside demands. There are different ways of achieving this but in so doing, they also allow a comparison to the regular curriculum, a theme which integrates the others and will be explored somewhat later.

For Catherine, body rhythms may be the swinging of feet and the sweeping of hands across the still untouched page, sometimes to the accompaniment of an almost inaudible hum. Still unsmiling, she sweeps her gaze through the room, perhaps stares out the window, then begins her image. Pausing occasionally--her feet still moving gently, rhythmically, at times still and crossed at the ankles--she continues her image. The sense of space about her is important for relaxation and freedom. I have learned to listen, for she will talk of her images to me, all the while engaging in a re-remembering, for she has remembered once in the drawing, in what the image has communicated to her, and then again for me. In such conversations there is a continual referring back to the image, arms sweeping constantly about, sometimes comparing this image with that image. Almost all I need to do is sit and listen. There was a time when I realized that all of this conversation might have been closed to me, for on one particular incident that stands out early in the sessions other students criticize her art and character. She looks to me to see what I will say of it, and I respond in non-judgemental fashion to her art making. This has been the test of her trust in me. Thereafter, I am able to get extended explanations from her.

Sandy, though just as determined in her desire of art, reveals a very different set of circumstances. Usually after setting out paints, several brushes ready for use, and a bucket of water to clean off the brushes and paper, she grasps her brush, poised above the page for several moments, looking around the room and then back to the paper, and after a few short seconds she begins decisively. At times she will hum or sing openly. Of particular importance is the sense of not feeling pressed in time, just to let herself come out in the paint.

Sandy and Catherine are exemplary of rhythms of the intrinsic motivation. Pierre is an interesting character in that he seems to play both intrinsic and extrinsic roles depending on where he does his art. His art making is full of performance, something that the viewer of the final product would never know about. His entrance to the room is a pre-performance--spinning, humming or squeaking intermittently he grabs a paper by the corner; holding it still by the corner he lets it float through the air following his turning body. Pierre usually chooses one of the middle tables of the room. Looking round, sometimes elbow resting on the table and his hand against his face, he would decide what to draw or be in this position when pausing in his drawing. Often his fingers would drum against the table, each finger hitting the table a split second apart creating a mini-crescendo against the wooden table, sometimes to the point of irritating others. Occasionally he would drum with a pencil or pencils held firmly in hand, much like a rock star on a snare drum, body jerking to his beats. There was a coiled tension about him. Common also was the singing or humming of some song during the time of drawing:

> R: *Do you hum to yourself at home when you're doing art cause I notice a lot of times here you're humming.*
> Pierre: *Em, ya, usually I jump all over, all over my room when I pick up pencils, I spin around, and I sing. I probably sing more than I do here.*
> R: *Oh, so there's actually like a performance that goes with it?*
> Pierre: *Ya. (laughs)*

Bryson's singing at first causes other people to wonder and call out his name. It is explained by Jeanette that Bryson doesn't usually sing, but Sandy explains that he does sing when doing art. I had the occasion to question him on what he thought the singing did for him:

> R: *But, what does humming do for you?*
> Pierre: *It makes me so that I can do my art better.*
> R: *How? How's that?*
> Pierre: *It just kind of brings me around.*
> R: *Well, what does that mean "brings me around"?*
> Pierre: *It gets me um, em, in a good mood for drawing.*
> R: *Is that important?*
> Pierre: *Ya.*
> R: *Does it matter what you hum?*
> Pierre: *Ya, something with a good rhythm.*
> R: *Oh, so rhythm is important? (Pierre nods). Do you think of words when you hum? Is it some song you know or is it you making it up?*
> Pierre: *Um. Some songs that I hum are songs that have been already done, but some of them, like the one I was just doing is one that I made up.*
> R: *I was just curious,---Well, you didn't say what bringing you around was or is that getting you into a good mood?*
> Pierre: *Ya, for drawing.*

Pierre links the rhythm of music or rhythm of his body with getting to a positive attitude to do art. It is at a later time that he mentions a feeling of 'impatience' or 'anxiety' as necessary to do art. His words seem to sum up his tension that I sense from his body movements and his sporadic fits of drumming.

Going to the other end of the motivation spectrum we look at the habits of Erin or Tammy. Erin although usually choosing to follow Farley would usually get sponges when painting. Her, Tammy, Robin and Farley would enjoy watching the sponges 'grow' as they put some of them under the running tap. Once prepared to paint or draw, the main focus for Erin and Tammy seemed to be social discussions. For Erin there was often a nervous laugh that punctuated much of the conversation as she dabbed at the paper with brush or sponge, often creating patterns over and over with the same movement on a portion of the page. A joking relationship with Farley existed.

Both Erin and Tammy were accomplished in discussion. It continued quite consistently as they painted or drew.

Generally, whatever the students did individually seemed to be for the purpose of getting prepared to make the image in a relatively calm state. The characters whose habits are more pronounced, such as Sandy, Catherine or Pierre, have been discussed here in greater detail as their behaviour stands out from those that would be more quiet or have less movement.

The quieting of the world that engulfed certain characters carried for a select few another level of functioning. This was the metaphoric images created in their quiet contemplative worlds.

Survival

Only Andrew and Catherine deal directly in an extended metaphor. This was apparent only after I had been working with the group for several months. For Catherine the image of the hippopotamus seemed to surface quite often and I had noticed that other students almost expected her to draw them. She was identified by the other students as related to the image of a hippopotamus. Over time I realized that she had done much reading in regards to this particular animal and knew a number of things about different species of hippos. Finally, I directly questioned her as to the meaning of the image and how it related to her:

> R: *As I'm listening to the tapes, and I was going through your pictures, I find the theme of hippo comes up again and again. Um- what does a hippo mean to you or in other words, well, what are hippos for you?*
> Catherine: *Survival.*
> R: *Survival? Can you explain?*
> Catherine: *Well, I find it fascinating how they can take such rough weather and how they survive through being lost and getting their ears bitten off and all this, and I find it really fascinating and*

they're just wonderful, I think. They're, uh, an animal that is just....(interrupted by other students)
R: Sorry to interrupt, you were talking about the hippo and the conditions it has to undergo.
Catherine: Ya, it just. ...they live in light hot weather. That's not one of the conditions I mean from. They, take like the famines. ...Sort of, like, it's not for people though. I was reading this book. It was the story of a hippo's life and there was no water. It's what they go through more but---what they look like or something like that, that doesn't make any difference to me.
R: Oh, so it's not what they look like it's what they undergo.
Catherine: What they, how...tough they are- how much stuff they can take.
R: Resistance.
Catherine: Ya.

I came to know that the hippo was very much like a mediary teddy bear is to a small child. It was very much a part of her, even to such an extent that it represented her and her personal struggles. It was an extended part of the self. The image of hippo had been incorporated at an early age in her life and had been developed.

R: So, when did you start liking the hippo?
Catherine: When I was one and a half. I got my first hippo and I really loved it and then-
R: What do you mean you got you're first hippo?
Catherine: Like, I have a collection of 78 and I, the first one, my mom told me a story about a hippo that had died walking across the desert to find some more hippopotumuses and that's how I became fascinated. (pause) I have glass ones and stuffed ones and, ...The first one was a stuffed red one.
...I have necklaces, earrings bowties, all this stuff and I just-- people make fun of me but I don't care. It's just something that happened to me.

The hippo image as an extension of self becomes a metaphor for the survival of the self in the world. It also corresponded to the apparent 'thick skin' that Catherine had in regards to comments about herself or her art ideas from others. Also, her sense of aloneness certainly has a sense of 'walking across the desert'; a solitary trek to find support for her art and self. Her single word of the hippo being 'survival' seemed to sum up her relation to the world.

The discovery of the survival element was certainly unexpected but even less so was the fact that at a different occasion Andrew would come up with the same key word as a summary of his art during a private conversation between myself and him.

We were looking once again at a number of pieces of his art work. He had talked of the individual pieces at an earlier date but, unfortunately, due to some technical difficulty none of his comments had registered on the tape. I wished to get some general comments on these pieces and so hoped that he would remember some of his initial comments so that I could get the exact wording. This time, however he dealt with them at a different level of significance, perhaps only because of more time in our relationship together. Much to my dismay this conversation did not record either. However, this time I immediately reconstructed it as closely as I could and checked it with him the following session. He thought that I had reconstructed the conversation extremely close to the actual event. This conversation provided me with a key in understanding his future images. We spread out his earlier pictures - ones that he had commented on about in regards to the mood: The one with the snake going over the rock with the ominous shadow, the one with a lone tree on a hill and the one with the fish being pulled out. He disregarded the football picture. Some recent work was nearby.

R: What are these about?
Andrew: Survival.
R: Survival?
Andrew: Ya, making it in the face of all this. This one's accomplishment or achievement. You can see the empty shells- no bullets in and the gun has gone off. He got his goal and the prisoner is in jail. It's over. This would be like on a desk. This tree is the only one making it. This is like a chalet. When they take all the trees and wipe them out., like for skiing. It's the only one left and it's trying to be strong, to grow. It's trying to survive on the rocky surface. All the others are gone. This is regret (one with the fish). You can look at its head and it's like closed and see the eye. It was regretting that it took the bait- like it got taken in and so it dies. It can't live out of water. For the fisherman it would be an achievement. Survival, regret, and being too curious

> (being careful). In this one the snake got too curious and wanted to see what was on the other side of the rock and so he's in trouble. All of these like survival, regret, and getting caught, they all come out of my feelings that I have everyday. They relate to what you do everyday. I draw what it is depending on my mood. On the snake one it was just trying to see what the other side was about.

He seems to relate mood to his personal drawings. More so than actual realistic circumstances or lived experience. Most of the drawings become a metaphor for his feelings and perception. They stand in abstraction- abstracted from their true nature. One could possibly connect an item he tells me of much later, that of his little brother's fatal accident. What remains is the bodily feeling that originally accompanied or aroused an emotion in a given circumstance. In a sense he is alone on a rocky surface trying to survive-trying to recover from devastation. The eye of the fish that he refers to as about to die is almost in the dead center of the paper. Even the choice of the eye is curious and reminiscent of his own avoidance of lengthy eye contact. The prisoner in jail is not seen in the picture. It rings of the way he has described how he feels and thinks when he is alone at home drawing: "*...it's like as if I'm trapped in this jail cell...*". The sherriff is not present in the picture but is represented by the sherriff's badge, just as the fisherman, represented by a rod coming into the picture plane, is not present in the picture with the fish being pulled out of the water. Both represent an image of accomplishment but also in each picture are images of capture. One gets the sense of a real struggle between figures of positive accomplishment and figures that hardly make it alive. It is interesting to note that not only visible in images spoken of here but in the majority of his images, the struggle seems to involve events against Nature.

The sense of struggle and need to survive can be viewed in the seemingly most innocuous images. Andrew has just completed a quite detailed light pencil drawing of a dragon in a sort of canyon. Arrows are coming from unseen figures and one figure is seen with a spread lasso, falling down towards the dragon's bony plates. A skull and a

snake are also seen in the picture. It is near the end of the session. He has been working alone at one of the tables near the door. I come by and he initiates conversation:

> Andrew: *Lot of things happening at once.*
> R: *That's a dragon.*
> Andrew: *Ya.*
> R: *With a snake.*
> Andrew: *Ya and he's perched on there. And that's his previous dinner and that's a giant cause that's a normal size human.*
> *[illegible]t's a giant dragon.*
> *[illegible]w: Ya. ... He lassoed the dragon's thing-a-ma-jig when he [illegible]ing off and he was holding on but he fell. Now he's gonna [illegible] on the spike and die. ... And then there's this person up on top of the cliff, trying to shoot arrows on both sides cause they're uh, they're big giants and they're [people on cliff] shooting arrows cause he [the dragon] killed his friend. ... And this is a baby dragon.*
> *(At this point Jeanette comes along to look at the image and description by Andrew as related to the picture terminates)*

Again one gets the sense of almost surviving in a struggle between unseen giants and a dragon that has killed a friend. Is Andrew in a painful struggle of survival?

Andrew and Catherine are the most obvious examples of metaphorical imagery. Perhaps their survival is a struggle of the self; a stuggle involving resistance against the structure and lives of others. Andrew's struggle often involves a tragedy or destruction of natural life forms and in this way is linked with the resistance of Catherine's hippo from the wild. The emphasis and relation with nature is to let it simply be, as opposed to control over nature.

Letting Things Be vs. Domination

The sense of struggle and survival has a parallel in student relations to animals. Students recognize themselves as within nature and a sympathetic understanding of

animals occurs, sometimes to the point of stong identification with a particular animal, as in the case of Catherine and the hippo. An example of Andrew's sensitivity to nature occurs as Jeanette and he are working at adjoining tables and from time to time engage in conversation. Jeanette has been working on a picture with a frog and other insects.

> Jeanette: *Oh, I've got to put it's [the bee's] little stinger.*
> Andrew: *I feel sorry for bees because whenever they sting some one-*
> Jeanette: *They die.*
> Andrew: *They die. ...And like when , you look at a bee stinger under a microscope, like, it rips out some of the body of the bee and --like the bees only sting when they're trying to protect themselves well like,-*
> Jeanette: *They don't deserve to be killed.*
> Andrew: *if they protect themselves, they die in the process because after they sting someone they die without their stinger. ...So like, if the bee can get away without being harmed and then, well,--*
> Jeanette: *That's amazing.*
> Andrew: *Well, that's good because it doesn't have to be killed but if it tries to protect himself he might as well just let himself be killed.*
> ...
> Jeanette: *They give up their lives to save their friends.*
> Andrew: *Ya. I guess you could put it that way.*

The sympathy with bees and the desire to let them live is typical of student relations with animals. Also noteworthy, is that Jeanette starts out her picture with the desire to create it from the animal's perspective although she ends up by technically mixing art perspectives.

Although relations with nature appear more obviously metaphoric in the intrinsically motivated students they do arouse a sympathetic understanding from other students. Tammy in speaking of horses says- *"They're just so, free it seems."* Farley identifies himself in terms of birds and speculates, "*...my uncle he watches birds and stuff and all that and I like birds a lot, cause whenever I see him it seems sort of special because I don't see him a lot ... and then it's [bird-watching] sort of special so we think of it a lot.* Noteworthy is the pseudonym of 'Farley'. Students were free to choose

their own name to be used in the written study, and his reflects his great interest and admiration of the Canadian naturalist Farley Mowat.

The attempt at understanding the natural environment is fairly consistent through the characters. A sympathetic point of view is common. Harmony with the environment, rather than a desire for control is generally prevalent.

Summary

Looking back through the themes we can begin to gather together certain characteristics that seem to be the common threads that run through the creative moment of the child.

It is clear that lived experience directly affects the type of images that students produce. Students often described memories of experiences that were important in their lives. Their meanings of the images were usually far beyond the meaning that a teacher would receive from merely observing the image. Occasionally, dreams or conversation stimulates images as well. Those that tend toward the intrinsic motivation have a greater sense of risk and also a greater personal investment in the images.

While doing such images students becom aware of the drawing structure of the image and learn to develp art concepts. These are sometimes stimulated by concepts they see operating in historical images or in another student's art work. The fascination with color mixing and mark making creates new possibilities for image making. This awareness of discoveries and the drawing structure is more secondary, as the primary intent of the picture is often the communication of a lived experience. Those that tend toward the intrinsic motivation have a greater sense of risk and also a greater personal investment in the images.

Socially, those students that are more intrinsically motivated may preserve more of their pictures whereas this is a lesser concern for extrinsically motivated students.

Some prefer to create the image away from others so that they will have a greater personal sense of achievement when others see the image. Images that fulfill a direct functional interaction as in the realm of games are more rare, as opposed to the common function of communication. Art also serves as an emotional outlet to lower anxiety, anger, or frustration. The personal value of the created images does not necessarily correspond to the public reward of such images. For students with intrinsic motivation, the art process may be quite isolated from the rest of the world.

In an effort to quiet the outside world a variety of personal behaviours are often consistently and rhythmically repeated. Physical behaviour tends towards a relaxation and getting into an appropriate mood for doing art. Although the process may be isolated, there is still a basic desire for social approval of oneself as artist. The sense of isolation in the process augments the pleasure in sharing the art work to the public. The audience that sees the image may perceive such an image on one level of meaning but the use of metaphor is sometimes observed when one knows more of the character of the individual. The use of extended metaphor for the self in the picture is clearly evident only in those of high intrinsic motivation. A general sympathetic understanding of nature seems to be apparent in student images.

Now, with these elements in mind one can begin to compare characteristics of some indigenous cultures and in the end reveal what this suggests of our art curriculum in the schools today.

CHAPTER SIX

TRANSITION AND TRUST

During this study progressive changes were occurring among all participants. These changes were precipitated by the development of various interpersonal realtionships between the students and myself. For some individuals (Sandy and Robin) one observes a tremendous personal liberation taking place. They identify themselves as individuals capable of translating their unique experiences, feelings and thoughts into that of a concrete art form. One also begins to understand Andrew's inner sttruggles depicted in his "mood" images. Joe gives us an excellent example of becoming free" enough to be able to experiment, risk and incorporate the possibility of doing new images as opposed to a 'safe' cliche image. One also sees less dramatic change as evidenced in Erin, who focuses on abstract paint images after initially doing outlined representational pencil drawings. The students disclose themselves at different periods thereby allowing different insights to occur over time. To show awareness of temporal change the participant profiles and my own development as researcher have been condensed and reconstructed.

As a researcher, I originally try to find the "ideal" situation for allowing students to dwell in their art when they desire to do so. However, the school setting is a compromise to the ideal since there are time limitations. Also, there are unwritten expectations of adults who are in the school setting. Initially constant tension exists between my role as a teacher and my role as a researcher. This tension gradually decreases as I manage to suppress my "cultural baggage" as a teacher and assume the role of researcher.

Late October provides initial contact with the students to be involved in the study. They enter the art room with an air of anticipation. A frequently asked question is *"What are we going to do?"*. During the initial sessions many students draw 'safe', conventional images. This is noted to me by a teacher who was more familiar with these students. The more unsure the students were of the nature of this study, the more cliche were their images. I received several queries, "You mean we can draw what we want?". I want them to feel comfortable within the setting so that they can begin to disclose themselves to me. I want to serve as a guide rather than a teacher. Above all, I do not want to restrict the parameters of their projects. Rather, I want to observe and accept their images.

During the early study stages some teachers ask me what I would be doing with the students on a particular day. Awkwardness rules my response as I feel the subtle pressure of objectified lesson methodology while at the same time I know that my study depends on the students being able to freely choose their images. It is one of the first contradictions; time is another-- The study must fit in a one hour slot. It is all the result of having to function within a school structure. One must know from where these students are first starting in their ability to manifest images. I hope to be a guide presenting possibilities to these students while at the same time I do not want to show a single way of doing their images.

At the first sessions Farley stands out from the others. In contrast to the hesitancy of most of the students, Farley's travels and experience with artists have given him a certain self-assuredness. Erin, on the other hand, seems very withdrawn and quiet. She attempts representational images that depend on outline alone. This will change drastically by the end of the study. After the initial sessions Andrew very quickly leaves me wondering about what he is thinking when he draws his images. I feel somewhat awkward at his responses. They seem so different from those of the others. A lack of eye contact, his slow and measured speech-- initially spoken almost

to himself, and his images of mood leave me very curious and aware that there is much more than meets the eye here. This relationship will be developed very sensitively.

Early in November we take advantage of the remaining warm days preceding winter and decide as a group to meet outside twice to create our images. At the first outdoor meeting I find it curious that the majority are grouped near the playground apparatus so as to do images of the equipment. Catherine makes an image which comes from her interpretation of a highway rather than the playground apparatus. Jeanette attracts my attention with her search for 'an interesting view'. She climbs aboard the apparatus and looks through a porthole at the activities of the other students. Initially there is a hesitancy, an unspoken questioning as to whether this is acceptable. After some time I wander over to her and discover a willingness on her part to share information about herself. I have my first link with Jeanette. I begin to see her as a main informant to discover student meanings in the art process. Also prominent, by reason of her propensity for discourse, is Tammy who seems to have some difficulty in choosing to create a particular image. Our second meeting outside proves to be unusual for Tammy, in that she concentrates on doing a pencil crayon image all over her paper. This depicted her view of the student entrance of the school. She seems to be totally engrossed in her image. This second outdoor meeting also brings the arrival of Joe, a rather quiet individual, to the study.

In the third week of November I can see that rapport and trust is developing between the students and myself. I am still concerned about some of them arriving and asking 'What are we going to do?' My usual reply is to redirect the question. Perhaps it baffles some of them because they are still expecting me to dictate the project. At times I perceive the teacher role inside me surfacing in my interactions with these students. I have to suppress this role if I am to maintain my function as a

researcher. I continually remind myself that I can serve as a guide to open further possibilities for these students but not as a director.

I am anxious to establish my study consistently within the art room. In the library there is an unwritten code of behavior. It has the neatness of a public area. I can not open it up to include the use of paint. The last time that I have them all together in the library, they come in and sit down in an oval formation. Jeanette asks 'What are we going to do today?' and several others echo the question. It is curious the way they come in here and sit down, orderly and full of expectation. On this occasion, Sandy is new to the group. I sense her anxiety as we discuss her image. Things are rather awkward at this session as another teacher was in for a large portion of the period working with audio-visual equipment. It all proves to be rather distracting. Things seemed very tight. I left that session feeling that it had been a waste in terms of data. A similar occasion in another classroom sometime previously had similar problems. As yet I am wondering whether any of the information I have gathered up to this point is useful.

A pattern break occurs in the middle of November when the group as a whole is split up. I afterwards decide that this split is advantageous for gaining information. From now on they come in two groups. Blake and Scott get me into one of those trying moments when I feel a contradiction between myself as researcher and myself as teacher. Blake has a set of animal erasers that he has set up before him to draw. This occurs very close to Scott and they are in constant conversation throughout the period. At one point they both get down on the floor and toss the erasers repeatedly against the wall, all the while continuing their conversation. As a teacher I am sure that I would have interfered; as a researcher I hold back waiting and watching. They continue bouncing erasers off the lower part of the wall for a few minutes and then, as if by agreement, they return to the drawing of their images. I feel a minor success in not betraying myself as teacher. This is confirmed in a

following session when Scott makes a comment that I can not really do anything if they wish to slip out just ahead of the bell as I am not really a teacher.

At this time I feel a major break into Catherine's world. It occurs at the end of the session with the fours. Other students were drifting in. She gets ridiculed for what she does in her art. She looks to me to see whether I too will support their view of her art and when I respond non-judgmentally, I feel the passing of a crisis. I could have easily closed her off at such a moment. Further sessions indicated that my response seems to have been successful. She willingly shares with me much information about her images and how she likes to do them. Very early in the study it seems clear that Catherine is identified with the hippo but as yet I have no understanding of why this is so.

There is a marked behavioral change in Joe during the last two sessions. I often hear him hum or break into song as he works on his images. This is a radical departure from his original reticence. Perhaps he is much more relaxed. In an exchange between Catherine and Joe it is discovered that their desire for art occurs at home as well. Both have a supply of paper in their bedroom which they sometimes use to draw on at night.

I am still very curious about some of these people. Andrew's images are interesting in their powerful mood. As yet, I have had no breakthrough in explanation for his images.

I've been showing a series of art films. I'm not sure that these have any effect. I find that they are a good way to get across the idea that there is no single way of doing art. As well, it is not me doing any explanation and I am free to observe their reactions and comments. On one occasion I press Catherine for some reaction to what she has been seeing in the films. She reacts saying she has learned "*...about line. My vocabulary of art is different. Lots of stuff, but its hard to say. It's more about my own art.*" Her response leaves me wondering about the effect of

the films. She seems to be gaining certainty in her images, a certainty that her perception is valuable. After the showing of such films they roll back the filmstrip image by image stopping momentarily at any that attract their attention.

After I had established myself consistently in the art room, it became much easier to free more boundaries. Now they could consistently paint, use charcoal, pastels, or pencils without the restrictions that the library had held. A great variety of markmaking materials were available at the back of the room.

The choice of available materials is important to their ideas. At an earlier session Jeanette has made a rainbow as part of her image and as I stare in wonderment, (How could this be a rainbow?), she makes the realization that I can not see what she has desired to draw for it remains as black lines against the white paper. This does not occur again.

After the students created a number of images and I had built some rapport with them, I thought that it might be advantageous to individually interview the students. Perhaps more information could be gained in private meetings than in group settings. With this goal in mind, I allow for private interviews at the end of November and the very beginning of December.

During such interviews I gather further detailed information but also sense that for a number of them the interviews seem very formal. From their perspective they were being called in one at a time and it created a certain tension. Aware of this, I then decide that because of this air of formality I would rather go with informal questions while they were doing their art. Interview time for data collection was critical and limited. The stay length had not been determined so I did not know how long the study could run. It was easy enough to get students off to the side for chats while the others continued on their art. Many opportunities were available to question students when we were relatively alone. This occurred also as they were putting their images away or cleaning up.

Early December Scott asks me if I know his neighbour's friend who does not attend this school. I affirm that I do and realize that I may now be perceived mainly as a teacher rather than researcher. This knowledge however does not get spread. I never get the same openness with these two students as I do with some of the others. Perhaps their knowledge of me as a teacher within the school system creates a distance between us.

In mid-December Pierre is put into my group. His capability for very unique detailed images, often of characters, is intriguing. He has a reputation in the school for being artistic.

From time to time I have been presenting students possibilities of things they might consider in their images. One of these has been the use of rubbings. Robin is making an image with large trees on either side of the page. She uses the possibility of a rubbing from a piece of wood to make the trees. Upon the commencement of this activity she says she likes it better before she added some rubbing but upon filling the texture of the tree about one quarter of the way along she changes her mind and said she "*...really liked it. It looked better.*" This seemed to be a break in realizing the appropriateness of certain methods to an image.

At this point Erin seems to have switched her focus towards paint. She is tending towards more abstract images, enjoying the mixing of the paint. Pastel resists seem to be a new focus for her as well. Jeanette begins to tell me much of her background experiences. Her animal images that she begins to make reveal the strong influences of her experience. I'm making progress with Andrew. The teachers have told me some information about him which is pertinent to his behavior but I will not use this unless he himself volunteers such information. I have in a sense adjusted myself to him in that I avoid looking directly at him for any length of time. I sense that it would be uncomfortable, somewhat dominating, forcing disclosure---something I have no wish to do. We have eye contact at this point but a constantly

shifting contact. At one session Andrew is initially designing a ship in pastel and asks me if he could stop work on this one and start another. I redirect the question so that it is his decision. He apparently decides that it is acceptable to leave it unfinished, so he starts a new image in pencil.

Sandy is still uncertain of things she wishes to draw. She responds by drawing relatively 'safe' images. Near Christmas she begins experimentation with paint and goes beyond her 'safe' images. At one point she develops a dream image. It marks the beginning of a personal reflection of herself in her art. She is no longer doing what she perceives as acceptable images for me. Very quickly her art blossoms in experimentation. She realizes her capability and potential with paint. In early January she comes in most excited with a pre-planned sketch.

Farley is a portrayal of a student who is a leader, whose confidence allows him to be free and loose in his drawings, a confidence that allows experimentation with idea variety and interesting images. Erin roles as a "tag-along" who trys to follow the leader's ideas rather than generate those of her own.

Late December I give a presentation of my own work to the upper elementary grades. What effect would this have on my group. It did not seem to make any difference. Our relationships continued to grow in much the same manner. By now, I am getting detailed personal explanations from Catherine about her images. Jeanette, as well, is telling me more of the finer points about her relationship with her images.

Early January Pierre experiments with paints but it generally ends in frustration. There is a tension about him. His sort of images are more suited to pencil. Realizing this over the next few sessions, he returns to pencil drawings, sometimes employing colored pencils. He is never happy with his images. The tension remains and I have the sense that he views this as some extension of the

regular classes. Students from other classes affirm his reputation in the school as many of them often come to see explicitly what Pierre has done after each session.

By this time in the study, Erin has discovered the mark-making tools available at the back of the room. She turns her attention completely to paints and the use of these markmaking tools. Most often she uses the sponges on her paper. Her images are now very abstract, a radical change from her initial representational images that depended on outline.

By mid-January Sandy has really opened up. Her self confidence is quite evident. She is more relaxed at the sessions, sometimes humming or singing. There is also a sort of intensity about her when she concentrates on the image. She announces at this time that she can do her images much better with paint. She has come to perceive herself as artist in the ability to translate what she sees into an image.

Pierre makes it clear that he does not see himself gaining anything from the films. He has the idea that he knows all about drawing. He tells me in a frustrated tone that "The film wastes our art time." At a later point in time he also rejects the others idea that they can share ideas and improve upon their images. Of the grade five students, it is Sandy and Jeanette that spend the most time reviewing the images of the films as the filmstrip is rewound.

In one particular session in mid January the group is limited to the grade five students because the other grades have other commitments. I am astounded at Andrew who opens up and suddenly starts talking of how he draws at home. His disclosure is enlightening and with it I note the longest maintenance of eye contact we have ever had. I go away that day believing a major accomplishment in understanding Andrew has occurred and that a trust has developed between us.

So far, I believe that students have accepted my constant writing of notes and the use of tape recorders. Some previous problems with batteries cause a blunder that surprises me and that I am sure not to repeat. While talking with Jeanette, I decide to

stop her for a moment to check the batteries by playing back the last few seconds of the interview. Assured that they are functioning well, I am ready to continue and she surprises me by saying *"No more interview now."* I repeat this in surprise and she explains that she doesn't like hearing herself. It becomes impossible to pick up on her last thoughts before the interruption. I learn not to interfere with the 'magic' of the moment.

I feel a disappointment in the development of Blake and Scott's images. I have not reached them as much as I have the other students. I don't really understand their relationship with their images. Some of them seem to be originating from their personal experiences but there seem to be many trite, formula images as well. They still usually rely heavily on outlined images. Yet earlier I have been intrigued by Blake who paints overlapping circles on the page deliberately planning that the same colors should not touch each other. He comments *"I think circles means to me that they're everlasting 'cause they never stop going around"*. In a subsequent autobiographical writing by Blake a growth in self-confidence in art seems to be indicated. He notes an increase in his ability to use a wider range of materials. Perhaps this is the main success for Blake and Scott. Perhaps at some future date it may develop into an ability to translate more effectively experience into image.

Towards the latter part of January I have an opportunity to interview Pierre alone. I have always wondered about whether the responses in the sessions were created for the other students' benefit. I notice that many of the other students speak for Pierre. This is a rather curious situation and the interview with Pierre reveals that my suspicions are correct. He is very open in the interview and I gain a new understanding of Pierre. I still feel that he views me very much as a [illegible]

Jeanette often comes into the room before or between the sessions. Now, she is bringing me a few books that she finds interesting. For the last few times she has been working on an image of a cat in pastels. This image is for her an

accomplishment. She feels successful and has learned to blend in the pastels with her fingers to produce a 'softer' image.

Later in January a confirmation of Pierre viewing me as a teacher occurs. Pierre queries *"How long 'till one of our products have to be due?"* The idea of something being 'due' suggests that he has come to regard these sessions as a regular school subject. Up to this point I note that he has never completed an entire image yet. Clearly, he has not really accepted the possibility of doing art for himself in this particular setting.

Recently Joe has commenced a kind of brainstorming technique. He makes a variety of similar images over the page such as cats or faces. He then may choose to develop one of these images on a larger scale on another sheet of paper. For Joe the brainstorming represents practicing something he would like to be able to draw. An element of risk is suggested. He is obviously pushing beyond things that he already knows how to do.

Near the end of January some important developmental insights occur. Pierre's associations with a particular sports team helps clarify some of his more realistic images. Jeanette distinguishes between 'tryouts' and 'masterpieces'; 'masterpieces' are viewed as being more successful. Jeanette and Andrew now talk very openly of differences that they see between their perception of art in my sessions and how they perceive art in regular school art classes. Catherine decides to bring wax crayons to the sessions and does so until the end of my study. She is fascinated with the many diverse colors in her large crayon assortment.

Very early in February I am approached by a teacher who asks whether some of the student art could be displayed. I decide to let the individual students choose the images they want to show. Sometime later I also decide that it would be interesting to have them write an artist's statement on their own art. I have them write an

autobiographical sketch of themselves that would be used for my information alone. The artist's statement was for the public eye.

For some time now, I wonder how long I will be continuing the study. I feel I probably have enough information gathered to derive pertinent concepts, and the additional information from each successive session was confirming earlier data. However, on some occasions the details proved to be very enlightening.

By mid-February I received a detailed and clearer understanding of the relationship between Catherine and the hippopotamus. Her key word was *"survival"*. This theme was echoed at a later time by Andrew in regards to his images.

At the suggestion that the students' work should be displayed, I ponder about how this might affect their images. After all, I had made it clear from the beginning that my sessions were times for personal exploration in art. I did notice a change in Tammy's work. She now becomes more serious in her efforts when she realizes that some work is going up for the public eye. She works over her images longer. In doing so she also develops one to the point where she identifies it as *"better because it had more things in it"* and *"it jumps out at you"* as opposed to the image being *"some dull thing"*. Towards the very end of the sessions she chooses to do more representational work.

Towards the end of February, students have made their selections as to which images they want to display on the bulletin boards in the art room. This display was to be ready in time for a public school function in the first week of March. Their artist's statements are typed out and affixed near their images on the bulletin board.

In March I receive their autobiographical sketches. They prove to be rather revealing and serve as a further verification of a number of observations that I am making throughout the study. I also bring in completed transcripts of a greater

portion of the study. Some of the students find these interesting and look specifically for their conversation that appears in the study.

In April I show them photographed slides of their art work. I carefully go through their portfolios to see that I have not inadvertently missed photographing some images. Another session serves also as a session where I discuss my tentative themes found during the study. This is of more interest to the grade five and six students than to the fours. I also read my chapter of the setting to them. This is done first with masked names in order to see if they can identify the characters. Refinements are made and eventually they choose the names they would like to have in the study.

The students Sandy and Robin think that these sessions will continue after the parents are invited in to view the student work. I must explain several times that my study is ending. Sandy sits for a moment very still, obviously disturbed. As the full meaning of my study ending reaches into her, I see the expression on her face. A slight shock registers and I realize how valuable and meaningful these sessions have been to her. For Robin, the last day is a very awkward parting between us. She stays back after everyone else has left and for a few seconds we just look, somewhat uncomfortably, at each other, neither of us knowing just what to say. We part with her extending her gratitude and I hoping that she continues her interest in art.

During the whole study the majority of the images are made on white 12x18" cartridge paper. This occurs in spite of the provision of different paper types. Some aspects of the school art culture are hard to change with the presentation of other possibilities. It is part of the "cultural baggage" that each of us brings to the study. The white-colored paper for school art is an example of that baggage. Farley tells me near the end of the study *"I like plain white. I don't like brownish-white and a whole bunch of side products kicked in there. It's sort of like processed stuff."* Again it

seems like another inherent contradiction that gets built into this study. Students explore their own art but bring the school art style with them.

At the end of April the parents of the students involved in the study are invited to view the student display. I present slides and a discussion of my research. At this point I read the setting to the parents and students. This day proves to be a successful conclusion to the study. The excellent school cooperation was critical to run this study. I felt that in the end there was a mutual benefit for both the students and myself. I wonder what some of these students might be like five or ten years from now. Some of them I would have liked to pursue with further follow-up studies. Catherine and Andrew with their metaphorical images were extremely fascinating. How would their perceptions change? Would Farley still have his confidence about him[redacted]uld a number of them maintain a strong interest in art in the future? These were the unanswered questions about which one can only surmise.

CHAPTER SEVEN

LINKS WITH NATIVES' LIVING AESTHETIC

In the beginning was thought, and her name was Woman. The Mother, the Grandmother, recognized from earliest times into the present among those peoples of the Americas who kept to the eldest traditions, is celebrated in social structures, architecture, law, custom, and the oral tradition....This spirit, this power of intelligence, has many names and many emblems....she is the true creatrix for she is thought itself, from which all else is born. -Paula Allen 1986.

In the preceding chapters the nature of the intrinsic and extrinsic modes of art process and the different themes have been described. Now the question remains as to how intrinsic individuals' art perception is possibly related to traditional indigenous cultures. Intrinsic individuals in art seem to have more of a need to create a different space for themselves, a sense of aloneness, of privateness- an enveloping of space unseen by those existing in regular time. Still, there is more than this creation of personal space and rhythms. Ultimately there is some sort of image about which the artist makes some judgements. The image often becomes part of a social realm and using Gowans's social functions, described later in this chapter, a possible parrallel development of an aesthetic with native art is suggested. In looking at the sense of indigenous people's art, I will use the Anasazi as a specific native group to show a type of aesthetic development that is reproduced in children. I also intend to use the split that seems to have occurred in native art to show a difference in development of art for the self versus art for others. This cultural anthropological comparison is by no means meant to be exhaustive as each cultural group will have specific differences and unique trends in their aesthetic development. I have choosen to focus on the Anasazi and the examples found in the Southwest as the Anasazi were a fairly isolated group until well into the Pueblo period, thereby providing a possible idea of aesthetic development

Also influential in such a focus have been my personal journeys within the American Southwest region.

We have seen individual needs and desires appeased in the art process. Some students have expressed a need to draw. Andrew draws a thought out for which he has no words. A reduction of anxiety occurs for Pierre when he goes home to draw. In addition, is the use of drawing to dissipate negative feelings. Joe, Andrew and Jeanette draw when they are angry or upset. Then, upon introducing the art work to a wider social group, other factors come into play. A personal pleasure is achieved when the art receives social approval.

At the time a student work display was desired by teachers I asked students how they felt about the possibility of a public display. There was a general approval or desire to display their work and therefore students were asked to choose their own pieces that they would like to put on display. This more formal display was not however the only time that students would share their images. Rather, this seemed to be quite a regular occurrence if the image was seen as successful. They were interested in seeing each other's work. This is so even among the intrinsically motivated. Joe explicitly states he gets a pleasure from others seeing his work. Andrew has pointed out that it's better to work alone so that the people who then see the work would think more highly of him. Catherine, although highly individualistic, still expresses a concern for her final product goals in her written statement, "I work by setting goals as my mother did and I try to make accomplishments." She gets a reassurance or pleasure from her mother hanging them in the basement. It must be remembered that for Catherine, her mother is an artist- an artist whom she desires to emulate.

This desire for ultimate public approval is much like that of native societies. Layton gives the example of the Tiwi society investigated by Mountford. Artists, designing poles for a burial ceremony, although they "enjoyed the task of decorating the poles they still desired the approbation of their fellows." (Layton 1981 p. 13).

The public sharing of the work fulfills a communicative function in that students relate their personal experiences and beliefs not only through their daily discourse, but also through the image. On rare occasions the image could be a social joke shared by the culture. The joking relationship existing between several individuals is finally given an image status by Andrew and Sandy.

Gowans (1981) identifies four distinct kinds of social functions that the arts have served. First, the making of images as substitutes for material things as well as symbols for ideas. A second function is illustration where substitute images could be related to each other to describe an event. Some writers would identify this category as art as communication or expression (Arnheim 1966). A third social function is beautification- essentially refining and ornamenting objects. The last major social function identified is deliberate persuasion and conviction.

Not all societies develop all four social functions and the four functions do not necessarily follow in linear progression. Children are identified as sequentially incorporating the four social functions with the last one not necessarily attained. These functions, in the case of children, would develop much along Viktor Lowenfeld's (1964) stages of developmental growth. Each social function is marked by specific forms and in turn is correlated to levels of thought. Using anthropological and psychological support, Gowans proposes the "possibility of an 'ontogeny repeats philogeny' paradigm." (Gowans 1981 p.465). He sees child art along with popular/commercial and primitive art as carrying on the traditional social functions of past arts into our present. The dominant avant garde art is seen as having lost traditional social functions.

> We have two arts, really-- one, the avant-garde, all aesthetic sensibility and form, the other all banality and content. They need to be put together if meaningful and fulfilling art is to be restored to our society. (Gowans 1981 p. 464).

Looking back within this study, it becomes clear that certainly the intrinsic characters have more than a concern with form; the work develops out of their perceived meaningful experiences. The image serves to represent more than what we perceive on the paper. This lies in contrast to our formalistic way of teaching wherein art as form gets separated from other possible concerns. Gowans, has perceived a loss of social function in avant-garde art and Highwater (1981) would support this idea of a split in art function that has occured.

> The "conceptualizing" of art into something special called "Art" produced a wide separation between commonplace experience and *specialized* forms of expression. For primal peoples, on the other hand, the relationship between experience and expression has remained so direct and spontaneous that they usually do not possess a word for art. They do, however, possess a concept of *living*, which, in Western interpretation, might seem like art. (Highwater 1981 p. 55).

Muensterberger (Otten 1971) supports the view that art and subjects we label as art had a specific function in the life of the group. Redfield (Otten 1971) urges us to look at the art object not only in terms of an appreciation, seeing only a mastery of form, but an understanding, a realization of the symbol as a way of life. Muensterberger (Otten 1971) concludes that "primitive art is integrated in its specific function while Western art is largely, or became, just a by-product without immediate function in our daily life" (Otten 1971 p.110).

It therefore becomes important to understand how the makers of art perceive their work- a fundamental reason for the exploration of children's feelings and actions in this thesis, for we have the tendency to look with a certain Western ethnocentrism and with temporal views of art. In the nineteenth century Euro-Americans perceived most foreign cultures and their products as unsuccessful attempts to achieve the model of perfection represented by Western societies and their products. (Dawson, Fredrickson, Graburn 1974) An alternative interpretation of the world as represented

by the products was not taken into consideration. Objects most admired were those approaching the ideal of the dominant culture or those considered to be quaint or exotic. In his view there is a trend "of individuals in mass production societies to seek objects that appear to be unique and individually made." (Dawson, Fredrickson, Graburn 1974 p. 24) Realizing our tendency for ethnocentrism, let us look to indigenous people for perceptions of art.

> Much of the "art" of American Indians is not art in the formal Western sense at all, but the careful representation of the iconography given to a person during a vision quest, or given in the dreams of later life. These emblems and images are materialized and used in pottery, textile, paintings, and carvings. Whether tribally or individually owned, the power of these images is what makes them significant and not simply their aesthetic impact upon those who do not know or understand the metaphor underlying their imagery. (Highwater 1981 p86).

An understanding of such art requires an understanding of its development. A possible aesthetic evolution can be seen beginning in the rock art of the Anasazi, a term borrowed from the Navajo used to describe what is thought to be the early ancestors of the modern southwest Pueblo natives. Rock art of the Anasazi served purposes of kiva ceremonies as well as for purely decorative reasons. It is believed that their central purpose in art was for communication of beliefs and knowledge. It is thought that their measure of the aesthetic developed gradually. The Anasazi were a fairly isolated group until well into the Pueblo period and so the natural development of their idea of an aesthetics is proposed by anthropologists as starting from a coarse hammerstone method to a more detailed hammerstone and chisel method eventually leading to full murals. It is presumed that petroglyphs and pictographs on rock faces were originally done by men only and then, as kivas developed on into the Pueblo period more people were involved in art. (Ambler 1984, Barnes 1986).

Rock graphics seem to have followed an evolutionary trend going from no graphics at all, to rather crude petroglyphs with little or no meaning, to meaningful

petroglyphs and pictographs to more sophisticated pictographs. Much rock art had ceremonial uses. Other uses were for marking of territories, record keeping sympathetic magic, fertility symbols, solar calendars, recording special events and persons and possibly some with no meaning at all. (Ambler 1984). It is supposed by Barnes (1986) that much of the early Anasazi and Fremont graphics as well as the late petroglyphs had little cultural meaning and was only known to its creator. Graphics started as crude scratchings of "non-representational lines and patterns or simple figures of the sort a very young modern child might make on first attempt" (Barnes p. 63). As the cultural groups developed it is speculated that graphics became a special thing, restricted and used for special purposes. For the Anasazis, in a later Pueblo cultural kiva phase, the images were used for important ceremonies and seem to correspond with a decline in design quality and subject matter of petroglyphs. Much art rock regressed to a style done by hammerstone alone. Inside the kivas, smooth plastered walls were used for graphics. At first this consisted of simple geometric designs. Kivas in the last Pueblo phase were elaborately decorated, many containing kachina-like figures. Some kivas were replastered and repainted numerous times (Ambler 1984). Anthropologists speculate that at this time anyone could do rock art. (Barnes 1986).

Barnes (1986) tells us that rock art was not for communication or used for aesthetic purposes. This point is based on the conclusion that the prehistoric west people lacked graphic concept understanding and technique and the medium itself inhibited artistic innovation. For Barnes, art must have an aesthetic dimension in addition to its primary purpose. He states however,that, "artistic concepts were developing within the region's prehistoric cultures, primarily in such utilitarian items as basketry, apparel and pottery."(Barnes p.129). It would seem more probable that such a concept of the aesthetic would develop in rock art as well although not necessarily at the same rate. Using the support of Holmes (1963) and Deregowski (1971) Vernon

(197-) points out that understanding a form depends upon the experience of seeing images. His findings indicate that people living in relatively uncultured societies seem to understand only the simplest pictures of familiar objects realistically depicted. This data would suggest that a lack of graphic concept understanding is not necessarily true for the Anasazi since in their isolation they would have seen few images from other groups until much later in their development. They would have had a different understanding of their forms then what we now see in their images and we should not judge from a modern Western perspective.

A refutation of Barnes is supported by some anthropologists. Martineau (1973) himself raised by Paiutes, gives much evidence to show that many of the rock panels were in fact used as linguistic communication and recording native versions of historical events. He notes that many of the symbols used are identical in meaning to similar symbols used in pottery or basketry designs of some of the modern Pueblo civilizations of the Southwest.

The early graphics of simple lines, patterns and early figures would seem to correspond with Gowans level of substitute imagery. Their further development over larger surfaces of rock to record stories or events would seem to fullfill Gowans illustration category. The role of beautification is undisputably seen in the development of basketry and pottery as well as personal jewelry. The art which begins to be seen inside the kivas even develops into full murals (Ambler 1984). Given the context of the kiva it is quite possible that such murals could be seen as a deliberate attempt at persuasion and conviction.

Gowans proves an aesthetic development through various occurances of specific types of images that arise in world art. He points to the Altimira cave art as substitute imagery. The rise of illustration is seen in the development of a base line that appears in vases circa 4000 B.C. and North African rock paintings. A conscious systematic beautification involving proportional changes to the interrelationships of

parts to whole to make an item more connected to the viewer occurs in Greece c.600-400. We see this in the development of the amphora vase or the changes in columns. The arts of conviction and persuasion consciously rise in the Christian era. This Is the development of forms that carry associations with a specific set of abstract beliefs.

What seems to appear in the Anasazi is a similar development of social uses of art. It is important to remember that the appearance of of a new social use does not necessarily negate an earlier social use. This could possibly explain the mural paintings that appear in the kivas at the same time as some illustration is still occurring on rock surfaces. The possibility of development of Southwest pueblo art as reproducing aesthetic development seems to exist.

When one begins to look at the development of native art, one must realize that defining what is traditional art and what is non-traditional is difficult as cultures continually change over time and are influenced by any cultures they come in contact with. Innovations and adaptations of method, forms and materials are common. We have only to look to the dramatic change in design that occurred with the introduction of the white man's beads to gradually replace quills. The Navajo saddle blanket changed in design with the Spanish traders influence. Wool cloth replaced skins and furs and, better tools for carving stimulated Northwest Coast art. Development of new art forms occured in basketry or carving designed for sale to Euro-Americans but they still used Indian symbolism and technique. Trade between groups before contact with white men was common-- witness the large variety of items including shells, cotton, and some copper items found among the Anasazi who reached a peak period in civilization around the 1200's. As well, understanding and appreciation of native art depends on collections available for study. "Most of the major North American collections of Indian artifacts were created between 1860 and 1930." (King, in Wade 1986 P. 70). Any sense of traditionalism then becomes dependent on these collections for purposes of definition and comparison. The word nontraditional becomes a value laden

judgement that reflects sterotypic ideas of natives and fails to allow for change within their culture. To use nontraditional, implies a refusal to accept that:

> ...native North Americans, have kept many aspects of their culture at a time of extreme economic and political change. The retention of many aspects of subsistence traditions, family networks, and linguistic and oral traditions are three basic attributes of the artistic context without which specific sculptures representing these traditions cannot be viewed. The use of the words "traditional" and "nontraditional" suggests a black-and-white situation, when reality is much subtler." (King in Wade 1986 p. 90).

Because of these problems in defining traditional from nontraditional, I should like to clarify a disjuncture that occurred within Native art. Although a regular adaptation and evolution of artistic innovations occured for natives through common trading with other groups, a major change occurred in the reservation period. Indian reservations tended to be established in rather agriculturally impoverished areas and so living from the land as they were accustomed became difficult. Producing arts and crafts offered a possibility of income for natives. Warner (Wade 1986) identifies two major sorts of artistic productions that were present during the reservation period, a period ranging from the beginning of the turn of the century through World War II. These are "individually produced art that was associated with an aboriginal tradition, and individually produced art that was white-influenced in its nature." (p. 178). Warner (Wade 1986) borrows the term ethnic art from Christian Feest (1980) to distinguish art directly produced for Euro-Americans.

> Ethnic art was and is produced by members of a tribal society primarily for the use of members of another group; in the case of North American art, mainly for white Americans. It is generally not thought of as art by its makers, who still live in a social context that does not recognize art as separate from the commonplace. The technology of manufacture is largely traditional, though new kinds of tools and raw materials received from the buyers' group may be used; in some cases, this substantially changes the form the art takes. The maker of ethnic art often does not know why his products are bought, or what possible use the buyer may make of them. For him they are first of all a source of income; in the long

> run they may become an important symbol of the maker's ethnic identity. Forms and decorations tend to be a mixture of native traditions and foreign expectations.... (Warner in Wade 1986 p.178).

The art for consumers often goes through adjustments such as being changed to miniatures of the real thing or giganticism. (Dawson, Fredrickson, Graburn 1974, Graburn 1976).

Non Indian patrons were the agents for ethnic art during the reservation period. This further changed native art to an individual attribute. Such art started with ledger drawings, developing into picture narratives and eventually into easel paintings in the 1920's and 1930's. Individualism was replacing the sense of community art. Post World War II saw the beginning of institutions for Indian art thereby furthering the individualist sense and adoption of modernist mainstream Euro-American art.

The shift to a cash economy brought radical changes and in some Pueblos weaving diminished. Some Pueblos were dependent on others for their weaving.

> Much Hopi weaving goes to the Zuni and to the Rio Grande Pueblos for ceremonial use, as it did in the remote and recent past. The practice of weaving traditional items with an eye to selling them to white buyers does not appear to have operated as a factor in their survival. (Graburn 1976 p.92).

By the end of World War II Indian painting had become homogenized; many tribal elements had disappeared. Mid-century art had bowed to a tourist mentality. Highwater (Wade 1986) reasons that "Indian artists were no longer close enough to their tribal roots to withstand the influence of non-Indian aesthetic mediocrity- nor were they close enough to sophisticated non-Indian art to benefit by its example." (p. 234) An Institute of American Indian Art was established in 1962 in Santa Fe with the intention of providing traditional and modernist instruction. The type of people that this attracted however were those interested in producing new individualistic Indian art (Highwater in Wade 1986). According to Highwater, such institutions reached their

aims in the mid-1970's when Indian painters were now producing a superior type of art. In spite of modernizing however, it is important to remember that:

> ...none of these [modernist] artists is repudiating the validity of the Indian world or attempting to escape from it into some other world. To the contrary, as their statements and works often declare, they are highly traditional people, and their work focuses upon vital aspects of Indian culture. They often consider the inspiration for their paintings and sculpture to be visions, revelations, and the cumulative heritage of their people. They are among the most outspoken critics of the unthinking public display and commercialization of Indian ceremonial objects. ... In short, many of the new generation of artists are animated by a sense of spirituality and a deep involvement in their cultures, histories, religions, and symbols of power. (Highwater in Wade 1986 p. 241-242).

The retention of indigenous views is seen in painting and sculpture by Highwater, and Graburn (1976) sees it also in the continuance of the mural paintings and the Navajo sand-paintings.

> The major pictorial arts of the region [Southwest]--Pueblo mural painting and Navajo sand-painting--have been insulated from foreign influences, and their modern consumer-producer relationships are essentially identical to those of preconquest times. Outsiders are not permitted to see Pueblo wall paintings and there are technical prohibitions to the recording of Navajo sand-paintings. (Graburn 1976 p. 77).

In spite of changes that the Pueblos have undergone, there is also a retention of some link with society-- a hopeful link to survival of a tradition as witnessed by Graburn (1976):

> Despite some radical formal changes in both crafts [pottery and weaving], technological traditions and artisan training systems within the respective communities remain stable. thus, production continues in organic relationship with the whole of each society. For that reason, these crafts may survive current trends toward specialized production for art consumers at the expense of market variety. (Graburn 1976 p83).

The aboriginal image evidently is more than itself. There is a sense of personal connectedness to the society and the world around them. The adjusted consumer art continues to flourish in the Southwest. It provides an income for some groups and is "Indian" enough to see to the average consumer but has little of the original art meaning with the groups themselves. Native writers seem to be increasingly outspoken in their understanding of aboriginal art as more meaningful than solely the image for itself. Among the Pomo in California, Paula Allen (1986), herself a Laguna member, tells of the spirituality in a basket. A Pomo woman becomes a basketmaker through a process that is guided by a spirit-teacher when the woman is of proper age. It is not transmitted to her through human agency.

> Pomo baskets hold psychic power, spirit power, so a basketmaker weaves a basket for a person at the direction of her spirit guide. Owning a basket should not be by purchase, but by gift.
>
> Imagine how much spirit power of the tribes is locked away in museums or kept secured in white homes where their true significance goes unrecognized. Soul theft is a terrible crime, and while there are many museums and field workers who are concerned with this issue and are trying to restore the sacred objects to their owners, there are many more who are blissfully ignorant of the significance of their collecting instincts or the meaning of their possessions. (Allen 1986 p. 204).

This "spirit power" or sense of connection, the deep understanding of everyday lived experiences and natural rhythms is a sense of wholeness. As Highwater confirms, even dreams can play a major role. Dreams are not part of reality in the West. Western culture has no cultural mechanism to allow dreams to be part of our experience let alone influence it. It is interesting to note that only one intrinsically motivated individual, Sandy, took an opportunity to paint her dream image.

The powerful sense of wholeness is sometimes expressed by Western artists. Kandinsky laments the loss of wholeness in Western art. He realized a spiritual power and had a strong comment for the many people who saw art only from a sense of following a trend.

> With cold eyes and indifferent minds the spectators regard the work. Connoisseurs admire the "skill" (as one admires a tightrope walker), enjoy the "quality of painting" as (one enjoys a pastry). But hungry souls go hungry away.
>
> The vulgar herd stroll through the rooms and pronounce the pictures "nice" or "splendid". Those who could speak have said nothing, those who could hear have heard nothing. This neglect of inner meanings, which is the life of colours, this vain squandering of artistic power is called "art for art's sake". (Kandinsky 1977 p.3).

This lack of wholeness seen by Kandinsky is echoed in the efforts of Jackson Pollock and Arshille Gorky in the 1940's. Culture became a propoganda weapon. Clement Greenberg borrowed and promoted the New York avant-garde. They were used in the anti-Communist cause and also to gain independence from Parisian art (Guilbaut 1983). Such politicized artists strivedto go against political criticism and reacted by making "the content of the message private and by treating the private material as a public declaration" (Guilbaut 1983 p.196). It was a way of trying to create a dialogue with the public.

This politicization of art and the isolation of artists from mainstream society is the result of western influences. It creates an ideal that is held up as the way to do things and this ideal tends to be intolerant of other ways of looking at art. Behind Greenberg's efforts to promote the avant-garde was the idea that "the middle class threatened art and yet was its only hope, for "high culture" exists ... only when the middle class is powerful." (Guilbaut 1983 p.188) In this scenario both art and the artists became an elite group, alienated from the mainstream society.

> Not until the latter part of the nineteenth century did the words "art" and "artist" begin to change in emphasis and meaning. In modern Western cultures, artists are no longer seen as ordinary people, highly skilled and gifted in the accomplishment of their work, but as unusual individuals isolated from general society, who seek new, personal modes of expressing their sense of the beautiful, and of representing the life around them. ... However, in traditional Native American cultures, art was totally integrated into the social fabric, and many individuals of both sexes produced some sort of object that reflected a concern for the harmonious union of beauty and function. To live and work properly, according to tribal ideals and

> rituals, was an affirmation of one's spiritual world view. (Maurer 1986 p.144).

Witherspoon (1977) writes of the Navajo that the nonartist is a rarity. An integration of artistic endeavors with everyday life is seen. He concludes:

> ...it is not surprising that Navajo society is one of artists (art creators) while Anglo society consists primarily of nonartists who view art (art consumers). The Navajo find it incomprehensible that we have more art critics than we have artists, and more art collectors than we have art creators. (Witherspoon 1977 p.152).

In many American native societies art becomes a way of living, an extant possibility for its members. This harmony of art with life lies in opposition to our modern created hierarchies. Some of the students in this study felt linked to nature. This quality comes through the types of images they chose. Recall Andrew expressing sympathy for the bee or Jeanette's recurring animal images. Jeanette even attempts an image from an insect's perspective. "The notion that nature is somewhere over there while humanity is over here or that a great hierarchical ladder of being exists on which ground and trees occupy a very low rung, animals a slightly higher one, and man (never woman)- especially "civilized man"- a very high one indeed is antithetical to tribal thought". (Paula Allen 1986 p.59). This superiority does not seem to dominate these childrens's worlds either.

The split between aboriginal art that they have for themselves and the art produced for tourists parallels the personal art done by students and art done in the school art style. For both groups images for themselves are heavily laden with meanings not readily perceived by an outsider. Underneath such meanings belies a general harmony of lived experiences and environment.

Tourist art done for the outsider is devoid of meaning. It becomes only important to look native enough for acceptability by the outside culture. Such art becomes equivalent to the school art that is produced for an outside measurement.

Measurement can be noited as a report card mark or being socially accepted as "good" art. In this study the idea of framing is seen as a reward for acceptance into the dominant culture. The school art culture acts in a positivistic framework and students have less attachment and less of themselves expressed in their work.

There is then, an integration of the students life and his/her art- an integration paralleled by the spirituality of native art. A brief survey of native training methods brings out a shared social concern for the quality of the art work.

Training

Training among North American tribes was usually informal occuring within the family or clan. On rare occasions members of other families would receive instruction since it was usually possible for one to gain instruction from their own family. Haberland (Wade 1986 says " the content of the training was still less rigid than its form" (p.124) Drawing upon Bunzel's (1929) investigation of Pueblo potters he shows that teachers did not ask apprentices to copy designs. One potter is reported as saying:

> In painting I should tell her to use her own brain and to paint any kind of design she likes, whatever she can think of. I should not tell her what to put on, but I should say to her: "Use your own brain and paint anything you like, only put it on straight and even." She would learn the different designs by watching the other women paint and by using her own brain and making the kind she wants (Bunzel 1929: 61 in Haberland 1986).

Families had characteristic designs informally handed down from generation to generation. Though they learned the design patterns from their mothers the claim was that they put them together in a new way. Learning Navajo commercial sand painting is known to be informal as well. Usually a combination of watching and some formal verbal instruction occurrs. The novice continues to watch until "one day the new

artisan will "borrow" some materials and start to paint a simple, uncomplicated picture." Parezo 1982 p. 77). Some painters were taught all or some of the basic steps. Usually they would then learn as they tried it out themselves, asking questions depending on where their problems occurred. In contrast, formalized apprenticeships occur if the individual is training to be a singer or chanter.

It is important to note that although the sense of spirituality exists in the making of an image it was of importance also that the item be of good quality. It was the aesthetic and technical quality of the object that 'was a visual metaphor for a spiritual attitude, a mental state of being; "(Maurer 1986 p. 144). Maurer describes an incident where a Hopi informant is choosing her best pottery. She does not choose certain ones for "In the eyes of the Hopi, the beauty of the bowl's shape and painted design were negated by the poor quality of its technique." (Maurer 1986 p. 144). Thus we can see a counterbalance operating to the spiritual imagery in that together with the spiritual meaning, the art item had to be perceived as having good quality as well. Spiritual meaning or quality alone was not enough for the work to be considered good. The parallel can be seen in student work where they are more likely to show each other pieces they consider turned out well. This concern for an all round successful imagery was evidenced in the choices they made for a public art display.

Ritual

Some native art takes place within specific ritual ceremonies such as the Sand Painting and Yeibichai ceremonies of the Navajo, the Corn Dance of the Pueblos, or the Kachina dances of the Hopi, to mention a few. (Bahti, 1982). Often these ceremonial have some acts of purification which precede. The act of washing of hair is a "standard act of purification among most Southwestern tribes" Bahti (p. 10). Often purification

involves a painting of the body as in the initiation rite that occurs during the Yeibichai dance of the Navajo. The art that occurs during such ceremonies, whether involving the painting and costuming of the body or the creation of another art work, emphasize the wholeness of society.

> In American Indian thought God is known as the All Spirit, and other beings are also spirit- more spirit than body, more spirit than intellect, more spirit than mind. The natural state of existence is whole. Thus healing chants and ceremonies emphasize restoration of wholeness, for disease is a condition of division and separation from the harmony of the whole. (Allen 1986 p.60).

The general purpose of the ceremony is integration with the rest of the universe. Often in such ceremonies an expanding of consciousness is achieved; it is even expected that persons involved in such ceremonies will reach an altered state of consciousness. (Allen 1986; J. Gowan, 1975). The experience of a piece of art in a performance displays its kinetic quality. Dance and drama are sometimes mixed with art. The masks themselves may be animated not only through the dancer's movements but through movable parts of the mask itself. Feathers and furs flow with the dancer's movement making the art alive. (Haberland 1986; Bahti 1982).

The repetition of movement allows the achievement of an altered state in ceremonies. This brings to mind the efforts of those intrinsically motivated students who create an internal space for themselves within the room. The turning, twisting and humming of Pierre come closest to the sense of a performance. The even rhythmic quality of Catherine swinging her feet back and forth while gazing about in space help block out the sense of the art room as she goes back in time to re-live the image she creates. Native performances are however, communally understood and benefit all who see them, whereas the student performances become an individual means to create a personal space and readiness for creativity.

Native art is intertwined with myth and ritual. Paula Allen (1986) analyzed many of the American Southwest tribes as to the original myths, rituals and artistic elements and concludes that "primary power- the power to make and to relate- belongs to the predominantly feminine powers of the universe" (p.17). With the rise of individualization from western cultures, she explains how some images and myths get changed so that harmonious women-centered societies make a shift to patriarchal societies. Such a view is also supported by Eleanor Leacock (1981). Witherspoon (1977), after an examination of Navajo aesthetics finds it "not surprising, then, that Changing Woman, the very essence and personification of regeneration, rejuvenation, renewal, and dynamic beauty, is the Supreme Mother of the Navajos...." (p.201).

With this underlying idea of woman as at the basis of harmony and beauty in many native cultures let us look to a possible psychological understanding of creativity. The contrast with origins of Western consciousness will be briefly explored. This will further understanding of the students art functioning in this study.

CHAPTER EIGHT

SEPARATION AND INTEGRATION

"When women think back through our mothers we look past the natural order expressed in physics, astronomy, biology, our second nature, to the first nature that male identity and male science have repressed." -M. Grumet, October 1985

In this thesis has so far I have explored native views of their creative arts and children's perceptions of their art. During the course of the study, I developed a strong interest in feminist theory and realized the inherent link between this way of looking and native historical roots. Subject/object relations are ways of being-in-the-world. The theory of object relations is part of the development in psychoanalytical theory. For feminists, knowledge is similar to that of Husserl's claims, in that knowledge is inbetween the subject and the object. It is gained from activities in the world. Feminist theorists appropriate the object relations portion of psychoanalytic theory so that objects are seen as mediated through the body and may have layers of meaning embedded for the individual. In this way of looking at the world, objectification and alienation become concerns. Seeking the roots of subject/object separation and the eventual domination on the basis of gender and class in the western world we look to early forms of human society. They establish and identify changes in consciousness that have occurred, leading to the separation of the original harmony of people with nature.

Simpler societies devised ritual as a means to giving life meaning. Art grew out of such ritual. The eventual rise of capitalism in the western world brought an extreme alienation worker from product. The paraliel to this alienation occurs in object relations of feminist theory and is a way to explain the relationship between artist and artifact.

When homo sapien sapiens first appeared approximately twenty thousand years ago, as a hunter gathering group, they would have seen themselves as part of Nature with no notion of private property (Kitwood, 1984). Males would have undertaken the less reliable role of killing animals while women would have accomplished the gathering of seeds and fruits. Knowledge was different from that of the modern world. There would have been "no boundary between what depth psychology would term the unconscious and the conscious." (Kitwood p. 20). The augmenting population combined with depletion of wild animals led to egalitarian societies developing into village settlements. Crops were developed and tended by women. It is suggested that such changes:

> were accompanied by at least two new types of understanding: first, human beings seeing themselves as to some extent, separate from Nature and acting upon it: and second, the idea of causal agency. (Kitwood 1984 p. 21)

With new artifacts, some specialization occurred and, stratified societies developed with great differences in power and status. With the keeping of herds and land cultivation human consciousness developed the concept of private property. Trade developed. Warfare to protect territory occurred and with this "... the centrality of women as producers diminished in significance, and the control over resources began to pass into the hands of men" (Kitwood p.21). For the nomadic groups the social division of labour and concommitant male dominance and cultural patriarchy occured slightly differently. Nomads had a wider view of the world and attitudes were more inventive and flexible.

A patriarchal religion gradually replaced the animistic beliefs of the early hunter-gatherers. In the cities, the seeds of domination were entrenched.

> The first cities had a definite class structure, being ruled by a minority; and as they developed it became necessary to form a class

> of male administration together with organized armies to defend the territory. Here for the first time in history was a total separation between production and organization, and the creation of an arena of public life from which women were largely excluded. (Kitwood p. 23).

This was the origin of gender alienation in the western world as it continued to progress and modernize. Alienation continued to grow and objectification became the norm for Western civilization. The separation of production and product continued to increase making it more difficult for individuals to have a sense of identity.

The basic need for relatedness and an identity, as well as a need for orienting oneself in the world intellectually are a condition of human reason and imagination according to Fromm (1955). Unless basic psychic needs are satisfied humans become insane. From a Marxist perspective, Fromm criticises the rise of capitalism and sees it as an ill consumer society where illusory freedom and sense of identity are found in comformity; he finds a society, fanatical in quantification, that creates mutual hostility, distrust, makes the individual an item exploited by others, thereby depriving the person of a sense of self, except to the extent that he submits to others or becomes an automaton. Conformity, not creativity, is valued. It is the experience of one's own productive powers that Fromm sees as necessary to have a strong sense of identity:

> [for],...all forms of identity experience based on the group leave man dependent, hence weak. Eventually only to the extent to which he grasps reality, can he make this world his. (p 69).

Fromm sees man as having two basic conflicting tendencies. One is to emerge from the womb, to a more human existance; the other tendency is to return to the womb, to the animal existence where there is total harmony of animal and nature. Twentieth century existence in capitalism is hierarchical in nature. This in turn engenders oppression, inequality and loss of identity. In western culture, patriarchal ways of functioning came to predominate, bringing the flowering of science, a seemingly

objective view, repressing ideas of natural law or humanism. Man continually finds new rationalizations for contradictions in society. Simple societies often operated in ritual process to give meaning to society and to provide symbols for political movement and rites of passage. Modern Western civilization has taken aspects of the ritual and split them into different institutions. Within the ritual there was tremendous upheaval within its continuity allowing the society to adapt rather than remain static. Ritual was not consistently doing the same thing each time. Rather adaptations and changes were common. This is evident in the art objects that can be replaced in the ritual by other forms. For example in the Lega culture of the eastern Congo, Biebuyck (Layton,1973) describes a class of sculptures representing a pregnant woman who commits adultery. The sculpture is occasionally replaced by a piece of twisted wood in certain communities. Another community uses four sticks placed in an X pattern. The tendency is to replace the sculpture with something that is functional. Lega people still have a positive value to their carvings however, and have been reported within the last few decades to hide their sculpture from outsiders.

Art as simply an artifact is only one part of any ritual. To look only at the artifact would be incorrect. Especially, since in many indigenous groups art often is tied to functions of healing or religion as well as to the artist. Janson (1977) in writing of primitive painting, uses the example of the Navajo of Arizona to illustrate how close a union exists between the functions of priest, healer and artist- a union that may be difficult for those of the western world to grasp. Janson finds that "...for primitive man, trying to bend nature to his needs by magic and ritual, the three functions must have appeared as different aspects of a single process" (p.49). A sense of wholeness is present in the performance or creation of the art. There is a tie between the person functioning as artist and the object itself, whether the art is created in ritual for social religious purposes and/or in conjunction with healing.

In regards to the actual artifact, style, art traditions, choice and availability of media, and scale of the artwork are all culturally conditioned. The person who chooses to do art operates under the structure of the particular culture he or she is in. The final art work is "the tangible expression of a cultural, and therefore a mental construct, expressed according to that culture's conventions of visual representation." (Layton 1981, p 24). Meanings of art may change over time and even the types of people who are called artist can change. In any culture we have to consider the artist's attitude to the art work itself in order to understand the symbolism utilized; otherwise, we would be guilty of taking objects from a culture and appropriating them by our culture and making them "art" as defined in our terms.

Sometimes the link between artist and artifact, or subject and object, is more evident in the process of creating the piece than in the relation between the final object and the artist. The tie between the object and the idea is shown in how the Inuit carver looks at the shape of the stone, perceives what is already there and releases the image through shaping the stone. Layton (1981) notes that "Carpenter deduces that for the Eskimo it is the 'artistic act' of giving tangible form to their carvings that is important; once made, the objects are abandoned..." (p.28).

Feminist Theory in Light of the Discussion

In a psychoanalytical feminists's perspective, the child's social relational experience from earliest infancy is determinent of psychological growth and personality development. Mary O'Brien sees culture as drawing the child from the original first nature of harmony between mother and child to a second universal nature created by man. Grumet extends this idea to claim that the curriculum is the effort of males and females to repudiate constraints of reproductive experience.

> Fathers, denying the inferential nature of paternity, use curriculum to confer a second nature, and appropriate the child to the codes of culture and language and to the value of capital. Curriculum is as well, the process used by mothers to contradict the symbiosis of our original relation to the child, for our own freedom is linked to theirs and we surrender the child to the public world, hoping it will confer a belated individualism on both of us. ...We need to discover the degree to which curriculum merely replicates or compulsively contradicts our own histories of desire. (p. 7).

Grumet perceives the curriculum as overdetermined, in the sense that in its denial of differences between gender relations as compensation for our original child histories, we each serve to replicate a patriarchal structure.

We find the structure of the school replicating the patriarchal structure of the family. It is not the great equalizer that it was originally proclaimed to be with its goal of equal opportunity. Rather female teachers co-opt man's role by mediating the delivery of the child to the public society by means of a masculine curriculum.

The 'common school' movement of the mid 1800's brought women into the schools. America was committed to education in public schools and women were available in large numbers and were cheaper to hire than men. Although having the goal of equal opportunity, it was also recognized that there were a wide range of needs for individual children. The teacher was to resolve problems that arose when students recognized differences. As well, the teacher was to promote individual intellectual development. Thus there was an inherent conflict within the school structure of individual treatment and yet treating all students the same. The answer was to give the job of making curriculum and establishing school procedures to the school dean or head, usually male. The needs of the children were delegated to the female teacher. Teaching as a women's profession "rested on the nature of maternal solicitude" (Freedman et al p.9). Male counterparts left classroom teaching to go to positions in the burgeoning industrial economy or to administrational roles in education.

Grumet explains that women have come into the lower elementary classrooms as an attempt to escape the home, "...to flee a suffocating domesticity", and "were absorbed by the institutional paternalism that substituted the discipline of the state, of the school day, its language, rituals, and coercion for the moral responsibility of the family." Women were drawn into the public work force, yet most often seen at the lower levels of education- a fact still true today. Lower education becomes an extension of the family whereby the child is slowly drawn into outward culture, toward appropriation by men. The teacher serves as instigator and mediator of culture. Females deny the mother in order to participate in the public world and males deny feelings and actions associated with feminity. Female teachers were and still are treated in a paternalistic fashion. The Boston Women's Group points out:

> Teachers work in an institution which supposedly prepares its clients for adulthood, but which views those entrusted with this task, the teachers themselves, as incapable of mature judgement. (p. 3).

The Boston Women's Teachers' Group gives many instances of the contradictions of teaching and describes the demoralizing and degrading effect of the institution. In being acted upon as objects women are forced to co-opt man's way of functioning and in so doing they become objects. Those who subject them deny what they see in these 'objects', the part of themselves that they have forgotten, their first nature. This is the pattern for violence against women written of by Griffin (1981) as well as Jessica Benjamin (1985). Women (the majority in the elementary schools) act with a 'neutral' curriculum and co-opt man's role in society. They become the handmaidens that deliver the child up to the male world but all the while denying difference. Their role as women is denied. Hermetically-sealed schools of 'equal' opportunity with 'neutral' curricula continue to prepare the child for the world, a world where the political devalues the

family, and negates the intimate in favor of language and actions of the public world. In this study, Jeanette tells us that she thinks that whenever something is in a frame it is considered art. Is the underlying message for her that the best art in society is in a frame hanging on the wall, irrespective of aesthetic feeling- an image in its own hermetical encasement?

The 'neutral' curriculum is never made for the actual child for children are different in so many ways. Teachers however, are often evaluated in terms of curricula and so contradictions again arise between a meaningful education that values risk taking to develop the thinking process and teaching of the prescribed curriculum.

> Education is an institution which holds that questioning and debating, risk and error develop one's thinking ability. But learning situations are structured to lead to one right answer, and both teachers and students are evaluated in ways that emphasize only quantifiable results. (Boston Women's Teachers' Group p. 4-5).

In todays world the demand for quantifiable results is ever increasing. In terms of subject/object relations we must ask- where is the intimate, the private, or the intuitive?

> Masculine epistemologies are compensations for the inferential nature of paternity as they reduce pre-oedipal subject/object mutuality to post-oedipal cause and effect, employing idealistic or materialistic rationales... Masculine identification processes stress differentiation from other, the denial of affective relations and categorical, universalistic components of the masculine role, denying relation where female identification processes acknowledge it. (Grumet Oct 1985 p. 5).

Curriculum then, is male in its operation. Denying affect, it claims the universality of application to all children; It claims an objectivity- an authority of knowledge.

> Knowledge has two meanings in our present culture. By one meaning we indicated the knowledge of the mind, and by another the knowledge of the body, or in its more literal sense, knowledge of the sexual act. ... The knowledge of the body (which is the knowledge we have as infants) is a firsthand and physical knowledge a basic sensual experience of the world. While our father's knowledge, the knowledge we receive from culture is the knowledge of authority. What we know from him we know

> because of the word, because of the image, or idea. Culture gives us symbols of experience. The knowledge of his world is a knowledge of abstraction, always removed from direct experience and thus also from the self (and from the authority of self). (Griffin p. 135).

To be sure the art curriculum and its knowledge has been taught with varying philosophies at different times in history. Art education can be examined according to four basic traditions: the mimetic tradition, the pragmatic tradition, the expressive tradition, and the objective tradition. (Efland, 1979). These four traditions do not progress in exact linear fashion. Rather there are always trace elements existing from previous traditions even though one particular form may be dominant. Each tradition had its own philosophy of teaching and criterion for judging art with later traditions growing out of reactions against earlier ones. In the last tradition, brought about with influences of gestalt psychology and the Bauhaus from Germany, formalism became predominate. The teaching of art was to develop the powers of perception.

Apparently prevailing attitudes and new innovations determine how art is to be taught and how it is to be judged. Elements of all four traditions are still extant and the objective tradition tends to dominate. The idea of equal education in the new land failed to dissove differences in class and failed to allow for personal needs of the individual. The history of art teaching is evidence of this effect. Over time the lock-step methods originally borrowed from factory models, have become progressively tighter through history in the name of accountability. A popular effective teaching slogan of today implies that we can mold more students into predetermined plans more efficiently than before. It is the peak of scientism in teaching methodology as the underlying principle is control of the students and prediction of the student product.

Art teaching has become objectified to the point where a lesson is made and taught one week and the next week something new is taught. Students may find little relationship of lessons to each another let alone to their lives. A male-oriented

objectified curriculum denies their connection. This student feeling is exemplified by Farley:

> Farley: *I think it's different here, because it's, like I'm with other people and we don't have to be always you know really whisper or quiet(whispered) like that. We can talk to other people while we're drawing and it gives me ideas to draw, like this. When we were talking about someplace in the McKenzie ravine and I decided to draw this. ...And that's, like different things inspire me.*
> R: *...is art class really quiet?*
> Farley: *Well, it's not always really quiet you're really, like your,(sort of laugh) I don't know how to say this, like you're usually just sort of focusing in on your own thing in the art class because other people are focusing on their own thing so you've got to focus on your own thing. Like you really gotta just work on your own thing. You don't have much time to talk to other people cause you've got more of a limited time. Like you've got to have a finished product done each thing. Because the next--*
> R: *What do you mean each thing?*
> Farley: *Each class, because the next week we do something different. ...Like this, [his time in my sessions] gives me time to sort of go back and say oh, I'll add something in here.*
> R: *So how do you feel about that?*
> Farley: *I like leaving it and adding more in later. Cause then different things would give me ideas, like maybe from the week. Between last week and right now, different things will happen to me and it'll make me want to draw different things in. Or paint or--*

Farley has perceived the emphasis on product in the school art curriculum and the fact that one lesson is entirely different from the previous lesson. A sense of comfort seems to be paramount in regard to creating art. Robin brings this out in her comments to me.

> Robin: *um, I think, I think more in this special class. It's not as noisy and um, I'm more comfortable in this class.*

Comfort, a place without crowds or pressure, where children will not be constantly measured against some external goal- a time to incorporate the self rather than focusing on the product. These seem to be the desires for the intrinsically motivated although at times there is little room for creating 'a nice comfortable place' as Pierre puts it. Childhood has been created by different attitudes towards children in history (Phillippe

Aries 1962). In today's objectified world the pace becomes hectic and children sense a pressure. Busy with many other programmed activities after school as in the case of Sandy or Jeanette they regret not being able to do art more frequently.

> R: *What do you mean you never get to draw it?*
> Sandy: *I can but -- like in here I can take my time and let it come this way.*
> R: *Oh, and you can't do that usually?*
> Sandy: *Ya. Usually busy.*
> Jeanette: *Like you only have like something like two weeks to work on it and or else there's ond day a week.*
> Sandy: *Ya cause art, she only gives us a bit of time to do it: Like we have an hour class and like we hardly ever get to finish it.*
> R: *But she thinks it's finished?*
> Sandy: *Ya, sort of , but sometimes like, we have to hurry a bit more.*
> Jeanette: *And then the whole thing gets ruined.*
> Sandy: *She doesn't make us rush but we think we have to rush.*
> Jeanette: *..??? we do.*

Their view does not stand in isolation. On another occasion Andrew reveals similar observations when I make a comment on the kinds of things that appear to be taught in their regular art class.

> R: *...I'm just curious, because one of the things I'm finding is that the thing that you get shown like even in your regular art class, like you get shown overlapping or you get shown methods of perspective, or how to achieve depth or,-(cut off)*
> Jeanette: *Here it's more clear, cause you can see it. Like in other paintings and like the teachers, they just show like, "this is a house". "this is another house but it's further because you made it's smaller. This is another house but it's even smaller. This is even further away." But like, in a painting or a drawing, you can actually see it being used, from the artist's view. Understand?*
> R: *hum hum But do you use that?*
> Jeanette: *Yes. I use it right now, anyways.*
> R: *Do you use it to the same extent that you do in your regular art class?*
> Jeanette: *No, not here. Here, I try to do my best and also I have more time here.*
> Andrew: *Well, actually we don't have more art time because our usual art class is one hour. Well, I think so.*
> Jeanette: *Not all the time.*
> Andrew: *It's like, we're not,-*
> Jeanette: *We're not as much pressured on.*

Andrew: *Ya . pressure.*
R: *Well, you can always go back, as people do. This week will be an exception but usually I've come Monday and Wednesday.*
Andrew: *Ya. Cause in art class we can't really go back to anything.*
Jeanette: *And I'm crowded. Also, we're so crowded with things.*
Andrew: *Like you do things and if you don't finish it unless they, she gives you special time to finish it, you have to do it on your own time,*
R: *Ah, I see.*
Andrew: *Because the next art class like,*
Jeanette: *You're doing something different.*
Andrew: *...something totally different.*
Jeanette: *Most of the time.*
Andrew: *Ya , unless like it's a two-part project.*

Postman (1982) connects this sense of pressure, tension, concentration, and lack of spontaneous play--- with the disappearance of childhood. It is interesting to note that Amabile (1983) finds a willingness to play with a particular task as an aspect of intrinsic motivation in creative persons. If Postman's view that childhood is becoming extinct in its merging with the adult world and focus on external reward- a view supported by Marie Winn (1984)- and combining this with the fact that curricula tend to be objectified masculine entities, where do children stop to find themselves? Grumet's sense of overdetermined curricula has gone beyond the bounds of the school in western society. And if it is overdetermined, then a denial is suggested-- a denial of connection with life. Echoing Fromm's sense of alienation Pagano describes the denial:

> In our bureaucratized world of regimented mass consumption, a world in which education is seen only to provide access to the upper levels of a social and economic reward structure, education ceases to have use value. Education becomes reduced to its exchange value, becomes a commodity in a competitive system of market relation. We men and women become commodities, but unlike other commodities, we willingly take ourselves to market. When the prevailing mode of social relations is based on the exchange of commodities, alienation is the standard mode of existence. Perhaps the real tragedy of postmodern existence is that we no longer experience our alienation as alienation. We know only a vague anxiety experienced as dissatisfaction. Our contemporary literature is a literature of dissatisfaction and reveals a world in which people no longer search for meaning in their lives, choosing instead to lose themselves in brand names, choosing a style over a life." (Pagano

198-p.3). "Teaching toward empowerment: Integrating feminist pedagogy into general education"

In this study, students, especially those who are intrinsically motivated in art, do seem to have a connection to themselves in their personal art. The re-thinking of their lived experiences is evident. Cherished experiences of Australia and the beaches and tracks of California find their way to the images of Jeanette and Catherine respectively. Farley's birds look back from the page as he has watched them. Books of Australian animals become meaningful when the body remembers and in turn this helps form the image. Nowhere is the self more clear than in the survival metaphor of Catherine's hippo toughening itself against the world, and Andrew's images, where scarcely surviving becomes an achievement. In the process of creating, the subject mediated by memories of lived experiences links to the image forming under his/her hand. Mediation may be assisted by the rhythmic bodily movements or a gentle hum that brings comfort to one's being. To the extent that this mediation occurs subject and object cross into each other's bounderies merging in creative process to form an image.

Implications for Art Education

If school art curriculum has become structured in such a fashion as to deny a connection between student and art, then what is the implication for art education? Laura Chapman (1982) and Arthur Efland (1976) have identified what they term a school art style. This school art style is created as a result of adult values under whom the art is made. Chapman paints a bleak picture of art taking place in today's schools. Where one finds art instruction it is often under the 'misnomer' of art where well-intentioned teachers who are in fact usually poorly qualified in visual art may miseducate students. In fact up to "80 percent of our nation's youth graduate from high

school with little or no instruction in the arts." (Chapman 1982) Teachers are often not comfortable teaching art or lack a knowledge of art themselves.

Most adults tend to believe that children are naturally creative or artistic, that appreciating art is a matter of personal taste and that learning about art is to be indulged in by the rich and the few people that are talented. These widely held beliefs, by teachers and society at large, are factors that keep art programs held in such low esteem in basic education. Society is a mechanism of cultural and economic preservation and controls the distribution of goods. Schooling, including art education is different according to what class in society people are coming from. Anyon (1981) describes affluent professional schools as developing skills in children to become society's successful artists, intellectuals, experts and professionals. The upper classes tend to be taught more about the arts. Although the majority of students graduating from such schools have had the opportunity to benefit from art education to a state well beyond the average person, 85% of this cultural elite believes that one does not have to study or learn about art before it can be understood or enjoyed. (Chapman 1982).

Looking back to anthropology we see from the previous chapter that art was integral to societies. It was generally learned by younger members through careful observation of others in society. Therefore to ignore art or to teach it incorrectly is to add to alienation. Feeling becomes separated from intellect or the mechanics and construction of a piece of work. This "tendency to separate art from intellect and thought from feeling has been a source of difficulty for the field of art education." (Eisner 1972 p. 115) It results in either a one-sided, mechanistic view of art or leaves the child to his/her own devices in the hope that they will arrive at an understanding and ability in art. Neither extreme is desirable. A harmony must be allowed between the subject and the object. This harmony is mediated by individual lived experiences. In this study, desire for skill grows out of the need to communicate an experience. These students perceive in their regular class structure the teaching of discontinuous skills and

concepts that may or may not have any meaning to them at the time of teaching, and methods and materials which they may not get sufficient time to explore. Art for students should be more than learning isolated art principles and elements; efforts at integration of themselves and surroundings- of subject and object are more in keeping with feminist perspectives and anthropological art studies of indigenous populations. Chapman (1978) tells us:

> Children, too, can find inspiration for their own art by observing the natural and constructed environment and by learning to interpret what they see in a personal way, not merely recording visual facts, but capturing their feelings about the world. (p. 47).

Grafting

Art should be in the context of the subject- the learner, him/herself. It should not be isolated lessons on elements and principles of art. It Culler (1986) draws upon Derrida and tells us that "Meaning is produced by a process of grafting..." (p.134) In this way the student with his lived experience draws upon previous experience and combines this with learned technique and concepts. His/her perspective is valuable as the individual's background brings unique grafts to bear on the learning situation. Not all grafts succeed and so the student becomes an experimenter in learning-an active participant. The challenge is to have the individual recreate his emotional experience to an art experience. The desire of expression gives rise to meaningful forms not on it's own but within learned cultural art forms. Desire or emotion alone does not give art for as Dewey (1934) states, "without emotion, there may be craftsmanship but not art, it may be present and be intense but if it is directly manifested the result is also not art." (p. 69).

Such a sense of the artist requires that students be allowed considerable experience with any given material so that successful grafting of self to the work and materials used can occur. Learning becomes a series of grafts that can elucidate and elaborate graft after graft interwoven together. This way technique and desire are not separated.

Jeanette noticed of Rousseau's color operation because it had relevance to her in the process of working on her own image. She has commented on how art becomes more clear when she looks at the artists pictures. Her mastery of color is certainly not that of Rousseau's but she has grafted part of it's meaning to her.

Grafting can occur in the form of starting a piece of art and then leaving it for a time to return to later, bringing fresh experiences to it and a new look at what is already there. This is clearly evident in Farley's method of working and his stated preference of returning to earlier works. Allowing for grafts brings about a more harmonious interaction between subject and object. It allows as well for the personal meanings- the lived experiences of the student to emerge. Without the desire of the personal there is less committment to the creation. Some art theorists tell us that children draw their subjective experiences of what is important to them. (Pappas 1970, and Lowenfeld 1964). While this may be true to a certain extent, they do, as this study shows, have slight differences in their art that they do under their own self direction. Pierre has spoken of less committment when he is in the regular school art class than the committment to his own art.. He attributes this to the teacher having a different style than his own. Catherine makes it quite clear that none of hers would be what she could do in class. The feelings of pressure, crowdedness, concentrated activity and focus on finished product operate against putting the personal part of the self in art. Everyone must finish with a product in the same allotted time. Is it little wonder that art becomes something that they work at for a report card mark as in the case of Erin or Tammy? It

is this aspect of the masculine curriculum which denies the aesthetic and brings competing external values to bear:

> It seems to me that the role of what is usually called "aesthetic practices" must increase not only to counterbalance the storage and uniformity of information by present-day mass media, data-bank systems, and, in particular, modern communications technology, but also to demystify the identity of the symbolic bond itself, to demystify, therefore, the *community* of language as a universal and unifying tool, one which totalizes and equalizes. In order to bring out-along with the *singularity* of each person and, even more, along with the multiplicity of every person's possible identifications... *-the relativity of his/her symbolic as well as biological existence,* according to the variation in his/her specific symbolic capacities" (Kristeva 1982 p. 52-53).

Individual meaning must be harmonized with activity. It is logical that the objective tradition of art grew out of a society which ideologically split itself long ago from Nature. In having looked to anthropological sources on indigenous peoples we see that our way of looking is not the only possible way of functioning. Perhaps it is time to look towards a view that is more harmonious, a view common to indigenous people. Then we can:

> ... find a different version of the world, glimmering, just out of reach, at times not even visible, but always present--this silenced prescence of the idea of a marriage between spirit and matter, the forgotten knowledge that culture might embody nature for us rather than deny her; and that where we are terrified by the force of nature, where we suffer loss, or are overwhelmed by desire, culture might mediate nature's power for us and might make of our own minds and bodies the sacred vessels which transform experience into meaning. (Griffin p.71).

CHAPTER NINE

FUTURISTIC REFLECTIONS.

Ought not education to bring out and fortify the differences rather than the similarities? For we have too much likeness as it is,...(Woolfe p. 84)

This thesis has looked at how modern twentieth century children relate to their art and the relationship with the way indigenous cultures reflect this way of looking. Parallels have been drawn between children's aesthetic development and that of earlier cultures in history. Such a development is only similar in nature. Given each culture's innovations and specific ways of looking at the world such a development could not be exactly the same type. During the course of such a development children come to an understanding of social functions of art. Through history these have essentially been those of substitute imagery, illustration, ornamentation or decoration, and deliberate persuasion and conviction. The art of substitute imagery and illustration seem to be most strongly evident in both groups. There is a clear split between art for the aboriginal cultures themselves and art produced for tourists. Native tourist art has little meaning. Art classes that do not seem to make room for personal explorations of children, result in a school art often empty of meaning or at least with less meaning than the students' personal art.

Thesis Summary

In this study, conducted from the end of October 1986 to the end of April 1987, I as participant observer, using ethnographic techniques gathered data from artifacts, observations and discussions. This data was thematically analyzed to

understand the meaning of children's art. A major division of students as extrinsic or intrinsically motivated in the art process underlies the outlined themes. Children in their own space and world seem to naturally draw upon their personal lived experiences and dwell in moments of re-living, re-seeing their relationship to the event or character. The personal space that envelops them in the time of creation is quite different from the public space of the room and the surface activity that teachers see. For some students the meaning of the image is very much a part of the self, an image wrapped with experiential meaning.

It is those intrinsically identified students that relate in a harmonious fashion with their art similar to the natives and their art. There is a possible similarity to the visual and haptic individuals identified by Lowenfeld (1964). Visual persons start from the environment, feel as spectators, and let vision dominate other senses whereas haptic persons are mainly concerned with bodily sensations and emotionally involved subjective experiences. Most people are a mixture of both extremes. Using this particular group of students it would seem theoretically that the extremely extrinsically motivated students such as Tammy, Pierre or Erin should have shown more interest in the objects and images brought into the room than the extremely intrinsically motivated students. One might also expect a clear division in their images, with the extrinsically motivated producing more art directly related to images or scenes within the art room. This, however was not necessarily the case, or at least such a simple division was not shown. Pierre, an extrinsically motivated character in this setting, draws mainly his imagined images and not from what he sees. Robin, who tends towards the intrinsic motivation, looks at a bone in the room and incorporates it with her experiences to produce an image. A similar occuraence takes place with her attention to Renoir's trees. Catherine would most aptly fit the haptic category as it is very clear that her images come from her own feelings and experiences. Tammy produces one of her most 'serious' paintings when she is looking intently at the entrance of the school and

might best approximate the visual category. Even then, the space she creates for herself is identified by her as different from other drawing times. It seems more closely related to the inner space of the intrinsically motivated even though it is externally oriented.

While there are possible similarities in a haptic/visual classification, it does not seem to clearly explain the underlying driving forces at work in the art process. Perhaps Lowenfeld's idea of the sincerity of a work better explains the differences in motivation. In speaking of a work of art Lowenfeld states:

> ...it is a product of human spirit, thinking , and emotions and can only be understood when the driving forces are of essential significance and everything else is only a by-product. If these driving forces are lacking, not even the most developed skills can ever replace them." (p. 271).

This underlying driving force in the intrinsically motivated is a different way of relating to the environment. It most closely resembles the attitude of harmony amongst indigenous groups. In the examination of the nature and role of myths in Navajo traditional culture, Catherine Leroy (1982) expresses the primitive human being's way of relating to the world and finds the fundamental difference between indigenous and Western viewpoints as having to do with ways of being.

> La différence fondamentale entre les attitudes de l'homme contemporain et d'un Ancien concernant le monde ambiant est celle-ci: pour l'homme moderne et scientifique le monde phénoménal est principalment un "cela" (M. Buber, Je-Tu, Paris, 1969); pour l'Ancien--et également pour l'homme primitif--c'est un "Tu." ...Les Anciens considèrent le monde comme un "Tu" problématique mais transparent. Le "Tu" est une présence vivante qui se révèle elle même. (p. 14).

This way of knowing stands as an alternative to the relation between subject and object that Western scientific thought has developed. It is that direct knowing that we achieve through an emphathetic understanding of the "other" opposite us. It is a knowing that comes in the interaction between "I" and the other. It is the knowing that is recorded in

the student images ranging from the metaphorical images of Andrew and Catherine to the understanding of Sandy's landscapes.

It is to be remembered that although the images may be personal lived experiences there is a concern both on the part of children and of natives that the art be judged as aesthetically good . This ultimately brings the artist of both groups to learn and function within their culture's aesthetic. It also insures the perpetuation of shared art values and techniques. Even the size of the paper most frequently chosen (12x18 white cartridge) happens to correspond with the type most commonly used in art classes. Layton's (1981) general conclusion would seem to be verified.

> Despite the richness and diversity of the art created by human cultures around the world, artists everywhere are constrained and stimulated by certain common aims, common problems and common procedures. Instead of setting our own culture apart from those of the small-scale, non-literate communities sometimes called 'primitive', perhaps we could thus learn from their accumulated experiences. (Layton 1981 p. 211).

In this particular study it is the intrinsically motivated students in art that are seen as most similar to the indigenous societies. What then do we do with the extrinsically motivated students? If we were to accept the haptic/visual classification of Lowenfeld then the implication would be that haptic types create from within and therefore would be susceptible to orientations of touch, bodily feelings, muscular sensations and kinesthetic activity. The visual types respond more to perceptive observation. Both groups could be inhibited if the opposite type of stimulation is forced upon them in their creative acts. For both groups Lowenfeld makes it clear that the desire for expression comes first and that "Attention to details must grow out of the desire for expression, otherwise we are not dealing with creative activity." (p. 279). This is almost the opposite of much art education, which starts with prescriptions for pre-imaged production.

Perhaps a better question than what to do with extrinsically motivated students in art is to ask how did they get that way? How is it that they came to be so dependent that they repeatedly ask 'What are we going to do now?'. In a cross cultural collection of children's art Betty Nickerson (1969) makes a very interesting observation:

> The general attitude of society has much to do with the artistic mortality rate. Where art is part of living, and where it occupies a valid place in society, child art seems to flourish best. In these societies even simple, utilitarian implements are usually given special care in selection, design and decoration... At the other extreme are those cultures that demote art from everyday experience, confining it to sterile museums apart from the people. Their children often find it difficult even to choose subjects to paint. (p.ix).

The key seems to be art as part of living- as part of the concern of the world around them. The intrinsically motivated students in art have still retained the link with their own personal bodily lived experiences. A harmony still exists- a harmony that echoes the indigenous populations' view of art. The question is for how long will this continue? A longitudinal study of highly intrinsically motivated individuals is necessary to determine possible changes in art attitudes over time.

Another concern in this study is why the voices of certain individuals speak out more than others. For some individuals such as Blake and Scott it seems I did not have the same rapport with them as others. Abscences augmented the problem. My focus was upon the intrinsically motivated students but even within this group there are variations. Jeanette presents herself to me very often whereas Andrew comes in when it is time for his grade level. In Andrew's case I gained rapport over time and even at the end of the study I felt there was more to be shared. Catherine's personal sharing really began when I did not support the criticism of some of the other students. In this way we can see that time was a vital factor in giving voice to students. Perhaps my own manner of functioning also corresponded more closely to some than others.

Many feminists argue for the acceptance of a plurality in functioning. Perhaps there are different types of schools necessary for the intrinsically motivated as opposed to the extrinsically motivated as we can not ignore one group in favor of the other.

Holistic Hope

Western education has developed a system which stresses conformity and separates the mental experience from the bodily experience. Another way of viewing this in terms of object relations is to see that Western civilization insists on people moving towards a created second nature that blurs or denies the importance of the first nature of humans. Native groups originally did not have such a split in their perceptions. Bourgault (1985) writing of beliefs and traditions of amerindiens recognizes the split in thinking that we make.

> Nos écoles enseignent surtout les sciences du mental. Pourtant, seul l'être entier peut comprendre la réalité. Vouloir comprendre le réel avec le mental c'est essayer de courir sur une seule jambe. (Bourgault 1985 p. 122).

The majority of our schools now function as a subject operates upon an object. Experience is alienated and denied in the self. The project of the future is to harmonize our functioning. Just as many native groups strive to recover their earlier traditions we must ask how to recover the body's lived experience and how this can be extended in art, for only when we have a harmony can we have an educated individual with a sensitive relationship with the world.

> We are trying to construct an ideal of an educated person in which that cold, hard, straight, and clear thing called knowledge is understood as rooted in the knower's relatedness, her projection of herself into the world. The ideal of the educated person is one in which habits of the mind and habits of the heart are mixed in a passionate caring toward the world we intend through our acts of

> knowing. The educated person not only possesses, she is, a past and a future. We find and form not only ourselves through language, knowledge, it is there that we find and form our world. Only those who recognize their radical nearness to the world, their radical responsibility for the world, are truly emancipated and empowered. (Pagano p.13). "Teaching toward empowerment: Integrating feminist pedagogy into general education"

Art education has been sidelined too long and regrettably there are too few who really understand the nature of art production. Picture for a moment a time and place where Catherine could feel that it was acceptable to explore her personal art, where she could bring together technique and self- a time when Andrew and Catherine could work out their metaphorical images of survival. Imagine a room with objects varying in material, form, texture, color, visual images both historical and contemporary, and students of varying levels exploring and creating. In such an area it is Carl Bereiter's image of teacher as virtually a camp counsellor with a deschooled emphasis that seems to fit. This is a time when learning of art skills and concepts alone does not rule but where individuals are not entirely on their own devices to be creative. Rather a harmony is stressed and desire for expression leads to form.

In native art also there is more that operates than only a technique. The sense of spiritual or internal understanding is seen in the art created for oneself. That sense of wholeness, harmonizing technique and understanding, present in much traditional native art, and seen behind the scenes in some children's art is missing in our methods of art education today. This sense of wholeness, of harmony of masculine and feminine thought integration that underlies creativity is best expressed by Woolfe in her characterization of two powers presiding in our brains. When the two powers fuse, woman and man are spiritually cooperating.

> It is when this fusion takes place that the mind is fully fertilized and used all its faculties. Perhaps a mind that is purely masculine cannot create, any more than a mind that is purely feminine,...(p94). ...Some collaboration has to take place in the mind between the woman and the man before the art of creation can be accomplished.

Some marriage of opposites has to be consummated. The whole of the mind must lie wide open if we are to get the sense that the writer [artist] is communicating his experience with perfect fullness. There must be freedom and there must be peace. Not a wheel must grate, not a light glimmer. The curtains must be close drawn. (p 99).

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