TOWARDS A PHENOMENOLOGY OF BECOMING AN ART TEACHER

by

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Abstract

This study explores the questions What is the process one undergoes in becoming a teacher? What is it like to be a student teacher? What does it mean to be a student teacher? Through the methods of existential phenomenology and hermeneutical philosophy, the experience of three student teachers as they participate in a program of art teacher education is unfolded, revealed and interpreted What begins as an attempt to describe the process of becoming a teacher shifts to dwelling in the phenomenon of being a student teacher. Life-world descriptions based on interview data are constructed and then analyzed thematically The major themes considered are the student teacher's conception of teachers and students, the student teacher and the artist-teacher dilemma, and the student teacher's movement to self-awareness. It appears that an important and vital part of becoming a teacher is being a student teacher which involves subjective beings existing in relations loaded with contingencies. Among other things, being a student teacher means making a commitment to making a commitment to teach. It also means entering a series of dialectical relationships the relation of the individual self as person to the self as teacher, the relation of the teacher to the students, and for the art educator, the relation of the artist role to the teacher role. The study considers implications for and possible applications to theory and practice in teacher education raised by the findings and by the method.

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INTRODUCTION

This study asks the seemingly simple questions: What is it like to be a student teacher? What does it mean to be a student teacher? What is the process one undergoes in becoming a teacher?

I feel that it is a part of my own process of becoming and being an artist and an educator that I am concerned about asking such questions. It is a sobering thought that at the age of forty, I look back and realize that each year since the age of five, I have been involved in formal education either as a student or as a teacher. Since my second year of university, I have had a relationship with student teaching, either as a student teacher, a cooperating (or sponsor) teacher, or as a university or college faculty supervisor. I have experienced student teaching from the inside, the outside and the edge. Like most teachers of teachers, my approach has been intuitive with the content being based in my subject discipline and my own teaching and personal experiences. Like student teachers and teachers, teacher educators tend to teach the way they were taught. Rarely does a professor of education study to be a teacher educator. It is just something one does. It also seems to be rare for teacher educators to inquire into the process that their students are undergoing.

Perhaps I am interested in "process" because I am an art educator and an artist. Who I am certainly influences the questions I ask and the way I seek answers to them. As an art educator, the notion of process has been a central concern of my teaching and my thinking about teaching. Even as a student teacher, I was well aware of the process versus product controversy, a perennial debate in the field

of art education (Kaufman, 1966, p. 89). However, I failed to see why it had to be one or the other. Were not both important? Were they not part of the same continuum? Could not one have a destination and at the same time savour the view along the way? The product, the finished drawing was something I admired as an adolescent, but I also sensed the joy of the making. As a student and beginning teacher, I realized the importance to the learners of the process--the importance of the getting there. This was probably the time when the word "experience" became a central one in my vocabulary. Dewey's philosophy relating art to experience and experience to education, while only partly understood, was appealing. Read's vision of education as the fostering of growth and its cultivation through modes of expression, that is, art, was inspiring (Pearse, 1965).

As a high school art teacher, I was a juggler, balancing the poles of artist and teacher while walking the tightrope of process and product. I came to realize, as I wrote in my Masters of Arts thesis, that "experience itself can be art" (Pearse, 1969, p 71) I felt that art-making was essentially a sensory experience and that an understanding of and integration of the senses was essential for an art education curriculum Influenced by Marshall McLuhan and the human potentialities movement of the late 1960's and early 1970's, I wanted art making and teaching to be a multi-sensory affair. I was also very impressed with Abraham Maslow's notion of self-actualization, which seemed the ultimate educational goal, and Martin Buber's notion of the I-Thou relationship, which seemed the ideal teaching-learning model. I was also fascinated by and attracted to oriental philosophies, especially Zen, with its playful, yet profound sense

of the paradoxical.

As an artist I have certainly been interested in processes, initially as methods or techniques for creating paintings or prints and later as subject matter or content. Early abstract works used shapes, colours, and textures to explore images of metamorphosis or change The process of applying paint to canvas or texture to plate was clearly a concern, but subject matter like shifting landforms, eroding rocks, modulating lines, and transforming colours persisted. In 1970, I was introduced to conceptual art. Here the idea or concept of the art work became central. The visual became residual. The concept, the system, the process prevailed The fact that much concept art, particularly the work of Carl Andre and Sol Lewit, resembled lesson plans was not lost on me. I wrote in a notebook from that time

conceptual art
is about
making
real
lesson plans

both
are about process
and processes
and systems

the product
is but one part
(the final part)
of the process

the documentation
of the process
can be the product

I noted that in both conceptual art pieces and lesson plans the structure is clearly laid out, but within that structure there are allowances for variations determined by changing, individualized

conditions. Here was an approach to art, a stance, a methodology with which I felt very comfortable. No longer did I feel that I was doing a juggling act with my art and my teaching. I always felt they were complementary activities, the one enhancing or nourishing the other, but now they seemed integrated. My teaching was concerned with initiating changes in learners and my art in sometimes initiating but always observing and describing changes in materials or environmental phenomena. One art piece involved shaping clay letters to spell ART and then photographing these unfired objects over a period of a week documenting the changes they went through. Others documented, through colour photographs, the gas stations visited on a trip from Montreal to Vancouver and the skies encountered on the return trip (Gopnik and Gopnik, 1971, pp. 61-62). The culmination of this photodocumentary art was a series titled "Lukas Every Day for Three Years" (1973). I photographed my son everyday from birth to age three years, combining my interest in visual art, change, growth, development, children, and education. A logical step in this progression was a 16mm film, called Five Kids and Their Pictures (1979) that shows how five children, aged four to seven, have grown and developed, by using images of them and by them. Pictures made by each child, from first scribbles to present paintings and drawings, are juxtaposed with family snapshots and home movies that record the child's growth and home environment. The film reveals that all of the children pass through common, recognizable developmental stages in their picture making, while at the same time each child develops images and approaches that are unique and individual.

When the time to undertake doctoral studies arrived, it followed

that I would combine my professional involvement in teacher education with my perennial interest in growth, change and becoming. I believe that this interest is more a predilection than a consciously articulated and chosen theme. Similarly, I think my leaning towards a phenomenologically-based research methodology was less a conscious choice (and I hope not a case of bandwagon jumping), but more a stance and perspective to which I was predisposed. It appears that I have been "doing phenomenology" in my art making, filmmaking and even teaching years before I heard the word.

The purpose of these biographical allusions has been to provide a context for the study and to show how it has grown from, and is related to, my evolving interests. Allport points out that " . . . it is by reflecting upon the factors that seem vital in our own experience of becoming that we identify the issues that are important" (Allport, 1955, p. 100). Moreover, since my research approach is based on the premise that the researcher's subjectivity and historicity are integral to the study, it is essential that I reveal my perspective, my biases, my prejudices. Since I am a partner in the dialogue that ensues, my perspective must be acknowledged, if only briefly.

The philosophical and theoretical facets which will be revealed in the next four chapters must be seen in relation to the situational facets of the context. The situation in which I am immersed, and have been for several years, is the teacher education program of the Nova Scotia College of Art and Design in Halifax, Nova Scotia, Canada, where in a taken-for-granted manner, I have observed numerous students progress through the two-year (or more) program and

transform from students to teachers. Obviously the program was consciously and rationally planned to make the progression a meaningful sequence of events and experiences But what was it that the students were experiencing? What were the students' subjective realities of the process of becoming a teacher? How could I find out? What implications would that understanding have for our program in particular and teacher education in general?

The Nova Scotia College of Art and Design is a relatively small (four hundred and fifty students) degree-granting institution housed in restored historic buildings in downtown Halifax. Among the programs that the College offers are the B.A. and B.F.A. in Art Education degrees which are usually taken in four years or eight semesters. Graduates are certified to teach in the province's schools. Approximately forty undergraduate students are studying in the Art Education Division of the College at any time. With a faculty of five, classes are small and the atmosphere informal. The art education program consists of four core courses (Introductory Art Education, Student Teaching I, Student Teaching II, Advanced Student Teaching) taken in separate semesters, plus selected elective courses on special topics in art education to a total of thirty-two credits. The remaining one hundred and two credits consists of academic, fine art or craft studio, and art history courses. The purpose of this study is to follow three students through this program in an in-depth manner in order to try to reveal the process.

PART I

Chapter I

THE PROBLEM

TOWARDS AN ONTOLOGY OF TEACHER EDUCATION

This study intends to unfold and reveal the students' subjective experience of the process of participating in a program of teacher education, the beginning phase in the life-long process of becoming a teacher. Although the raison d'etre of colleges of education and teacher education programs is ostensibly to help students become teachers, these institutions seem to place greater emphasis on teaching subject matter, content, strategies, techniques, and learning theories than they do on helping the individual reflexively understand the process and experience of becoming a teacher. The emphasis is on technical control and objectivity, in spite of (or maybe because of) the fact that classrooms are complex, ambiguous, and inter-subjective environments. As Philip Jackson put it, the teacher in his decisions and actions " . . must be content with doing not what he knows is right, but what he thinks or feels is the most appropriate action in a particular situation. 'In short, he must play it by ear" (Jackson, 1968, p. 167) Such a statement is meant not to deprecate the ability or even the quality of the professional education of the teacher, but to underline the innate contingency of classroom life in which total "preparation", "control", or "competency" is an unrealistic and unattainable goal. Unwittingly, Jackson makes a point for intuitive, situation-based knowledge.

> The empirical literature yields a disturbing conclusion about the experience of learning to teach. Becoming a teacher is complex, stressful, intimate and largely covert, but in accomplishing this demanding task teachers do not feel helped

> by teacher education. What laymen, legislators, and education students have been claiming for decades may be true teacher education is orthogonal to the teacher. (Fuller and Brown, 1975, pp. 25-52)

This judgment is echoed by Cassivi and Vaughn in their study, The Attitudes of Teachers Towards Teacher Education in the Province of Nova Scotia. They conclude

> that apparently the classroom performance of teachers is little affected after the first year or two in the profession, by what has been taught during training There is a wide gap between teacher education and teacher behaviour. (Cassivi and Vaughn, 1970, p 206)

The essence of the dilemma of teacher education lies not in the content or structure of teacher education programs, or in some inherent flaw in the whole notion of pre-service education for teachers, but rather in the orientation and perspective from which the education of teachers is viewed and the ground upon which it is rooted. Many contemporary educators, particularly in the area of curriculum (Aoki, 1978, Eisner, 1979, Van Manen, 1979) feel that there has been an over-dependency on educational ideologies based on technical control and instrumentalist attitudes. We have become victims of the tendency to conceive and evaluate educational programs from models based on the physical sciences and cost-accountability and product-efficiency criteria. Human beings exist in an infinitely rich "lived-world" with a vast variety of attitudes, yet teacher education is dominated by an impoverished system of meanings revealed by the one attitude of the scientist. Teachers cannot be "prepared" like McDonald hamburgers, a classroom is not a metaphor of a fast-food franchise. How then can teachers be helped by teacher education?

teacher education programs must concern themselves

> with persons rather than competencies. It means that the individualization of instruction we have sought for the public schools must be applied to these programs as well. It calls for the production of creative individuals, capable of shifting and changing to meet the demands and opportunities afforded to daily tasks. Such a teacher will not behave in a set way (Coombs, et al, 1974, p 9)

The creation of a more helpful and realistic teacher education is not simply a question of competency-based versus humanistic-based education This complex problem requires an equally complex approach It can begin simply enough by shifting the emphasis in teacher education from education in the abstract, to the teacher as a person L. A. Reid points out that

> . . the very ideas, the theories which affect the practice, are discovered finally through personal involvement. The person is involved from beginning to end. (Reid, 1965, p 95)

The focus then, is on the teacher at either the pre-service or the in-service phase of his or her becoming What is required is a shift in thinking from teaching as doing to teaching as being (Cunningham, 1979, p. 1) The teacher is seen then as a unique self, an existential being, situated in a particular life-world and involved in inter-subjective relations with others. These relationships are laden with meaning and value--not always conscious. Maxine Greene, in Landscapes of Learning, calls for teacher educators to encourage in their students this kind of self-reflexiveness, to think about their own actions, their own thinking, and to reflect upon their own reflecting. She continues:

> I am concerned as well with enabling individuals to reflect upon their own lived lives and the lives they lead in common with one another, not merely as professionals or professionals-to-be, but as human

> beings participating in a shared reality.
> (Greene, 1979, p. 55)

"Man" says Merleau-Ponty (but he could be referring specifically to a learner-teacher), is " . . . condemned to meaning" (Merleau-Ponty, 1962, p. xix). Teacher educators would be in a better position to help their students, who are to become teachers, to be self-critical and self-reflective if we had access to phenomenological portrayals of "becoming" teachers encountering their emerging life-worlds. This study attempts such portrayals.

What does one experience in becoming a teacher? My own experience and those I have observed, witnessed, and participated in with my art education students merge and mingle. There is the first unsteady decision "to go into teaching". "Is this what I really want? Is this good enough for me? Haven't I spent enough of my life in schools? But I guess I like kids and working with people, and the idea of teaching something I really love--art--is very appealing " "But", says alter ego, "are you saying that because you think you can't make a living as an artist? Is this another one of your middle class compromises?" "But I really think I can combine a love of art and an interest in teaching, at least I can paint during the long holidays. I'll be a useful member of society." These and many other thoughts, hopes, fears and fantasies taunt the becoming teacher once that first decision is made. "Then come the courses; the theoretical ones--interesting, but when do I get to teach? The pedagogical methods--am I really going to need to use all this stuff? The academics--but I really want to teach little kids! The student teaching--quick, show me how to write a lesson plan!"

Becoming a teacher must be something like Beittel's evocation of

the being and becoming of the artist and the lover. It is a movement or transcendence in a domain in which everything must be learned at once in something that cannot be taught (Beittel, 1977, p. 112). It is a long slow process. No matter whether the program lasts four years or ten months, it seems interminable because it tends to look beyond itself--into the future. It is always preparation for something. I'm always looking to the day I can be a "real" teacher? Do I stop "becoming" then?

The question of what it is to become and to be a teacher merges with the more fundamental ontological questions "What is the significance of being human?" "What is the significance of being?" "What is it to be?" Existentialist writers like Heidegger, Sartre and Marcel, write about "being there in the world", "learning to be", or "having one's being-to-be" as being descriptive of human existence as it appears in the lived-world. Human existence is "not yet", since it is lacking the kind of substantive content in its futural, worldly dimensions that could take this responsibility away with it. To be human is to be always unfinished One has to be this being that he or she is not yet. Human being is, for Heidegger, "primarily possibility" (Heidegger, 1967, p. 143). Vandenberg notes that the "not yet" is an essential characteristic of being a child and that " . . the appearance of the child as a not-yet is a 'special case of the general case' of the appearance of man as a not-yet" (Vandenberg, 1974, p 209). The "becoming" teacher is another special case of not-yet, of the "having to be" of becoming educated as a teacher. Just as human existence is in a state of constant becoming and its "yet-ness" never arrives, the becoming teacher never "becomes", but reaches

another plateau of being. In this case, I am looking at the student teacher as inhabiting a plateau of being.

A student teacher should be considered not as a potential teacher, but in Sartre's terms, a "being-in-itself" (Sartre, 1974).

> Being-in-itself cannot 'be potentiality' or 'have potentialities'. In itself it is what it is--in the absolute plenitude of its identity. The cloud is not 'potential rain'; it is, in itself, a certain quantity of water vapor, which at a given temperature and under a given pressure is strictly what it is The in-itself is actuality. (Sartre, 1974, p. 74)

I intend to show in this study how a student teacher can be seen as being-in-itself rather than as a possibility of being a teacher. Student teachers are what they are and have identities. I attempt to reveal that identity through describing the mode of being of being a student teacher.

What is it to be a student teacher? It is by its very nature a dual role. One enters into a kind of hyphenated existence, both a student and a teacher. It is a continuum or sliding scale, beginning with being more a student and ending (if it can be said to end) with being more a teacher. A student teacher can also be seen as a student of teaching. The task is to learn about teaching or how to teach. It can be seen as indeed a task--something one learns about, or "how to do", from the outside. The tendency has been to look at teaching as something one does, or has done to one, rather than as a mode of being. While one may cease to be a student teacher by some administrative criteria and become a teacher by others, the point at which one has completed the process of becoming a teacher is much less clear. Indeed, in a certain sense, a teacher is always becoming in that becoming, is bringing-into-being.

Teacher education has developed as a training enterprise to "prepare" teachers, or to study how a student becomes a teacher, or how we can effectively and efficiently teach students to become teachers. I am not denying that these can be legitimate interests. But is it not essential to discover how student teachers are? The first step in this discovery is to welcome them as partners in a dialogue, to enter, to a degree, into the student teachers' world.

Chapter 2

BECOMING AND TEACHER EDUCATION

REVIEW OF THE LITERATURE RELATING TO THE PROCESS OF BECOMING A TEACHER

A review of the literature of teacher education reveals a great deal of concern for the result of teacher preparation programs but very little attention devoted to the process one undergoes in becoming a teacher. Books like Becoming an Educator (Morris, 1963) deal with what the student must know (theory) or know how to do (practice), rather than with the process of becoming a teacher. More to the point is Elizabeth Eddy's book Becoming a Teacher: The Passage to Professional Status, which is process oriented, although based on interviews with beginning teachers in their first semester of teaching in slum schools in a "northern city" and primarily concerned with their assimilation into schools. New teachers are " . viewed as those in the process of making a transition from the status of pupil to that of teacher" (Eddy, 1969, p. 6) She sees both the first year of teaching and student teaching as transitive periods during which students observe and act out behaviors they are eventually to assume as teachers.

> The circumstances under which student teaching eases the transition from the role of student to that of teacher, and the extent to which it does so, are not empirically known. Yet it seems that important learnings about the role of teacher do occur during student teaching . . . (Eddy, 1969, p. 14)

An extended account of a student's perceptions and experiences of a teacher education program is found in Competency Based Education A Process for the Improvement of Education (Hall and Jones, 1976,

Chapter 12) The student writes of his thoughts, feelings and fears as he progressed through a highly individualized program which encouraged a self-critical attitude and a high level of interaction amongst students and faculty

While not from the student's perspective, the most complete examination of the experience of learning to teach with its attendant stages, phases and concerns is presented by Fuller and Brown in their article "Becoming a Teacher" in Teacher Education The Seventy-Fourth Yearbook of the National Society for the Study of Education They have assimilated the empirical research on "neophyte", "beginning" or "student" teachers to create a portrait of individuals in a state of dissonance and transition " . . . caught in the crack between the 'emergent-oriented' college professor and the more traditional supervising teacher" (Fuller and Brown, 1975, p. 29-30).

> The early context of becoming a teacher has more room for movement than a straight jacket, but both have more constraints than resources. The neophyte selects herself without assistance, probably on the basis of obsolete information derived from her experience as a pupil. (Fuller and Brown, 1975, p. 47)

These authors identify a series of stages or clusters of concerns attending the process of becoming a teacher. The first pre-teaching concerns of the education student who has never taught, center on pupils--that is, on his or her self. Fresh out of the pupil role, he or she can identify realistically with pupils, but the identification with the teacher role is remote. With the first contact with actual teaching, however, the idealized concerns about pupils are shifted to concerns about one's own survival as a teacher. Surviving and coping predominate. The student teacher is concerned about class control,

mastery of the content to be taught, and by supervisors' evaluations. He or she struggles with feelings of inadequacy, dependency and lack of self-confidence in his or her skills and abilities. Added to self-survival concerns are the varied demands made to not just survive, but to teach. Teaching concerns are still concerns about one's own performance and not concerns about pupils and their learning. When concerns with pupils re-emerge, the student teacher may be unable to act on these concerns. Fuller and Brown point out that an important task of teacher education is to provide contexts within which students' concerns about survival can be resolved and concerns about pupils encouraged, " . . . since better teaching is probably associated with concerns about pupils rather than concerns about the self" (Fuller and Brown, 1975, p. 40). Nevertheless, while not expressed in this language, the becoming teacher is engaged in a quest for achieving a satisfying self-identity in an authentic existence.

More recent studies cited by Zeichner and Tabachnick (1981) that investigate attitude changes in the becoming teacher support the view that

> . . . students become increasingly more progressive or liberal in the attitudes towards education during their stay at the university and then shift to opposing and more traditional views as they move into student teaching and in-service experience. (Zeichner and Tabachnick, 1981, p. 7)

While acknowledging that support for the widely held view that an attitude shift does take place, the article presents alternative scenarios. The first holds that the impact of universities is actually quite low since many respondents to questionnaires report a greater influence of earlier mentors on current classroom practice than pre-service training. Advocates of this view refer to a lack of

use of a technical language by these teachers indicating the continuing effect of lay imagery in professional practice The second scenario views the university's influence as not liberalizing at all and regards these institutions as just as traditional as the schools with respect to practice (Zeichner and Tabachnick, 1981 p. 9). Each of these possible explanations for the attitude changes underline the important effect on their teaching performance exerted by teachers' (student or experienced) self-concepts and world views The link between " . . . what is believed to be professional competence and what is regarded as personal competence . " is a strong one (Coulter, 1980, p. 21). Regardless of the degree of openness or innovativeness in the teaching performance, that performance is affected by the way in which student teachers see themselves in the professional role.

> Thus, much of the anxiety associated with beginning teaching arises from the threat to one's person, the fear that failure as a novice teacher may be interpreted as indicating wider personal incompetence. (Coulter, p. 21)

Coulter's research indicates that what he calls "self-competence", the belief that one can succeed, is a major determinator of one's commitment to teaching. It also reminds us of the complex and contingent nature of the educative process and of the fact that student teachers have widely different personalities, professional aspirations and teaching styles which they strive to express and test in the process of becoming a teacher.

These studies however, (i.e. Coulter, Fuller and Brown, Zeichner and Tabachnick), all tend to take a positivistic, "from the outside" approach. A hypothesis is posited or a theory constructed and empir-

ical evidence is gathered. Little light is shed on the "inside workings" of the student teacher as an emergent self. Other recent attempts to expand theory in teacher education, which recognize the complex nature of teaching and hold a versatile conception of the role of the teacher that is integral to a growing and changing self, draw from developmental theory (Witherall and Erickson, 1978, Sprinthall and Glassberg, 1980, Sprinthall and Thies-Sprinthall, 1980). These authors see the underlying issue of teacher education as one of adult development. They draw on the developmental theories of Piaget, Kohlberg, Loevinger, and Hunt to begin to synthesize multi-dimensional constructs that depict various cognitive, moral, and psychological stages in the growth of individuals. For example, Witherall and Erickson, in their examination of two case studies of teachers from the perspective of ego development theory, emphasize "the teacher's understanding of self" (p. 237) as an important task of teacher education. They see a reciprocal relationship between a teacher's taking the perspective of students and a more complex, integrated understanding of the self.

Insight into being and becoming as it is experienced by student teachers is the expressed aim of studies that are phenomenological or hermeneutical in intent and approach. One such study titled, "An Inquiry into the Nature of Teacher Becoming as Person Becoming" (Weisensee, 1980) investigated " . . . the process of inner growth in becoming a teacher as it relates to becoming a person" (1980, p. iii). The study is grounded in Viktor Lowenfeld's ideas concerning the growth related concepts of self-facing, self-identification, self-expression and self-adjustment, paired within Abraham Maslow's notion

of self-actualization. The study is phenomenological to the extent that it deals with actual experiences of student teachers. Life-world data are provided from two students' journals from an undergraduate course in art teacher preparation.

> Their journals serve as a means for revealing some of the aspects and characteristics which attend the inner growth processes in being and becoming a teacher. Within the context of this research, the journals serve as collected data from the event-in-progress as they learned about teaching as teachers. (Weisensee, 1980, p. 11)

The journals she concludes, " . . . revealed the agonies and joys of being and becoming teachers as persons" (p. 271). Presentation and interpretation of the journals provides phenomenological evidence for the view that becoming a teacher evolves out of and parallels the process of becoming a person. A series of recognizable stages, not unlike those cited by Fuller and Brown, are revealed that chart the student teacher's movement from self-consciousness to self-awareness, to awareness of others. When tangible consideration of classroom control and management are brought under control, there is greater emphasis upon individual needs, the dynamics of interaction and the roles of responsibility. She sees these stages of inner growth as amenable to direction, guidance and even acceleration (p. 273).

Another study with a phenomenological perspective pertaining to the experiences of student teachers was conducted by Hultgren (1982). Her stated purposes were to carry out an ontological analysis of student teaching experiences in order to contribute to a philosophic base in curriculum, and to explore the use of hermeneutic phenomenology in eliciting modes of being and understanding that could be used to enlighten practice. In this case, the students were eleven

student teachers of home economics returning from student teaching to a curriculum course consisting of eighteen seventy-five minute sessions taught by Hultgren. The class dialogue was tape recorded for use as a text for hermeneutic interpretation Descriptions of students' experiences were also elicited to disclose existential themes in the students' experience of being teachers. In a review of this study, Schubert comments that·

> . . . the dialogue enriched present experience by teaching students about the alive character of the past in a present that is wide-awake. In calling forth being experienced in their past (student-teaching and before), students came to realize the greater meaning their present encounter could have. (Schubert, 1983, p. 97)

He notes that the instructor-researcher participated <u>with</u> the students, rather than acted <u>upon</u> them with pedagogical skills and techniques. Hultgren acknowledges through her actions that the research process itself incorporates her own personal quest for self-realization. The themes she identified

> . . pointed powerfully to the vast vulnerability of meaning-seeking and becoming to the psychological, social and political character of schooling. (Schubert, p. 98)

The pervasive force of control evident in schools, schooling and the supervisory relationship was illuminated repeatedly. She was able to " . . . provide insight covertly, if not overtly, into the intimate relation between curriculum and the lived qualities of teaching experiences" (Schubert, p. 99). In this manner, she was able to " . . . increase awareness of the meaning an experience has for those who are undergoing it or have lived through it" (Hultgren, p. 75).

These two studies illustrate the promise of phenomenological inquiry into teacher becoming or student teacher being. The door is

open and we are in the threshold but there are many rooms to explore. What is still required are more phenomenologies of student teachers' life-worlds in the spirit of those called for by Willis (1983), Schubert and Schubert (1982), and Pinar (1981). Writing from their perspective in the curriculum field, they see the description and interpretation of phenomenological states as being valuable and instructive to both students and educators in promoting experiences of high quality.

> . . the quality of experience can be enhanced only as the students come personally and autonomously to understand their own life-worlds and how these are connected with taking action in the external world. Natural descriptions of phenomenological states may be a good way to begin promoting such understanding. Creating descriptions which also skillfully interweave interpretations and suggestions for action with the lived qualities of personal experience is a way for educators to make suggestions based on professional judgments which may beneficially influence students by encouraging their own personal understanding and autonomy.
>
> . . . we need more and better naturalistic descriptions of students' phenomenological states, and we need more and better ways of interpreting them so that our normative suggestions to students enhance their autonomy. (Willis, 1983, p. 47)

The present study accepts this call and challenge and offers phenomenologies of three student teachers. The following chapter outlines the philosophic sources and attendant methodology that inform this stance and approach.

Chapter 3

THE METHOD OF INQUIRY SEVEN CHARACTERISTICS OF EXISTENTIAL PHENOMENOLOGY

It is essential that a methodology be appropriate to the questions asked or the phenomenon being investigated. As a method of philosophical inquiry, existential phenomenology is particularly suited for describing the phenomena of education within the condition of human existence, and for yielding insights into the nature of becoming a teacher. The method is also amenable for application to social science research. Although its influence is only beginning to be felt in North America, existential phenomenology, as an operational label refers to the mode of philosophizing, predominant among French and German philosophers that traces its origins to Kierkegaard, Husserl and Dilthey, through Sartre, Merleau-Ponty and Heidegger. The essential linkage is Heidegger's existential ontology in which man is seen as openness, as existence, and phenomenology's conception of consciousness as a mode of being human is described in terms of intentionality (Vandenberg, 1971). Existentialism and phenomenology flow together to form a new unity, with existentialism providing the themes and phenomenology the method. Although there are various approaches to phenomenology, with existential phenomenology indicating a particular stance, it is possible to summarize central phenomenological concerns and to indicate how phenomenology provides an appropriate methodology for this study.

(1) <u>Phenomenology is a form of inquiry that begins with experience in the lived-world</u>. The phenomenologist's main tasks are to see

the common sense world in its massive complexity, to outline and explore its essential features, and to trace out its manifold relationships. What Husserl was advocating in his call for philosophy to return "back to the things themselves", the world of original experience, was not a plea for "thingness", but a caution against theorizing which could obscure the potential wealth of meanings available in the experiential world. Husserl believed phenomenology to be "presuppositionless" in its attempt " . . . to avoid prejudicing the phenomenon being described and to allow it to appear, to let it be" (Vandenberg, 1974, p. 196).

In his concern for explicating pre-theoretical everyday experience, Husserl attempted to ground cognition in the actual structures or processes of consciousness Consciousness, meaning a thrusting towards the things of the world was, he felt, intentional.

> The essence of consciousness, in which I live as my own self, is the so-called intentionality. Consciousness is always consciousness of something. (Husserl, 1964, p. 12)

Husserl's philosophy of intentionality posits consciousness as already actively involved in the world. This active consciousness allows the world to be what it is. It is impossible to think of the world in the absence of human consciousness because thinking itself is intentionality--a mode of being involved in the world. Truth is not a question of correspondence between our knowledge and a meaning which belongs to a world separated from human consciousness Existence is consciousness of existing--mankind is essentially characterized as an understanding relationship to being.

The phenomenologist starts with the idea that human experience contains a meaningful structure. He or she attempts to disclose and

describe the basic patterns or structure of human experience using an intuitive and reflective method based on a specific attitude of mind in which one accepts the natural attitude, and then steps out of it This method, called "epoche" by Husserl, or "bracketing out", is also referred to as "phenomenological suspension". It is a method with which to separate the essence of reality from its peripheral aspects Essentially, "epoche" involves a shift in modes of attention in which a priori theories and interpretations are bracketed out, and the aspect of reality under consideration, whether it be Heidegger pondering the essence of human existence, or an educator searching for the underlying structure of classroom interactions, is directly focused and reflected upon. Through the phenomenological attitude, Husserl claims that " . . . I reach the ultimate experiential and cognitive perspective thinkable. In it I become the disinterested spectator of my natural and worldly ego and its life" (Husserl, 1964, p 13).

(2) Phenomenology sets out to study the subjectivity of lived experience. A central feature of phenomenology is its concern with subjectivity as an essential feature of lived experience. Human beings are not objects or things. Their essence is in their existence. They exist in a mutualism of subjectivity and world They experience their "lived-body's" awareness of time and space Subjectivity is what Sartre calls "consciousness of consciousness" (Sartre, 1974, p. xi). This consciousness is not simply innerness or introspection. "It thrusts", says Maxine Greene, "toward the world, not away from it" (Greene, 1973, p. 131). Likewise, phenomenology is not solipsism which says that the only source of knowledge is the self and that nothing exists but the self-conscious self and

its creations (Wagner, 1983, p. 18). Phenomenologists acknowledge that each human being exists in a public and social world and also exists in inter-subjective relationships with others. Phenomenologists understand social action as the meaning the actor bestows upon this action, the meaning this action has for the individual. The reality I encounter as an actor in my world is at least partially defined and constructed by me. Yet at the same time it is inter-subjective. I am located within a biographical situation with a personal and societal historicity that is relevant to any phenomenologically founded research. Phenomenologists are wary of the behavioral sciences when they " . . omit the other person's awakeness, his subjectivity, and count it for nothing, when it is, rather his human being" (Vandenberg, 1978, p. 5)

The individual comes in touch with the world in multiple ways. Maxine Greene in Teacher as Stranger notes that teachers easily can and do take a behavioral view when necessary and can and do learn to teach didactically. "But we can also assume that no involved teacher can wholly escape the vantage point of subjectivity, the vantage point from which the close presence of others will be felt"(p. 94). Subjectivity, believes the phenomenologist, is to be acknowledged as inevitable and essential, not to be avoided.

(3) Phenomenology's intent is to arrive at a verstehende understanding of aspects of the lived-world. The type of understanding of subjectivity that phenomenological investigation leads to is called verstehen. Verstehen is what the German-born phenomenological social scientist, Alfred Schutz, calls the common-sense reality of everyday life, which is permeated by our understanding of the subjective

meanings of the people with whom we relate in a social world of common meaning (Schutz, 1964) Verstehen understanding occurs when I experience inter-subjectively the meanings others bestow in their actions In an educational context, it refers to the teacher's ability to understand students in a way similar to the way in which they understand themselves Central to the notion of verstehen is the awareness that the life-world is not simply one world but rather an infinite number of worlds relating to the subject's infinite number of attitudes. I recall Huxley's observation that "man is a multiple amphibian and exists at one and the same time in a number of universes, dissimilar to the point very nearly of complete incompatibility" (Huxley, 1962, p. 279).

(4) Phenomenological understanding is the presentation of the essence, ground structure, or deep structure of a phenomenon. The aim of the phenomenological method is to attempt to get under perceived phenomena in order to confront the phenomena in question directly. It is seen as a method that would lead us to the root by moving from matters of fact to essences, from empirical to essential universality and to an understanding of structures firmly grounded It searches for the deep structure of human events and actions to discover the rules or modes that give them order. It looks for "the very nature of the phenomenon, for that which makes a 'thing' what it is (and without which it could not be what it is)" (Van Manen, 1984, p. 38). Husserl saw phenomenological method as both scientific and rigorous. The Husserlian essence could achieve a repeatability and identity of meaning over time, an "invariant use of meaning" (Palermo, 1974, p. 244). Instead of generalizability, phenomenological researchers

talk about repeatability and identity of meaning, instead of reliability and validity they talk of essences and deep structure. The words used by phenomenologists are themselves revealing, words like "root", "ground", "deep", "essential", "opening", "presence". The terms "ground structure" or "deep structure" are metaphorical referents "a way of referring to the pursuit of a descriptive-analytic method, leading to a verstehende grasp of social phenomena" (Van Manen, 1979(b), p 9).

(5) Phenomenology utilizes an interpretive method of sense-making. By its very nature, phenomenological seeing entails interpretation to the extent that it elucidates, represents, translates, or somehow brings something to understanding. In this regard all phenomenological viewing is hermeneutic and is related to the discipline of hermeneutics, the study of understanding and interpretation, specifically of texts. Hermeneutics, when traced back to root words in Greek, suggests the process of bringing understanding. Hermeneutics as a theory and a method is complementary to phenomenology. It claims the ability to retain the phenomenological intuition, at the same time comprehending the wider perspectives of society and history (Wolff, 1975, p. 103). When applied to social and aesthetic situations, it focuses on the context of the event, the participants, their values and culture as major sources for understanding the meanings. The modern revised usage of the term and practice of hermeneutics comes from the contemporary German philosopher, Hans-Georg Gadamer, drawing on the traditions of Dilthey and Heidegger.

> The best definition for hermeneutics is: to let what is alienated by the character of the written word or by the character of being distantiated by cultural or historical distances speak again. This is hermeneutics: to let what seems to be far and alienated speak again. (Gadamer, 1979, p. 83)

When practising hermeneutics, the researcher is involved reflexively in a simultaneous understanding of self and being. In this attempt to understand the existential meanings, symbols, and values of others the researcher must become simultaneously aware of his or her own historical consciousness and its role in this process. The reciprocal nature of the process is echoed in what is called the "hermeneutical circle", "the whole received its definition from the parts, and reciprocally, the parts can only be understood in reference to the whole . . . meaning is what understanding grasps in the essential reciprocal interaction of the whole and the parts" (Palmer, 1969, p. 118).

The notions central to hermeneutics that meaning and meaningfulness are contextual, related to a perspective from which events are seen, and that the researcher's consciousness is relevant to the interpretation, have implications for inquiry in education. A phenomenological and hermeneutical approach to research in art education is evident in the work of Kenneth Beittel, who has been involved for over ten years in longitudinal studies of the drawing process of individual artists, both professional and non-tutored. In his "study of man as artist arting", he and his co-workers are participant observers, "co-sharers of the artist's serial" (Beittel, 1974, p 3) They observe and record phases of the artist's drawings with time-lapse photography and, through dialogue with the artist, attempt to reconstruct, describe, interpret, and understand the meanings associated with the work and the process. Beittel refers to this process as "formative hermeneutics" since " . . . we are involved in a movement toward understanding--in hermeneutics, that is" (Beittel,

1974, p. 4).

> What then, I am working at, in general, could be titled "The Disclosure of the Artist's World of Arting", in which the problem is that of my finding viable modes of interaction of my own horizon with that of the artist arting., (Beittel, 1974, p 4)

Beittel's hermeneutical exploration of the emergent nature of the art-making process, this "being-together-with-the-artist-in-creating" (Novosel-Beittel, 1978, p. 26), has many parallels to a study which intends to disclose the nature of the student teacher's world of becoming a teacher. In both instances, the qualitative actuality and unity of the artist's and the student teacher's world and the inquirer's world of "knowing about" must be acknowledged in the world of understanding. This, in the words of Gadamer, is the "hermeneutical ambition", to make what is hidden, alienated or distant, speak again and clearly, with the quality of self-evidence (Gadamer, 1979, p. 83).

(6) Phenomenology uses a variety of sources Recently, several inquiry approaches using a great variety of sources have been developed in the desire to interpret, express, and understand the world of human experiences as they occur in natural settings. Such approaches which have implications for inquiry in education include ethnomethodology, ethnography, analytic sociology, and constitutive phenomenology. What they have in common is the wish to treat ordinary social interaction as a feature of the life-world and to make aspects of the subjectivity of that world available and visible. Although each of these methods of descriptive-analytic investigation varies in its origin and specific focus, each attempts to " . . . break through the surface of everyday utterances, actions and interactions

to the structures which are embedded on deeper levels" (Van Manen, 1979 (a), p. 47). The stance and philosophical underpinnings of these approaches are essentially phenomenological, although the research methodology and data collection technique of participant observer borrow heavily from anthropology (S Wilson, 1977).

Two examples of rich and graphic participant observation studies situated in educational contexts are The Man in the Principal's Office An Ethnography (Wolcott, 1973), and Inside High School The Students' World (Cusick, 1973). A more recent ethnographic study with special significance for art teacher education is Hawke's "The Life-World of a Beginning Teacher of Art" (1980) in which he played the role of participant observer during the first half year of a beginning art teacher's career An apt label for this genre of interpretive inquiry is "thick description", adapted by the anthropologist Clifford Geertz from the writings of Gilbert Ryle and Malinowski on the subtleties of inter-personal communication.

> What the ethnographer is faced with . . . is a multiplicity of complex conceptual structures, many of them superimposed upon or knotted into one another, which are at once strange, irregular, and inexplicit, and which he must contrive somehow first to grasp and then to render. (Geertz, 1973, pp. 9-10)

Anthropological field methods and approaches for writing thick descriptions become useful tools for phenomenology as applied social science research. However, since phenomenology has its roots and draws its sources from other traditions as well and is concerned with different questions and phenomena, the result, while bearing a family resemblance, is not anthropology or ethnography.

(7) These data of subjectivity have the status of examples as

icons or symbols. The approach most firmly rooted in the tradition of Husserl and Dilthey is the modern approach to phenomenological research, called constitutive phenomenology. Constitutive phenomenology, following the method outlined in this study, searches for essences and ground structures of selected life-world phenomena based on concrete life-experience material and participant observation. The sources of the data are varied and might include: diaries, interviews, personal life experiences, observations, novels, poetry, art works, philosophical, psychological and sociological materials, film, audio and visual recording. Van Manen claims that these data, focusing on the subjectivity of human experience, have the status not of case study data, but of examples to be used for reflectively weaving together a phenomenological account.

> Examples, then, are a methodological [illegible]ce that belongs to the surface structure of phenomenological inquiry; they are formulated to assist in the effort of making deep understanding possible. That is, it is the deep structure or ground structure of the phenomena that examples are meant to make "visible". (Van Manen, 1979(b), p. 9)

Examples are like icons or symbols, referring back to what makes them possible. Like symbols, they point beyond themselves. The symbol, unlike a sign which also points beyond itself, actually "participates in the power of that which it symbolizes" (Tillich, 1953, p 109) Symbols function to open levels of reality that have been closed and to make accessible to our minds levels of experience of which we have been unaware. We recall Heidegger's insight that " . . . the expression 'phenomena' signifies that which shows itself in itself, the manifest" (Heidegger, 1967, p. 51).

While in a certain sense, phenomenology is scientific and its

method rigorous, it still allows us to retain a sense of creative mystery that does not deny the depth of our humanness. The phenomenologist begins in wonder, yet realizes that while we can gain insights and begin to see with clarity, the mysterious grounds of human sense making cannot be fully disclosed. Phenomenology probes for what is genuinely discoverable and potentially there, but not seen. It is as Don Ihde puts it, "The door to the possible" (Ihde, 1977, p. 26). We enter the door by attending to immediate experience, to the phenomena of experience as they appear and by describing that appearance. These descriptions, arising from the aforementioned stance and characteristics, can be called phenomenologies. Willis provides a lucid summary.

> There is some consensus about what phenomenologies are. Basically, they center in the personal relations of individuals to their perceptions of the external world. As such, they are the lived qualities of interior experience, the fusing of emotional, cognitive and even physiological relations to the unfolding situations in which people find themselves. (Willis, 1982, p. 46)

This study creates phenomenologies or life world descriptions of three student teachers in an attempt to cast some light on what it means to be a student teacher.

Chapter 4

THE STUDY AND WHAT MAKES IT PHENOMENOLOGICAL AND HERMENEUTICAL

In the preceding chapters I have tried to set the stage for a study that will attempt to address some questions that I believe are central to teacher education. The questions are:

- what is the process one undergoes in becoming a teacher?
- what is it like to be a student teacher?
- what is it that student teachers are experiencing?
- what does it mean to be a student teacher?

I discovered that questions related to becoming are entwined with questions of being. In other words, the quest is philosophical and ontological. These questions lead to other questions, the first being "how can I find out?" A review of the literature relating to teacher education dealing with the process of becoming a teacher shed some light on the questions. Most importantly, it revealed that the most fruitful approach for insight into questions of being and becoming as experienced by student teachers would be a phenomenological and hermeneutical one. The stance, characteristics, considerations and procedures involved in such an approach were outlined.

Description or presentation of phenomena as they manifest themselves in consciousness is phenomenology's aim. In this study, my project is to describe and present the life-worlds, the lived-experience of student teachers as they journey through a program of teacher education. I am interested in each experience as it presents itself to each consciousness. I have no preconceptions as to the route

that will be taken or the final destination. Being presuppositionless does not mean, however, being unbiased or uninformed. I have experienced the process of becoming a teacher from a variety of perspectives my own education and professional development, and vicariously, that of my students over a period of about ten years. I am not without preconceptions and theories, but I try to acknowledge my biases reflexively and hold these in abeyance to "bracket them out", and to allow the study to evolve organically Furthermore, being organic does not mean being structureless. In a certain sense, this study is highly structured. It takes place during a specific period of time; the length of time it takes an individual to complete the art education program and become certified to teach. The study is also structured in that it makes use of specific techniques and methods, borrowed mainly from the social sciences and ethnomethodology. The major tool is the interview-meeting, held once a month during the academic term. Each interview, which took place in my office, was about one hour long and recorded on audio tape. The interview consisted of my posing questions to elicit response and reflection. During the first sessions, the questions were predominantly of an information-seeking nature. As the study progressed, the questions aimed to encourage the student to reflect on recollections of early encounters with art and teaching, or current art and teaching concerns. These interviews were very much in the spirit of Van Manen's term "inter-view" which is seen as " . . . an interpretive conversation wherein both partners self-reflectively orient themselves to the inter-personal or collective ground that brings the significance of the phenomenological question into view" (Van Manen, 1984, p. 63).

Since I enter this investigation by trying to suspend my presuppositions and let the results unfold, I cannot anticipate the next question, "what will I find out?" I do suspect, nevertheless, that I will find out something that will help me respond later to two other questions that I have asked, "what implications will this understanding have for art education programs in particular and teacher education in general? And, how can teachers be helped by teacher education?" Perhaps some light may be shed on that most crucial question.

My task is to go beyond my taken-for-granted knowledge of student teachers and student teaching and to gain access to the life world of the student teacher, or as Schubert puts it, I aim to "probe the origins of (their) perspectives" (Schubert, 1983, p. 52) My first foray into the student teacher's life world began on September 21, 1979, when I visited the Introductory Art Education class to introduce and talk about the proposed study and to seek volunteers. These students were all just beginning their first course in the Art Education Program. It was their second week of classes, their fourth class meeting. I began by saying that I am beginning a study that aims at investigating the process of becoming a teacher. I am interested in what can be called "the lived experience" of becoming a teacher. What I would like to do is look at the transition of an individual from being a student to being a teacher. At that time, I had not yet thought to ask the more fundamental question, "what is it to <u>be</u> a student teacher?" The notion of process and becomingness predominated. I continued by saying that I wondered what the changes or phases were that were experienced by a person studying to be a teacher.

I wondered about the transition in thinking, feeling and attitudes. I wanted the students in my study to reflect on these questions and to share their reflections with me. I wanted to engage in an extended dialogue.

The students appeared attentive and interested. I said that I was looking for a few students whom I would follow from this beginning stage through their art education program until it is completed and they were "ready to teach", or have "become teachers" My role would be that of participant-observer, meaning that as a faculty member in, and chairman of, the Art Education Division, I would be a participant, someone with a role to play in this community and in their education. But, and at the same time, I would be an observer, someone looking at and describing, or helping to describe, their experience with a certain amount and a certain kind of detachment The major contact would be through regularly scheduled interviews. The format would usually involve my asking some initial questions, then I hoped the student would talk openly and freely. I would take notes, do some tape recording, and perhaps some filming. I would encourage the student to keep a journal.

Immediately following the class, six students volunteered They came up to me, gave their names and scheduled appointments for the following week. One student--a woman who was older than the others--missed the appointment, but called later to apologize and explain that because of a very busy schedule and personal complications, she felt she should not get involved in the study even though she found the idea fascinating and "wanted to help me out". A second woman also missed the appointment. I saw her later that week and set

another date which she also missed. I did not pursue the matter any further A third student, the only male to volunteer, came for one interview and dropped out of the College shortly thereafter, it appears for financial reasons. So the study began in late September, 1979, with three students whom I shall call Annie, Jane, and Julie. I am the fourth participant in that I am a partner in the dialogue.

The student's recollections and reportage of their teaching-learning experiences is "the work" or "the text" and is directly parallel to the artist's production which is "the work" in Beittel's studies (Beittel, 1973) or the artifacts and notes which are "the text" in an hermeneutical inquiry conducted by Brooks (1980). The text she interpreted was over four hundred collected art works and artifacts of her own childhood art activities and the memories of associated experiences which she described phenomenologically in a memory journal. In my study, reflection on the work is stimulated by my questions and more directly by recordings of actual teaching situations. As one of the students becomes more involved in student teaching, observations of her classes are made and these notes and tapes are reproduced for her reaction and response. The aim is to put her back in that frame of mind when the event occurred and to make the experience accessible to her again so that she may respond and reflect on her thoughts, feelings and actions. These interviews, which totaled thirty-five in all, are transcribed in a book for each student. Each book represents, to use Gadamer's term, a "text", which describes in her own words, each student's life-world as becoming teacher. In addition, to these three student texts, I have written my own recollections and reflections on my own becoming as a teacher

analogous to Brook's memory journal. Like Brooks and Beittel, my approach to the interpretation of these texts derives from the hermeneutic phenomenology of Hans-Georg Gadamer, introduced briefly in the previous chapter.

Gadamer extends Heidegger's hermeneutical phenomenology into a systematic philosophical hermeneutics. His concern is nothing less than the conception of understanding and its relationship to being, history, and language. In spite of the title of his major book, Truth and Method, Gadamer's purpose is not methodological. Gadamer's method that is not a method contains an irony, method is not the way to truth He believes that his reformulation of hermeneutics in its attempt to take the human sciences beyond its "methodological self-consciousness" and to connect these with the totality of our experience of the world, transcends method (Gadamer, 1975, p. xiii). Method implies an effort to measure and control on the part of the interpreter, whereas in hermeneutics, the phenomena lead. Palmer, a student of Gadamer, claims that method is a form of dogmatism separating the interpreter from the work, standing between both and barring the interpreter from experiencing the work in its fullness (Palmer, 1969, p. 247). The hermeneutical openness of experience is antithetical to method. The text acts on and alters the interpreter. Says Palmer, "It is not the interpreter who grasps the meaning of the text; the meaning of the text seizes him" (p. 248).

To Gadamer, the aim is not to devise an art or technique of understanding; the object of our reflection is understanding itself. Truth and Method asks the question, "how is understanding possible?" (Gadamer, 1975, p. xviii). Understanding, according to

Gadamer, is always an historical, dialectical and linguistic event. These underlie the four concepts, central to Gadamer's approach, which are pertinent to this study. historicity, the notion of horizons, dialectics, and language. We are historical beings, and as such our understanding of a text is possible because of our place within a tradition. The ideological preconceptions and intentions that we bring to an event of understanding derive from the tradition These constitute the historical reality of one's being As Gadamer puts it, "history does not belong to us, but we belong to it" (1975, p. 245). Understanding always functions in three modes of temporality: past-present-future.

> There is no pure seeing and understanding of history without reference to the present. On the contrary, history is seen and understood only and always through a consciousness standing in the present. (Palmer, 1969, p. 176).

The text and the tradition that has bequeathed it are of the past. Our questions to the text and ordered by our situation are in the present moment of that tradition. We project ourselves futureward in the act of understanding (Brooks, 1982, p. 44) Or, in the words of T. S. Eliot:

> Time present and time past
> Are both perhaps present in time future
> And time future contained in time past
> If all time is eternally present
> All time is unredeemable
>
> Only through time is time conquered.
>
> (Four Quartets, 1974, p. 32)

In my study, the temporal and historical arena is that of education with its sub-sections of teacher education and art education. The milieu in which I encounter these has been shaped by myriad

traditions. These traditions, this history, has been imprinted on me in a particular way. I, as researcher-interpreter, encounter these students, each with a unique personal history, each thrown into a program of art teacher education with its unique history. The text that has resulted also achieves an identity and history Both the interpreter and the text stand in the stream of history; interpretation becomes the present event Present understanding is what Gadamer calls "the interpreter's horizon" It is from this horizon that the interpreter encounters the text, which is regarded as an other with its own horizon.

The notion of horizon, or "horizon of consciousness" which Gadamer developed from Husserl is a useful one. It is Husserl's attempt to " . . . capture the transition of all limited intentionality of meaning within the fundamental continuing of the whole" (Gadamer, 1975, p. 217). Horizon suggests not a rigid frontier, but a view plane that constantly moves with one. It is a way of situating, but not fixing, a particular vantage point.

> To have an horizon means not to be limited to what is nearest, but to be able to see beyond it. A person who has an horizon knows the relative significance of everything within this horizon, as near or far, great or small. Similarly, the working out of the hermeneutical situation means the achievement of the right horizon of inquiry for the questions evoked by the encounter with tradition. (Gadamer, 1975, p. 269)

The interpretive process necessitates an interaction between the horizons of the interpreter and the text or texts. We are asked to remain open to the meaning of the other person or of the text. To Gadamer, " . . . this openness always includes our placing the other meaning in a relation with the whole of our own meanings or ourselves

in a relation to it" (1975, p 238) The interaction proceeds like a dialogue between persons, structured in question and answer The exemplar is the Socratic-Platonic dialectic, which raised the art of questioning to a conscious art.

> Dialectic, as the art of asking questions, proves itself only because the person who knows how to ask questions is able to persist in his questioning, which involves being able to preserve his orientation towards openness. The art of questioning is that of being able to go on asking questions, i e. the art of thinking. It is called 'dialectic', for it is the art of conducting a real conversation. (Gadamer, 1975, p 330)

The dialectical experience is triggered by the interpreter's encounter with negativity, the knowledge of not knowing. Questioning is based on the realization that something may be other than what one had first thought. "In order to be able to ask", says Gadamer, "one must want to know, which involves knowing that one does not know" (1975, p 326). Genuine questioning means to "bring into the open" because the answer is not yet determined (Gadamer, 1975, p 326). Dialectic proceeds by way of question and answer as in Socrates' pattern of knowing and not knowing which probes the subject matter itself for an appropriate access to its true nature. It is a movement in conversation. The dialectical experience involves the interpreter's posing to the text a question from the specific boundaries of his or her horizon and in turn, begin questioned by it. In coming to understand the meaning of the text, the interpreter's horizon expands to include that of the text (Brooks, 1982, p. 44). The goal of the dialectic is a fusion of horizons.

The fact that the dialectical experience takes place through the medium of language is significant to Gadamer. To him, hermeneutics

is "an encounter with being through language" (Palmer, 1969, p. 42). The tradition and heritage brought by both the interpreter and the text are carried by language. He sees language as not simply a tool We do not possess language, it possesses us (Gadamer, 1977, p. xxix). We belong to language. It is language that makes the fusion of horizons possible.

> The text is to be made to speak through interpretation But no text or book speaks if it does not speak the language that reaches the other person. Thus, interpretation must find the right language if it really wants to make the text speak. (Gadamer, 1975, p. 358).

In my study of the life-worlds of three student teachers, questioning occurs on a number of levels. The first, the obvious level, is the direct questioning in the interview situation. The questions are relatively presuppositionless, but not entirely. The answers provoke new questions. In the movement to reveal my presuppositions, I back as far away as I can. But the context is set, we know each other's roles. The purpose of my questions is to create openings, to lead in the most general of directions, and to encourage them to talk about themselves, their backgrounds, their feelings. I steer the questions into the realm of school, teaching, teachers, children, art, and teaching art. As the interviews progress, the questions become more pointed, the answers become almost monologues Sometimes there is more give and take. There is more conversation. When the interviews are recorded and transcribed, they become a concrete text.

As I begin the hermeneutic process, I read and re-read the text, and try to let a life-world be revealed. Another level of question and answer occurs, the dialectic between the interpreter and the text. The questions I choose to ask the text reflect my biases, my tradi-

tions, my subjectivity. As the dialogue is reconstructed, another text is created. This second text, along with the first one, together are available for still another round, or layer, or plateau of questioning I see parts reverberating with wholes, I see a kind of whole implied in the recognition of the parts In construing the text's details I construe the whole. I recognize what is called the "hermeneutic circle", the notion that " . . . the concept of the whole is relative, and when it is placed in even larger contexts, the understanding of the individual element is always affected" (Gadamer, 1975, p. 167).

> Thus the movement of understanding is constantly from the whole to the part and back to the whole. Our task is to extend in concentric circles the unity of the understood meaning. (Gadamer, 1975, p. 259)

The circle in this metaphor is not a one-dimensional closed system, but a circle as a sphere, with accumulated layers, like an onion or a snow ball. The criterion for correct understanding, is the harmony of all the details with the whole. Understanding of the text must be in terms of itself. "understanding", says Gadamer, "is brought to completion like a work of art" (1975, p. 168). This reference to the work of art is not a gratuitous one; he sees the practice of hermeneutics as an art. In Truth and Method, he chooses to investigate the understanding of truth by investigating the experience of art, that is, by constructing an aesthetic theory.

What is unfolded, or brought to completion is the kind of knowledge that Gadamer calls "historical consciousness" (1975, p. 321). It is knowledge achieved through the dialectical encounter resulting in the understanding of the text's horizon, the interpreter's horizon, and the tradition in which both are situated. It is

hoped that this study will lead towards a development of a kind of "historical consciousness" of the mode of being of the art education student teacher.

In summary, this study is phenomenological in that the inquiry is concerned with naturalistically investigating and making sense of the subjective experience of student teachers in "real life", "lived-world" situations. The stance is "presuppositionless" to the extent that phenomena relating to the process of an individual becoming a teacher are allowed to appear, to reveal themselves. From a variety of sources, including the researcher's consciousness, data of subjectivity have been gathered that will provide examples or icons that will allow the presentation of the essence, or ground structure of the phenomena in order to lead to phenomenological understanding of the process of becoming a teacher and the meaning it has for individuals. The interpretive approach is derived from Gadamer's philosophical hermeneutics in which understanding is seen as an historical, dialectical, and linguistic event. The horizons of the student teacher's "texts" and that of the interpreter fuse through a questioning process. The aim is a type of understanding, what Schutz would call <u>verstehen</u>, in which the multiple realities of these individuals' perceptions and the mode of being of a student teacher are communicable to others.

PART II

Chapter 5

THE UNFOLDING OF LIFE-WORLDS: AN INTRODUCTION

> The individual case does not serve only to corroborate a regularity from which predictions can in turn be made. Its ideal is rather to understand the phenomena itself in its unique and historical concreteness. However much general experience is involved, the aim is not to confirm and expand these general experiences in order to attain knowledge of a law, eg. how men, peoples and states evolve, but to understand how this man, this people, and this state is what it has become--more generally, how has it happened that it is so. (Gadamer, 1975, p. 6)

It is fitting for an artist or an art educator to search for understanding in an individual case. It is the way of art and aesthetics to seek to understand or to gain understanding from a single case. A work of art is a single case, a unique event, and its occurrence contains meaning. The meaning, when examined in historical context, is not idiosyncratic or exclusively subjective. Paradoxically, a work of art is both a single case and an entire world. As Palmer, drawing from Heidegger, reminds us, a "world is the unity that appears in the work of art, and the work of art is art only as it causes a world to stand" (Palmer, 1969, p. 239). We make ourselves more open to the kind of knowledge that an art work can reveal when we cease to regard it as an object and see it as a world. Likewise a text (historical, literary, aesthetic, anthropological, etc.) comprises a world. The hermeneutic task is to allow this world to come forward and to speak.

The section of this dissertation that follows unfolds the worlds, the life-worlds, of three student teachers, each an "individual case". The intent is to "dwell" in the student teaching worlds of these students. I use the word "dwell" in the spirit of its use by Heidegger

in his essay "Building Dwelling Thinking" (Heidegger, 1971, p. 145-161). Dwelling in this sense seeks to re-establish the "primal oneness" of our relationship as human beings with our environment. To Heidegger, dwelling is central to "presencing", or the opening up of the possibility of authentic human existence. The word "dwelling", he explains, shares its roots in Old English and High German with the word for "building" and the verb "to be". Dwelling, then, has an intimate connection with being. Dwelling is pervaded by a kind of cultivation, a building, a cherishing. The fundamental character of dwelling is a "sparing and preserving" (Heidegger, 1971, p. 150). Dwelling involves an awareness of depth and means to live close to the centre (Jager, 1975, p. 252). It is a kind of immersion and savouring and openness to connectedness for which I strive. The intent is, to use Heidegger's phrase, to "dwell poetically" (Heidegger, 1971, p. xiii).

Before I began the process of interviewing the students, I wrote some notes to myself, to serve as reminders or guidelines. I noted that in a way I was attempting to discover each student's personal "mythology of teaching" or what it means to that person to be a teacher. What is the myth? What is each person's entering myth? How does the myth change over time? These questions will be explored in Part III.

I noted also that my task was to look for ongoing evidence of each person becoming a teacher. I had to establish each person's background, get a history, a biography of each person up to this point. The focus would be her perceptions of teaching and teachers and her role as a student. I would ask basic questions about her

early schooling, then junior, senior high school and college. Where? When? Recall significant memories and major events. Recall significant others. Who? I will encourage each person to keep a journal or diary. I will suggest that it begin with background information and as the term progresses, be used to record reflections, feelings, ideas, events, etc. I must get her perceptions at this crucial point, the beginning of a formal program of teacher education. Why now? How does it feel? I will note the changes from the introductory course through the student teaching courses Is it a change from student perception to teacher perception? I will collect routine records and when possible, keep copies of written class material produced by each student teacher. I will be open to comments and responses from instructors at various stages. I will collect visual records (photographs, drawings, video-tapes) at intervals which will become more frequent as student teaching progresses.

From the mass of interviews and other data that I have collected, I have attempted to reconstruct life-worlds or phenomenologies of three students. It may be useful to outline step by step the process that this reconstruction involves. The first step is the interview. It is assumed that prior to these encounters, I have accumulated numerous presuppositions that generate general questions and suggest direction. I try, as far as is possible, to suspend my presuppositions I ask questions, usually leading questions, so the student teacher can talk. The interview is recorded, usually on audiotape, but sometimes with written notes. I listen I transcribe the tape in long-hand into a book. I listen again. I read. A typist types the text from the book. I proof-read the text. I read the text,

underlining what seem to be pertinent or key statements and make notes in the margins. Up to this point, except perhaps for the initial questions, I have been a relatively passive participant-observer. It has been a dialogue with the student, with the student doing most of the talking. It is my natural inclination to let others talk and to listen. As the text is created, read, and re-read, the text speaks.

When I try to reconstruct the dialogue and present each student in a form that will be most meaningful and revealing to a reader, I begin to question the text and myself. What should be left in? What should be left out? How can I build a true reconstruction of this aspect of her life-world from the (largely) verbal information I have? Is it flowing truly? What is she saying here? Is it important enough to be mentioned, for any reason at all? Should I only let her speak? Should I respond? How should I respond? Should I say what she said in some other way, in my own words? Should I summarize? When should I include my own experience and observations? Should I include them here? Later? Somewhere else? At all? In this conversation, this dialectic, the other person or the text is a "thou" in the Buberian sense. The "thou" is not an object, but stands in a relationship with us (Gadamer, 1975, p 321) These phenomenologies, these reconstructions constitute more texts, which in turn can be allowed to speak As I arrive at the next stage, the unravelling of the themes (Part III), there will be more questioning, more re-reading, more writing, and more re-writing. I will probably return to asking more specific questions to the texts, the transcribed-typed interviews and the new "unfolding life-worlds" text.

As part of this introduction to these students' phenomenologies, I feel obliged to address one final aspect of my "method". Throughout this study, I was often asked, usually by persons unfamiliar with phenomenological approaches to research if I could be certain that the students were able to speak fully, freely, and truthfully given the fact that I was the Chairman of the Department in which they were studying and potentially at least, one of their teachers. (I actually only taught a course to one of the students, Julie, and that was in her final semester after she had completed all practicum requirements). At the end of the first semester, I asked each student how she felt about the interview sessions. I posed the question first to Annie.

Harold "There is one question I want to ask you--I just wonder how you feel--how you have felt, about coming and talking to me, every couple of weeks or so--whether you felt--well, I'll just leave it open like that."

Annie: "Well, I think it's helped me to define and to discuss and to think about these things a bit more--and--yeah--I haven't felt restricted--but at the same time it's hard to sit down and answer questions and be specific--I have to generalize a lot."

Harold "But you haven't felt threatened in any way--or that because of the fact that I'm Chairman of the Division, you never felt that you had to say things to please me because it might reflect back on your grades in some kind of way?"

Annie. "Oh, not at all."

Harold: "I just have to ask those questions, because whenever I talk

about this project, some people ask, 'how can you be sure that they are telling the truth?' Or maybe the situation, the fact that they are students and you (me) are even more than their instructor, they think I have an authority position--they don't really know! (Both laugh). But that's the question, how accurate are the responses?

So you're saying it's as much as you can put into words?"

Annie: "Yeah."

Harold: "But, if for instance, if I were to come say, from Dalhousie or another university, do you think that you would open up more?"

Annie "Um, no. Because I think it would be even harder if it were somebody coming from another place, because they wouldn't be aware of what was going on within the Division. A lot of things might be left unsaid that wouldn't be understood."

Harold "So we can make a lot of assumptions "

Annie "Yeah, like you know what Saturday classes are all about and that kind of thing. The kind of things we are doing. I don't have to go into all those little details, that might not become clear to somebody else."

Then I asked Jane about the meetings we have had throughout the term.

Jane "I've felt quite good about them because I've had to kind of think about what I've been doing. So it helped me to think a lot more clearer that way. And I've never felt

uncomfortable coming or anything like that. They were good I thought."

Harold "You didn't feel at all intimidated by me?"

Jane "No."

Harold "You didn't feel that, like you had to hold back?"

Jane. "No."

Harold: "Did you feel that you could freely say what you wanted to?"

Jane "Yeah, I thought so. Yeah, I guess I felt that if you didn't agree with it, I felt that was kind of too bad. (Laughs). . . . I felt that what I was saying was valid for me, so no, I never felt intimidated in any way . . . I felt it was good to come and talk since it made a lot of things clearer."

And finally, Julie. . . .

Harold "One thing I wanted to ask; I was wondering how you felt about these interviews that we had all term and whether or not you felt you were completely free to say whatever you wanted or if you felt intimidated, or threatened, or . . "

Julie "No."

Harold: "Also, if you felt threatened, or held back, in the sense that because of my position here . . . "

Julie. "I thought of it a couple of times, and it bothered me, but I usually come in here and say whatever is on my mind and if it incriminates me it incriminates me, if it doesn't, it doesn't. I don't care.

But the only thing that did bother me was when we went into the (sound) studio that time with all the equipment around,

I found that hard."

Harold "Yeah, that bothered me too That's why I stopped doing that. I felt it was more important to get you to say exactly what you wanted to say, rather than having a fantastic recording "

Julie "I think it is a good idea because it makes me more aware of going through. I'll start talking about things, then all of a sudden I'll remember things I've forgotten. They should be all written down I suppose, but I'm not good at that. But I'll try better next time. I've even bought a journal."

The students appeared somewhat surprised at the question Each one seemed to find the dialogues quite natural and open. The appropriateness of the approach was confirmed for me when later Julie remarked

> "The kinds of things you are questioning me about are the kinds of things I'm asking myself ninety-nine percent of the time."

My interest is not these students' intentions or personalities. In the texts a reality is brought to stand. In their talk about student teaching, children, teachers, lesson planning, weaving, art making, etc., a reality is brought to stand. The point is not whether all or most student teachers actually have those feelings or experiences. Something deeper and more universal is coming to expression. It is, as Palmer says:

> The possibilities resident in being, lighted up now for a moment in their truth, not in a scientific truth, but in a truth, nevertheless. (Palmer, 1969, p. 247).

What is being revealed, however dimly or briefly, are the

possibilities resident in the beingness that is student teaching, lesson planning, or art making.

Chapter 6

ANNIE ADAMS

Annie Adams, a U.S. citizen, was twenty-one years old when she enrolled in the Introductory Art Education class at NSCAD. It was her first semester at the College and her first formal step in the process of becoming a teacher, although she says:

> "I've always related with kids, been comfortable around them . . . I've been an aunt since I was nine years old . . . I've known these kids intimately."

As a child and youth she " . . . was always encouraged to be a teacher", even though no one else in her immediate family was a teacher. Her own experiences as a student occurred in a variety of settings: Kindergarten to first grade in Oklahoma, second grade in Connecticut, third to eighth grade in rural Maine and ninth to twelth grade as a day student at a prep school in Maine. Although frequent moves during the early school years made for a lack of continuity, pleasant memories remain. Teachers are at least benevolent individuals and at best friendly and enthusiastic role models. Art in school was of interest but seen as something either highly structured or something for fun or to stimulate exploration. There was neither the time nor the opportunity to take it very far.

When we began our interviews, Annie had completed two years of liberal arts studies at colleges in Ohio and Maine, enough to know that she wanted a more specialized education in art.

> "I realized I wanted to go into art and they didn't have the facilities. I've taken art all along but always secondary to the academics. But always it was the most important in the long run."

Annie continues:

"thinking about school when I was a child I always did well in school and enjoyed academic subjects. Always tended to relate to the teacher in some sort of a kinship--to get beyond putting this person on a pedestal type of situation."

Harold: "What were some of your first recollections of school?"

Annie: "The school I started out in was a fairly large public school. Several classes for each grade and a lot of them modern types of education--modern math--I specifically remember the types of books I started reading in the first grade . . . Yeah, I have really good memories of it. There was always the little kid feelings and looking up to the big kids--all that sort of thing. But, hey, I have really good memories of all that time."

Harold: "What about other kids?"

Annie: "I remember a few, but where I started school we moved very early so they weren't friendships that lasted or really grew. I remember a few short people, but--there were a few in Oklahoma--I think I limit it to maybe three or four friends that I can really remember. And then in Connecticut, we lived there for one year in a suburb area and there was a large neighbourhood of kids and there was always games going on outside and always a lot of bickering and arguing. It was just a really tense area, place to be in the city. But from there, we moved back to Maine. In the third grade, and from then on it was knowing people who I still know, whom I've known all my life. And that started a whole new basis of my education really. Through those middle elementary years, (Third, Fourth, Fifth) I always

tended to have fairly old teachers, you know, these old white haired ladies, and I don't remember the teaching being particularly great, at that point, because I'd been in these modern schools in these other places so that the learning I did at that point was probably more on a social level."

Harold "Could you talk a little bit more about your image of the teacher at that time?"

Annie "Well, the teacher was always somebody who stood up in front of the class, and explained the problems and told you what to do and made you work out your little exercises--and art was really limited, in those years in Maine. I remember rarely having the teacher let us colour things and do different problems. But it really wasn't a vital part of what we studied at all. Until I got into the fifth grade and then it was very important to the teacher there, but she taught it in a really structured way, like 'this is how you draw the human figure. Here is a circle for the body and a circle for the head and . . . '. You know the system, you develop the shape from those first shapes. And everybody pretty much hated that "

Harold: "When do you think you first saw yourself as being interested in art, or art as being something special for you?"

Annie: "Well, let's see. It was fun in those years, but it wasn't anything particularly special. In junior high I don't think I did very much at all and I felt like I had no talent at all. It was that inhibited stage. And it started when I

started high school That was the most important thing about high school for me--was that we had a really good art department and really enthusiastic teachers and the courses we took were six or twelve weeks long and very little structure, mostly just playing, you know, like silk screening and lots of crafts--sort of just things to get you interested more than trying to give you a structured background in anything. So it was always very exciting and it was changing every trimester so it never got boring. There was never enough time to do it. And the other classes in that school were also really good. Like the math--I've never taken math since, but at that point I had just an excellent situation there. And English and stuff."

Harold "And so, what do you think would be your image of the teacher from those times?"

Annie: "Well, that was when they became more of a friend, more of a person, that you could really have a good time with, as well as learn a lot from and it also became important as to how well they could teach. You could start to distinguish a good teacher from a bad teacher at that point."

Harold: "What were the differences?"

Annie: "Well, most of the teachers I considered pretty poor were generally really organized, trying to express ideas that the students didn't really care about or didn't want to learn, didn't seem important. And not being able to put it on a level that you could understand it or relate to it. And then teachers I had who were good, just gave it to you and

were patient and clear about it. Of course, it depended on the subject as to how they went about that. One thing I remember, it's a real strong image of my art teacher all through high school--it was pretty much the same person all through. I remember feeling that she was very frustrated because she would like to be an artist and she was a teacher, and I never thought I'd want to get into that situation And I still don't, to the extent that she was so wrapped up in teaching, in her students, that she couldn't get her own technique down. So she couldn't teach someone how to draw. She never presented those basic things as important. It was always--'this is how you do macrame', you know, and that kind of thing. But still, her enthusiasm and the fact that she was a person whom you could really enjoy taking a class from, and talking to, and learning from, was really the most important thing."

Harold "Can you remember a teacher who was the most significant teacher that you had?"

Annie "I think it would be this art teacher and the math teacher I had for my first two or three years in high school. And he was a man who was very conservative and had a definite teaching style, but he was the kind of person you really had a great amount of respect for. And he told great jokes. But he was just an excellent teacher who could really get the ideas across and I've never been able to study math since then. It never interested me and I've just sort of lost all comprehension of it. But at that point, I just--

it was so clear, he just made it, really and his other values also came across, just the fact that you really respected him. He was a friend, although not the kind of person who you would buddy around with, you know. But he was certainly somebody to take as a model."

Harold: "Now, talk a bit about, (1) How you perceive a teacher, or the teaching profession, or teaching as something one does. How do you see that now? and (2) How do you feel about it in terms of yourself? Being a teacher, and starting to become a teacher?"

Annie: "It's something I haven't really given a lot of thought to yet. I'm starting to now, but before I started school, it was more in terms of being practical. Well, if you go to art school, and come out with a degree in art, what do you have, besides a skill? But how can you make a living? Well now, teaching--I feel I have done a lot of teaching just with my family, with my nieces and nephews. And it's been really exciting the times that I've been able to show them, uh, how to card wool, to just present a new activity to them and let them get really excited about it. Or just watch, observe them and how they perform, and what happens. At this point my thoughts are really undefined--but I can't see myself in a large classroom trying to explain some kind of stagnant thought to a large group of kids. It doesn't seem like it would prove much. But I would like to be in more of a situation with a small number of kids and really giving them the tools to explore their own creativity. I

guess there's a lot of good and bad in both of what's happening in public schools now. I've been out of it. I'm not aware of all the changes that have happened recently, especially since I didn't go to a public school in high school. But, I'm sure there is a lot of room for a little bit more personable teaching, in that system."

From that same time, Annie writes in her journal:

> I find kids fascinating and they bring alive the child within me. When I am with kids my fantasies come alive. I can 'pretend'. I think they teach me. I am not sure what has brought me to the study of teaching children art, beyond the practical reasons. Something that comes to mind is creativity. My creativity is a child--or rather, I am a child when creating. The dancer inside is allowed to be free with a palette of some kind. I think it would be exciting to help children cultivate this sense of creativity, to give them the palette--their imaginations are already alive and free, to give them the means to find the thrill of creativity. It really is a valid educational tool!

Rural life and the kind of culture and tradition it is rooted in is important to Annie. She talks with affection about the period before she came to Halifax and " . . . lived on a farm, milked cows, and took weaving." Her drawings of cows and young children are sensitive and loving, capturing the essence of awkward bulk of both. She finds the lifestyles and values of Maine homesteaders and crafts people appealing in their simplicity and sense of connectedness with the environment. In her journal she writes:

> Living in the city is not a satisfying situation for me. At present, I am not interested in the social life at my doorstep, and I don't find the noise and activity any kind of asset. I am inhibited by concrete and I miss staring at the moon at night. I think my blanking out is a blocking out mentally of this stimulus which if taken in becomes stress.

This theme continues in our discussions:

Annie: "And coming here is sort of separating myself from that environment (Maine). And so everything I'm involved with ties together, in that it all leads back to that goal of eventually living in--I don't know how to describe it really, it's not that specific--getting back to living in the country, and making things a little bit more simple, whatever that is being a crafts person and trying to teach that, whatever, but . . . "

Harold: "So you see being a teacher as being compatible with going back?"

Annie. "Well it seems like you gotta start with children to make these kinds of changes important; to give something like a new culture firm roots, you gotta start with the children and the education of the children and I guess that was the basic conclusion of all this thought that came out--that that's where it begins really, and that's where to put an emphasis--those ideas."

Annie is trying to give herself and her future life a sense of wholeness and direction. She feels drawn to a life that is close to the natural environment and communal values, of the type she finds in rural Maine and opposed to what she sees as typical of the North American "middle class non-culture sea of just blandness". Her art interests surface in the form of weaving and she sees the role and life of an artist-crafts-person-weaver fitting harmoniously with such a rural lifestyle. Teaching, in the sense that education is the process of culture building which begins with the intellectual, physical,

social, moral, and creative growth of children, is an integral part of that life. Like many art education students at this stage, Annie is feeling a sense of conflict between her interests in education and her studio or craft interests. In art education, a career goal is looming and she is expected to begin thinking in terms of being a teacher, something new to her, and in weaving she is expected to think like a craftsperson. I ask her if she feels that she is being forced to make a choice between weaving and art education.

Annie "I think it's just a continuation of trying to make them work together, you know, instead of letting it continue to be a conflict--I don't know whether it will work or not but I think in terms of putting one's attention to one aspect for a length of time and then a lot of attention to the other one . . . just balance it out somehow. I think the idea is to just make it whole and not let it be a conflict. Right now I'm at such a basic level with both of them that they are just ideas, almost."

One thing is clear to Annie at this point. She writes in her journal that " . . . education of others is not my first priority". She is not even certain that weaving is a high priority although " . . . textiles are certainly high on my list of priorities which is obvious to me from the thrill I get looking at hand woven and printed-dyed fabrics". The highest priority is self-education. She believes that she needs experience and knowledge before she can teach others. She searches for self-understanding through the education of her "inner mind".

> This, of course, is very complex and is something I don't understand at all, but is taking up a lot

> of my thinking time these days. By "inner mind", I'm broadly referring to the non-physical places I go in meditation, fantasies, dreaming, books and nature. An informal "study", I continue with whether or not I am in school, is that of reading books on (for instance) Zen, Taoism, sorcery (Carlos Castenada) and other fiction/non-fiction/ poetry, which will continually be a reminder that the present reality is not all that exists. This seems particularly important while living in the city and being involved in school.

Annie has recently become involved in the Halifax T. M. Centre. She considers transcendental meditation a "central part of her living and sanity". She finds inspiration (and distraction) in meeting others who are involved in meditation to a deeper degree than she is. She meditates regularly and is now becoming more conscious of the act and process of meditation. She feels that " . . . its function is to make dealing with life stress more effortless, calm, and to increase one's awareness all around". She moves freely to other states or layers of consciousness. She writes.

> My fantasy self is an escape from the present day reality. I don't know which is more real. I don't know if it matters.

One of the domains of Annie's world of multiple realities concerns the possibility of her becoming a teacher. In her Introductory Art Education class they are starting to talk about methods of teaching,

> "which is new to me and it kind of makes it more, well--methodical rather than a mystery. It sort of removes some of this mysterious cloak--what you do when you get in front of a group of people."

Harold: "Had it ever occurred to you before to wonder why the teacher, teachers, did what they did?"

Annie: "Oh yes, I'm sure I noticed and thought about it, but I guess I haven't thought about it in terms of myself and how

> I'd go about it too much, basic ideas, but not down to specific techniques at all. I think I've always been aware of different teachers I've had and how they go about teaching, just taking notice of the different ones--people who lecture, and people who split you up into groups, and people who will come around to talk to you individually and just have discussions. And I guess all of these are good for their different purposes. But I haven't approached it yet to the point where I would stand on those kinds of things."

The students in the Introductory Art Education class have begun a series of in-class "teaching episodes" in which they teach something, either individually or in pairs, to the rest of the class. Annie has just completed her first episode and felt that it went "alright" but was slightly nervous. I asked her about her thoughts when preparing.

> "I think I was mainly concerned with the organization; making it as simple and organized as possible. Another person worked with me. It was alright--not fantastic. I was cramming so much information into a short period of time--I felt really rushed. They asked questions--seemed to be attentive."

Annie and her classmates are preparing to teach the children's Saturday art classes that will run for the next seven weeks. Normally, these classes are taught by the students in the Student Teaching I class, under the supervision of their instructor. This semester, however, circumstances were such that the Student Teaching I course was not offered. The Art Education Division still wanted to offer this service to the public, and the Introductory Art Education instructor, who had considerable experience with supervising the Saturday classes, felt that the "Intro" students could adequately

handle the classes, and more importantly, would benefit from the experience. So, seven weeks after entering the "Intro Art Ed" class, Annie faces her first class of children. She is excited but confident.

Harold "How was class on Saturday?"

Annie "Really good--funny. One problem kid--a lot of energy--a lot of problems but I feel really challenged. One kid affected other kids--groups--seven mostly--teasing, ripping and eating paper. I realized he was going to be a problem before the class even started. He was sulking when the other kids arrived--I really didn't know how to handle it. I didn't want to take the typical role I've seen teachers take all my life. He was looking for negative attention--couldn't ignore him--as long as you paid some sort of attention."

When asked about her first class, Annie responds immediately by talking about the children, their reactions and their behaviour. In the class, her first priority is the children and what they may be learning, not the subject matter. Somehow, she feels that the way teachers have operated in her past experience is not the way she wants to operate. She is not sure what that way is, but is struggling to find it.

Harold: "What plan did you have?"

Annie: "Everyone made name tags--we got started late--started talking about different characteristics--listed different body parts--names in hat and had the kids draw--cut parts and (piled?)--at the end they glued on pieces of paper.

Kids got restless--it was time consuming--one got ripped in half. The end got crazy We enjoyed it. Our lesson went okay. I think they liked doing it but it was too drawn out and structured, I guess. A six year old got tired--it was an afternoon class "

Harold "How are you thinking of approaching next week?"

Annie. "It has to be more dynamic and less structured--something that will stimulate all--build into lesson--moving, noise-making--but trying to stay in some sort of theme to keep it from being total chaos. Another suggestion--make some kind of environment. The general objective is to let the imaginations really go and work from the imagination into actually making things--but trying to loosen up first."

She is trying to balance; freedom with a structure, excitement without chaos, imagination with some direction, artistic products resulting from an enjoyable process. She is trying to understand how children think and act in groups and individually. And she doesn't lose sight of herself and her interests.

> "I'm finding that from working with kids I got this real urge to draw fantastic things--in drawing class and textiles . . . I started drawing last night--I'm not really happy with it--but the energy is there. It can be turned back into art ed again--that give and take."

As she progresses in the Intro course and the Saturday classes, which have become the primary focus, Annie is experiencing success. The children seem to be responding well to her lessons. She talks about her second class:

> "Okay--um--first of all my objective was to get the kids more aware of sensory perceptions--and--I started out by using noises and giving them all

> these awful things to taste, and smell and different colours and shapes to look at and you know, asking questions as they went along--then I had them do a model of a creature on another planet--told them they had to bring these descriptions back--so they had to put as much detail in as possible--and they really took off--the introduction, I think, really did make them think about things other than what it looked like--that of course was the main thing--but they were incredibly creative with that--and then they had to do a collage kind of thing of the environment this creature lived in And they came up with all sorts of things--combining two dimensional and three dimensional--I mean two dimensional materials and making them three dimensional--which I thought was really good to see."

However, timing and control, both aspects of classroom management, are perceived to be problems

> "I wanted to have a closure that would bring it back to where we started and suggest that they go outside and be more aware of things outside and we even had a plan for that--that was a part of it.
>
> And well, general chaos was kind of a problem--we were in room number two. They were always running back and forth to the washroom--always washing their hands and getting into little battles and pouring water all over each other and all kinds of stuff."

Nevertheless, she feels that at this point there were "more positive than negative points" in her classes. She is becoming aware of objectives and is following through on them. She is better able to put her plans into action. Being a teacher is "starting to become more comfortable--just because I'm getting used to being with the kids, I guess." Although she resists committing herself to a long-range plan or direction, teaching is something she wants "to stick with". She feels that she is " . . . starting to get a pretty basic rationale in terms of thinking about art". She is now seeing her teaching and her art (textiles) more as one. Her approach to tex-

tiles and her imagery are being influenced by children's art. And in her teaching she has been stressing imagination over realistic rendering. As the end of the term approaches, I ask Annie to talk about her ideas and feelings about her becoming a teacher and how they might be different now, in mid-December, from the beginning of September.

Annie. "Well, it's a funny thing--that in the last couple of weeks I started questioning it--I had really been feeling positive about it all term--and I started feeling like--well, getting really nervous and overwhelmed by planning lessons and trying to manipulate these kids and stuff. It wasn't anything that either had to do with working with kids or with art or with teaching really, but with trying to put all those things together--it started to overwhelm me a bit--and I don't think I've resolved that yet. But I don't--it's not anything serious--I think it was the end of the term blues kind of . . . "

Harold: "Yeah."

Annie. "Like that was one thing."

Harold. "Is there anything more to that to talk about--or was it just the feeling of being overwhelmed and as you say--kind of end of the term?"

Annie: "I don't know--I think we were getting so caught up in planning lessons--with things like objectives and ways in which we wanted to <u>change</u> the learner--and I became much more--um--theoretical, it got beyond working with kids at a base level experience--so that the planning was kind of the

thing that was too much to deal with after awhile--so as a result--the last class--I didn't plan it very well--I set up some vague objectives and took in a lot of different materials and just decided to let them explore them--and they--they were expecting very structured classes--and they didn't know what to do--and I didn't know what to do and I thought it was going to be a disaster--but as it turned out--there was sort of a lull after about the first half hour. I thought they had used up all their materials already--they thought we were going to go onto something new. And after that lull they went back to working with them again, and I was able to work with each individual and sort of encourage them in sort of the direction they seemed to be going in. And it turned out to be a really good thing."

Harold: "And you think it was successful--the lesson?"

Annie: "I was told it was--Well, Wanda thought it was--she was observing me--and yeah, I felt it was, towards the end."

Harold: "You said you didn't plan it very well."

Annie: "My introduction wasn't very strong--and then . . ."

Harold: "But you made it not too structured a class?"

Annie: "Yeah--but then when it came down to that within the class, I didn't know how to deal with it. It was sort of a new experience for me."

Harold: "You mentioned the word manipulate. You used it in kind of a negative way. Did you feel you were manipulating the kids negatively?"

Annie: "I think so. Yeah--I think--(pauses)--um--I think that

manipulation is taking time to influence my values on someone else--and I'm not sure that that's always right--because--for one thing, mine change a lot--not necessarily the base line values--but the ones that I am constantly exploring. If I'm not totally sure what it is I'm feeling--then how can I feel that I should influence someone else--but I think we've done that over the course of the six weeks. In the sense that it worked--as far as creating an atmosphere of really good feelings in the whole class--and I think they did explore their sensitivities to things around them a lot more--and there was a marked change from the beginning to the end. The way they looked at art and the way they went about it . . . well I've learned a lot about what art is--what I think art is--or at least I'm starting on that--understanding art--when I first started it I was--you know--I had no idea really. And, but--how that deals with teaching too--I think I've gotten a pretty good grasp on that--but where I fit into that--that's still what I'm not sure of. We had to write a final rationale for Derek (the instructor) for last night--so he's got a copy--he's also got a copy of the paper I wrote, the one on child development."

Harold: "Could you state the rationale, in twenty-five words or less?" (Both laugh).

Annie. "Um--let's see--first of all--beginning with kind of a miniature of man category--I see people as being both individuals and groups--as sort of social creatures. And those

two aspects help each one to grow--they contribute--the individual contributes to the group--the individuals make the group and then the group is like the feedback for the growth of the individual--and art is expressing feelings and experiences, emotions, observations that a specific individual will have--and it's a way of expressing things that can't be expressed through other means like language--and--(pauses) and we had to define education--education puts children into a group situation so that they can learn to interact in a group and it also opens up their eyes to things in the world that helps them to grow individually--so those work together--and so art education is--encouraging the child to be more aware of the things he wants to express--beyond just mere categories and concepts and labels --so that both his art is richer and is an expression of what he is feeling--what he sees--yeah--so the teacher's role is to encourage this. Does that sort of make a whole?"

Harold: "Yeah, sure. How would you see yourself as a teacher, aiding that?"

Annie: "Um--it's mostly using ways of making them more aware of what is around them and what they are, what they are feeling--and then the use of materials."

Harold: "For what end?"

Annie: "For the end of expressing further awareness, further awareness--does that make sense? That's really general."

Harold: "Yeah--that seems to make a lot of sense. Well then, at this point how do you feel in terms of your art growth and

development towards those goals?"

Annie. "I don't know--uh--well, I think this term has been setting those goals--understanding what they are. And I feel like the next step is for me to--well, I'm not going to be doing Art Ed next term--it feels good--it feels like I need to explore my own art more--to get really involved in that--before I go back and try to teach--because--I guess that's where the gap is--I'm not sure of my situation in terms of art--and that's what needs to be clarified--more than teaching and the teaching process--at this point. I don't know where that will take me--or how I'll feel about Art Ed after."

Harold: "At the beginning of the term when we talked--you felt quite positive and optimistic about yourself and the role of the art teacher. Do you still feel that way?"

Annie: "I think so. Um--yeah--I think in the long run I feel that way--but again--it's clarifying myself just before I--where I can work with other people--so it's not like a negative thing."

When the next semester began, Annie did not re-enrol in art education, but she continued to think about it and continued with our interviews. She says that whether she wants to teach or not is " . . . a constant debate that keeps going on. I haven't resolved it." On the one hand, she sees herself building on skills in textiles and fabrics, and on the other hand, "working with kids" has been enjoyable and quite satisfying. But also, there is a thread, a nagging feeling, that she is being tempted to pursue art education

for extrinsic reasons.

> "an extension of something that has been drilled into me all my life about a secure job and all that--and practicality; and something to fall back on."

But there are intrinsic reasons as well and not taking art education leaves a gap.

> "Art Ed provided a chance for me to think about art in a different way than I was able to in my studios."

Harold: "What do you mean 'in a different way'?"

Annie: "Well--to begin to understand its meaning for people."

Harold: "Rather than just its meaning for you?"

Annie: "Yeah--and its meaning in general--like its validity at all . . . and to help me to define it--and then the other thing is I'm starting to see a lot of possibilities for combining textiles with education. I can see using textiles as a tool to teach and to teach about natural resources--and that sort of thing--which is another direction I've been moving towards also--and so it seems really important to have communication with people, which education provides--so--there's those two sides--and I think they will probably flow together okay--but right now it's a continual debate. --because part of me just wants to be in the studio--and that's really selfish in a way--but on the other hand . . . I don't know--but these kind of decisions in the past I've always found--they aren't rational decisions--you rationalize them so all the reasons are--born out--and then the thing that feels right becomes predominant--it's not like it's one or the other--it's a matter of compromising one

for both."

Harold: "Are you saying it's feelings rather than rational thought or is it rational thought plus feelings or is it feelings underlying it all?"

Annie: "Oh yes--I guess you could call it feelings--I've always thought about it--it's more like fate (both laugh). I mean that's the way my life runs--it's like having a need --and working out all the possibilities rationally--and then letting that need seek its own way. That's like I end up here--that's how I end up anywhere in anything I do. I still have enough time to think about it better. I guess I'm also a bit scared of education."

Harold: "In what way?"

Annie: "Well, a lot of things that I was beginning to talk about at the end of last term--questioning--I think I started really getting caught up with lesson planning and all that and it bogged me down for awhile--created a lot of inhibitions about it--and also the idea of teaching--in the school system is not appealing to me."

Harold: "Why's that?"

Annie: "I mean--I don't know, it's a real funny thing--the institution, I think--I guess it's mostly my own experiences with schools and maybe it's the stereotype I have of schools. But I feel like I've always been in institutions. And somehow I'm in a real hurry to graduate so I can get out of the institution--even the ones that are real good ones--it's still an institution--there still is something saying

'You've got to do this in order to do this'--and in the studio--and teaching in a school system is just being in another one--except you're on the other end of the line. But it's the same--you are following so many."

Harold: "What would the alternative be?"

Annie "I would be interested in--maybe recreation programs."

Harold: "That's still an institution."

Annie: "Yeah. But somehow they aren't as--a school system to me seems to be real structured--you have five days a week where you have to be in at a certain time every day--and just the whole thing--and--for a temporary length of time I'm sure that would be fine--but I don't see that as something I would do for a long period of time and get caught up in it all and just all the politics involved."

Harold: "Maybe then there is a difference between education and schooling--have you talked about that at all in any class?"

Annie: "Education and schooling? Education being growth?"

Harold: "Yeah--the process of growing--and schooling being the institutionalized forms that schools have imposed on it."

Annie "I haven't thought about that too much--it's an interesting thought though--it makes a lot of sense--because we are always continuing our education--one thing I did was--the other day I wrote to a friend--a person I know who owns a camp, a summer camp--to see if they had any openings and to get a list of summer camps--to open up that possibility. I had sort of decided I didn't want to do that--but, this week I was thinking it might be a sensible thing to do."

It might be a sensible thing to do. This is an ongoing concern and part of the debate. It is the social conscience, or in Freudian terms, the super-ego, that voice of rationality and practicality which is speaking. One can't simply be an artist or craftsperson, or meditate all day. One must think about being an art teacher and teach children or be a weaver with apprentices or teach recreation or adult education classes. Teaching in a summer camp would surely help. One can even consider teaching T.M. or the "science of creative intelligence" as the course is called. Teaching is a respectable profession and can provide security for a young woman. Annie revealed at this point that it was "family pressure" which motivated her to go to art college and "go into education". The move was made she confessed, primarily to "please my mother"

Annie spent the rest of that term concentrating on her course work Weaving, SCAN (three dimensional design), Art History, and dance She showed me a woven shirt she had designed and produced and showed and talked about her drawings of dancer's feet. Her interest in T.M. continued and she read me an essay she wrote following an intensive weekend T.M. seminar. She saw it relating to an art education rationale for herself and an attempt to bring her ideas "into a whole". She says that it is not finished because "it reached a point where it wasn't clear enough to write about". She starts to read:

> Where to begin? The beginning seems to be the base from which life moves, the inner silence which is the well of all knowledge and being. Our society has lost touch with this place to a large degree. It can be called absolute. We break our society down into categories of age, income, profession, etc. and isolate people into these categories as they fill them. Schools do this from the time a

child is four years old on for the rest of his or her life, in most cases today. Once through high-school, the young person is put in the category of College Student, Trades-person, or bum. The three seldom interact from then on unless through business dealings. If the person becomes Student, the division is again made--which side of the brain should he or she function on? Art or Science? A definite dividing line--And if two high school friends graduate, one goes to Art School and one to Technical School, they will probably lose contact within four years. This dividing goes on and on, putting people into isolation from each other as it does occupation and so forth. Mother retires to Florida, the older brother and sister set up house-keeping careers in the country--the younger brother and sister pursue student interests in separate cities and they rarely see each other--or so it is in my family.

This level of life in which we live so totally in our own little categories can be called "the world of the relative". It changes as a person grows older--he or she goes from one group to another, getting narrower and narrower into his or her own realities--relative realities. This has been possible in our society because we have reached a level of affluence--called middle-class which gives everyone the freedom to do his or her own thing. If one can't afford it, borrow or get a scholarship--it is always possible. This freedom is wonderful, but I'm sure there is a limit. I know there is a limit and we are witnessing it now in what is commonly known as resources--natural resources--limited natural resources. We have been living a life of oil consumption, coal, etc. to produce higher and vaster technologies requiring even greater machines and needing even fewer people to run them. There is no one in this society not a part of it, and in the past ten years, not also aware of it. The resources are coming to an end, and with it, the affluent society as we know it will come to an end. It may not be a devastating end, but it will be at least a change. This is evident. History shows that changes in society happen very naturally and periodically as an imbalance becomes greater. Some people may attempt to plan change. It seems to me that it usually happens of its own accord--in relation to the imbalances which already exist. This brings me back to the absolute--The Tao, God, Heaven, The Laws of Nature, Chemistry, Physics, Math, or whatever one uses for terms. This one with the rest seeks

> harmony and balance. It seems that human kind is generally out of balance, bouncing from one extreme to another. Thus the cause of change. The absolute and relative are one--they are only a tiny speck among the vastness of the universe and time. Yet everyone thinks that his relative reality is the total, the centre. And many actually think they have control over it. Hah!

Annie goes on to describe a holistic view of textiles--from pulling raw wool apart, spinning it into yarn, weaving it into cloth in beautiful colours and textures, to making beautiful functional clothing. From planting of the flex seed, to dying and weaving the fibre. "Thus the art of fibre teaches the value of renewable resources, the gift of the earth". She looks at textiles in terms of self, ecology, the world and the bigger system of things. Annie, in her thoughtfulness and sensitivity, tries to see things in a holistic way. She sees relationships, relative values, and relative realities. She is, however, wary of philosophical relativism and is looking for some absolutes. These she tries to find in "the Tao, God, Heaven, the Laws of Nature . . " What she sees this all leading up to is " . . . this idea of using textiles as a form of teaching." Just how this is to be accomplished remains unarticulated. However, there is a hopefulness that a kind of alternative education that goes beyond the "hippie phase" can be achieved. She still talks of continuing in Art Ed next term, and of spending the summer working as an arts and crafts instructor in a camp. As she says:

> "It will be a really nice change to just explore a lot of ideas. In camp there is a lot you can do with connecting nature with art."

When she returned to NSCAD in September, Annie didn't register for art education but instead, signed up for two textile courses, SCAN and a required design survey course. She came and talked to me

about her experiences at camp. She, along with an assistant, was responsible for the craft department, a little cabin with two rooms, and a seven week program. There were about one hundred kids between eight and twelve and she recalls that " . the first month was really nice--it went smoothly and I was still really fresh enough with ideas."

> "We got a lot accomplished. We had to have a show at the end of three and a half weeks which was really nice--a lot of good things and really interesting things. And then after that it seemed to go down hill It just--seven weeks is too long "

Annie had hoped to be able to introduce textiles, but the extent to which this was possible was limited. She speaks with enthusiasm of dying and carding wool with the older group, the twelve year olds, (but this was not possible with the younger ones) She also used fabric scraps in projects with the other groups. "There was," she says, "a lot of variety, but by the end I lost all my motivation, all my ideas". Another frustrating aspect of teaching at the camp was an honour system which awarded points for projects regardless of their depth or difficulty. She found this discouraging "because those things just got in the way."

Harold: "Did you have to make a report?"

Annie: "Yeah--I can't remember if I said anything about that or not--by the end I was so used to it. I just tried to ignore it--I just figured we would pass them all right away and then start doing good stuff. We wouldn't worry about getting projects finished. So there was just really no kind of sense of what art for kids could do--My goals were basically to increase their observation and awareness and

stuff and most of the goals of everyone else in the system were to 'make presents for mommy'."

Annie was experiencing a conflict of goals and values, hers and the camp's She wanted the children to work imaginatively and creatively with materials and ideas but the expectations (of the other adults in the camp and the children) were to make stereotypical designs and objects Annie had worked there six years ago in the kitchen and "nothing had changed with what was being produced" She found it difficult to get "my ideas accomplished within that system."

> "Then as I went along I realized that the things I wanted to teach were mostly the things I wanted to be doing myself--and not so much teaching. I wanted to teach them because I wanted to do them. Not because I necessarily wanted people to learn them. And I wasn't that interested in trying to motivate unmotivated kids. And I also thought I was just handing out materials I was just a distributor of materials--I allotted a certain amount and said "here do it"--I could place orders for what we needed, but it might be awhile before we would get it. So, that kind of thing--it would also be--well we were having a Fourth of July--we were making floats for a parade. I had to hand over all my crafts supplies for those kinds of things. And I was just trying to shift my thinking into what it would be like to be in a school system. And I could see a lot of the same things happening even though it wouldn't be twenty-four hours a day--I would be basically the only artist in the situation and trying to work in a system that isn't really open to change that much. Those were some of the things I was thinking about last year--I just started seeing them more clearly--to do anything that had to do with creating whatever it was--just being in charge of all that stuff. I don't know--it just didn't sit right."

Harold: "So that's what made you decide not to continue in Art Education this term?"

Annie: "Yeah--it was--not the total of course. Yeah--it was--but that was part of the reason I went into it, to have the day

to day experience of working with the kids and to get beyond the preparatory fear--about that. Yeah, so that did have a great deal to do with it. Of course I was thinking about it pretty much the whole time--about the reason why I started that program--the Art Ed program, was a lot of practical things--something to fall back on. And it was mostly inspired by my mother who has a real fear of my being insecure--financially--and then, what she's done in her life--and she has always been a frustrated artist because she--she is a very talented woman. She never went to art school--it was during the depression at that time and so it was much more important that she get a trade--but all her life she wished that she had an art school education."

Harold: "What is her trade?"

Annie: "She's a dental hygienist. And then I think she was always frustrated because she never really had time to do art--because of her work. And this is the way I see her anyway. And, I gave her my theory and she pretty much agreed with me anyway. And I began to feel that my doing this which--I didn't feel like the motivation was coming from myself. It was coming from always outside. It would be like a side tracking thing. It would keep me away from doing textiles. I can see a progression of five years. I started weaving five years ago--and I've always had it on the brain ever since then. And, slowly--it has taken that long to accept the fact that maybe it's a risky thing to do--but that's what I am mostly interested in--that's what I am really--

and other things come after that."

Harold "Do you still have any interest at all in teaching or being a teacher?"

Annie "Yeah. I don't think I'm discounting it. I definitely don't see myself in a school teaching situation. But--I don't know about teaching kids but there might be some potential for that. But I guess--I think of teaching more generally. I thought about it more from a different perspective. I think the first thing for me to do is to get my skills together and to get competent at what I'm doing. And then teach those things--to people who want to learn them."

I didn't see Annie after that fall term in 1980, a year and a few months after we began our interviews. She didn't return to the College the following semester, nor the ones after that. I heard from the Assistant Registrar that Annie was attending the Maharishi International University in Iowa. I imagine she is pursuing her interest in T.M. I also heard that she is still interested in returning to NSCAD. Is she still interested in becoming a teacher? I don't know.

There are several forces working against Annie's completing the art education program in the usual time period, or at all, even though she is intelligent and demonstrated genuine interest, aptitude and ability. The choice is hers to make, but throughout the interview sessions her remarks show that she is tugged in several directions. The most obvious force, and certainly one not unique to her but familiar to most art educators, is the dialectic between the often conflicting roles of artist and teacher. This issue will be expanded

upon in Chapter II. It manifests itself in Annie's life-world in several ways

(1) As a simple question of priorities of interest given limited time, resources, and energy.

(2) As feeling a necessity to learn an art or craft before trying to teach it, revealing a view of art education as subject centred.

(3) As the conflict between doing something more clearly career oriented, hence practical, and doing something less likely to lead to a job, but probably more personally satisfying and self-enriching.

This third facet is exaggerated in Annie's case since she feels that her family is pressuring her to work towards realistic career-oriented goals and that a choice to become a teacher, while of considerable interest to her, is still a second choice and would be done mainly to please her mother. If she becomes a teacher it will have to be for herself, on her own terms. She knows she could do it (and do it well) if she wants to. But does she want to?

Life in the city, even a small one like Halifax is not appealing to Annie. She longs for the environment of rural Maine and a kind of life style, close to the earth, in which her philosophy is rooted. Tied to this wanting to be close to nature is the closeness, attachment, and dedication to transcendental meditation and the spiritual realm to which it gives her access. Although these factors may not be incompatible with her becoming a teacher, they certainly serve to diffuse the focus.

As a participant observer of the Art Education program, and from

my perspective as an administrator, I wonder if the decision that semester to allow the Intro students to take the primary responsibility for teaching the Saturday children's art classes was a factor in Annie's decision to not continue in the program. It may have been a case of "too much too soon". She is theoretically and speculatively inclined and perhaps would have benefited from more theory and conceptualization before facing the drudgery of planning and the routines of managing groups of children. Her sense of "getting caught up with lesson planning", being bogged down, and not wanting to constantly "manipulate" learners, may not have been so overwhelming if her program had followed the typical format in which more attention can be paid to building a solid theoretical and conceptual base prior to the practicum. Typically, the Intro class observes a few of the sessions while the Student Teaching I group teaches. She had few resources or defences to help deal with the rigidity and constraints of teaching arts and crafts at camp. She equated the camp routines and conventions with the authority and standardization of schools, even though she had not taught in a school, and found both binding and limiting. Even though her study of art education has yet to lead to a degree, it has helped her to learn more about art, how children learn, and the creative process. She has decided that she wants to learn still more about herself and about her art and craft.

A device introduced by S. C. Pepper, called a "root metaphor", is a basic analogy that can be helpful for focusing a concept or experience and inspiring its development (Pepper, 1942). A root metaphor for Annie might be a weaving. In a weaving, separate threads going in opposite directions entwine to create a whole fabric. In her

life and education, she is striving for wholeness. She has chosen the threads and some of the colours, but the pattern remains open.

Chapter 7

JANE JONES

Jane Jones came to NSCAD in the fall of 1979 as a transfer student from the Emily Carr College of Art in Vancouver where she had completed one year of study. Prior to that, she had been a student at Okanagan College, a junior college in the interior of British Columbia. Her elementary school years were spent in Surrey, B.C., until about the ninth grade, when her family moved to Vernon where she went to high school. Her art experiences in high school and college were positive and her teachers supportive and encouraging, "like I really love art and I think that I've had good experiences through it."

At age twenty-one, Jane's feelings about her becoming a teacher are ambivalent. Her older sister is a teacher and she has a friend who is a teacher. As she says, "I've worked with kids a little bit and I really like it". She loves art, and at this point, being an art teacher interests her. She disapproves of what passes for art in public schools, particularly the idea " . . . that art is dittos and stencils and colouring books" and the approach of " . . . now we are all going to draw trees". She feels that teachers and education students lack the respect they deserve:

> "Like at UBC it's a big joke when you are in the Education Department, it's the slack department, it's like how P.E. is treated at Dalhousie--you don't do any work in P.E.--ha, ha, ha! And I think that's the way a lot of people treat teachers, in the same way: 'What a nice job, eh? You get there at nine, get off at three, and you have four months off every year. You don't do anything.' Little do they know. I think in order to be a good teacher you have to enjoy what you do, 'cause you have to do a lot of work in it.

> And if you think of it as just work, then it becomes just work, and I think you convey that to the kids, that it's a real drag."

Jane is encouraged, however, by her friend who is a teacher in Inuvik who "says she loves planning for her lessons because she learns something everytime she plans." And more importantly, " . . . the learning doesn't stop there. I continue to learn from the kids." She would like to see teachers considered more as professional persons.

> "And I think that people don't really realize how much is involved. Like maybe not so much structure, like with a doctor there is a certain amount of skills and knowledge that you have to acquire, but with a teacher, there are certain skills and knowledge that you acquire at the beginning but you have to continue to acquire them just as a doctor keeps up his medical knowledge."

Jane would like to see public attitudes changed and feels at this point that perhaps she can help to effect some changes.

> "And people complain about the public school system and say 'ok, it's too bad' but if someone doesn't go out and change it; I'm sure I can't make it, like change it so that it's radically changed, but every small change helps, I think. Like if you can help one person, that one person can help someone else."

Jane is an open, talkative, friendly person. In our conversations she tends to ramble, sometimes repeats herself, and jumps from one topic to another. Nevertheless, the thoughts have continuity. The repetition reinforces certain key concerns. I can relate to and identify with much of what she says about the public attitude to teaching and teachers and the status that education departments have at universities. Maybe it is the fact that we both grew up in small communities in British Columbia. I can see the people and the places and hear the voices when she mimics the cliches people spout complain-

ing of the "slackness" of education students and the "soft" life of teachers. These views are probably common throughout North America, but when spoken by someone from my home province, it rings especially true.

Like Annie, Jane was a member of the Introductory Art Education class that taught the Saturday children's art classes that fall. Seven weeks after beginning her first education course, she is faced with the task of planning for and teaching art to a group of eight year olds. She is forced to examine more closely her reasons for wanting to teach art and the goals she wants to promote or achieve. She begins haltingly to articulate her ideas.

> "The girl I am teaching with, Susan, we were talking at the beginning--why we wanted to teach. We thought we should talk about it so we would know a little bit more--each of us--what we were trying to do in relation to our lesson plan. And, um, she comes from--I think P.E.I.--and there are a lot of people who don't seem to have any direction or purpose--and she felt if they had an involvement as a child in something important--but not meaning that everyone would continue in art--but it would help them find other things. Whereas I kind of felt it was not therapeutic but that our school system was really lacking in the arts--and I said that I thought art was the most important subject--and she said she didn't think it was the most important. I don't know, I thought about it a lot--but I still think it is. In the way it's emphasized in our schools it's the least important--in most schools--it's kind of sad."

Harold "Why do you think it's the most important?"

Jane "Because it affects all sorts of other creative things--like even people who are involved in physics or chemistry--even academic things--like physics is really abstract--a kind of creative thing. And even sports are very personal, creative type things--it's really a motor skill you develop--still--

like figure skating or gymnastics are more so creative--but everyone develops their own running style, and their own drive--why they do everything. I don't know--oriental cultures, or even Eskimo cultures, it's a more intuitive style? It becomes part--it's not another extra that when money gets tight it gets cut back--it's more a part--an integrated part. I think that's how it should be--not so much divided up--maybe our whole school system is divided up too much."

Jane is convinced that art is, or should be, an important part of everyone's life, since it is an important part of hers. She sees what she identifies as creativity in many types of activities that are taken seriously by schools and society at large Since creativity is to her obviously a central feature of art, then art should also be taken seriously. She infers that somehow the creativity derived from art activity can be transferred to other aspects of life; indeed, not simply transferred, but totally integrated into the culture She also looks for integration and legitimation in her career choice.

Jane. "I think things are becoming more secure--like at first I wasn't really sure if I was taking art education because--like I really enjoy art--I wasn't really sure if I was just hedging the bet--like okay I really like intaglio and ceramics, but could I ever make a living at it? And the teacher who I had for drawing at junior college--he said to me a couple of times--'never sell out--be sure that was what you really wanted to do'--not to do it because you really couldn't do anything else. Last year wasn't too

good of a year for me--personally--and I kind of lost faith in everything that I did--pretty well in life in general, I guess--and at the end of the year nothing I produced was any good and I didn't know what I was doing there--and I considered quitting a number of times--for the year Then I spent the summer trying to decide what to do--and at the beginning of August I decided, yes, I would go back to school. And yes I would go to Nova Scotia--but at the same time--at the back of my mind was this little nagging worry--was I selling out? Was I doing it just because I invested all this money and I had to have a way to pay for it--a way to make a living--a way to be something Like you have a lot of friends who are being things--they'll finish and they'll be something. And what will you be when you finish school? Now it's becoming more clear that it is something I'm really interested in--something I want to do--like in the class, Art for Exceptional Children, I am working on a project on art for deaf children and it's becoming a bit more clear that it is something I want to do. I want to teach art and it's--to change things--not that I think my way is right--but I think that--new ideas are always kind of good--and I think that I want to contribute things."

Harold: "You say that you are now more comfortable with the idea of your being a teacher?"

Jane: "Uh--Like--I know that this is what I want and now I'm not so worried about that. I'm becoming a lot more involved--I really enjoyed it right from the beginning, but I worried

that I was selling out But I don't think that's a big thing in my head anymore."

Harold "You thought there would be more status in your being an artist?"

Jane "No I just think that--I don't think that you have to be one to teach--just because you are good in art doesn't mean you are a good teacher The friends that I went with to first and second year used to have this stupid saying "those who can, do, and those who can't teach" Well, I don't think that's true. But I don't think that those who are good artists necessarily make good teachers. I think being a teacher is just as important a thing and just as much work as being an artist I think there are just as many considerations and just as much work and learning involved. As an artist you are growing and developing all the time, and I think as a teacher you have to do the same--so many people figure that they just have to go to school five years and voila, they are a teacher--now they are something I don't think that anyone is just made what they are; they have to grow and change, otherwise everything becomes kind of static. And I guess maybe that is becoming more clear now. I think--it, art education, has become--I realize how deep that it is. It's--there's a lot more depth to it than you first think. But I think it's like anything--if you really become involved in it--and I think you have to be to be a good teacher--there's a lot of depth to it."

When she begins the Saturday children's art class, Jane chooses

the group of eight year olds since " . it's easier to make mistakes with them . . . they aren't so judgmental, I guess". She thinks it will be "fun" and is looking forward to the experience

> "At the same time it's kind of scary, I don't know, like how much you can--if they know that you try to do the right thing, you know--like maybe what we do all along is wrong "

Her first lesson is to deal with circles, " . just to give them a different way of seeing, a new kind of exploring "

> "We're going to have them sitting in a circle and explain that this is one of the reasons why they are going to draw in a circle and explain that we thought it would be neat to draw on a circle rather than a square, and--a different way of seeing--we are going to explain why they are going to do it--we're not going to just give them circles and say 'draw'. It's hard to go into something--like walking into a room not knowing what you're supposed to do. We'll talk a little about--like who they came with and everything. We don't want to influence them too much. When we first started out we were afraid, like, of making too many decisions. 'Like wow', we thought. We would let them draw any shape they wanted. Then we thought we'd have to make some decisions. We were afraid of imposing our ideas on them But I guess someone has to make the decisions
>
> We do have a definite purpose. It's not like we want them to draw whatever occurs to them. But at the same time, we want them to explore things that they might <u>not</u> have explored. Like, we want them to have enough medium so they can explore the medium for itself."

What is a teacher to Jane at this point? A good teacher is deeply involved in what she does, both teaching and the subject. A good teacher has a purpose for what she does, gives direction, and guides children but tries not to influence them too much. She also allows them to make some decisions What did Jane discover in her first teaching experience?

Jane "It's surprising--the kids were a lot older than I thought

they would be."

Harold "Did you know what their ages were?"

Jane "Yeah, but they were a lot older than I imagined they would be--and a couple of kids in our class, like one girl--she was involved in a lot of things--exposed to a lot--not wealthy, but rich in experience--like music lessons They all seemed more mature than what I expected. They had outside experiences, like Tina--she goes to dance lessons . We talked about things that we liked to do--sports and things. Her (Tina's) sister is really into sports--she doesn't like them and she doesn't have to do them, so I don't think her parents are pressuring her. She obviously makes the choices herself and really wanted to come to the classes I don't think that any of the kids in our class are there but don't want to be."

Harold "Any other impressions?"

Jane: "I knew this before but kids are so individual. And one little girl who seems, not really insecure of herself, but really wants a lot of attention. And two boys, both called Andrew (we call them Andrew One and Andrew Two). And Andrew One seems to be a lot more open, more sure of himself, and Andrew Two seems more shy. Last week he seemed more assured . . : One thing we learned too--in our second lesson. They collected sliced-up garbage bags as sort of an environment and the children made up costumes of garbage bags. They selected things they wanted to portray We had music and they moved to the environment. Then we talked

about how they thought dancing and drawing were related--which was the next step in the lesson . . when we said, 'were drawing and dancing alike?' They said, 'of course,' as if it were a fact. They hadn't divided everything into little boxes like we had. You kind of know in the back of your mind, but it's kind of a surprise when they are that open They are so accepting of everything we do "

Another thing Jane is learning about teaching is "the amount of time involved". She says that other people in the class are complaining and probably won't go on to the next level of student teaching. She still plans to continue.

> "I just had to sit down and reorganize my schedule to fit everything in. . . I don't feel too bad. It's a lot of time. I don't want to short change the kids. I feel I've a real obligation. I feel they are gaining Every Saturday I feel they are depending, not like a big ego thing, but a sense of responsibility. And I think that if you are going to do something you do it the best you can."

Although she accepts the amount of time involved, she admits that it came as a surprise But since her sister is a teacher, "I guess I realize in the back of my mind there is going to be a lot of time involved." She realizes that a commitment has to be made. She is upset when her teaching partner is casual about when she arrives for the class and tells her so.

Jane: "I don't feel uncomfortable telling her things like that because I think it's--if you are uncomfortable telling someone something like that then I think you are uncomfortable criticizing their teaching--because when I taught, by myself, she pointed out that after Andrew opened up so much, (I think he was the only boy in the class--a lot of children

didn't come last week) he tended to monopolize my attention, she said. It's a critical point. I think if you can point out little things, obviously, you're not being cruel "

Harold: "So you're teaching and being critiqued by your partner?"

Jane "Yeah Susan is going to teach next week and I'll observe her "

Harold "Do you have a sense yet what some of your strengths and some of your weaknesses are?"

Jane "Julie came in too--I think one of the strengths is that I'm really relaxed around the children, and never feel uncomfortable. Last week I--Susan had gone over for coffee--and Julie was like--ummm--and I've never really been scared about things like that Like if you are going to make any mistakes--they are not going to know--and what is a mistake? Everyone makes mistakes talking and stuff Julie worried about losing her place in talking. Things like that don't worry me--I really enjoy the kids and I feel that you have to be really flexible."

Jane talks about how she was able to adjust her lesson when she felt the kids were not responding in the ways she anticipated.

Jane "I don't think it was structured enough. Like, I thought the children could be a lot freer than what they were That was something I learned--they do need a structure to follow. And so we sat them all down with a story and I just started out by saying "The story of a racoon that went on a trip to Europe"--and I could see Susan looking at me--she was sitting up on a little box and looking like--it's not

going to work--but the kids really got involved with it--and I added the animals--the characters that they were--and they had to tell something about . . . "

Harold "Was this planned?"

Jane "No. We had too much time--so I just made it up on the spot I felt we had to do something--they were obviously getting bored with dancing and moving around--so we took the music and the characters that they were and put on some costumes So I think that was one strong point--the spontaneity. I guess I'm really at ease with them and I'm not afraid of them."

Harold "And weak points?"

Jane "That I can be kind of sucked in by the kids Susan felt that Andrew could draw my attention away like that and then I kind of neglected some of the other kids I guess a weak point too would be--I'm really afraid of putting them into little boxes. So maybe I'm trying too much for them to be creative and they already are. They just need a way to focus their creativity. I guess maybe it's because a lot of my early art was stencils and weaving Easter baskets and things like that--a lot of junky crafts like you see today that people think are such neat art And I'm really paranoid of having kids fit into those little molds--so I think that is a weakness too--you can go too far the other way, like how a lot of free schools or open-air schools did. Like open-air schools I don't think, fit for every child. I think you have to be a lot more aware--like I'm getting

a sense of our group--and I think that will come a lot easier with more experience. And I think one of my weaknesses is just lack of general knowledge about what their tendencies are, but that will come too--more work and more knowledge "

As Jane nears the end of her first term in art education she has been introduced to some basic pedagogical and theoretical concepts and has had an opportunity to plan and teach several lessons She has been made to examine her reasons for teaching and she has an emerging sense of her strengths and weaknesses. Her perceptions of children have changed. Children seem somehow older and more mature than she imagined. And to her surprise, discipline was not a problem. She also concedes that "the ideas of how to plan and how to teach have changed a lot"

Jane: "Well, when we first started teaching it was--'well let's have them paint things'--but now I know a lot more <u>why</u> I'm having them do things. Well, I kind of knew inside, but I didn't know how to express it. But--I've grown a lot that way."

Harold: "What other things did you notice?"

Jane "I guess--why, well, what art is and what art education is has become a little clearer. It has slowly been emerging out of the fog the whole year . . . . I think that I don't agree with the way art is taught in a lot of schools . . . I think there are too many people teaching art who don't have any training, really. I don't think you can learn to teach art in a two or three week course--like cram it in "

Her experience of art in the schools and art teachers has derived from her own schooling and also, to a large extent, from her sister, who is an elementary classroom teacher and is also responsible for teaching art in her school, since she has the most art training of anyone on the staff The sister has "taken a number of summer art courses" Jane talks about getting a letter from her sister who wrote that her students " . . did murals for the Christmas project and because the children can't draw well enough, they are blowing pictures up out of colouring books". Jane moans Apparently, sister is trying to please the principal since last year the kids did freely painted big murals, which were not appreciated.

> "Lila, she doesn't have enough knowledge about how to defend it, or she hasn't clearly defined in her own mind what the children are doing.. She knew that what they did was good. But she didn't know how to explain it to anyone else that it was good So how is she going to make something that all the adults--the fathers and mothers think are good? And I just think, 'Holy mackeral'. I don't know. I have become clear that that's not what I want to do. But if I have to fight the whole time I teach, I'm not going to give into things like that. It's easy to say now--but when the situation arises, you might lose your job or something--unless you teach the way your principal wants you to. I don't know."

The practicalities and the day-to-day politics of being a teacher are never far from Jane's mind. And in that mind are starkly painted images of what goes on in schools. These images weigh against what she thinks should go on like a perpetual see-saw. I ask if now, at the end of the term she could state her rationale for teaching art.

> "Well--it's really tied in to what art is--and for me--art is something that happens to you--an experience that can't be expressed in any other way. And it's kind of essential to use those materials--it's dealing a lot more with the senses and feelings, an exploration. And I

> think that in order for a child to develop--I think he needs that facet. Not as a therapy sort of thing It can be therapeutic too, but to be completely developed, he needs that. Not to paint red, blue and green in designated squares or triangles But to express what is inside him and his feelings and have the opportunity to explore materials that he otherwise wouldn't, you know. But too many teachers do red, blue and green in designated places, you know. And I feel that they should have an opportunity to be expressive and I think that children are naturally creative, are naturally spontaneous.

While she concedes that a certain amount of discipline and order in schools is necessary and good " . you need something that is your own, something that is personal, and I think art can be that--something that is really exciting" She thinks she can aid this quest by offering planned opportunities for children to really explore materials However, when I ask her how she feels about the prospects of being a teacher, she is hesitant. She thinks it's too early to comment. Then she considers the question again and comments anyway

> "Like I feel that it would be really interesting, really worthwhile. I feel that always I would learn a lot, and continue the job. Like in a lot of jobs you kind of remain static, you learn all your skills and then you do them everyday, and I think that way I'm really looking forward to it. And I know that, but I feel that, I have some good ideas, and I would like to change a lot of things, given time, but maybe not an overwhelming change of curriculum . . . but I think, help some children, but at the same time--my own art is very important to me, and that's what I feel hesitant about, like maybe it would be better if I just worked in it a couple of years myself."

Harold "Did you feel that your own art and your teaching are separate or conflicting?"

Jane "Um--they just feed off each other a little bit--the odd time--like I'm sure I could use forty hours in a day--time wise--when I really wanted to print or I figured I'd be

finished printing But all sorts of technical problems had come up, then I'd feel like the fool and wish I didn't have to go do that--but that happened a little bit, so it wasn't like they were conflicting or tearing each other apart And in some ways, the things that I learned in my Saturday classes teaching, helped a lot in my own work, not the subject matter but just, I can't put my finger on it, the incidents, things that the children had said or done. I'd just have to go 'wow!' I never thought of it that way And I'd go back and it would sort of blow me over--amazing So they did help each other--not super a lot--like how a drawing course relates to a painting or to printmaking course directly like that, but they did feed off each other."

Harold "Any other thoughts or feelings about this term in relation to the process that you're going through in becoming a teacher?"

Jane "I guess I've learned this term too that there are a lot of different reasons why people teach I don't know, it's a general--you like to teach art to children--I don't know why, but like--um--because of the generally accepted idea that all children need art--and then--well I still feel that --that all children need art. I feel that even stronger--but some people, my teaching partner, Susan, feels that--how did she put it? There's a lot of people in the world that don't have any direction or any goals or anything like that, and if they had art in their lives, this would help

them to find--more of a therapy type thing like. I really have to admire Susan because she is very open and she never minds admitting that she doesn't know anything--most people hide that fact. But she believed it--it was really strong--it didn't fit into what I thought. Like I thought more art for art sake--art because art is important--not art because art will make you a better person. And I just thought about it for days and days and days. And later--about the fourth or fifth lesson, I did tell her that it blew me away. It didn't fit into mine very much. And--she laughed and she said 'What do you think now?' And I said 'Well, I think if that's why you want to teach--that's still good' . . . but in reality she did, I guess, teach very much what I would teach, but with just a different purpose. But maybe I expected her to do exercises to make them better people--or something. Well I think that could be done too by someone who had that philosophy. So I learned a lot--that there are so many different reasons for teaching art but they can kind of be the same when you teach them (?) (raised voice in a question). Everyone has a different idea why they do it--but it can all be kind of done the same way. And so--it made me a lot broader--opened my eyes a lot.

Jane's second semester begins with her having enrolled in both student teaching and intaglio printmaking. She returns from a Christmas vacation "out west" looking forward to a productive term. Unfortunately, two weeks into the term she slipped and broke her wrist

which meant that she could not continue with her course in intaglio printmaking which requires turning a wheel of a heavy press. I wanted to have an interview with her before she went back home to B.C., but since one could not be arranged, she spoke to me into a tape recorder.

> "It just blew everything that I had done! Maybe it was because I plan too much? But I guess things will work out okay. I'm in a lot better humour about it than I was to begin with.
>
> It's kind of funny that I feel worse about having to leave Intaglio than I do about education. Possibly because I see education as--this is just a beginning and when I get out to teach will be really when I learn things. I guess--I don't know. Maybe intaglio is more important to me at this moment, I'm not really sure.
>
> I've kind of made some plans as to what I'm going to do when I go home. I'm really afraid that I'm going to get bored and waste a lot of time. I guess that's a problem of mine--that I'm afraid that I'm going to waste my time--going to waste my life away. It's going to slip by and all of a sudden I'm going to be ninety. I don't know, maybe I try to pack too much in . . .
>
> I think that this will be good for me in that it will give me an opportunity to think more where I want to go with my education degree. I have to admit that the idea of going out into public schools turns me off. Maybe I was kind of afraid of it too--but I was really gung-ho about teaching the Saturday classes. I thought--wow! A full day with these kids, that would be great because there was only half a day before--and I really kind of got into that idea. So I guess maybe I'm looking for more informal situations with formal knowledge I guess. I guess it's the same with any kind of art. I believe that you have to have a good background to do whatever you want with it--have a good technical background. And I think that art history and things like that are really important to your art. Well, they are important to my art. And I guess I'm speaking personally--so I think that a formal education as such is important for me to go out and teach--I guess because I've had a couple of bad experiences in art school where people who were very strong artists in their own right but they

> really weren't good teachers. And not everyone is cut out to be a teacher . . . . I guess what I'm trying to say is that with my degree--I don't think--I'm pretty sure I don't want to go into a public school situation--although I don't agree with the art in the public schools--but it's not just that--it's not that I don't agree with it so I don't want to get involved with it--or it's the pits so I don't want to get involved with it It's--I don't think I want to work in a structured situation like that--I think I'd prefer to work in a gallery situation, like Calgary Art Centre for Children has--or the Vancouver Art Gallery have--where kids can come and work--that type of situation. Or--maybe perhaps maybe an art college--sometime in the future--not in the immediate future. I guess this time will also be good in that it will allow me to do a little bit of searching for somewhere to do an M.F.A. I'd like to--at this point anyway, I'd like to do an M.F A. in intaglio--I'll see how it goes the next year. But that's kind of what I had in mind. After I finish this degree and do a bit of travelling. I can't see myself settling down--I guess that's one of the reasons why I can't see myself teaching immediately--because I feel that you have to make a strong commitment to the kids who are depending on you. And to the people who are employing you. And at this stage of my life, I guess I--there are too many things I have to do, I want to do--I feel that are really important to me. Like I said before I'm so afraid of missing anything.
>
> I guess if you are going to do anything, you have got to do it really good--pack as much in as you can Why ski the back way down the mountain when you can ski down the face? I guess that's kind of my idea behind everything. You have to do it really well--and push yourself as hard as you can--like super-enthusiasm or not to do it at all. I can't see doing something half-way.

When Jane returns in September she is faced with a dilemma During the spring and summer she strengthened her conviction that she does not want to teach in a public school. However, pressure both internal and external tells her that she should be thinking about ways of pursuing gainful employment and that an education degree would be a valuable asset. She discovers that by special arrangement, she could complete the art education program in two semesters. Still,

she is aching to devote her full energies to her art--her printmaking.

She feels that she must now make a choice between teaching and art.

She contemplates the considerations and the alternatives.

> "I guess I really didn't think about what I was going to do. I knew that I would have to come back. I felt I had to come back to do three semesters, because--just the time involved--and I really wasn't into that one extra semester. I was really into getting finished this year. Not finished as such that I wouldn't have any more education or anything--but just finished in that I wanted to get out and work--just to have time more to myself--because I think--with work, you are somewhat finished when you go home, but school--your day begins after your classes end. And--while I was working--it was nice. I'd come home and there were things I could do--just having that type of freedom--a little more time to yourself. So, that kind of influenced my decision. I decided that--I knew there were plans to combine something along the way--but I wasn't sure what--and I decided--had it gone through, then I would take the education and finish off the degree this year. And then I went and visited my sister, and she teaches grade seven--she had been teaching grade three at that time. And so--I did--they had been doing clay--so we built a small outdoor kiln, basically a pit. I fired with the kids, and there were a few that really got into it--but most of them--we were outside--out of sight--so I just put it down to it being they were grade seven . . . My sister complains that art seems to be the last thing on the list. And when I came back (home) I decided--I thought that I'd never teach in a public school. And so I contacted everyone that I knew that was involved in education--primarily in art education, to see if I could fit in or help or do a lesson or something like that (this was in about April). I knew a lady who was an art consultant for some of the schools, but also a teacher--and she teaches grade one and two. She just teaches the art. It was very much the same. The grade one's were a little more enthusiastic--but there was still the fighting and nobody wanted to do what they were doing--and--like, in my sister's class they were very obedient and if she said 'stop that', they did stop. But they were constantly trying to get away with something. It was just a constant big battle for control. It was very much that art was a class in which they could fool around--they didn't have to do anything--it was

just a fun thing. (This was all said in a scornful, mocking tone of voice). ' And they could fire bits of clay and everybody gets to paste, and--you know, wreck other people's work. It sounds like they were really destructive--but it wasn't--it was in very small amounts but it was just constantly there. And I decided after that that I really didn't want to teach in a public school."

There must be something about the environment and the ambience of public schools that creates this negativity, she concludes. Perhaps art teaching would be more satisfying in another kind of situation. She investigates the possibility of teaching in an art gallery.

Jane "I decided that would be the answer--somehow to work in a gallery situation, or through a recreation department. But I really didn't want to be crafty like a lot of recreation centres--like macrame. At the same time I thought that art was really important. So then I was in a real dilemma --what will I do when I get back to my degree. It was constantly a little harping thing in the back of my mind and then I thought--maybe I'll go back and take a whole bunch of drafting courses and then I'll be settled on what to do."

Harold "Drafting?"

Jane "How that popped in I don't know (both laugh)--air photo interpretation, cartography, or drafting."

Harold: "Something practical?"

Jane: "Yes, practical--to make money, to pay off my big student loan--and then I could go from there. Obviously I didn't want to teach in public schools--so why was I taking this education degree? I never reached any decision. Everyone I talked to would say 'well, whatever you think is right.' All I wanted was for someone to say 'This is what you

should do'--but no one said that. So when I came back and the scheduling was such that I could do it (complete the program in two semesters), I went home and it didn't sit right somehow--eighteen credits and everything It wasn't so much that I didn't think I could do it--I was sure that I could if I just got down to do it. And it wasn't that I wasn't into working, because I really was. I really wanted to work--I just felt that--I wasn't giving either area a fair chance. So it basically became a decision of doing one or the other--and I thought well, I'll drop my intaglio and finish off my education, because basically the education was the practical thing to do--because when I got out I would be a teacher--which is--also I got a bit of hassle from people that I knew--'What are you going to be when you finish? And I said, 'well, I'll have a Bachelor of Fine Arts'. They'd say 'Oh no'. But also, with a bit of imagination--'oh that's not so bad, you could teach then'' (laughs). But then I thought--I seriously thought again--'Am I just taking the education for that reason, so that I will have something?' Because I've always said I don't want to teach in a public school . . . but I knew that I wanted to work with fairly young children--or in an art school situation--and an education degree wouldn't help me in that area. I would need a lot of studio--so I decided to concentrate on the studio. And then when I went to talk to (the intaglio instructor) after I decided all this, he said; 'well, you know--I was a little worried, because I

don't think you were giving either thing a fair chance.' I think that at this point--I'm very happy with what I decided--I've already started working in the print studio So I think this will work out a lot better It is not that I have abandoned the education degree, but I just want to find out a little bit more of what I want to do with it "

So it was decided. Jane would not work towards the combined art education and fine arts degree, but would concentrate on her studio and the Bachelor of Fine Arts degree.

Does that mean that she ceases to think about education? I ask her if she can still picture herself in the role of teacher.

> "Um hum (yes). I think one of the things I learnt last year was--you have some knowledge to give to the children, but they also had--I think that you both learned--it wasn't so much that you were the teacher and they were the learner--and that was the thing I didn't like about the public school--that here was God, the teacher standing at the front of the room and not so much the education sector but the social sector of how children were beneath you. Whereas in art school, an institution of higher education, they (we) were both valid people--just because they were six years old I didn't feel that made them any less of a person, and I felt that schools tended to encourage that. Where in those Saturday classes, the children didn't call us Miss Jones or Miss Cameron, and in a way, through our social structure, they did respect us because we were older. And we did maintain some organization, which I think there has to be in any group of people, like in a playground structure there is a leader and in a group of children there can also be a leader--and in a classroom. And I think that was part of the problem--the stronger or strongest personalities of the children tried to dominate and the teacher wasn't allowed to let that happen, he had to keep everyone in control. He had to be in control of the situation. And in order to do what is supposed to be done in a school, you do have to maintain that sort of organization. But I think in a way, you lose a lot of the children's creativity--and that's what I really didn't like."

Harold: "So you see the teacher's role, in either situation, a public school or non-school situation, as really different?"

Jane: "I don't think I'd like to be that authoritative person who is so filled with knowledge and is always right." (She gives example of a grade eleven English teacher and class--a teacher insisting his response was always right and hers, although maybe interesting, was not valid and that when she gave what he wanted, she wouldn't get more than a C+).

Harold. "Do you think that that's inherent in the public school system, or is that just that individual or type of individual?"

Jane· "I think that's an exceptional case, that teacher, but I think the structure of our public schools does tend to put that person--like 'is this right, teacher, am I doing it right teacher?'--there's a right and wrong. And the teacher has the right answer. Children figure out how far they can push the teacher--it's just a game. And the teacher knows what he has to do to get along with the principal, and the principal knows what he has to do to get along with the school superintendent. And I just felt that I didn't want to get involved in that type of game. And at one point, I thought, 'you could change that if you don't agree with it', but I thought maybe that's not the way to change it--maybe there are other avenues to change it rather than getting into the public school system and fighting against it. There must [illegible] alternate methods like alternate schools. If there are alternate schools why aren't there alternate meth-

ods to change situations? I think that to get into a school situation where I obviously don't agree with what's going on--I think that--I would quit teaching. I don't know if I would even last five days. I wouldn't put up with that constant battle--I can't. In a friction situation like that--I'll back away."

Jane graduated with a BFA and a major in printmaking the following semester. A few weeks before graduation I asked her how she felt about graduating.

> "In some ways I feel, it's all over, thank God. And in other ways I think I haven't done half the things I wanted to do with my work."

Since she is a printmaker, she is concerned about access to print facilities when she leaves the College. She also wonders about which city to live in and the most overriding concern of all, about finding a job and to " . . . basically get out of debt". She has applied for a position managing a printshop in the Northwest Territories and expresses her hopes for such an opportunity.

Harold "Would there be any teaching involved?"

Jane. "They do specify on the application 'teaching', but I think it's more adults than children. I imagine it's just technical work--more of a college situation."

Harold "Right. What do you feel about teaching right now?"

Jane: "I'd really like that."

Harold: "Teaching adults at the college level?"

Jane "I think so--because I think these people are really interested in what they are doing, like just the attitude. Like in our shop--it's a really nice situation--they are there

to work, not to put in time . . . "

Harold: "So what are your feelings now, in terms of teaching?"

Jane "I would still really like to become involved in it, but I feel very strongly that I wouldn't like to teach in a public school situation. I have kind of been looking into S.F.U.'s education program--just because I feel that if I don't get this job in Pelly Bay I'll probably end up out west--and S.F.U has a lot of outreach programs that deal with community work and I think it would be a worthwhile thing to pick up, especially if I were working in a job to make money--it would be nice to have something like that--which is what I can see for the next few years--to get out of debt, to get together enough money. I'm going to look and see about buying a second hand printing press . . . "

Harold: "So, do you think--your feeling then is, that you couldn't really combine learning to be an artist and learning to be a teacher at the same time?"

Jane. "Well, myself at this point I just couldn't do it--just time wise . . . "

Harold: "Do you think because of your personal make up you have to focus, or do you tend to focus on certain areas and concentrate on that? Are you reluctant to spread yourself too thinly?"

Jane: "Not so much that, but I find that I get--uh--remember there was a little boy in our class last year, his name was Andrew --and just how intensely caught up he could go--and he would change media three or four times during that day, but every-

thing that he did related to him. Sometimes I could see the relationship between them and other times I couldn't. So at the same time I had to smile because that's very much the way I work. And our last critique, the paper--and the blue series lino-prints that I did--and then these drawings, they all related--they were all the same. And a couple of people in my class--especially the white paper--'no way are they related to the print'. And I was like--'Well you are just not looking at them, obviously'. And then afterwards I thought, 'Maybe they don't, maybe you have to separate them more--and slowly they will come together--there may be some basis of the relationship.' But I find I can't really get caught up and time all of a sudden is gone."

Harold "So you think it is largely a matter of time--of balancing your time? That's why you chose to concentrate exclusively on your art work?"

Jane "That, and I wasn't sure where the art education degree would take me. The only thing was that I did know that I didn't want to teach here--but I didn't know what I wanted to do with it."

Harold "You mean you didn't know where it would take you in terms of teacher certification?"

Jane: "Not that so much. Like I knew I could end up with a TC5. I had to admit that I felt it would be very easy to end up at the end--even though I didn't want to teach in a public school, saying 'o.k. I'll just teach here for a couple of years.'"

Harold "So, teaching in a public school was what you were ambivalent about?"

Jane: "Um hum. And I could see myself very easily--o.k.--teach for two years. And the commitment that I think is involved in teaching--I think there are some people who are teaching for the money and nothing else--and aren't putting in the time that's required. And I knew that for myself--I wouldn't be able to teach and not love it "

Harold "So, you are saying that teaching requires a very strong commitment in order to do it honestly and reflectively?"

Jane "Yes--for myself I knew I couldn't teach without doing that. And I was afraid that although I knew I didn't want to teach in a public school system and didn't agree with what was happening and I didn't agree with having art in little blocks, fifty minutes a day, Tuesday, Wednesday and Thursday. And could see myself with a TC5 in my hand and a job opportunity--and although they are not easy to come by--they are there if you want them and if you are willing to work at it. And if it were between teaching and waitressing, I could see myself taking the teaching job. If I couldn't find a teaching job in a gallery or an art centre or recreation program that I really wanted to do, I could see going back on it."

Harold "Let's say that you had the opportunity to either work in a print shop, or the opportunity to teach at a College, with also the chance to work on your own, which would you choose?"

Jane: "O.K. So I could either print by myself, or teach and

print? I would take the teach and print, definitely!"

Harold "So, given the proper circumstances, teaching or education in the broadest sense is still of interest to you?"

Jane "Yes. Like I'm not asking, 'I don't want to teach here, I don't want to do this . ', it sounds like, 'O.k. I want to walk into a $25,000 job'. I am realistic--that's not what I'm asking at all. But, I couldn't care less if I only had five kids and one small grade craft class, but if those people were there because they wanted to be there. Although I think art is really important in the school, the way it is set up it is not doing what it should be doing. And I originally thought that I could become involved and change that--but I don't think so--I'm pretty sure I couldn't. I think I would end up quitting after a maximum of five years if I taught in a public school. I'm sure that would be it--I'm sure I'd never teach again. So I think it would be best if I stayed away from it--which is part of the reason why I'm going to get myself out of debt as quickly as possible. And then get an education degree--I felt that with an education degree it would be too tempting to work to pay off the debt--a means to an end."

Education, to Jane, must be freely chosen. Both students and teachers must be involved in learning because it is something they want to do. If there are ulterior motives, such as the teacher participating merely to pay off debts, then the activity is sullied. Jane makes art because she loves to. Similarly, if she chooses to teach, it must also be a decision based on love. While yearning for

the security that being a teacher can provide, she fears the prospect of stagnation. If she is to have a teaching job, it must be more than merely a job.

For Jane, the question is not "what is the process I go through to become a teacher?", but "Should I become a teacher?" She has a very clear conception of what being a teacher is like. She has a perception of the context in which she would be immersed as a teacher. Schools, of necessity, seem to require an authoritarian stance on the part of teachers and principals. There is continual "game playing" and power struggles among all involved--administrators, teachers, parents and even children. She sees constant tension and friction and rejects both. However, education and teaching are noble and valued endeavours, if only they could take place outside of schools. Jane continually tries to convince herself of the rightness of her thoughts, goals and decisions.

As is the case of Annie, family exerts a strong influence in Jane's decision to not become a teacher. Whereas with Annie, the rejection was a result of not wanting to succumb to the pressure of doing it only to please her mother, with Jane, the family influence was manifested in another way. The family, as represented by her sister, provided the dominant model of "teacher" and the prime source for information and attitudes about being a teacher. Jane did not like what she saw and heard. Both Jane and Annie are convinced that if they are to become teachers, it must be to please themselves and on their own terms.

Jane allows her past experiences and the example and influence of her sister, rather than the formal study of education to guide her

decision. Her attitudes about teachers and teaching have changed little since she entered the Introductory Art Education class. Her views of teaching and teachers remain in a state of paradox and tension. Her education studies and the Art Education Division played a neutral role. They have introduced her to education but have merely opened the door a little wider and indicated clearer directions and options. While this new source may have added to the tension and increased the paradox, prior experience and opinions still provide the guidance. My professional bias tells me that Jane retained and reinforced her negative view of teaching in schools by taking matters into her own hands by visiting and teaching in her sister's classes without the guidance of "teacher educators" and without the "proper" preparation and academic buffer that a program can provide. Her myths have remained unchallenged and relatively unexamined.

Jane talks often about not wanting to "put things into little boxes". Indeed, a box suggests itself as a root metaphor for Jane. She struggles to try to bring her notion of what an art teacher is or what an artist is, out of their boxes. However, the notions still remain in boxes. The only difference is that perhaps the boxes are a little larger. Another appropriate root metaphor is a see-saw. Sometimes she is up, sometimes down. Sometimes teaching is the clear choice, sometimes it is not. The see-saw seems to have stopped.

Chapter 8

JULIE ELLIS

Julie Ellis spent her childhood years in Ottawa, and her adolescence in Prince Edward Island, the daughter of a professional photographer. Posing for pictures, which she hated, and making pictures, which she loved, have always been a part of her life.

> "I remember hating colouring--I was always trying to innovate the colouring book--do something different. Then I'd always go to school and have things drawn outside the actual lines. I remember the teachers getting very upset. If I could have learned to deal with inside the lines, I probably could have progressed fine, but I never did learn to do that. But I did it at school, I didn't do it at home."

Harold: "What strong early school experience comes back?"

Julie. "Umm--it would be kindergarten--that was definitely in Kindergarten where the teacher approached me constantly. First of all she asked me if she could keep my work, which was little sponge drawings, colouring in chickens and numbers and that sort of thing. And I expect at that time it was not known what it did to you, but we used to do asbestos ash trays and all sorts of 'wonderful' useful things like that. And, I just remember farting around with these things and then seeing, it was always, 'I want you to do this--do it like this'--it was a bore (laughs) in a lot of cases. Sometimes it was fun. I remember painting this picture at one time; I think it was in Kindergarten. I'm quite sure it was. And it was, I can't remember what it was about, but I know it was splashes of colour, going all over. And this one particular (I always look back at it)

Dad put it up on the wall--I took it home, down in the basement. And I remember constantly looking up at it and seeing a red leg, and thinking--'My God, that's a good leg'. It wasn't supposed to be a leg to begin with--but it sure made a dandy leg! (laughs) I'd try to get other people to see the leg in that painting--sometimes they could and sometimes they couldn't. I'd get kind of upset if they didn't. That must have been Kindergarten. Most of that art was particularly for a purpose; like it was 'take it home to Mother for Mother's day or something like that."

Harold "Was there ever a particular point in your school experience that art became special or took on a special significance--for some reason?"

Julie "Throughout primary school it was always just snuck in wherever your homeroom teacher would squish it in, and it was really quite awful--I really don't have too many feelings about it, except in grade four, we had a teacher--that was Centennial year, and the big bang was on, doing something special for Centennial year, and, teachers always notice my art work, they'd always hold it up."

Harold: "Did you always like doing art?"

Julie: "Yeah--I didn't know it was art. I had more fun doing things at home, in my spare time, I think, like creating spaces. I think I've always liked creating spaces. Yeah, things used to get shipped into our place; like say a freezer unit would come in, say a cardboard box, and that was a field day for about a month. I'd have people over

and entertain them in my 'new apartment', do all kinds of nutty things, and experiment with soap suds. I used to do the damnedest things with ivory snow, make pies and cakes and all kinds of crazy things out of it--it was more on the experimental things like that at home that I had more fun than at school."

Harold "Have you ever been thought of or labelled as being a 'talented kid' or 'artistic'?"

Julie "Sort of. I don't know when that started. I think--well I remember my Kindergarten teacher particularly . . . I remember her saying I would never give her any of my art work--they had to go right home. My Mom put some kind of value on it. It must have meant something anyway. Grade four I think was the first time that I had a teacher that really pointed out the fact that--well, made us do anything creative I enjoyed that, it was just a matter of working with ideas--like the airplane--and this Centennial year project--and having to come up with different environments . . . Dad used to help me a lot with projects . . . We had to do a house one year, a model of a house, of our house or some kind of a house for a project. And Dad sat me down one night and we built a whole house out of sugar cubes, so that was very interesting. Dad got into things, almost more than I did, in a good many instances. Yeah, there was always this type of thing between Dad and me because I remember at one point . . . we had this community parade, jamboree, for all of the kids to do up their bikes. Well,

Dad just wanted to have a chance to do up a bike (laughs) so he did up my bike one year without me even knowing about it, and sent me out on it the next day. And I didn't want to go because it was this giant chicken! (both laugh). I had to sit in it and ride it up and down the street with my friends, and I thought 'Oh my God, this is just awful' I don't want to do this; it looks so different and horrible '. Anyway, I ended up in it--and I ended up winning first prize. Well, that put a little different slant on it because I got this whole Barbie outfit and I thought 'this isn't bad'. That taught me something about being different. It really did. It really settled home with me. I remember that very, very clearly. And the next year he did me up as a cake (laughs) I was a Centennial cake--here was Julie sitting in the middle of this thing. And I won again That was the last year I went in it. I knew at that point that it should no longer be my father that was doing this sort of thing . . . I was always very self-conscious. It's funny, yeah, in art, I don't think I ever minded doing anything different. In some cases I didn't want to be different at all. There was also a thing between, like, Dad constantly helping me with things. I notice that now, and I noticed it all the way through. He was always there with these ideas--like 'o.k. you do it', so when you get out in a situation like here where he's no longer around, it takes an awful lot of readjusting to realize, 'Hold it, this is your show it's not your father's."

Harold: "Was there a point in school at which you decided that you were going to go on in art?"

Julie: "In grade six. I was still in the same elementary school, only now there was an art teacher, and that made all the difference in the world. I remember her very, very clearly. She stands out . . . she was bringing a lot to me that I didn't know about before, different techniques, things about artists and that sort of stuff. Yeah, I thought she was pretty great. She would take work that I had done and put it up in the halls and foyers. It did a lot for my self esteem. That was probably a major turning point. I became very interested in horses, starting in grade six."

Harold "And that came out in art work?"

Julie: "Yeah, it did . . . a lot happened in grade six. I ran into a whole school of really good teachers, for one thing, which developed me a lot more into the open, because I had become, I went through different periods where I became very much in-turned. Like, I didn't want to have very much to do with people or anything like that. I was very self-conscious. Yeah, after grade six, and this particular art teacher and finding a love in horses, etc., a lot started happening. My art just bloomed with my interest in horses."

Harold: "How long did the horse images . . . "

Julie: "Oh, it's still there (laughs). But it's just not practical at the moment, well, I suppose right up to until grade nine I think--or ten, yeah--I think grade ten or eleven was the last year I had my horse."

Harold "Oh, you actually had your own horse?"

Julie "Yeah, I had him when I came to P.E.I. That was, I think when I finally did get a horse it was more of an eye opener than anything else . . . "

Harold "What about through high school then in terms of your art interest?"

Julie "Well, in high school I had this (sighs, laughs) oh boy, oh yes. Well, the teacher that I had seemed to love me, she thought I was wonderful. I was just great, and I should keep going and do whatever I wanted and everytime there was a competition, I should enter that, because it was very important for me to enter that. It wasn't till a little later on I figured out why it was important for me to enter those --so that she could send off my pictures and say that I was her student and this sort of thing. I never saw my work again. I gave myself up for work that I'll never ever see again. I feel really badly about it. And I began to see how she related to other students, other friends of mine, and that really disgusted . . . I left feeling no art, like I hadn't accomplished anything in the time I was there. High school training in art should be a real ball . . it should prepare you for something like college or whatever. It was just garbage, really awful. I think my best art training was in grade six, and in grade seven, and that was it. Anything that I got after that would have been night classes, poking around on my own, just interest."

What attitudes about art and art teaching has Julie developed by

the time she completes high school? Art, which encompasses drawing, painting, making objects or creating spaces, is something she enjoys doing. She does it spontaneously at home for her own enjoyment, or "on order" at school for the approval of her teachers. There is a distinction for Julie between "home art" and "school art", although she doesn't use these terms. The former is done for pleasure and out of genuine personal interest while the latter is done usually for a purpose. "Art in school is still enjoyable", yet she says, "I put an awful lot into art that I wouldn't bother with in other courses". Like many adolescent girls, she loves horses and draws them constantly. Her parents support both interests, encouraging her to draw and providing a horse. She admires teachers who provide not only approval and encouragement, but also information and technical training. She is becoming aware of teachers' approaches and motives. When she feels that an art teacher has been enticing her to enter contests for selfish reasons, Julie feels betrayed and is left with a negative feeling for high school art. Although a self-conscious girl with a nervous laugh, she finds that art allows her to feel more comfortable about being "different" and/or individual. She realizes that she must come to terms with her father's influence and willingness to help.

Following high school, Julie studies commercial design at the same junior college where her father is an instructor of commercial photography. Upon completion of the two-year program, she takes a job as a window display artist.

> "I had a job, and there are a lot of opportunities for me at home, on the Island, for the line of work that I was trained in. There's a lady there who is dying to utilize me, and there was another fellow who is looking for someone to freelance with him. And, it was tempting and yet it wasn't

> tempting at the same time. For some reason, I thought that I wanted more connections. I just didn't want to be producing for someone else . . . Well, I found even in window display there was just the people element that was missing when I was doing it."

The people element; perhaps the answer to that need could be found in teaching. Julie recalls during our first interview that ". . . always I had the notion that I wanted to teach art" She thinks that spark was kindled by a "fantastic art teacher" in grade six. In the spring term of 1979 at age twenty-one, she enters the foundation program of N.S.C.A.D. and in the fall of that year, takes her first art education course and her first formal deliberate step towards becoming a teacher. I ask her in our first interview that fall how she felt about the prospects.

> "At the moment, I am pretty unsure. The responsibility is very challenging. The responsibility of educating children and developing minds 'your way'. I'm not the kind of person to be sure of myself. I would want to be a good teacher, there are some teachers that only take half the time--it is something I want to work at."

She perceives the role of the teacher positively, and would want to be the kind of teacher who made learning "fun or interesting" To Julie, teaching "properly" means that the " . . . teacher is interested in kids and the subject and makes it interesting for them."

The students in the Introductory Art Education class have been conducting short teaching episodes for each other. While Julie feels that she and her partners were successful in that they kept "on track", she says " . . . I was pretty terrified and it was the first time we had been standing up teaching anything. It was kind of, I don't know; I swore I wouldn't be that nervous when I did it another time." Like Annie and Jane, Julie is in the Intro class responsible for

teaching the Saturday children's art classes, so soon finds herself preparing her first lesson. She has begun the planning with a partner and is procedding awkwardly and tentatively.

Julie. "I'm going to be working with Donald again, it worked out that way, . . . he's having problems now wondering if he will be able to stay in the course because of conflicts with other subjects. It's kind of tense worrying about it, but I'll just take it as it comes, anyway . . . I think the experience though of working with another person is really good,'cause I know I could do better alone! (laughs). I mean it's great to have other opinions coming back to you, but as far as sitting down and planning it out and that sort of thing it's complicated to try and work with another person."

Harold: "What do you feel you will learn by working with another person?"

Julie "More about where I fall down--well, just the other day we were discussing ideas as to just what we were going to do, and Donald is forever saying that he has only been trained in photography and that kind of technical stuff, and I'm the one trained in art. I know all that stuff, so he'll just listen! But he's the one that's coming up with all the ideas so far. As soon as someone says to me, 'You think up all the ideas', I can't. My mind goes blank. So I guess we're working on an idea he came up with. Right now, we're going to use a camera to photograph children after they painted up their faces. And the whole idea of it

started around this polaroid camera. Now it has sort of been hashed around to the point that the polaroid camera is out and the kids are painting each other's faces, and they don't see each other. And, the whole thing is taking on the roles they see after they look in the mirror after they have been painted up."

Harold "So that's your, um, aim for this lesson?"

Julie: "No. Actually, the idea is for a lesson sort of centred around getting to know each other. And the idea that we sort of came up with was that children would be in pairs--nine and ten year olds. I thought that would be a good age because of, well, just the nine and ten year olds I know myself, that's all I can relate it to. But, they would sit down together and because it's the first lesson and they don't know each other too well, that kind of close contact is going to be scary anyway.. So now we are trying to come up with methods of maybe using brushes to paint the surfaces of the people's skin, rather than actually touching. That can get kind of personal. But the idea is that they would be sitting working with each other and they have name tags saying who they were and the whole idea of once they get these other roles, their faces, to say who they are and what they do when we can see they are somebody else, that sort of thing. I don't know how it will work out. It's just a crazy idea."

Harold: "How did that idea evolve?"

Julie: "It started with the polaroid camera--then we were hashing

around these ideas as to, o.k., we've got this polaroid camera, which we aren't too sure about anyway, just throwing these ideas out into the air, like costumes and just kids taking pictures of each other doing funny things, and asking kids to do other things for others to take their pictures. But none of it took a great deal of time, just sort of fun things to do But then we wanted something more of a whole lesson, something that would take them from start to finish, keep them going all the way through. We're still not sure about that, we're still trying to come up with some ideas. Like--we were talking to Derek Young (the instructor). He was giving us more ideas and just sort of channeling us in certain directions. I don't know, I really have to meet with him this week. We really didn't get a chance to get together on it. But there is still the thing of materials--what we're going to use--and that sort of thing. And Derek Young told us about the fact that certain kids have allergies to different makeups and things like that. That is something I'd never think of. So we'll have to ask them if they're sure it's o.k. Then if it's not--I'll cry! I don't know what to do (laughs)."

Harold: "Can you think of an alternative way of getting at some of those same intentions?"

Julie: "You mean if the child is allergic to make-up or something?"

Harold: "Yeah."

Julie: "Well, possibly using something else, like another powder

or something. But if they can't have anything on their skin, I don't know. Maybe costumes, hats or masks."

Harold. "Yes, masks, it's just another layer of something else on the skin, isn't it? Well, are masks, and the notion of what it is a mask does, is that a central part of the theme you are working with?"

Julie "Yes, it is, really, sort of (laughs) Introduction is the main thing. But the, on the mask, well, it's just something we kicked up, and if it develops into anything, wonderful, but after that it's sort of chance. We're trying to make it more meaningful, I suppose."

Harold· "If you had to simplify it into one, basic, bottom-line goal that you want to accomplish, for this first class, what do you think it would be?"

Julie: "You mean dealing with the kids, masks and everybody? Getting a feel for what we are doing, I guess, or what we are supposed to be doing. Maybe getting to know about working with Donald, and getting to know about handling nine and ten year olds, and, somehow or other, getting through a lesson on googy masks (giggles) with having everyone staying sane at the end. I guess that's what it's all about. Actually coming out with something perfect in the way of a mask, that would be impossible."

Harold: "Right. They are just going to have to wash it off at the end of the class anyway."

Julie: (laughs) "And off their clothes! I'm sure there are lots of things we haven't thought of that are sure to hit us

right smack in the face on Saturday morning. Maybe that's the breaks."

Harold "Right. O.k. You talked quite a lot about what you are intending to do and what your plans are--how do you feel at this point--getting ready to do your first student teaching?"

Julie. "Well, I'm not thinking about it (laughs)".

Harold: "If you had to think about it?"

Julie: "Isn't it awful."

Harold· "Since I've asked you".

Julie· "I'm kind of worried. I'm kind of wondering, well, because we're working in a pair, I'm kind of wondering who will dominate the classroom, like, when I talk to Donald I find that he's sort of an aggressive type person as far as having ideas set in his mind and wanting to go through and see these things out, that sort of thing. And he was saying--when it comes to things like, what do you call that, observing, that he's been through critiques in photography and sort of knows the whole benefits of observing and telling it like it is, which sort of surprises a meek and mild person like myself. But maybe it will be good for me. I'll be able to throw it back at him, if I see something."

Harold: "You mean observing . . . ?"

Julie: "Well, criticizing for the purpose of learning."

Harold: "So, one of the things each of you is doing is to observe and critique each other?"

Julie: "I don't know if that's what's going to be going on in the

first class, I don't think so, but later."

Harold: "It's kind of hard to do that when you are both active, isn't it?"

Julie. . "Yeah. Oh I don't think we could. But this is supposed to be a set up to last through the seven weeks, so I think as it goes on, we are supposed to do observing as well. I'm not certain how it will work out yet. I'm kind of hoping it's something not too severe (laughs). Like I've said before, I've talked to my roommates (who have almost completed the program) about it and they've sort of given me the low-down on what happened other years, observing, that sort of thing, so I have an idea of what is going on, which is sometimes good, sometimes bad."

Harold: "Yeah. Well it could be a little different too, because you have to remember . . . ".

Julie "Yeah, it is a totally different situation than they had."

Harold: "And also they were a year--they were at another stage."

Julie (pause) "So I'm going to make a lot more mistakes."

Harold: "Well, it's going to be very different; you're starting at a different place."

In spite of her fretting and nervousness, the first class "went alright". Her partner, Donald, decided to drop out of the College, so Julie was left to handle the lesson alone and will be taking the class single-handedly for the rest of the term. She reflects on the first class:

> "Well, Derek Young had talked to me just beforehand that maybe I should drop it, that the idea was too ambitious and there was a lot of work involved. I felt at the time that I didn't really

want to drop it. I sort of psyched myself up for it. So I varied it a bit. He gave me some suggestions about it--like only putting out so many colours of make-up. So we only used three colours and I limited it that way. The whole idea was to make them over--make themselves--think of something they wanted to be. One was doing the other, and it worked out to be right after Halloween. So the first thing they said when I mentioned that we were going to do something a little bit like Halloween. They said (deep voice) 'not more Halloween stuff! I don't want to do it.' So that sort of flattened me for a few minutes (laughs). But once they actually sat down and started in on it, they were really, really involved. They didn't stop until the end of the class."

Harold: "Really! So they spent the whole class painting each other's faces?"

Julie: "We had a little discussion beforehand about (pauses) oh, the idea was to get to know each other, who are you and where are you from and what you like to do, and that sort of thing. And at the end of the lesson when all of the kids were all made-up and everything, we asked them what they were and what the mask made them look like. I wasn't going to put it in my conclusion because at that moment I was sort of tearing my hair out, trying to get all the kids cleaned up and cleaning up the ones that wanted to get cleaned up and control the ones that wanted to stay weird and wild and go home and show their parents. So I didn't think I'd throw it in, but at the last minute, I thought I'd put it in and it really made a difference."

Harold: "What was the conclusion?"

Julie: "Well, just asking them what they felt they learned, if they felt they knew each other better and did they feel like somebody else and what would they do if somebody asked them

who they were and what they liked now, that sort of thing. Oh, they just roared the answers out. That went really well--everything has sort of been slowed down since that first class, doesn't seem to measure up to it (laughs) "

Harold: "Sticking with that first class for a little while, what do you think you learned from it?"

Julie: "The first class? Well, a lot about myself, really, and dealing with them. Pretty much the way I am controls the way they are. Someone can say that to you but you don't really realize how powerful it is. I'm sort of scattered anyway, but in the classes I was nervous at that time and wasn't really that sure about how to--I had not really thought this lesson out before I did it. It showed up, like there were things that I couldn't do, uh, unorganized --somethings just sort of developed as I was going along, and, the kids they never got out of control. They went kind of crazy at points, but I never really lost control of them I suppose. There was another thing. We were sitting in a circle and I was asking questions about themselves. The kids found that sort of a situation when each spoke about themselves and the others listened, gets kind of boring, and they confront it as a group. And there's a whole lot of other little things. I've been trying to remember to put it in my journal as I go along."

Julie's first lesson was ambitious and exciting and she pulled it off, much to the surprise of her instructor. Was it a fluke? Does she know why it worked? Does she know why she is teaching art?

Harold "What about the following week?"

Julie "Well, the week after that I had devised this great wonderful plan of building a village. And we were going to do it. My idea was from something I had learned in Lowenfeld, about how kids at that age like to work individually but then feel . . . "

Harold "What age?"

Julie "Nine and ten (laughs). I tried to do something along that line so they would all be working on something in a group and then put it all together and it would make a big village in the end, working with cardboard boxes. I'd still like to do it, but at that particular time Derek Young introduced 'rationale'. He said that none of us were on the right track. I guess he read all of our lesson plans from Wednesday and handed them back to us on Friday and told us that the rationale, we weren't hitting it. So he gave us this whole lesson plan outline he wanted us to follow from then on and revise our lessons accordingly and then teach them on Saturday. Unfortunately, the lesson I had written, not for the life of me, fitted into the rationale, so I had to scratch it."

Harold: "What rationale? Any rationale?"

Julie "No, I didn't have a rationale! That was the thing (laughs). I just wanted to build a village. And you can't do that."

Harold: "Well, what about what you are just telling me now? This was something you thought about <u>after</u> that? That you just

wanted to provide experiences for kids of that age to work in groups--isn't that a rationale?"

Julie "Yeah, but it was something to do with the fact that I couldn't quite catch what he was saying about rationale--and he thought that to help me out, it should be something that was more related to the lesson I had done the week before."

Harold "I see."

Julie "I think, I'm still not completely sure about it, I just remembered getting completely upset. But, it was just that the whole thing happened at the last minute and I had, I got this back and we were discussing all this about rationale on Friday morning, and I had to scratch the whole thing and come up with something else for Saturday morning. That was crazy."

Harold "What did you do on Saturday morning?"

Julie "Well, I talked to some of the graduate students, and Derek and I decided to do a different elaboration on faces, something that had come out of the week before. The thing had been, he said, 'What did you notice about the kids that you would like to develop?'--which is the idea, and my previous lesson on doing the village was just for fun, it wasn't anything related to the week before or anything else. What I finally decided to do, was to use plasticine and for them to take from the week before, their experience of feeling the face and getting to know where they were putting make-up on and to use this idea in modelling a face out of plas-

ticine and then drawing it afterward to see if their drawing had changed any from that experience. And uh, I tried it, but again it was something that had happened at the last minute and I wasn't really prepared for it. I knew what I wanted to do and had an idea what I wanted to get across and everything, but just when I had them working with the clay--first I was telling them to put it into shapes. And you don't do that. You are supposed to take the clay and feel it first and then the kids are so excited about working in clay that they almost could have had a whole lesson on just working with the clay."

Harold: "Was it clay or plasticine?"

Julie: "Oh, plasticine. They could have almost had a whole lesson on just getting used to the plasticine and doing things with it. And I didn't know if I was supposed to just let them go to it, if that was what they wanted to do, or to tell them to make the thing into a face. So, anyway, when I kept going with that, I kept showing them how to soften it up, then I showed them how to spread it out. And that was a big, big mistake, because they all spread it out and put the little eyes and mouth and everything else onto it. And that's not what I wanted. And there was a big mess-up because if I had taken the day beforehand and tried it out on a friend of mine, something at home, and got the lesson down in a way that I wanted the kids to follow, I think it would have been a whole lot better. This just sort of left me feeling kind of, well, it wasn't a <u>total</u> failure; but it

really didn't do very well So, the drawings didn't turn out too bad. There was a bit of change from one thing to another but that was a bit of success--and uh . . . .".

Although eager to learn, determined and conscientious, Julie's lack of self-confidence is showing. She is flustered when she has to change her lesson on short notice. She is concerned about what is "supposed to be" and what is the right way. She is realizing however, the importance of having a clearly thought out reason for a lesson and the necessity of careful planning.

Harold "So, you've had two lessons now. Can you see areas now that you consider strengths and weaknesses?"

Julie "Um--(laughs). Right. Now I'm thinking really weak areas, um, I'm not sure--there still are a lot of questions unasked. Oh I don't know, just about getting along with the kids."

Harold "What do you mean getting along?"

Julie "Well, being able to hold their attention and get them to do--do what you want them to and yet not be up there as some sort of a dictator and raising my voice."

Harold. "Really, you notice that?"

Julie "Yeah, I don't like that at all. But they'll all start talking at once. I know that there is another way of doing it besides just raising your voice, a way of looking them in the eye and having them know you mean business. I think I could get it, but I have to just get used to that, playing around with, and just how I talk--and controlling myself. I was watching Emily (the graduate assistant) last

week--the way she was teaching--and that was really great for me. I just didn't have anything, I shouldn't say, to compare myself to. But, I hadn't seen anybody teach, really, except uh, teachers here. Well, it probably is the same sort of thing, but it feels different somehow . . . But Emily had a whole different way of handling the situation altogether. It was really neat to see. She was very slow, precise, clear. She had everything laid out, she had a couple of sticky parts, that were a little tense for a minute and she felt that the kids got bored towards the end of the lesson . . . but she was very well organized. and she said it was a lesson plan that she had and was familiar with the process. So I think I learned something from that --different ways of doing things--what the kids might like and what they don't . . . ".

Harold "What do you think are your strong points?"

Julie (laughs) "I enjoy it! If that's a strong point. But, um, I like dealing with the kids, and I think I can keep them in hand without running around after them or pulling their hair out or anything like that. But I think that they do listen, um, really. I think it's too early to say at this point."

I ask Julie what direction she would like to go with the class and what kind of experiences she thinks would be beneficial for her at this time.

Julie. "Well, I think they're getting kind of bored with faces, I am! I don't know about the kids, but if I were them and

someone kept throwing that at me every week--I think I would get pretty disgusted. So I want to do something else, but I want to--I don't know--I'm just trying to notice things I've noticed in the kids that I want to play with--like the things that they do. They told me they were really keen on building things, and I've been trying to get at that from every angle now since starting, but that again really isn't--a function--as far as where I want to put their minds--I guess is the only problem. I'm not sure yet. This is something that was sort of introduced last week. I guess if I'm really involved in how best to plan this week's lesson, that's the reason--I just don't know where to move them. It will probably be something to do with, how they feel about drawing? I'll have to think about it. I'm just not sure about it. I'll be back tomorrow and I'll be sure (laughs)!"

Harold "How are you feeling about this whole experience so far?"

Julie: "It's a lot of work! I guess that's the most noticed thing at the moment--just the fact that I've taken eighteen credits and it's really starting to--everything has to be done at once--and I'm not used to spreading my time out. So it'll take a lot of adjusting on my part. But as far as being in the Art Ed building and working here, I really enjoy almost more than any of my courses. It sort of gets the most attention. Having fun--but uh--I am enjoying it. I find it frustrating--like last Thursday when all that happened about--what Derek was trying to tell us about

rationales--what he's saying. And how he's trying to direct our thinking. It's kind of hard to go through. I don't know if anybody else has caught on or if nobody has caught on, but we all seem to be handling it a little differently. And everytime I ask somebody, 'Well, I'm not sure, but I think . ' (laughs)--so. But I think planning lessons and having them work or not work is one of--finding out."

The last few Saturday classes "went along better", she says, "simply because I started dealing with something a little more basic". She team-taught the last class with the instructor, Derek, since she did not have a teaching partner throughout the term.

> "It was interesting to watch him teach. I feel lucky in that way. Other students didn't get that chance to see him teach. Just the way he handled the class--I don't know how much to tell them what to do and it was good to see his disciplinary tactics because I was having problems that way, little things like that--just when to start a discussion, when to stop and pick it up and take it to something else--things I wasn't aware you had control over I was much more pleased with the last class."

Julie is also becoming aware of the teaching process in classes in which she is a student.

> "In one lesson in particular, I watched what he was doing. He was talking to Susan and she said something to him--was mentioning what her objective or rationale was, and instead of saying that she was either right or wrong or on the topic or off the topic, he took it as far as it could go. He discussed it inside out and brought it back to the beginning again. He had been doing this throughout the course and I just didn't know that! (she giggles) And when I saw it happening to Susan, I thought, 'Oh, that's what he's doing!' And it started to just click. And I talked to him about that, about the fact that what he was doing was just going all over me, going way beyond me.

So when I saw his approach, I could figure it out after that."

Harold "Do you find yourself, after this experience and approach to dealing with educational problems and teaching, do you find yourself more aware of teachers?"

Julie "Yeah, I really do. I didn't think I would, but I'm taking a course at Dal, in Outdoor Education, which I love! And I've been watching this instructor there constantly since he is doing something the same as what we are, something he is calling experiential education, where it is just, more or less, putting you there. He is just a guide, really. It is really interesting seeing how he teaches, how you teach here, and how studio teachers teach. I'm just aware of everybody that might have something to say about something. Maybe not as much as I should be, but just conscious."

Julie is struggling to learn about teaching and how to teach. She thinks teaching is something "out there", something to be grasped. Or to take a different image, it will all become clear when a veil is lifted.

"I found myself all the way through Intro fighting for exactly what was going on, and what was teaching, and what was expected of me, and the students and everything else. I'm still not one hundred percent clear. But I find that Derek dealt a lot in theory and--the practical, the dealing with the kids--sort of got lost in the theory."

Harold. "What is your overall feeling now towards the prospects of your becoming a teacher?"

Julie. "Well, I don't know. I don't feel like it is that easy

> anymore. I thought it would just be a matter of training and time, but it is a whole different way of looking at things. Well, it's more than that. But it's really interesting. I know for awhile there, I was feeling kind of defeated, I didn't know where I fit in to all this (pause) stuff. But I don't know, when I see my roommates teaching and hear them talk about teaching, and see other people teaching and how they get along, I say to myself, 'I can do it'. There is no reason why I can't. It is just a matter of figuring out where I'm coming from to teach them, but I think this year is going to be a lot of figuring out exactly who 'me' is and what my values are and what I want kids to get from me. That's a lot of heavy thinking. I'll work on it this term, but it is something that will go on forever. I would just like to have a better idea than I had before."

While struggling to grasp the key to teaching and comprehend her instructor's theories, she sees teaching as "a whole different way of looking at things". As "a way of looking", the implication is that the looker, the teacher, is an active agent in the process and in a sense, a source of the experience, or at least an integral participant. The teacher is an "I", and as I, must come to understand where the "I fits in". As Julie says, I must figure out "exactly who me is". She is beginning to sense that self-understanding is important if she is to become a teacher. As she ponders her first semester of teacher education (the student teaching, the seminars), she thinks that " . . . all these things [illegible] you see inside yourself a bit more

maybe". She sees her task to be to grow in self understanding. This goal is possible " . . if I open my mind enough". For an "outdoorsy", perky, but self-conscious young woman, self-described as somewhat "scattered" and more inclined to the practical than the theoretical, these comments are rather insightful.

Julie is not questioning her goal of becoming a teacher. The process so far might have been a struggle and she may have had some doubts as to her ability, but the desire to become a teacher is unwavering. While Annie and Jane question the role of teacher, Julie only questions herself. She still wants to be a teacher, and often talks about those she admires. As she continues the art education program in the next semester, she is impressed by Cecilia, her Student Teaching I instructor.

Julie "I like her attitude towards teaching. I hope I can be something like she is--she's very demanding--but that's not such a bad thing. I think you are demanded a lot of when you are a teacher. I find things a lot clearer this term."

Harold. "Clearer in what way?"

Julie "Well, I don't know. Last term I sort of felt like--Art Education was almost untouchable for me because the theories were up in the sky. But Cecilia seems to be bringing them down a little. Well, that's what Student Teaching I is all about. And I just find it's a little more practical. I'm more of a practical type person, so I can relate to it better. My first class--we passed in our rough lesson plans on Monday, and reviewed it with her on Wednesday, and when I first did the lesson plan, as usual it took about three-

and-one-half hours--for me to do the lesson plan--which I thought was a little too much. I was pulling my hair out and everything else and it still wasn't the way I wanted it. But when I talked to Cecilia on Wednesday, we managed to point out a few specific problems as to why it was taking that long. She said that I had all these ideas and I am trying to get them all into one lesson."

Trying to pack a lot, some would say too much, into her lessons, her college program, her life, seems to be a characteristic of Julie. Each semester she consistently enrolls for the maximum number of credits, against the better judgment of advisors. This semester she thinks it is because she "just" chose the wrong courses " . . . If I had chosen the things that were a little lighter . . . ".

Julie: "I'm finding it really tough this term in the fact that I've taken too many credits--and to try and stay on top of everything is becoming impossible. I'm just sort of gasping for air all of the time."

Harold: "Do you have any outside things that you do regularly, like swim classes, yoga, etc.?"

Julie: "Oh yeah (laughs). That's another problem in itself. I lead a very active social life. I love the outdoors; I try to get away as often as I can skiing, because I just learned to downhill ski this winter. I did that trying to prove that cross-country skiing was better--so now I'm hooked on both of them. I love skating and I love to get out doing different things I haven't done before . . . . It's a problem, really a problem. I sit down every now and then at

home trying to think out how to arrange everything into a schedule, but I find that hard to do."

Harold: "I forgot. Are you living in residences?"

Julie: "No. I'm living in an apartment with two other Art Ed students."

Harold: "Do you find you have enough privacy?"

Julie: "No."

Harold: "So that's a part of the problem too?"

Julie: "Yeah. That's a problem, and there is a lot of pressure too because they are both in their final stages of Art Ed and they are feeling pressure and it ends up spread around the apartment--and cold wars--and all kinds of fun things (nervous giggle). It's a pain, but it has its good times. It's certainly a learning experience, but I'll try to keep out as much as I can--stay out of everybody's feet. I think most of the studying I do as a matter of fact I usually do at the library, because I have such a short attention span I have to stay away from everything that might be happening."

Julie talks about her first Saturday class this semester.

> "And the lesson went along fairly well. There were a few things I suppose that I would have changed, but I was comfortable with the kids and they seemed to be comfortable with me. I think they enjoyed themselves. But we had fun anyway--I think that's important.

Harold: "Any other differences?"

Julie: "What did I write down (checks journal notes). I said that I wasn't really nervous about the class at all, which is unusual, because last year--it was just about a tantrum (gig-

gles). Um, I found I was paying more attention to the kids, whereas last term I was sort of thinking out theories, and they were in the room, and I was in the room, but we weren't together on anything. Especially when I was thinking of all these other things that I was trying to 'do with them'. But when I'm just sitting there conversing with the kids it seems a lot easier. I can sort of pick out things that are happening in their heads--maybe--um, I noticed that I felt more comfortable. I found observing in the afternoon was long; I would have rather been there doing. I found observing in the afternoon was difficult."

Even though the instructor, Cecilia, provided the observers with some guidelines for observing, the action-oriented Julie found observing difficult. The difficulty is to know "what to be looking for". Again, it appears that the problem is one of focus. Observing in a public school, another requirement for the course, seemed to come more easily, although her comments remained on a superficial level.

Harold: "I guess that was really the first time that you were in a school since you were a student yourself?"

Julie: "Yes."

Harold "Could you talk about your impressions and reactions?"

Julie. "I was really at ease, I was really comfortable. I found it even more comfortable than Saturday classes--but they were a terrific group of kids . . . . It's a beautiful school--the teacher's really fun. She's easy to talk to and we seem to get along pretty good--so far (laughs). What else? The kids seemed to accept me right away. I was

introduced as 'Julie' which always makes me feel better than 'Miss Ellis' or something like that anyway. I understand that different schools operate in different ways, and that school seems to be very liberal--in its thinking, which is nice. The teacher there is like me, she likes to get the kids outdoors as much as possible, and do things like that. I find that kind of nice I'm not that heavy into the school politics yet. I was surprised too--the teachers teach all subjects. I was expecting to see a science room and--boy it really is a lovely school--and the teachers are all avidly doing colourful things. The walls are covered in fun things--there seems to be a really good attitude--in some places it is pretty drab looking."

Julie decides to hold her second to last Saturday class at the Art Gallery of Nova Scotia. Prior to bringing the class, she consults with the gallery's education officer who agrees to act as a guide. I observe the session, taking notes and drawing diagrams. A few days later I meet with Julie in my office. More than in the previous meetings, the interview becomes a dialogue. I read from my notes and at times refer to the diagrams and sketches. My aim is to establish a dialogue that will serve to recreate the class at the gallery so she can recall what she was experiencing at various points in her lesson. Here we have a multi-tiered life world reconstruction. On one level is the lived experience of a student teacher interacting with learners as described by me and as recalled by her, while on another level is her description of her thoughts, feelings and reactions as the interchanges were occurring. Perhaps threads is a better meta-

phor than levels. We have access to Julie's thoughts and feelings regarding the teaching process as she sits in my office, beside a tape recorder, responding to the stimulations of my description of the events in the gallery. My descriptions, her recollections, her reflections, and our dialogue interweave to create a richly textured fabric that bespeaks a becoming teacher's learning process. I will quote the dialogue in its entirety.

Harold "O.k., let's read a little bit from my notes

> Class is at the Art Gallery of Nova Scotia. Julie has arranged for kids to meet at the gallery. They all gather in the hall--get name tags. They all meet Agnes Hawkins (the education officer)--the kids are all shepherded down the hall--upstairs and into the mezzanine gallery. I counted about fourteen kids.

Julie: "There were fifteen".

Harold "O.k. Fifteen.

> Everyone sits on the floor except for Julie and Gerry (Intro Art Ed student assisting Julie). Agnes talks to the kids--about the Gallery--where they are--what the Gallery does--and the rules of behaviour.
>
> Anything up to that point?"

Julie: "I was just sort of wondering what--at that point--I was dealing with myself--when I would have to get up and do that blurb on space. I was kind of nervous, whether I was going to have enough time, and watching her to see how the kids were reacting--to see what she was doing and how she talked with them. I noticed that she kept them all fairly quiet. She would ask them questions--one to speak at a time."

Harold: "Are the kids usually that orderly?"

Julie. "Umm, yeah, they can be--it depends. They have been, but not consistently."

Harold: "And you had talked to Agnes before and you'd agreed that you were going to do something on space?"

Julie "Yes--space, the landscapes and the boxes "

Harold "And you had been doing lessons or exercises on space?"

Julie "I had done a lesson with boxes about space earlier--it was--I wasn't super-pleased with it. There were a lot of good things in it I was told, but I wasn't super, one hundred percent pleased with it. I thought it would be easier to talk to them about space after they had been acquainted with it."

Harold: "Right. Did you have any reason for the fact that you were taking them to the gallery that day?"

Julie: "Yes (giggles) (inaudible comment)".

Harold "It's kind of a two-part question Why a gallery? And then why that gallery?"

Julie "O.k. I really wanted to take them to the gallery ever since I started the seven weeks--because just after I started, well my sort of theme throughout the seven weeks is to have something in every lesson about boxes. It could have been something a little more--something like--pattern, or maybe space--sort of an art concept. Is that what it is?"

Harold: "Yes".

Julie: "I think maybe I would have seen more of a development if I'd done that, but I chose boxes so all I ended up doing

was somehow fitting a lesson around boxes--so it wasn't as really beneficial to me in that way--but I did learn that you can't do that so well. Anyway, because I took boxes, I thought that the exhibit at the art gallery would be really fun for them. They would be able to see something in it, maybe some other exhibit they wouldn't--and I kind of liked that stuff--thought it was neat myself. And I had been to see it and I heard about other classes in the school system that had seen it and the kids got kind of excited about it so I thought, 'Well, I'll have to do it some time', and then, this last thing came up at the end. Cecilia had outlined the theme of the lesson as being--telling the kids about a piece of art--and I thought, 'So there's a possibility--so instead of bringing in a piece of art work, why not take them up there--they can really get involved'. So--and I wanted to learn--and I really wanted to use resources outside the schools, because I don't like the idea of staying in one place all the time."

Harold: "O.k. I noticed at the beginning, that everyone was down, except you and Gerry were the teachers so you were standing, and then, five minutes into Agnes' talk and discussion and questioning of the kids, you and Gerry started to crouch down. Did you notice yourself doing that?"

Julie: "I was very aware of it. I didn't know what Agnes was going to do right off the bat--she just started--so--a feeling that I didn't know when I was going to be called upon. I sort of wasn't sure where I fit in with the kids there. So,

I sort of stood back wondering if something was going to happen, and then when I realized that she was going to keep on for a few minutes, I just wanted to get more involved, be with them, taking in her . . . ".

Harold "Then I noticed that once you crouched down to the kids' level, you started to smile. You weren't smiling before then "

Julie "Oh, really! (laughs)."

Harold "I made a note of that."

Julie "Maybe I was noticing the kids and their reactions."

Harold: "Right. And then Agnes was asking what they see as they come into the gallery--talks about sharpening their eyes, and then you joined in the questioning from time to time--then you took over.

Julie takes over 'Remember the time we took the boxes and worked with space--there are no boxes today'. And then you have them spread out on the floor. 'Remember we did closed space with boxes'. And then you asked everyone to make a small closed space. 'So small we can hardly breathe'. All the kids crouch and scrunch down. 'And what about a high space--as high a space as we can possibly get--as much space as you possibly can?' And then the kids stretch--and then you get back into sitting position.

What about that part? What were you thinking about?"

Julie: "I was trying not to move--because I thought by standing up and crouching down I was immediately telling them what I wanted them to do and I noticed that I was doing it--and it was bad and I got upset about that so I just stayed where I was from the beginning of the conversation. I was mad about that. I didn't know I was going to do that (laughs).

I thought maybe I would just start in with the tube, and then I thought 'Why not get them to move' seeing as they were just sitting there like this with all this stuff around them watching. I thought if I just brought in the tube they could just go (breaths in) like this--so I thought maybe I would make them move first. I think that's about all, except for the fact that I was upset with myself about moving because I didn't want to give them that information."

Harold: "In other lessons, did you have them doing things like that before?"

Julie: "A few things--not that thing in particular. I had them turn around and touch the walls in the room where they arranged the boxes--to move into the space in the room--measurements."

Harold "And then you are back in the seated position·

'So you have an idea of how it is to take up space'. You get out the black material (tube). 'We have an interesting piece of stuff'.

I like how you used the word 'stuff'--it didn't give away anything that it was going to do.

'Pay attention to the kind of space it is taking up'. And you walk around it. You talk about--'as if you were a caterpiller'. There is a lot of shh-ing. 'One at a time--you are taking up space--high space --or low space--and there is something special about this particular thing'. The kids say, 'It's black, it takes up space, it's cloth'. And then you got it and you played with it and you made a ball out of it--and then you say, 'there's another way--inside it!' And then the kids get excited and you say, 'Be quiet'--and they want to get inside-- 'just one at a time'.

What about that sequence?"

Julie: "I carried that too long. I was sort of experimenting there and I shouldn't have been. I should have had it right down

as to what I was going to say, but the kids kept saying things and I kept responding--to see what they would do with it; but I let the time slip by so they couldn't all get inside the tube. Oh, the 'shh' business. It was just that I was trying to get them used to the fact that an art gallery is a place to visit and really go and see. I was very aware that it was an art gallery--up there in the mezzanine--I remember when I was down in the main gallery and heard other people talking in the mezzanine, how loud it was, so I kept thinking, 'God, it will be so noisy down there', so I was constantly coming back and 'shh-ing'."

Harold "And then a man came up to look at the paintings. Did that bother you?"

Julie. "Yeah, a bit. I was thinking 'He's in our space'. I thought maybe he should have been somewhere else and the kids were watching. I didn't think he should have come up when we were there."

Harold· "Well, it's part of the gallery."

Julie: "Good grief!"

Harold: And then (I mention that when kids are inside they can see and several can get in at one time)."

Julie: "Yeah, I guess you could, but Agnes was getting concerned about the time. I mean I would have loved to have more time for that thing; I would have loved to let everyone run through, but we finished up a little late as it was."

Harold: "O.k.

'Now' Agnes says--they all go downstairs--'first we will see the paintings--think about space--no

running please!' They all go downstairs.

Julie "That's something I noticed when Agnes took over--how I was drifting off and--drifting off--and all she had to do was mention a couple of different things and it got together again. It's really neat--I felt really bad, but it was good to see that happen."

Harold "That might have been something to do with a different perspective that a teacher might have in dealing with objects and paintings in an art gallery--those kinds of experiences --different from how a person in an art gallery program would see them--she only has so much time.

Then they all go downstairs--Agnes leading--you say 'All right you fellas, come on take it easy.' Then they are downstairs--Agnes, 'No running--this is an art gallery'--then they all gather around one painting--Agnes leads questioning--'What do you see there?'

(I refer to little diagram I drew)."

Julie. "I'm not in the group, am I. There was a reason for that. Actually, I wasn't in the group upstairs either."

Harold "Only when you really started talking."

Julie. "Maybe again it was just the fact that I didn't know to which position I belonged. I think if I were to do it again I would be right in there, but you just don't know whether you should be watching or taking in--or . . . ".

Harold: "So were you confused as to what your role was? Who was the teacher?"

Julie: "Um, well I knew it was--um--I felt I was--but I'd just never been in that sort of situation before."

Harold: "It's a difficult one."

Julie: "Yeah, but I think if you did it often enough you would get used to it. I was feeling a lot more comfortable towards the end of it. When we got into groups, I really started feeling part of it. When we sat downstairs, I noticed Robert, I think was just itching to just molest that piece of sculpture that was over on this side--it was called the 'going down the road' one, and he would come over to it--it looked just like a typewriter, and I just started sitting there, grinning at him everytime he got too close, and getting him to go back in, but it was kinda interesting."

Harold. "Do you recall anything else when you were in that part of the room--around the paintings in a group with Agnes questioning and trying to elicit responses? How did you feel things were going at that point?"

Julie "At that point? Yeah, I thought we were about an hour getting into things, and this is going to be neat seeing how the kids responded to this painting, and I remember thinking at first that--especially when Robert kept coming up with (inaudible)--but he immediately started trying to lead the class, and he said 'That looks like some two year old' (in mocking voice). I thought, 'Oh, here we go', and Agnes immediately said, I forget exactly what her words were, but she said he missed the point of it; he wasn't getting inside the painting."

Harold: "Do you feel he was 'put down'?"

Julie: "No, I don't feel he was put down at all, I think he was just being asked to--to think--and not just blurb. And

then when the other kids started getting in there, I started to feel him thinking, 'Oh well, I'm not having much fun like this, they're not listening to me', so he sat down and sort of thought about it for awhile and he went in too . "

Harold "That's right, I noticed that, right at the end, that was very good."

Julie "But he was the only one who did it. I thought there would be a lot more of 'That's two year old' stuff. There might have been one other comment on the other side of the room, but it didn't last long either."

Harold: "Let's read what's in here. That first part--they can all respond--then.

The kids get up--and step back--that's after the first painting--then there are three paintings in a row--Julie asks questions--they talk about the painting beside the first--what it reminds you of --compare the two--and a third one. 'Do they look anything the same--can you see any big similarities between these paintings? What do the colours remind you of?' And there were responses like 'Rainbow, dirt', and then 'They are all outside--they are all sort of a landscape--do they all remind you of a landscape?' And one kid said 'Not really'.

(Julie laughs)."

Julie: "I tried so hard to get them to a point quickly that I started telling them it's <u>supposed</u> to be."

Harold: "Then I note:

Julie pushes the idea of landscape. One kid gives a definition of landscape. Then you say, 'Keep that in your mind today as we look at the other paintings'.

Julie: "That bugs me. I think they were coming to it on their own. I didn't know how to grasp what they were, I couldn't grasp

at the right one and pick up on it and take it there, that annoyed me."

Harold "Do you think you were getting impatient?"

Julie "Yeah, I was. I do that. I got to be careful about that. I do that in other lessons. There are certain questions that you have to pick up on to get you there, right away, and if you miss them, well, I get real impatient (laughs almost hysterically)."

Harold "So you feel uncomfortable in actually telling the kids things?"

Julie: "Yes, I do. I don't like to tell them, 'this is this'. I like them to sort of figure that out."

Harold "So then they all move to the other end of the gallery--

they look at this big relief painting. Agnes questions them about what they see. Julie checks to make sure all kids can see and then they form into three teams with the adults as 'captains' to look at the sculptured boxes. Julie takes four kids. The kids decide as to which one they want to look at. First of all a grey one--'Look at all four sides'. I think you are saying this--'What do you notice--come around to this side--take them one at a time--look what happens when I close it--look what happens when I open it. Have you ever been places this reminds you of? O.k., don't touch girls, what do you suppose they did that for? How do you think it looks closed? If you were inside it? How does it feel to be right in the middle? And how does it feel when it is open? What does it feel like to go through it?'

That's all the first one."

Julie: "Well, that one felt to me definitely like something--so I enjoyed talking about that one. It was kind of--maybe it was just obvious. I thought those questions were o.k. Maybe they could be more--taking the kids from one point to

another."

Harold. "Do you think the kids were responding?"

Julie: "Yeah, I think they were."

Harold: "O.k. Then you go to another one (I point to my drawing of it), I think this one with wings . . . . "

Julie: (laughs) "That one I wasn't comfortable with, I didn't know that much about it."

Harold: "'How does it make everybody feel?' and somebody says, 'A doctor kit'."

Julie: (laughs) "Wow!"

Harold: "'Look at the big stand. Take everything in about it. What do you suppose these are?' They walk around it. Julie hands in her pockets--then holds a kid up to look inside. 'Is it more open than the other one?'"

Julie: "Umm, couldn't decide. The questions should have been more, 'How is the space?' You know, SPACE! I probably never mentioned space (laughs)."

Harold: "Yes, I noticed later you did. That's probably all right."

Julie: "I realized when we got back here, I never once told them who the artist was or where he was from (laughs). I just about died! Cecilia said, 'Oh yes, Art History here, I suppose you mentioned it was a contemporary Canadian artist?' No, I didn't at all, it was terrible (still laughing), but neither did Agnes."

Harold: "No she didn't, so you think that's important?"

Julie: "For what they were doing, I don't think it was, but it is nice to know, especially when the poor guy's a Canadian and--things that they were familiar with."

Harold: "There was a picture of him."

Julie: "Yeah, next to one of the pictures. In fact, there was a whole little booklet at the desk (still giggling)."

Harold: "In a way that's good."

Julie: "It remains completely a lesson about space and the boxes."

Harold: "And the work speaks for itself."

Julie: "They don't have to fit the art to him you mean . . . ."

Harold: "Because often the artist's life story overshadows the work itself, but that's an interesting observation. It just didn't come up. You go on to another, oh yes, it's the black and white one.

'Look all around--what kind of feeling does it give you? Open very carefully. Hey--not too much.' They look inside. 'What does it remind you of?'"

Julie: "I notice too when I'm telling them things like--'Don't run through the gallery', 'Hey not too much', and stuff like that--they are not right. You have to say something, but I think that should be--not a don't--but more something like respect. Instead of don't--that's something I'll have to work on."

Harold: "You'll also remember that you tend to raise your voice when you do it though, and they come out more strongly, and it's easy for me to catch them to write down, but I just have to be aware when I'm doing this that I'm not just catching those kind of remarks and missing all of the others, but they are things that do stand out.

. . . and then they all look inside. 'What does it remind you of? What kind of space? Have you been places this sort of space reminds you of?' And someone says--these are your responses to things they say--'Your grandmother's place? A creepy house?'"

Julie. "I said that?"

Harold: "The kids said it and you reinforced that."

Julie: "I remember that."

Harold: "So what do you think about that question; Have you been places this sort of space reminds you of?"

Julie: "I think I was trying to get them back to landscape. I don't know if that was giving them too much. It sort of reminded me--especially the box part--it sort of reminded me of a corner, maybe I was just feeling something myself, and I was wanting them to feel how I felt (laughs)."

Harold: "Then another one.

> . . . with many kinds of knobs. 'Isn't that neat, come around to the front. What kind of space does that remind you of? When you look at the outside does it feel the same as the inside?' Then someone says, 'It looks different--a potato chip'. You say, 'A potato chip?' 'Do you see any shapes in here that you recognize? Have you seen any shapes outside like these?' And a kid says 'This is really icky inside'."

Remember anything much about that?"

Julie. "I noticed something else that you didn't pick up. That was the one that came out at the back--with all the knobs at the back--and I said (shouting) 'Don't pull it out!' And then I realized they were all supposed to come out. So they were pulling. I said, 'Oh, yeah, that's neat!' Oh God!"

Harold: "How did you feel about the fact that these sculptures really begged to be touched, handled and pulled?"

Julie: "I felt really lousy about that because I felt I shouldn't be the one who gets to touch these. But Agnes said so strongly to 'touch with your eyes', but I didn't realize

they were going to have to do that. I thought maybe that one of us could let them touch carefully, so I was trying to--every now and then--I think I had two girls with me and they really wanted to. I think that's how it could have gone--it wasn't fair that I was the only one getting to do that. It was really fun to do, that was the better part of those things. The fact that I had to do it took that experience away from them."

Harold: "Then they

> . . . gather back as one group. 'How many are in grade four?' And then they divide into teams again--kids are starting to get restless. You say, 'Everyone want to keep it down again?' You select leaders --others to line up behind them--and then Agnes gives the instructions, 'You are going to be newspaper reporters'."

Julie: "That's when I started getting nervous because I see parents walking in. I realized I had told the parents to be there a few minutes early--but they were early--like fifteen minutes--so I was getting kind of nervous about parents standing around--impatient for the kids--waiting to go shopping. So I was getting a little (spacey?)--so the time was running out."

Harold: "Um--

> . . . newspaper reporters for this school paper and have to describe it for their classmates--and then you run for pencils--return--and then in groups of three kids--you say, 'You fellas decide what you want to report--work quickly'. Agnes gives Julie the gallery evaluation form--you start to fill it in while at the same time keeping an eye on kids in the group."

Julie: "That was an interesting aspect because I really didn't want to fill it in at that point. As it was, I might have

jotted down a couple things and then left it--and after the kids went, I filled it out. I had the feeling it would be left out on the floor if I didn't."

Harold "And then you

> . . . keep asking them questions about the piece to guide their looking, and then you forget about the form. Julie calls them all together again--over in a corner--kids on the floor. Julie has leaders read their reports separately. Sometimes you repeat some main points--like 'Did you notice that all of these were different on the inside and outside--open spaces and closed spaces--remind you of things you saw outside? O.k. we're just about done--Agnes do you want to add anything?' To kids, 'Do you all want to thank Agnes?' And then Julie collects the pencils and sheets.

What about that part?"

Julie. "Well again, I was surprised. Agnes just said 'Julie's going to take (laughs) (care of it?). 'Oh, what am I going to do?' But I find, just talking about it now, I think the problem was--when she put me on the spot like that I go blank! At first--and I think it slipped away from me at times--just exactly--about the fact that I was directing the kids towards space. And so whenever it came back to me it should have been reinforcing the space thing. So when they brought back the reports and everything, they could have compared everything that they saw--there could have been a bit more time to talk about it. But there wasn't, and I could have been saying things about--just mentioning things that would bring them to a realization of talking about space rather than 'Did you notice this, how about it?' 'If that's what you want to hear I'll tell you that's what I saw!' (laughs). But it shouldn't be like that. And I was

surprised that Agnes tossed that on me. Um, I wasn't super-pleased with that culmination, or whatever it was, but Agnes seemed to be happy with it (giggles). I don't know, I was real pleased talking with Agnes afterwards about keeping the parents waiting, because that was bothering me as soon as I could see them all. In the Saturday classes we say, 'Ah, they can wait!' because we can't see them (laughs), but when they are all there looking at you--yuck. Actually, the kids weren't noticing their parents, whereas in Saturday classes they are usually saying things like, 'I think my Mum's here', or 'Gee, I'd like my Mum to see that', or something like that--or looking out the door--but there they didn't care. They must have been pretty involved or they wouldn't have done that. They even wanted to go on with that last activity when they saw their parents coming in. Anyway, Agnes said after that she was real pleased that the parents had to stand around because they got a really good look at the gallery and how their kids were acting in it. And how they were enjoying it--two or three stayed around afterwards and were asking me questions, which was bad because I didn't know too much (laughs). This one lady (inaudible)--a picture of a blob. She said 'Now what's going on here? This is art?' (laughs). I thought, 'I don't have to deal with this do I?' and Agnes was nowhere to be found. So I'm right in there. I'll tell her all I know or all I feel. I can't do anymore than that. So I talked to her for a few minutes and then Agnes came by. I

don't think I helped her any, but I showed her that I was a bit interested anyway. I wouldn't want to psych her out or anything like that. But she was real curious, kept wandering around after that. Agnes thought it was good for public relations I enjoyed it. Going over it with you--made me realize even stronger things that I was upset about--that I store in the back of my head and try to forget. It's something I would like to do again--get better at. I don't think that I handled the class the same as the other kids did that Saturday, and I think a lot of people thought I was having an easy ride because of it--jumping on Agnes sort of thing. I'm glad I did. I think I learned quite a bit."

Harold: "You think it was a good experience for the kids?"

Julie: "Yeah, I think they really enjoyed it. I don't know what we're going to do this week to measure up to last week is the problem."

Harold: "Are you thinking of some kind of follow up?"

Julie: "Yeah, we have to do an evaluation thing this week, and I don't have enough work to evaluate, so I'm almost considering evaluating the seven weeks by evaluating last weeks' experience, but I'm not really sure how to get them to evaluate it--whether to draw things or just discuss it."

Harold: "That's good, that was a lot."

We are getting further insight into Julie's phenomenological experience of being a student teacher. While any teaching situation is complex, ambiguous, and multi-dimensional, the student teacher has the added burden of the teaching also being self-learning. It is the

need to be conscious of being conscious, aware of being aware. Julie experiences waves of awareness of being nervous, of the position of her body in space, of her reactions to the children's reactions, of time fleeting by. She even experiences being unaware--sometimes just "going blank". Her feelings fluctuate wildly, from joy at the children's wonderous discovery of the sculptures, to feeling "lousy" that the sculptures couldn't be handled, to feeling "bad" when another adult calls for quiet, to feeling guilt at "telling" the children too much. She senses a conflict between wanting to be clear as to what she is going to say and wanting to be free to respond spontaneously. She experiences role confusion, not being sure "where I fit in". Is she with the teacher group or the student group? Although she has developed some facility in conceiving lesson ideas and interacting with children, Julie ends the term on a "low point", in a state of mental disorganization. Her last lesson "bombed".

Julie: "Yeah. A lot has to do with the organization--just the time spent on planning, and the fact that I was really in a low period because I had all this work and didn't think I was going to be able to pick my way out of it. So I was just anxious for summer to come, but basically the fact that I wasn't organized enough, and I started believing in the classroom that I couldn't handle the kids, and it just started snowballing. At the end of last term, I felt--wrecked. I was really beat out. I had taken too much that I liked all together, and tried to do well in all of them; it was impossible, so I ended up doing really badly."

Harold: "Did you do really badly?"

Julie: "No, I didn't do badly, I just did badly--in my heart

(laughs). I really like to do well, and enjoy--and I find with teaching, you really have to give it your all. It's something I found before; you have to be organized. You have to plan, and if you don't have time to do that well, you only hurt yourself."

One of Julie's great loves is the outdoors. As an outgrowth of her outdoor education class, she volunteers to assist in an acclimatization program " . . . where they take kids from one environment and just completely immerse them in another environment and let them feel their way out and learn through experience". Immediately following her hectic spring term, she finds herself with six other adults facing four days in the woods and a ten mile hike with thirty kids between grades six and seven.

Harold: "So what do you think you gained from that in terms of your growth as a teacher?"

Julie: "Well, just even watching kids, watching them grow, because I knew what was going to be happening. We were out the weekend before--sort of setting it up and surveying the area--stuff like that. It was lesson planned, every last minute of it was planned. It's hard to believe that it was planned that much. It was really neat to see how Alex and the other instructor handled things when the kids got disappointed. Like, after my "bomb" class, I was very aware of disappointed kids. Really. And there were a lot of them there, but just to see how they reacted in situations--me being a part as just an assistant I could really sort of sit back and watch. I was just--going for this and going

for that--helping along, but not really responsible for the learning process. They told us a couple of things we should do."

Julie is further impressed regarding the necessity of planning and is learning more about children through direct planning. She takes a summer job as an interpreter in a National Park which puts her even more closely in tune with children. Part of the interpretive program was aimed at introducing children to the park environment and animals through drama. She has her "eyes opened" as to ways of "using one thing to help another", drama helping kids "open up". She even found time, along with another student teacher, to visit some Island schools and teach some art.

> "She (the other student) couldn't get over the noise, and the discipline. I found that really the atmosphere--because I knew that they never had art before--that they were gonna be rowdy and it was real important for them to mouth off to each other and to let each of them know what they were doing. The stuff that came out was terrific! When we were driving home we were just (giggles)--it had gone really well. We sat back and really analyzed it too--what could have been better and what could have been worse, and then we had a chance to do it again . . . When we actually did the (printmaking lesson), a lot of them couldn't believe it--some of them are so quick. And some of them were so, compared to Halifax kids, some of them were so behind."

Julie begins the fall term hoping she can "start another year with new ideas". As in other terms, she is taking a full credit load. This time it is two art education elective courses, the second level of student teaching, art history and ceramics.

Julie: "But I think I can handle it because they are all somewhat related. I'm almost glad that I'm taking them (the Art Ed

electives) all together. Well, the studio and the Art History I can do without, I mean I like it and everything, but there's a time and a place when that could be more enjoyable. But, I like how they all fit together. I don't know about the practicum part of it, I'll just wait and see "

Harold "Do you have some apprehensions about that?"

Julie "Oh sure (nervous giggle)."

Harold "This will be your first time in a school except for those observations?"

Julie: "Yeah, right. That's a neat idea, but I'm also interested in what Katherine (the instructor) will have to say."

Harold: "So, when I started talking to you about a year ago this time, one of the things I was interested in was getting a sense of what you felt about going into teaching and how you saw yourself in the role of teacher. Maybe you could talk a little bit about how you see yourself now."

Julie: "I'm having a lot of trouble with that (laughs). I'm having trouble trying to develop a rationale. I think it's something that changes. I don't know, I have different ideas than I did when I began. But I'm not sure yet of anything for sure or positive, except for the fact that when I'm in a classroom I get real excited. I am--ever since the lesson went last year--I have been really worried about it--not to let that happen again because I don't want to. I don't like that at all, but I see the importance of sitting back and reasoning out what did go wrong."

Harold: "So you feel your image of yourself as a teacher is a posi-

tive one?"

Julie "Oh--um--hm--in some cases yes and in some cases no. I can see myself working pretty good with small groups of kids, but when I think of the amount of kids that were out on a thing like that walk--going on. I think 'oh boy!' It's going to take a few years before you can pull off something like that really successfully! Because a lot of what I've done here in classes has been pure luck (laughs). Really, um, I'm a little nervous about it. I'd like a lot more experience with kids, and I question a lot about ideas that I had in the past. I'm starting to open up to myself a lot more--to question myself in a lot of ways, which I like. It lets me expand a bit, which I can use I think I'll be able to say better a little farther along in the term. I think I can do anything I set my mind to."

Harold "How do you feel in terms of where you are now to where you were at this time last year? Have you progressed very far?"

Julie: "Well certainly. I've learned a lot more about teaching. I don't know if I could put my finger on everything. I can't remember exactly how I felt when I came in, but (pauses) I have trouble with that question. It's pretty broad. I feel I'm aware of a lot, I find that now whenever I'm in the room with a teacher, instead of just sitting there and taking everything they say as the word of God, sort of thing, I'm constantly watching the way they teach, and picking up on little things that they do. I might be able to print my big reference book (laughs) just in what

I'm learning. I've been doing a lot actually--other things that just don't come to mind."

This is the fall that Julie's classmate from "Intro", Jane is back on campus. I suggest to Julie that they both seem to be attempting to concentrate their studies this semester.

Julie: "Well, she has a field, she knows that she's strong in the area of print so she wants to concentrate "

Harold: "Yeah, she wants to concentrate her efforts on that. She feels that if she did both she couldn't give herself fully to either, whereas I get the sense with you, that you probably feel similarly, but you've chosen to--or you've set things up so you can get the most out of your education studies right now."

Julie: "Yeah. I really want that to come clear in my mind. I want to get myself as clear a view on education as I possibly can this year. Making it a priority, to establish some clear views of teaching, and education, and the field, just getting involved in it more. I would have really liked to put my name in as student representative on the Council, but I don't think it would be fair to them and myself."

Harold: "Why?"

Julie: "I don't think I could spare the time. There are a whole lot of things I'm really keen on doing, but I find I have to budget my time a little better."

Harold: "Where does art fit in your life?"

Julie: "Well, I need it to keep me on the right track. Well, just when we were walking down Spring Garden Road to give a per-

fectly good example--I've been in painting for a long time, but just didn't think I could fit it in; it just sort of passed out of my mind. And I hit on a show of water colours--it floored me! I got so upset that I hadn't been painting. I think probably when it gets around to it, it will be painting or something like that that I'm really most interested in. But find just like education--just being at the art college--the experience of being exposed to all different types of art--and even using materials--just letting whatever takes over after I leave."

Harold: "Do you ever see yourself in the role of an artist?"

Julie: "I haven't. But you never know (pause). It depends on to what degree. I think I'm going to be hearing a lot about it this year, for some reason--just about artists and teaching. I don't know. I have a lot of other interests. And I'm just at that point where they are all hitting me at once. I haven't really picked a path. Maybe I'll be an artist someday, I don't know."

Two months later, I bring up the topic again. I ask:

Harold: "What about the art making side of this whole thing?"

Julie: "Well, I think it's just fun."

Harold: "Are you still able to be active enough to satisfy yourself? Let me put it in a blunt way. Are you a frustrated artist?"

Julie: "I don't think so. I'm a frustrated teacher! (giggles). I don't think I am--maybe that'll get worse too. I just want to find out about all these different ways of making art.

I'm curious--how it's done--why people do it--what's important to potters, weavers, and painters, and I'm finding that, well, I didn't know anything about that. I'm finding it takes time just to learn that. And there's no better way to find out than actually put yourself in the position of somebody who is trying to work with the stuff. There are a couple of fields that I feel I'd like to take farther."

Harold: "Which are those?"

Julie: "Everyone I've taken. Clay was neat, and I didn't get to work on the wheel a whole lot, and I think that would be kind of fun. It's very technical once you get to glazes, just the basic working with the clay was fun--glazing would be just a whole different kettle of fish. I feel like painting a lot. I'd like to do more water colour painting--which they don't offer here . . . but I haven't touched too heavily on it--and I felt all the way through with Art Ed that whereas I want to concentrate on Art Ed, studios are, they start splitting me because I like to do them, but I never pursue any of the studios seriously--like you know saying (mock serious voice) 'I want to paint' (laughs). 'I want to weave!' or anything else like that. I don't know if I ever would.

Julie's student teaching course puts her in a school two days a week for seven weeks. The school in which she is placed is a private school, known for its demanding academic standards. The art program has a strong art history bias. Julie's art education instructors probably placed her in that situation, at least partly, to impress on

her the importance of art history in a school art program and to introduce her to some "practical" methods for teaching art history. Julie is faced with the "realities" of teaching in a school. For example, the day she plans to project slides of paintings on a large scale on the walls of the audio-visual room is the same day the photographer is there to take pictures. Her makeshift screen construction in the art room lets the pictures appear "fairly large, but not really enough". She tries to be innovative and have the kids act out scenes from paintings, but fears that although the kids had fun, the point was not clear and her "objectives suffered". She worries about always having to carry her "security notes" around and tries to conceive of ways of remembering what she wants to say.

> "I find that just that whole business of thinking about a reaction from students, how to give yourself to students, and set up situations, it takes an awful lot more out of you than sitting down and studying for an art history. I find art history a breeze compared to . . . I mean art history is hard and I don't like to sit and have to memorize, but it's a cinch compared to having to deal with interactions with kids . . . it's different when you're in a school system . . . I feel that just being there two days a week I'm not part of the school. I can't give all to it that I'd like to. It's different being in a school, the kids are there--it's not like they are going to go anywhere--either they like to do it or not. But they are not going to leave."

Julie believes that she " . . . . needs more exposure to art teachers and art teaching" before she would be able to "teach school". Nevertheless, at the same time, she believes that:

> " . . . I need time to actually sit down and do some reading, get back to the world. Not that this is bad or anything, but if you are going to be a teacher in the world--it's nice to know what goes on in the rest of the world . . . "

Julie expands on what it is like being a student teacher. In

her student teaching seminar the instructor asked the students " . . . how we felt about being a student and a student teacher. . . "

> "And I told her I felt like I was being ripped in two! (laughs). Especially--not so much in any of the other student teachings as in Student Teaching II. I think if it was Advanced--I've decided that when I do Advanced I only want to do Advanced, or something that complements it, something that involves something totally different, you don't realize until you are actually there dealing with the school system and being hit every day with a full schedule, just exactly how much of you has to go into that. Amazing! I like it--but I find it very very demanding."

Harold: "So how are you 'ripped in two'?"

Julie: "Well, I'm taking eighteen credits. But especially history and especially my studio--really, really tore me away from teaching."

Harold: "In what way?"

Julie: "Well, as they say in Ceramics, and he did say it a third or halfway through the term when we were all going crazy, he said that when you are dealing with clay, it is different when you are dealing with paint or anything else that will wait for you, clay will not wait! (laughs). It has sort of a nature of its own, and you have to be there when it wants you, or it doesn't like that, it gets upset and destroys itself (laughs). I didn't come out with a whole lot of pieces out of ceramics. And I worked awful hard for the pieces that I did get."

Harold: "So, do you think the same thing applies to teaching, 'kids will not wait'?"

Julie: "Oh, of course. I knew that, it's two of the same. It won't work."

Harold: "So, in that case, the nature of those activities you were involved in had a conflict."

Julie: "Yeah, I had no idea about that when I took clay. So I asked everybody, I said, 'Julie you better check this out before you take the course because you don't want to get into anything too involved!' Everybody I talked to said, 'Oh, ceramics is so fun--you'll just love it!' And I did love it. I liked it a lot. And I like teaching a lot. But the two of them together--just waaa!'"

Harold: "So what about the Art History? You say there was also a conflict there?"

Julie: "Oh yeah, oh well."

Harold: "Is the conflict in the nature of the activity, or is it a conflict in the matter of time and effort?"

Julie: "Timing, I think. I know that if you're taking two--I'm kind of worried about that--definitely if you are taking one. I think you can breeze through on Art History if all you want to do is get credit and you sort of enjoy the lectures; but the exam is a hassle. It's a matter of keeping up with the reading, every couple of weeks or so, and allowing yourself enough time to get the assignments and studying for the exam. And that's kind of hard to juggle, but it has to be done."

Harold: "So you think you attempted too many activities this term?"

Julie: "Yeah, well, the amount of credits is o.k. The philosophy of taking eighteen credits is you can fly through. O.k. no sweat. But the nature of the activities that are invol-

ved, especially the ceramics course, but once I got in there, I was saying, 'Oh, this is an incredible amount of work, William is so demanding'. And everyone else says 'Yes, um hum, right, I could have told you that!' (laughs). 'Oh, why didn't you?' Oh well, I know now. And I did enjoy it. I just felt badly in ceramics that I couldn't put more time to it. And badly in Art History and Art Ed, that I couldn't put more time to it."

Time, Julie never has enough of it.

Julie: " . . . one of the things that bothered me the most--I wasn't seeing any of my friends. I was completely cut off. I was pulling at least two--in the final three or four weeks--I was pulling at least two all nighters a week. Which is kind of hard on me--weekends were used up. One weekend my family and a friend of mine came over, and it set me way back, which was just icky, because I felt guilty the whole weekend being with them--just an awful feeling. And then, knowing that you can do all these things, and knowing that you can be good at them, and really wanting to see your best efforts, and when you are putting your best effort, when it is spread out over so many things, it just crumbles up into a little half-assed type job."

Julie feels that one source of her problems and a major weakness is her lack of skill in planning. During the next (Spring) semester, she takes on Independent study with one of the art education instructors. She hopes it will give her more confidence.

Julie: "I wasn't planning well, and I wasn't looking forward to

planning because I found that everytime I did, I'd be up, oh, it would take me an hour and a half to two hours just to come up with an idea, a plan of some sort. And, by the time I did that, and tried to write up a lesson plan, I'd be up all night. And I was having to deal with six or seven classes a day, and that's just stupid. There's no way you can do that. It might work for Saturday classes, but I'm sure it doesn't work in a school. So, something has to be done. So I'm going to try to come up with some idea of how I can plan better. And I found that when I was prepared, the classes were just wonderful--just great. But when I wasn't--it was just like ceramics. I was feeling so irritated that I was only doing half the job and thinking how much better it could be. And kids, if you have any thought at all that you are not putting everything into this, the kids will tell you right away. They can pick it up like that. 'Yep, you're right teach, you're not doing it!' (kid voice) (laughs) 'boring'--'booaring!'"

Harold: "Well, talk a little bit more about--when you say that you feel that planning is a weakness, I can see it in the sense of not being prepared--perhaps not taking sufficient amount of time to figure out what you are going to do for that particular time--not having everything ready. To me that's preparation--in the narrowest sense. But what about planning--on a more long term comprehensive basis?"

Julie: "Well, the only exposure I've had to planning in Art Ed is lesson plans and unit plans were touched on this term, and

because I was working with a cooperating teacher with a very structured system, my unit plan really didn't come into play. She had that more or less all figured out. It was sort of valuable because I thought I needed that experience, and even in a teaching situation she found it hard to leave the room when I was there. She didn't know what to do with herself. She didn't want to leave, so I just depended on her. Anyway, that's planning. Yeah, just taking it right down to a lesson plan, I had trouble that way--in just realizing my objectives--and I think simplifying more than anything. I tend to get--to blow things out of proportion a bit, so I think I have to cover more than I need to cover--or instead just taking one thing and exploring every angle of it, and I'll try to cover a couple of related things--fuzzy. It's the same problem that I'm having with planning my own (pause)."

Harold: "Your own life?"

Julie: "Well, yes (laughs). The story of my life, I can't plan. I am--I'm more or less a spontaneous type of person. It's hard for me to sit down and say 'O.k., this time you're going to be doing <u>this</u> to <u>this</u> extent'. I find that difficult. I find it very necessary, and something I need work in, and that I would like to have a much better handle on, because I think that I could accomplish a whole lot more myself if I did--if I could use it as a tool. But I don't know, does that explain?"

Harold: "Yeah, I think so."

Julie: "Because I didn't take it too far."

Harold: "So, planning then, is one of the weaknesses you've noticed. What strengths have you noticed?"

Julie: (pause) (laughs) "I can ad lib!"

Harold: "Yeah, that really is a strength and is important in teaching."

Julie: "But you're walking a thin line when you do that."

Harold: "For sure, but as you say, it needs to be controlled."

Julie: "Yeah, you get a lot more out of it too, if you could find a nice halfway point between planning and spontaneity. You'd be laughing."

Harold: "That's right--don't lose your spontaneity."

Julie: "No, I don't think I could--unfortunately."

Harold: "Well, fortunately. As long as you have something to back it up and keep it in check."

Julie: "I was reading over Katherine's and Helen's (M.A. student assistant) notes when they were observing--'nice come back, I don't know how you did that! Most people would fall on their nose.' 'Great ad lib job here.', and 'Here it did not work'. (laughs) So it was--just--I don't know--too tense--just too much not planning."

Harold: "Right, what about--you talked about planning and objectives. Do you think you have a clear idea of your reasons for teaching--your reason for teaching art?"

Julie: "No. Again when I said that I felt that next term I'd like to sit down and really take a look at Art Ed--and the facts and figures about it--I'd like to--just I think learning

about planning, and talking about different people who plan, and talking to different people who teach--and doing some reading in Art Ed material--and maybe a few recommended books on whatever--getting a better handle on exactly what it is--and why I am teaching. But I do know--here's a spontaneous reaction again, I do know that when I'm in a class, and the lesson goes well, it feels great. There are other reasons too. I can't draw them to mind immediately--those are my large over-all objects--a little fuzzy (giggles). I know that I wouldn't keep coming back if I didn't think there was something that I wanted. Because it would be a lot more fun making money!"

Harold: "You mean making money doing anything?"

Julie: "Yeah, well, I mean I could be out somewhere with a job. I have enough credentials as it is to have a job in commercial design anyway, and I did work for a year, so I know what it's like to make money. And I do miss it. So there must be something that keeps me coming back to this. I guess I have to sit down and figure out exactly what my reasons are. So I have them clear in my head."

As the spring term progresses, Julie makes a concentrated effort to plan and to learn about planning approaches, techniques, and schedules. She is interviewing a variety of people and is keeping a journal and notebooks. We talk some more about planning and goal setting.

Julie: "It was kind of getting to me last term. I was here and I was doing all this work and there were so many other things

that I wanted to do. It just sort of got to the point where I said, 'No, what is it you really want?' It takes time to sit down and sort it all out, and put yourself back to where you were at the beginning--what you wanted."

Harold: "Do you have it figured out? What you really think you want?"

Julie: "Yeah, I want to finish my Art Ed. Fairly soon, it means giving up a lot of other things that I want to do right away, and that's hard for me to do because I get--well, it's the old spontaneity part. I always think 'It'll be gone tomorrow, I'll never get to do these things'. But you have to fight (laughs). Also it's a matter of sitting down and reasoning things out rather than just jumping into them."

Harold. "O.k. So your goal right now is finishing Art Ed, but that's a relatively short-term goal. What after that?"

Julie: "Yeah, well, after that it gets a little fuzzy."

Harold: "What does that do to you? What do you become at that point?"

Julie: "Do you mean an art educator?"

Harold: "What phase or level does that bring you to, having completed your Art Ed program?"

Julie: "Well, at this point I see the end of student, and I really want to start working, it's almost to the point of I want to start working at anything I find. For me--I depend very easily on other people to figure things out for me, set things up for me, do things for me, it's just the way I was brought up. It's going to be a fight from here on in just

to break that. But--and there are still just parts that you never see. But school sets up a perfect environment for me to relish in that sort of thing. If whereas I were on my own and had to make money, and be responsible, the responsibility lashing around me, it would put me on the line a lot quicker."

Harold: "What about being on your own as a teacher? Imagine yourself on your own in a school situation. You're the art teacher and you had certain responsibilities that you had to carry out. You are put in a responsible position, people are dependent on you. Also, at the same time, there are things that others want you to fulfill, and there are a lot of structures built in the school system as well."

Julie "Well, I've come to the decision that I don't know right away if it's a school system that I want to teach in--like --I came to that conclusion quite awhile ago. If there was a job within a school system then I'd have to structure myself to deal with it; I realize there's a structure there."

Harold: "On the one hand, given what you said about your personality, you tend to lean towards structure and feel comfortable if you have people telling you what to do. Do you see that as possibly being an attractive feature of schools?"

Julie: "I think if I was to go into something where I am being told what to do, it stops my growing. It stifles it anyway, because I see the need for making decisions. I'm not sure."

Harold: "In a sense, there needs to be a balance between your own determination and your own individuality; there are times

when nothing is going to happen unless you initiate it. At the same time, certain things are going to support that so within that, there might be the kind of balance that you need."

Julie: "It could be, I won't know until I try. I probably will try, I think it will be a good place to start. I think you need some kind of direction and atmosphere to start teaching in. I don't think you should just go out and--whatever."

Harold: "For sure. If it were within a recreation program, there still would be a lot of restrictions, a lot of built-in ones--just a little different."

Julie: "Oh, yeah. The looser your program seems to be the more structure there has to be."

As a becoming teacher, Julie is like a juggler trying to keep several diverse and often opposing objects in the air; planning and spontaneity, looseness and structure, responsibility and dependence, study and fun, a student life and a social life. She also points out that being a student means not being gainfully employed, not making money. Being a student is to be on the periphery of society--not quite in the real world. Being a student teacher is a more specialized form of peripheral existence.

One thing that kept Julie in touch with the outside world was a part-time job. About a third of the way through the fall term, Julie thought that she had "a bit of extra time" that she "could be applying" and could be "picking up a different angle on education", so she volunteered to teach at the Nova Scotia Museum.

> ". . . and I wanted science for this job that I wanted in the summer and yet I couldn't take the time to take biology or whatever, so I thought,

the museum might be a good place to start."

What began as volunteering to assist with educational tours quickly turned into a job working a few hours a week on the information desk and " . . . showing educational material, films, and taking Beavers, Brownies, and whatever, around the museum on different programs."

Julie: "I don't really need the job. It was just the teaching experience that I wanted. I know the job would certainly help, but that wasn't my main concern . . . I find it really fascinating. Maybe in a couple of months it will be boring to me, I don't know, right now it's really neat. I can see possibilities of art and what they're doing, and environmental issues. I think I've always had an interest in both. I find the recreation programs at Dal environmentally oriented. I don't know what I'm pointing for but there's something there--that I'm sort of following. It's good; I've had to put in too many hours the past few weeks which has interfered with education. But I also found the Museum a sanity factor, a big sanity factor. I'd sit there and things would just start to (sigh)--I'd just relax, and 'Oh Beavers--oh well, bring in the Beavers!' Because I didn't care about all these formalities and everything--like when you are up in front of a class--you've got so many different things--well, I've got two years of facts and figures that are all around my head as I'm trying to tell these kids some basic simple things, and I think maybe if I sort of sneeze, and get rid of all those for a few minutes, it might be a lot easier."

Harold: "When the Beavers came in--you don't have to plan anything special?"

Julie: "I don't have to plan, but there's an outline that I have to follow, so it's been done . . . "

Harold: "So your ad lib ability is really appropriate there."

Julie: "Yeah, but it's neat because after every confrontation with them I'm analyzing myself as to how it could have been better--how I could have just clued them in on this, and I didn't, I sort of lost them, and I find closures too, I'm not closing off as well as I could--I work on it--automatically, like putting on a rain hat to go outside, and I like that because everything here seems so, it's supposed to be this and then this, and then this. I'm so conscious of the different categories, like opening procedures, that it seems sort of forced. I have to find something that will fit in there to make a closure, but when I'm up there talking to these kids, it's just sort of 'You've got to do something else here Julie' (laughs), 'It's not working just right'. I find that easier to deal with than just a sort of structure. It's just all self-imposed really, because I could be doing the same thing in Art Ed. And I think maybe it'll help a bit. I did find myself when I was in the School using things that I did at the Museum too, ecology did things for those guys, it worked all right--so I'd try it. The more I think about it, the only way you can really get a feel for it is to be teaching. You hear a lot and you can read a lot and it's important to establish where you want to

go, but when you are up there dealing with all those little kids, you really decide quickly, have to come up with things quickly, change your plan, what to do if this doesn't work. They all start running away. You have to bring them back tactfully, so don't worry. I just find it scary, especially when I concentrate on things that went bad, I think, 'If it's always like this you can't do it--there's just no way'."

Harold: "Scary while you're there, or?"

Julie: "Well, both--afterwards, and--usually immediately following a class that hasn't worked so well. 'Sigh, you'll never be any good at this, this is awful', but then when it's good I think 'Ah, tomorrow, the world!' I just have to have more good classes."

Near the end of the Spring (1981) term I observe Julie conduct a session at the Museum with a group of Beavers. Afterwards, I read her my notes to stimulate her recollections of her thoughts, feelings and actions related to that event. Here are some excerpts from that dialogue.

Harold: "O.k. when I came you had a pack of Beavers. What do they call them, 'packs, herds'?"

Julie: "I forget what Beavers are called--I know they're called kids if they're not Beavers--a bevy of Beavers? (laughs). I'm not sure."

Harold: "Well, this was a herd of Beavers. O.k., you were just giving some general instructions as to how to act in the Museum. Do you always do that first?"

Julie: "You walked in just after the disaster point, well, the

fact was that somebody has been screwing up my schedules for the past couple of weeks--putting people down for the same times. It's been a bit of a problem I don't schedule them. The person I report to schedules them So I got in on that evening and found that I had both a Pathfinder (girls group) that wanted a gallery tour, and a bunch of Beavers that wanted a Beaver tour, and I didn't know what I was going to do. So I figured part way through the evening that I was going to take them all for a gallery tour--and just at that point Donna showed up--and you showed up five minutes after that, so it was just like (sighs)--I was gasping with relief, and in the middle of realizing 'Yes, it was Beavers and I was going to do another gallery walk'--it was about there."

Harold: "O.k., so you were feeling sort of frustrated?"

Julie: "Yes, the girl at the desk was on the phone, she does too much. And there were people at the information desk that wanted information plus they said that she was on the phone, so I was obliged to give information and make the Beavers wait. So that's where my head was at that time But, anyway, you were there and the Beavers were there and I started giving the presentation to them, and I usually do that just by--that's just completely ad lib--mostly just trying to make them aware of the fact 'not to run' (giggles)."

Harold "Right, so you give them the introduction and say 'My name is Julie'."

Julie (laughs) "I usually do it the other way around."

Harold. "Then you start talking about 'How many have ever met a real beaver? In the flesh? In the City?' And you are asking questions and they are responding--I noticed that about ninety percent of your statements were questions, was that conscious?"

Julie "Actually, it was conscious to begin with, because I had been told 'The best way to deal with this is to ask questions' because I didn't know what beavers did or anything else. And I started to learn, just like when I did the native lore--and I've only done it twice--and sat down the first time I was there and I said to these Brownies (raises pitch of voice) 'you probably know more about this than I do' (laughs), but I couldn't just leave it at that. The whole idea of the educational system in the museum is to ask questions--to keep asking questions--and I find that that is so wonderful because it really takes care of itself . . . "

She leads the group to the Beaver diarama and asks them questions about what they see.

Julie: "What I'm trying to do is to get them to look at it rather than just look at the label. Because you wouldn't believe how many kids go through that museum and just look at the labels! It's just unbelievable . . . . "

Harold "So what's happening there--when you're there with this display--what's happening in your mind. What are you trying to do?"

Julie: "O.k., me and the kids and the diarama?"

Harold "Yeah "

Julie "I suppose, if I could see it visually, you have the diarama sitting here in the wall, and the kids sitting outside the diarama. I think I'm trying to push the two together. And not just push them into that environment, but make them look, make them look a second time, because it's all there, everything that--all the answers that they give me are right there It's just that they have to look. And it's more bringing them to looking, and thinking about what they say rather than just responding the way they are told to respond It's just awareness, I can't teach them all the figures and biological terms I can't do that and it's not what I am there for "

Harold "Is that very much different essentially than when you are teaching art?"

Julie (laughs) (sighs).

Harold "O.k , let's bring it back is what you are doing there teaching? Do you consider yourself a teacher?"

Julie "Um, I haven't actually--I haven't considered myself a teacher. I know that I'm involved in education (laugh), I consider myself an educator I know I see a difference between teaching and educating. I think of teaching as teach, teach, teach, and educating as sort of <u>educating</u> (drawn out) (laughs). Just the sounds of the words--'t' is sort of aggressive."

Harold "I should mention for my tape that when you say <u>educator</u>, your arms are going out encompassing a big, wide arc."

Julie "Yeah, and with teaching I'm pointing too Yeah, I suppose after this length of time when I sit back and I think about how I am starting to think about teaching, or educating, or whatever, it's changing because of that and I didn't realize when I took that job that it would do that kind of change--that it would make that much difference I thought it was just a neat thing."

Harold "And, I suppose, a kind of job "

Julie "Yeah. And I do enjoy it very much. I find that when I am in a situation with them, I want to make a difference. I want to make it better I want to make them see more, and I tend to go over time--like when we were doing gallery walks I get so caught up in how many new things I can pull out of places to show them, that I usually get halfway through the gallery and it's time to go (laughs) So there is such a thing as knowing what to ask at the right moment and leaving other stuff out. And I'm learning about that. Not just in the museum (laughs)."

As she finishes another term, Julie shows increasing self-awareness and self-confidence, while continuing to question and probe her motives and goals. Some notes I took from an untaped conversation illustrate her thoughts and feelings at this time

> "The kinds of things you are questioning me about are the kinds of things I'm asking myself ninety-nine percent of the time.
>
> In the time here there have been some cycles and shifts. It partly depends on my living situation. I still have a hard time, don't feel at home or settled, I share a house with five other girls.

It does bother me when I don't get to see people who are my classmates I love group projects

Somehow, I don't think I'll be able to make sense of things until I run into a few things I need more time to reflect

I think I want to teach when I finish but don't think I want to teach full-time It seems too fast Maybe I want a little time to deal with myself before I leap into teaching

Right now I'm trying to pick up on as many teaching situations as I can Volunteerism is a big part of my education right now.

I guess I'm an anti-classroom person, but the only place you can do anything about that is the classroom. It's the same kids!

When you are studying 'commercial art' there is not much self-awareness or self-reflection.

Even when I do commercial art, it's so short term, it's to satisfy someone (with a product) But I'd rather influence someone's attitude to life, through teaching "

Julie often comments on teachers she has had whom she respects With a mix of affection and awe, she recalls a junior high school teacher.

Julie "Everything he mentioned was challenge--just constantly. If there was some way to challenge us he would, and his reactions to it. Sometimes the entire class would turn into simply discussions on why you were there."

Harold: "So, he actually encouraged you with a challenge?"

Julie: "For a time Some days he would be in a bad mood. 'We're going to do this--shut up'--be in an awful mood. So that's interesting."

Harold. "So, he seemed to be open and honest to you."

Julie "Oh, yes very."

Harold "That you felt you knew where you stood with him?"

Julie "Um; it's a funny feeling actually because we were sort of detached from him yet so influenced by him It was incredible. Everybody hated him--went through these phases of hate He was the worst person and a lot were going to get him kicked out of the school. He did this to us, he did that to us Some of the people, I wasn't really a great motivator as far as the reaction was concerned, I was more of a follower at that point, but the girls and fellows I went around with were constantly looking for points to attack and nail him with And just yesterday they were saying he's a great guy sort of thing And we'd try and see if we could nail him, that was basically it--especially the basic thing we were after--why are we here? And we had to keep reasserting a reason for being there--he set my mind straight on a lot of things--set my mind straight--because of his influence I'm still going in such a direction. Whereas if I hadn't, well I remember also (was it that same year or the year before?) there was another teacher in the same sub school who taught science and the report came out--it was an evaluation type report--on skills. They had to say yes, no, to what degree, and there was one on leadership and to this day I remember him saying 'absolutely not' . . ."

Harold: "For you?"

Julie. "Yeah. For leadership skills. It stuck out in my mind--then and it has never gone--and it has been an influence on me to be able to say that--like God and there it is--it'll

never change. I suppose that just provokes me . It was like a blow too I was very vulnerable to the fact that I was part of--one of a group I wasn't a leading individual at that point, but then I think an awful lot of people are that way in adolescence, always looking for somebody to follow. Even the ones who are leading (laughs) They are just looking for one other person to follow Yeah, it really bothered me Everytime I get down, I think 'He said that--maybe it's true'."

And because he challenges her in other ways, she admires her drawing teacher.

> He's just totally opposite to any of the outdoors people. He's just so calm and meditative and contemplative, that it's wonderful I mean it's very nice to see how he does it too on this very low key--he can teach in such a deep way. He just takes his calm and contemplative manner--you can't help but think deeper about why you are making these marks and that they are not just scratches or second thoughts--they should be very thought out--which is very neat too, so I suppose I'm just becoming a lot more aware about how people teach and that leadership course did that to me too.

Leadership course? Yes. For a variety of reasons, that spring semester she took the outdoor education leadership course. As the fall term begins, she sees some of the fruits of her course work

Harold "In the summer, did your education towards, this process that you are going through, becoming a teacher--was that a holiday in the summer, was it to rest and think about things (she laughs softly in the background) or was it more learning and growing, or what?"

Julie "Yeah, it was definitely more learning and growing and I was really delighted because the course in leadership that

I took applied really directly to the job that I was in, and the course, my Independent Study (in planning) applied very directly to what I was in "

Her summer job was as "project manager" of a group of students employed as dramatic interpreters in a National Park. Her duties involved a great deal of planning She was responsible for the coordination of her staff's schedules with other park personnel and programs and the management of a payroll She found herself faced with " an incredible amount of paperwork."

Harold "Was it like teaching--in any way?"

Julie "Yes it was, because they had never worked in a National Park--so it was teaching me, teaching them, as much as they had more dramatic experience than I did, they were teaching me that way too, but they didn't know (laughs)--they had more experience than I did but they didn't have the experience in a spontaneous situation, outdoors in a park, and schedules and all that sort of thing, and I found that all the goals that I set for myself at the first of the summer, more or less were fulfilled throughout the summer, so that was quite nice--even some beyond my expectations, so that was really nice. And I think that I'm learning a lot about dealing with a, what do you call him, a person to whom I am responsible to--like my boss, and I'm a project manager reporting to a senior. I found that I can--unless you state, and put it down and are quite sure about how you say things, they'll walk all over you--even if they don't intend to, they do anyway, so, you learn a bit of tact. And I learned

a lot about humour and puppetry, because of the resource people that I had come to the group, or we went to--and I learned a lot--a fair bit about playing for different groups, like disabled people, and children and adults--and in large crowd situations and small group situations How different people react And you learn a lot about the environment while you are there, and at the same time learn a lot about puppet making, and at the same time we are educating people, and I think that the nice thing was that the group caught on to that at the end of the summer--first what sort of an impact they were having on people Last year that never happened--it was just going out and doing an easy job for money."

Harold "How did you know that that was working?"

Julie. "Because of the wonderful thing that seems to happen when you are in theatre, at some point when you are acting, there is no longer an 'I am performing for you feeling', it's a 'here we are together feeling and aren't we having fun!' But between here and here, you just sort of come here somewhere. When that happens, it's really fun, it's no problem to be the role or character that you are and it's no problem for the audience to accept you and to play with you."

Harold "Do you think that that happens or can happen in teaching?"

Julie "I'm sure it can."

Harold "Have you ever experienced anything close to that?"

Julie "I don't know if I've taught enough to be able to say that I've experienced that I don't think I've been relaxed

enough teaching that I could, because it only came after we started to relax in our acting and forgetting ourselves--not forgetting who you are, but forgetting the situation of 'me-actor-have-to-perform-for-you-audience'."

Harold "Right--right "

Julie "Let's just get out here and enjoy ourselves and learn and get all we can out of it No--I can see how that would be the ideal feeling for a teacher and know that your students are experiencing learning from you."

That summer she even found time to fit in an inter-session at the U.P E.I , which for her, seems to have consisted mainly of a project investigating the state of school art programs in Canada It was also a time to do some reading on her own in art education theory and in "pop" philosophy. The books were familiar, but she says "I wanted to refresh my memory when it's now interesting me." Zen and the Art of Motorcycle Maintenance is now more appealing and Dewey's Art as Experience takes on new meaning in the light of her studies in experiential education. As the fall term progresses, this admittedly "practical" and "spontaneous" person is excited by the prospects of a semester of reading oriented to the philosophy of experiential education and more opportunities to link her interest in art and outdoor education. She is less excited, actually she is quite apprehensive, about her twentieth century art history course.

"Yes, that will be the main focus this term. I have not been doing as much as I could have to date. All that is going to change, I'm sure. It is--I find sitting in the lectures, it is much clearer to me this year than it was last year. Last year it didn't seem to make a whole lot of sense at all. Maybe just hearing it again."

She had taken the course last year, but dropped out near mid-term to concentrate her efforts on the other art history course, nineteenth century art, which as she said "(I) passed by the skin of my teeth" Julie has passed three out of the four art history courses required for her degree program. The fourth and final one has become something of a roadblock It is not uncommon at the college, for otherwise competent students like Julie, to reach an impasse when faced with this course

Uncharacteristically, Julie is taking a lighter course load this semester, with the only art education courses being an elective in child development in art. She works about eight hours a week as a student assistant in the Art Education Division Office, so we have opportunities to chat informally. She is confining her volunteer teaching at the Museum, one morning a week

Julie "But I'm finding that taking the lighter course load is not necessarily the answer to doing a good job--it could be--but I'm finding that it makes me lazy "

Harold "Oh, I see."

Julie "I've got an excuse for everything (both laugh). I feel that I should at least have one more course."

Harold "So you find you are not putting in all that much more time on the courses than when you did before when you had a higher course load?"

Julie. "Yeah, I'm definitely putting in a little bit more time, but not enough--not really what I could. Oh yeah, I find that I say to myself, because I've taken less courses, 'Well you have all this extra time--well you should fill that with

being able to do such and such on a volunteer basis, and I can do this, and I'll take a job, and do this and this'--so again, all my exterior interests are conflicting with what I have to do."

One morning, half-way through the semester, while working in the office, Julie remarks that she has just received the results of the twentieth century art history mid-term exam, which she has failed. Since the grade was about forty-five percent, there is still a possibility of her passing the course if the mark improves on the final exam. She talks of events leading up to the exam. She had lost (or broken) her glasses two weeks before the exam, which made studying difficult. She had arranged for another pair to be sent over from P.E.I. She talks about the great amount of time wasted the days before the exam travelling by bus to and from the airport and waiting around to get the glasses She entered the exam with the intention of writing her name on the paper and leaving, but the instructor said no one was to leave the room, so she looked over the exam and began writing. She seems upset that she failed, but at the same time surprised that she did as well as she did.

A few weeks later, I ask how the art history course is going, Julie. (laughs) "Not as well as it should be at this point, but I think it's going to go better than it did last time. Well, it's got to go better than it did last time."

As the end of the term and the final art history exam approaches, I and some other students, as we chat in the office, suggest to Julie some possible study strategies For example, the exam has a "free choice" of topic and essay exam, which we suggest could be written

out beforehand as practice, even though it can't be brought into the exam. This idea doesn't seem to have occurred to her. After the exam I ask:

Harold "Well, how did it go yesterday?"

Julie "You really don't want to know."

Harold "Why not?"

Julie "I didn't write the exam."

She explains that she decided not to write at about ten o'clock in the morning. She had started writing out the essay in point form, then remembered something else, another point, and flitted to that. She talks about her continuing problem. She still jumps from one thing to another without a steady attachment to one thing. She says she will write the two exam papers over the holidays and take the course again next term. While it is a policy of the Art Education Division to advise and recommend to students that they complete the Art History requirement before commencing the final student teaching practicum, both for pedagogical and logistical reasons, nevertheless, students sometimes find it necessary to combine Art History and Advanced Student Teaching.

Harold "Do you have any thoughts now about going into Advanced Student Teaching?"

Julie "Sure! (laughs) I'm looking forward to it in anticipation and frustration and terror--all those things. I'm just feeling kind of scared. I'm constantly talking to people who are there now and saying 'Oh, what's going on, how are you getting along, what problems are you running into?' and trying to get feedback from a lot of different sources. But

I'm going to do it; if I can, one way or another. I have been thinking about situations I would prefer to teach in. Like there is nothing that I particularly want to resist. I don't have any areas, like even art history. I always said that I would never want to do that voluntarily, but if somebody said 'you can have a job tomorrow teaching and it's going to be art history', I'd take it. If it were a museum or an art gallery, I'd take it."

Harold: "Well, maybe it might be best to have something as typical, or ordinary as possible."

Julie: "Yeah, ordinary, very ordinary (laughs), or even something where the teacher is of the same interest or philosophies that I'm trying to find (laughs) or am striving for. Just so that maybe they can help me sort a few things out "

Julie begins her Advanced Student Teaching course in the 1982 Spring semester, along with the second half of her Experiential Education course and Twentieth Century Art History. The student teaching seminar assignments often involve oral presentation to the class. A month into the course, I inquire about the presentations.

Harold: "How did this last one go?"

Julie: "I was sort of happy with it--but I was too nervous. I realize that nervousness is something I have to get over. It's silly, because I knew I was ready for it. This one I had planned out so that I had alternatives to what happens if something doesn't work out. I could do this and the other thing, and the film ran over just by a few minutes and I started apologizing for that, which was dumb,

because they enjoyed the film anyway; it didn't matter. But that threw me and I started getting nervous and jumpy, and I had quotes to read and I realized that when I want to read quotes--when I read them at home I put a lot into the emphasis and they came out just the way I wanted them. And then when I thought I was pressed for time I sort of 'blabblabblub' right through the quotes and I'm sure they didn't mean nearly as much as I wanted them to. But technical things like that, simply because of my nervousness, or the time pressure, or just something, slipped."

Harold: "So you find you still get nervous? You've had a fair amount of experience in little teaching situations "

Julie "I always get nervous!"

Harold: "Even at the museum, for instance, you get nervous?"

Julie "Yeah, I'm a nervous person. That's something I know."

Harold "Do you get over it once it's in progress?"

Julie "Yeah, I can. Especially if I've done the thing more than once or if I've dealt with that situation more than once. Even with a slide presentation up there (NOTE. Just before this session, Julie had participated in a slide presentation organized with her classmates in the Experiential Education course at Dalhousie), we had two groups that we dealt with--didn't know how to react with people who were my same age. And I really felt like I didn't know anything, and expressed that over and over again which is stupid, because I know just as much about what I'm doing as anyone does in the class. So when we did it the second time around I was

much more relaxed. I could volunteer suggestions and I actually helped to direct things in a lot of different ways. It was just a whole lot easier--familiarity "

Harold "Do you find that you are preparing better now than you did earlier?"

Julie "I know what my problems are. I know it's a matter of simplifying, but I always tend to bite off more than I can chew It's just the way I seem to deal with it I have to--the only way I can see it is having to do it again and again and again and again and knocking it down to exactly what is needed . . (and Katherine (the instructor) has said to eliminate my expanding the subject matter She said 'Pick something that you are <u>really</u> familiar with and then just go from there . . ' She always says things like 'Don't get too carried away with it'. Which is something I need to hear constantly (laughs). So that helps a lot. I could pin-point it much easier."

Julie talks about the value to her of group projects and activities, such as the conference her Experiential Education class helped organize.

Harold "That was a big assignment, to plan that?"

Julie "Yes and no. It was as big as we wanted to make it. And if we were organized, it could have been all taken care of and done in a week. Being as unorganized as we were, I realized a nice thing that came out of that class was--as much as I feel that I can't do certain things, other people who took on the responsibilities couldn't and I realized

that I'm just as capable as they are."

Harold. "Or they are just as incapable as you (laughs)."

Julie· "Yeah, maybe that's it."

Harold "No, it's better to look at it the other way "

Julie· "Yes, but I think I get involved in that for those reasons, because it's interacting as a group. And I find here, we don't interact as groups so much It's more an individual thing, which is perfectly understandable But I find that I learn a lot about myself in working as a group, because it makes it clear right away if I'm not part of a group interaction, why am I not? Is it because they're taking me in or is it because in some way I'm not contributing enough. And I say in the past term I've learned quite a bit about how much I can and do and do not contribute, and how much I let--especially if I relate it to the student teaching--because I realize now fully that if I'm with somebody who I know is capable of doing something and does it their own way, like with Karen (the cooperating teacher in the last practicum) I won't interfere, I'll just say 'O k., you do it'. And I just stand back and let them run the show. Or just at every possible moment I'll go over and say 'How do you do this?' and I know damn well I can do it myself, but I just can't . . . "

Harold "Do you feel that it has to be structured to let you into it? As you say, you like to do group activities. But in group activities, you know that it's a group and that everybody has expectations to work together."

Julie: "Mmm, I think what I'm trying to point out actually is that--um--often when I'm working with a group, if it seems like things are going right, or if I think that something is not going right, I won't say anything, I'll just sit back and say 'Oh well, gee, you know that's not going right' I'll say to myself. But I know that if I were doing this on my own, I'd do this. But I can't do that, because it's a group. I mean, you've gotta cooperate I'm constantly saying that. I just always say 'I won't get involved right now Because if I were doing it myself I'd do it this way'. That's the way I make it okay. And they've put it to me. 'If you've got something to say, get involved or you're not holding up your end of the bargain.' Which is so true Then again, when I relate that to student teaching, often I would say, 'Well, if I were in this teaching position, say Karen's, for instance, if I had her position, I'd do it this way'. But I'll just follow the leader right now, seeing as I'm here. Or, if I'm having trouble, I'll just say 'I can't do it' or something, rather than fighting a little battle on my own. And I need to do more fighting of little battles on my own--is basically what it is."

As usual, this is a full term for Julie On top of her outdoor education and student teaching courses, there is art history in which she has " . . (I have) been doing a lot more . . . than in any art history I've taken so far." She also hopes to travel to New York in early April with a group of Art Education students and faculty to participate in a national art education conference. She has been very

active in the fund raising activities and looks forward to the event. Her major concern, however, is student teaching. She is both "excited" and "terrified" about her coming practicum placement. She is to be in a school four days a week for seven weeks The school is one in which an experimental outdoor education program, organized by her Dalhousie instructor, is being piloted.

Harold "So you think there will be some opportunity to do both art and outdoor ed?"

Julie "I'm hoping there will I found out what they're doing is basically trying to set up a theme called a 'caring-sharing environment' and they're hoping that the teachers working within the school, whatever they are teaching, will in some way accommodate that into their curriculum. So that sounds fairly open and lenient to me. That's not making any major moves or pushing the kids off cliffs or anything like that. I really didn't want anything like that anyway. I kind of like the sounds of it. So, I'm trying to work on it. I'm thinking about it definitely already "

Harold "Do you see yourself now as teaching at any particular age level or grade level?"

Julie "Probably. I don't like to see myself as teaching any particular age level. I don't want to think of myself in a category yet. But I'm probably at this point more suited to younger kids. I don't know. Everyone I meet keeps telling me that I'm suited to 'the little ones' and that makes me so mad (laughs--both laugh). I don't know. I'll see what happens."

Harold "But all else being equal, you'd see no difficulty working with high school kids?"

Julie: "I'm sure there would be difficulties (laughs) "

Harold "But seeing yourself in that role?"

Julie "Yeah, no, I think if a position--again, what I said earlier about giving up the responsibilities to the person I'm working with--I also know about myself that if I'm in a particular position and then everybody leaves, and says, 'There you are, swim', I will. So I think that I could do it all right. It would just be a bit of a struggle at first, I'm sure . . . like for all I want this out there, I don't know what I'm getting myself into. I'm sure I could be over my head in garbage--I don't know. Yeah, I'm certainly curious."

The school to which Julie is assigned is one of the most modern in the City. Later, in a term project which involved designing a year's program based on her student teaching experience, she describes the school's art program.

> "Projects are chosen (by the teacher) somewhat randomly, are short, fun, and have a strong dependence on the final product. The students are products of this program. They don't seem that interested in anything that requires any amount of problem solving. In most cases, they want a sample product to copy. They don't seem to take their work very seriously or have any great interest in it when it is complete. I know you can't ask these students to be too serious or expect their attention span to be that of an older student. But still, it seems they could look at art as more than a fun activity period. I feel it should challenge them more."

Julie's reactions, thoughts and feelings relating to her practicum are revealed in her journal. She writes:

> Victoria (the cooperating teacher) makes teaching look easy and fun. I feel this week like an ogre compared to her playful attitude
>
> After the first week, I discovered you don't know the kids until you teach them. They try everything in the book, but I still really love them, (that is, when I'm not hating them!)
>
> Again, I never realized you had to be such a meanie to teach I keep saying I'm sure it will go better or be easier.
>
> My second week was as I reflected, disgusting! Although I don't know just how bad it was, it didn't feel good. Victoria left me on my own. That is very good for me, except that only I know what happened. No feed back.

She lists the reasons for 'disgusting'

- Incomplete planning
- Poor classroom management
- Victoria says I get mad and then wash over it
  Kids don't take me seriously

She writes in capital letters.

> I am not clear in my mind and am confused so the kids become so too.
>
> I lost a whole lesson just because I tried to be nice and put girls with girl partners and boys with boys. I blew the pairing system and everyone fell apart.

The project for two of the classes is life-sized portraits. In pairs, the students are to trace each other on large sheets of paper and then, with paint, develop these tracings into portraits. She writes

> I'm thinking that this project of portraits is much more involved than I ever dreamed. Cooperation is the key issue here. And the students are having a hell of a time with it. It is very serious. I am beginning to think I've changed the attitude of the art class from non-serious Victoria to very serious Julie. And the disruptions are the class acknowledging this or resisting it.
>
> I like art and feel it should be something the kids will love or like and I get something out of

> it. It's fun. But this is just pushing and bitching, pushing, bitching, etc. . . .
>
> So, not only do kids have to cooperate, but they have to take this seriously. After this is over we are going to have to do something really light.

What bothers Julie is what she senses as a "they just didn't care feeling" on the part of the kids It left her with a . . . "shitty feeling after class".

> I feel like an old bitch and I've had three or four kids tell me I was a bag, bitch, whatever. One left class. Sensitive about his work. Calling me names. Others in class said he was a problem. That was o.k but it's not fair to make Johnny the eye sore of the class. THIS IS ABOUT CO-OPERATING AND CARING. .

On the next page of her journal, capital letters fill the page, declaring

> THE WORST PART OF ALL THIS RIGHT NOW IS BEING SUCH A BITCH. I HATE IT.

As the practicum passes the mid-way point, Julie writes.

> Today I feel not quite so washed out . . . I did not go to New York. It was a bit of a decision but, the cost was too great. I'm trying to become a bit more focused and I know it would have blown me away. I need the week to teach and get closer to the kids at school. And it was also the last week of my outdoor ed class at Dal . . . .
>
> I think it's time Victoria <u>left</u> the class. I asked her to <u>stay</u> a couple of weeks ago because I wasn't getting feed back but now I think I know what the problem is. It goes back to leadership class: <u>high task</u> (I am) <u>or high relationship</u> (Victoria is). The kids come to her expecting good times and to relax and play. She has a marvelous way with the kids which I really <u>enjoy</u>, but it has its ups and downs too.
>
> I must keep aware of the student's feelings and egos . . . I feel myself starting to loosen up with the kids. I start very tight and rigid with the kids then loosen up gradually. Victoria just starts in playful and if the going gets tough,

> she becomes fire and rage. I think I'd rather do it my way but much better than I do it now.
>
> I'd like to loosen up with my next projects--make them still serious and holding to my theme of helping, caring and sharing but with more room to play around . . My planning must get better. This is the stage where I can do the most good or the least good.

In week five, Victoria suggests to Julie that she drop the portrait project since the students are getting frustrated and it is taking much longer than usual.

> I didn't feel I could do that, just drop the project when the kids were so close to finishing. I used the excuse that there was no sense planning something new for such a short week and that I would finish up things this week. The two grade five and six classes I had didn't like the idea much and were very rowdy but they did finish and felt better when they had So did I.

And week six

> Wow! One more week to go after this one. I hardly remember what the Art College looks like. I haven't been around at all between getting sick and classes off. It's been bad. I'm losing touch. My private life has been very full and busy too and that is making concentration difficult. Somehow I must keep personal goals and objectives clear and operating. Time has flown by and I've barely done one project with the kids. It takes so long for them to do these things. Much longer than I anticipated . . . I found the kids loosened up and relaxed often now that the pressure was off about drawing each other. Some kids still complained though, didn't like paint.

As the practicum was in its last weeks, I visited Julie's class and video-taped a lesson. The students were drawing (and later painting) rows of houses on a long roll of paper. A few days later we reviewed the tape and continued our dialogue. As we watched the tape she commented.

"They were so good that class I almost wish I

could see (on tape) a bad class . . . My movements are really nervous I think--and that day I was relaxed. . I hate my voice everytime I hear it . . it feels tight--not really in my element--not loose."

After we had viewed the tape, I ask if she would talk about how she felt at the beginning of the first of the seven weeks of student teaching

Julie "I felt like there was a mass of kids and I was at the head of the mass somehow. But now it seems like I know where the noise is coming from. If it starts to get noisy, I know the key people in the room that are instigating it. And I know that names--knowing names would be a very big help--I'm very bad with that--like to say 'you and you' doesn't get nearly the same response as 'James and Jack'."

Harold "At the end of the practicum, you still don't know everybody's names?"

Julie "No."

Harold "But how many are there?"

Julie "There's lots (laughs)."

Harold: "But you must know some."

Julie "Yeah, definitely the bad ones stand out in your mind! Not the bad ones but the ones that you are always directing your attention to. So that makes it a bit easier to deal with. And--oh--what else? Well, again just knowing that one of the things I have to deal with is keeping the class in order--in order to get a lesson across. If it is going haywire, you can't very well deal with anything. And I'm learning that it is impossible to talk when there are other

people talking because it just ruins your--everything--your voice, your concentration. So, I'm trying to gear myself to talking only when there is silence Anyway, all the actions in the tape indicated a rigid sort of formality, that might be why Because I'm sort of anticipating their next move

Yeah, well just that I felt that a lot of my spontaneity has gone into my lessons. I find that my lessons--coming up with lessons, dealing with the lesson, because of Victoria's influence--because she's like that--I've probably fed a bit off her that way. Anyway, a lot of my energy has gone into--or the planning of the lesson has been sort of slack, like I'll come up with ideas and I'll write out a few things about them, but when I go to do it, it's almost spontaneous. I might put down two or three ideas, but I'll deal with one of them when the class comes in, which makes everything happen pretty quickly. And in that, I tend to--my spontaneity with the kids and my--because I'm worried how this thing is going to go over with them and not being sure about it, a lot of my energy tends to go into just dealing with the kids, dealing with the kids somehow and making this thing work. Rather than knowing that that's been worked out and just having to spontaneously deal with the kids."

Harold "So in this class, in the introduction we just saw, did you know exactly what you were going to say? What the introduction was going to consist of?"

Julie "I had done that lesson with another group . . . I had done a lesson and then Victoria had done a lesson. She had done it a slightly different way and I said to myself, 'I'd like to do that her way', so I did it her way, and that was the first time I had done it like that, but I had done it my way once before that, so I was dealing with the same material in a different sort of a way. That helped me a bit and I think it showed in the tape in that if you taped another class--I think in the first one I had done it would have been a bit more 'spazzy', sporadic than that, in how I got the information across to the kids."

Harold "Well, it seemed rather purposeful; it seemed that you knew what you wanted and what you were talking about."

Julie "Yeah, but still, in all, I always hope that I'm not going to look as tight, or as anticipating or whatever it is, as I did in that tape. I would like to be a bit more relaxed and in touch with the kids, rather than 'director in front of rows' sort of thing. There was a bit of that in there in facial expressions and stuff and a couple of reactions, but I'd like to be a lot better than that I find too, that in just dealing with classes I have to pay a lot of attention to clarity, like saying what I want to say clearly, because if you don't say it clearly the first time, you end up just in a muddle. The rest of the lesson you spend trying to swim out of this unclear business. You hope that things would be going smoothly, maybe I was just trying to be clear there."

Harold: "Now that class, you finished what they were doing today. What's your evaluation of that particular lesson?"

Julie: "This one?"

Harold. "Yeah."

Julie "My evaluation of that lesson? You mean was it successful?"

Harold: "Yeah, start with the big picture. As a lesson, was it successful? Did it achieve what you wanted it to achieve?"

Julie: "Mmm, I think so--that class. They were just sitting down to draw out their ideas and they were just starting to paint them towards the end of the class. The class I had today, they were finishing the painting. So today they were working much more as a group, whereas the other day, the thing that was tying them together was that they were working together as a group. I suppose I say more of that came out today than the other day. But that seemed like a good start towards that sort of thing, and . . . "

Harold "How do you feel about the result? Both as a product and in terms of your educational goals?"

Julie: "Mmm, as a result it wasn't as strict as I thought it would be because their idea of detail and my idea of detail wasn't exactly the same. But there was some interesting things that came up that they had done I wouldn't even have thought of, like joining the condominiums together, that was even a more of a group idea of thing than I had when I started. Today they started initiating a lot more things on their own. Some started putting rainbows and that sort of thing--whereas the other day you had to push them to do even

a little bit--a couple of guys decided they weren't going to do anything at all. It was just not their cup of tea. So the ones that decided the last day--see, there was this big transition between pencil and paint. They think, 'pencil's okay because I can get really careful with a pencil, but as soon as it goes to paint, I don't want to deal with that 'cause it's messy and it never turns out the way I want it to.' So a lot of them copped out the last day just about the time you were there finishing up, because they didn't want to go on to painting. So today, I had the ones who were not doing anything, doing something as far as--either doing sky, being 'sky people' or being 'bird people', putting in trees, doing something so they were all involved in it, in something. But they've got a short attention span, very short. I think the fact that everybody saw each other's house--some of the things that they were working on --we worked up until the bell--so there hadn't actually been a concluding thing like 'take a look at everybody's home'. That sort of thing. Which I really like."

Harold: "Were you able to do that?"

Julie: "Today? No. If it's done it will probably have to be done another day. Or on a wall if kids walk by it."

Harold: "But you always plan on doing that?"

Julie: "Yes, it's always in the back of my mind to do that, but it doesn't always get done. Actually, when I first started I was doing it all the time, even in a brief way, just before the kids went. But now, towards the latter part, well

Victoria has this thing where she scores the kids at the end of the class. So a lot of the energy goes into this getting ready for this score. And then I have to fit in what I have to say edgewise. And it doesn't fit if they're all keen about the score and not hearing the conclusion That kind of stuff. So I think I might have--in that class anyway--just told them that they were doing a good job, but there's not enough in that--and there was the score and a hurry to go. Thinking on that now, I'd have to leave a lot more time for a good wrap up."

Harold: "Would you use that point system on your own?"

Julie "No. Never! (laughs) It's so funny because when I started I thought it was a pretty neat idea--cakes and everything--really great--and now that I see it working it grates on my nerves. It's just like a crutch or something It needs to be worked out in some other way. But, no, I wouldn't do that."

She continues to be aware of and concerned about the effect of her actions in the classroom. As an "almost teacher", Julie, known by her classmates and instructors as fun-loving, sporty, and cheerful, although slightly self-conscious, is typed by her students as "serious" and "bitchy". The previously somewhat "scattered" and "spontaneous" person now feels she is too "tight" and "rigid". In this last week of practicum, she is plunged deeper into the role of disciplinarian.

Julie: "A couple of the girls that were doing portraits in this last class--all I wanted them to do in this last class was just to finish them up and get them away and the second

half of the class we would do something else And I couldn't even push that fast enough. Because two of the girls got frustrated and just cut each other up. And they had two of the better ones in the class. But there's a lot of other things going on I found them both really sassy ever since I started. And I told Victoria that--anyway, she sat in the class and watched them. Right before her eyes they cut up each other's portraits that they had been working on for three or four weeks. And so Victoria got absolutely irate and they were given detentions and they went down to the principal's and the principal thought that they should glue them back together again. Sort of as a punishment or something, I don't know. But I had to deal with a whole other thing that I had never thought of having to deal with I handed out another couple of forms for them to fill in, after they had their detention, just to get them to reflect on what they had done. Whether it was a very responsible or caring thing to do. And the things that they handed me back were just incredible!"

Harold: "Like what?"

Julie: "I don't know if you want to see those now?"

Harold "Sure. (rustling of paper, gets them out)."

Julie: "They had to read that and then turn it over and write on the back."

Harold: "O.k. So this is a school-wide 'caring and sharing program'?"

Julie "Yeah, it's been going since February, so I imagine they

were pretty well aware of it."

Harold (reads)

Q. Do you think it is important for people to share and care? A. No, I don't think they should share and care because they don't deserve to be treated like goodie goodies and I don't like to be called a goody goody Q Would you consider your action in class on Monday to be very caring? Why? Why not? A Yes, I do because I think the kids in our class finally got some amusement in the five weeks that we were doing those dumb murals. (both laugh)

Harold "Who made up these questions?"

Julie "I did."

What made me cut up my mural is that I didn't like it and Nicole didn't like it either so I cut it up and it looks fine Q. What do you think we should prescribe as punishment for what you've done and why? A. I don't know, but you were fussing us to make her hair more prettier and all this junk but I didn't think that I did right but I didn't do so wrong either. Q Are other teachers getting upset with your actions in their classes? If no, then why did we get upset with you yesterday? If Yes, what reasons do you think they might have for doing this? A. I don't know, it's up to you but I told my mother that and she just laughed. PS. Mrs. Porter, I told my mother what you said to me and she didn't like it one bit. No they are not because we ripped up our art work and I can't read the rest of the question

Julie. "That's the last question."

Harold: "So where does this stand now?"

Julie "It created a lot of flack. There was, uh . . ."

Harold: "Is this the usual kind of thing they do?"

Julie. "No, I think I did something that was kind of unusual. They don't usually give them stuff like this to do, they usually just sit them in a corner somewhere and get them to think about it. But for my benefit and for theirs, I'd like them to read this. Because this meant a lot to

me--the caring and sharing project. I wanted to know what they felt about it. I wanted to know why they had wrecked the murals or whatever. And I just generally wanted to know a bit more about them. But I still really feel badly for those girls And I think a lot of what they said is true. I think that they made fairly--in some cases what they said came right from what they felt That's okay, I can buy that. I just don't like where it's coming from, their attitude. And if it was up to me I'd like to have some time to sit down and talk with them and work on their attitude. The fact that the project was long was that they let it slide on. I wanted to finish it in three weeks, but it wouldn't finish and for some reason I felt it necessary that they finish it. And so, I let it drag on. Victoria wanted me to finish it without them being finished. But for some reason--for me--I don't think it was because I wanted to keep lashing a dead noodle, but for some reason, I felt they <u>needed</u> to finish this. I don't know why."

Harold. "O.k., so what do you feel then about the practicum as a whole now that it's over--over on Friday I guess."

Julie "Oh, discouraged, in a sense. I had so much energy and so much ambition I wanted to put into it when I started. And a lot of it gets pushed out through the holes that I haven't filled. If you're looking at my practicum as a box, or as a unit or as a ball, or something like that, instead of it all working together and growing larger and becoming more whole or something like that there's air holes shooting up

through it--that's how I deflated. But I know a lot of the reasons for that, I had a lot of stuff that I have--simply because I took on the practicum through the idea of working with my other professor at Dal, I felt a heavy weight of responsibility both for the College and from there. There was this constant thing in my mind about keeping a balance instead of just saying, 'To hell with everybody' and doing it the way I wanted to do it . There is so much that you are gonna deal with in this Advanced Practicum all at once. It's just incredible. Like the teacher that you are working with and the kids that you're working with. I would like to have a good clear head space to work out this problem with the two girls. And how to approach them and sit down with them and just address the issue in some ways that I felt were somewhat resolved. Now all I can say to the kids is 'It's too bad you done this, but it's not my cup of tea anymore'."

Julie sums up her practicum experience in her journal.

> I'm feeling really badly at this point that I didn't accomplish in this practicum all that I set out to accomplish. I had such great ideas. A lot of things happened at once and even the nature of the projects I did and their effect on the kids amazed me. It was definitely a learning experience No bed of roses . . . I learned a great deal, in this student teaching position and couldn't have asked for more freedom, help or attention from Victoria. I feel anything more I learn about teaching now is going to come from the kids. I have lots of wishes and ideas. I just have to spend time working on getting across what I want and clarifying my objectives through more careful planning. I know however that I can and really want to accomplish that clarity. I am making that a major goal for my summer teaching program.

Julie has a summer job teaching children's art classes at a Provincial gallery. Her plans after that are unclear. Although she has completed the art education program she has not completed the degree. When the time for the art history exam arrived, Julie did not write it so failed the course. That course and an academic elective (half course) remain as degree requirements Perhaps she will be back in the fall, perhaps not. She would like to travel and " . to have some teaching experience in another location besides what I'm used to here". She talks about the difference between experience gained "on your own" and as a student.

Julie "Yeah, I really do draw a line between my student experience and the real world. I don't know, it's become quite obvious to me as I've gone along. It seems that every year I go on I make it even more a definite line. It shouldn't be really, especially in the practicum. It's very . . "

Harold "Well, what's the difference in your attitude towards them?"

Julie "In my attitude towards them? I don't know. It's just-- I don't know if it is that people are coming back and analyzing what I do. I don't think it's all that. It's just that I look at school as being an area where I put energy into. O.k., I put energy into school, I put energy into social life, I put energy into hobbies and things that I like to do . . . I'm interested in pursuing that aren't at art school. I have all these divisions. But then when I take a job, it's like everything focuses on the job and the only division then would be job and other things, but job is a priority, so school often loses itself as a priority."

Harold: "So you take the job more seriously?"

Julie "I think I do. Well, I know that any job I've ever taken, the problem hasn't been that I haven't paid enough attention to it It's been that I've overworked--which is kind of strange "

Harold "So in a way, you don't see your student teaching as a job?"

Julie "I didn't, no (laughs)."

Harold "I'm not saying that one should or one shouldn't."

Julie "As a matter of fact, one girl came out in class the other day, Heather, she said, it worked the best for her was when she took as much responsibility from the teacher as she could, and I felt that that was such a mature, such a good statement to say--and it made me feel so bad (laugh) because I had taken some, but I still hadn't gone out of my way to take a good deal of responsibility."

Harold "You could have taken more if you had it."

Julie "Oh, yeah, I could have. I'm quite sure that I could have. And that makes me feel lousy about myself. Because a lot of things like that that make me feel kind of lousy about myself--the fact that I wasn't pushing for perfection. I do in a sense, but when I fall short of it I get really pissed off at myself. So. But there were a lot of other things on the go at the time, as usual . . . And I'm really looking forward to a month of doing something to sort it all out. Sorting it all out is just an in-between stage. Because when I start teaching again, I think things will start sorting themselves out much more clearly."

Harold "Right. Do you feel you are ready to take on teaching as a job?"

Julie "No. (quick reply). My first reaction is no."

Harold "What would you still need to do in order . . "

Julie "My first reaction in saying 'no' is because confidence isn't a big thing with me. But I think because I feel that way, the best thing I could do for myself is to go to interviews, sign up and just get myself into that position, and then say, 'All right, here you are, you bloody well better be ready!'"

Harold "O k. If you don't feel ready, part of it is perhaps lack of self-confidence."

Julie. "Right, which would be just holding myself back rather than giving myself the push forward that I need."

Harold "Do you feel that you have enough skills and/or knowledge to teach?"

Julie "I'm still--I've always had this fight all the way through about art--you know--how much of what I teach is going to be 'art' and how much of it is going to be something else--'outdoorsy', and how much is going to be just social things. It's revolving in my head but I don't know quite where my focus is. Which is one reason that I'm glad that I've got this month free and that I'm teaching this summer because I think if I throw away everything else, well not throw it away, but if I sort of lift up the sort of restrictions that I felt in a college sense as far as what you have to be responsible to and just start doing it--sort of my way. I

don't know why I don't feel I can do that here but, it's not even something that I'm conscious of, it's just something that's there. And I think if I'm in another setting that's there. And I think if I'm in another setting like that and I just say to myself, 'O.k., how do you want to do it? What is it you want to do? What's important to teach these kids today, or for the next week?' I think it will start coming clearer to me. And I think I have learned that one of the best things I can use to focus myself is the journal. And I'm going to start keeping one for a lot of the things that I do. I really have to make it clear to myself. And if I just sort of let it go by and think about it and say 'Maybe I'll do it better next time', it helps so much more if I have some place to put it down and hash it over with myself and other people. I think that's probably what I'll do to help anyway. And I talk to the other people I'm working with."

Harold: "Right (pause). When you are out in your practicum, particularly this last one, did you ever have a feeling, 'Gee I wish they had taught me, either more or better, either how to do this or how to handle this situation?"

Julie: "Yeah, my first couple of weeks out there I really wanted more on classroom management. Um, just how to move around in an art room and make yourself a presence. And just about basic control in the class. If you want to be heard, how to do that. We had covered that sort of thing loosely and roughly all the way through. But there was never a great

deal of time spent on it. It was sort of something that was always said 'It'll fall into place if you have your objectives clear'. Which I think is true, I think it will too. But I think it is a good thing to have . . maybe things about record keeping and just the paperwork that a teacher faces. The paper and the politics. Then again that's something that will come--come clear I'd like to know a bit more about--talking to my cooperating teacher, I did find out bits and pieces, but she never--we were always too busy just with active teaching to sit down and go over files and records and everything and she wanted to leave at the end of a busy day and that sort of thing was o.k. and she would tell me a couple of things--but it was never--'Don't take it too seriously' was sort of the attitude. In other words, you can deal with it. But I'd still like to know what it is I'll have to be able to deal with (laughs)."

Harold "Right. One thing that I've asked you about over the years, I've tried to get a sense of how you feel about teaching and being a teacher and the role, or yourself in the role of the teacher. And remember I asked you when we just started to recall how you felt about teachers when you were a student and at different times I've asked you that. I was just wondering now that you are just about ready to be a "real" teacher yourself, how do you feel about teaching or yourself in the role of a teacher?"

Julie: "Hmmm. I'm not sure."

Harold: "Can you see yourself in the role?"

Julie "Well, uh, I'd really like to do that. I don't know if I'd like to teach, I don't know in what style. (Would that be a good word?)"

Harold. "Umhum."

Julie "In what style I want to teach yet? I don't know if I want to be a teacher like I've had a lot of teachers be, for me. I think, though this play off between the type of learning styles I'm learning about in experiential education and art education--I would like to be the sort of teacher who could instill in students the desire to find out for themselves and to learn, and to--I suppose more of a facilitator's position, or something like that. That's sort of what I would really like in the long run, but I think that for me I'm going to have to work towards that because I still have to get used to kids. I still have to find out all these other things though. I'll probably spend a lot of time watching teachers, for a bit and asking a lot of questions. And I think I'll probably end up doing more research than I've done, wanting to take more courses and keep in touch. But I do like the idea of teaching. I like some of the neat things that can happen. I wish that I had better feelings to draw from than this past practicum, because I don't think that this was the best feelings that I've had, but I know why."

Harold: "Why?"

Julie: "Well, just simply because (pause) I wasn't together enough.

I wasn't on top of what I was doing. I think in going through with Katherine she has certainly instilled in me the idea of knowing what you are doing and being clear. And I have to work on clarity and that sort of thing. And I want to make that sort of an issue right now. And I think the summer will help. By the end of the summer, I'll probably have a better idea of 'Julie as teacher', (both laugh) or not! (laugh) I'm sure that I can do it. I see no reason why I can't because there is so much about me that wants to do that sort of thing that feels I can do it. It's just like I've written in the journal and other places. It's not that I don't have intentions and ideas. I've got lots of those. It's just getting them to the finished state, and I have to work on my frameworks and my pla[redacted] and my bridge between ideas."

Harold: "Do you think you are a better planner now than you used to be?"

Julie "Well, I can be. But I'm certainly aware of the fact that if anything comes up and distracts me in the slightest way, I'll throw it to the wind. Not because I want to but it just drifts off. So I have to have things around me that remind me to plan. Because when I am planned; when I have even a basic idea of what I am doing, it works much smoother. Things click into place so much easier. And just getting through the day makes a lot more sense. But when it starts to drift off, I start to get all 'loosey goosey' again."

It is interesting and perhaps ironic that just as Julie's practicum, the "practical part" is ending, she is becoming more interested in theory and philosophy. She has a Nietzsche quoting roommate who has kindled an interest in philosophy and her teaching experience seems to have impressed her with the value of clear reasoned thinking. The notion of a rationale for teaching, so vague in Intro has taken on real meaning.

Julie "Actually, I saw a cartoon just the other day and it showed somebody standing over a line of three students with a chisel, one had a round sort of regular head and all the others he was chiseling into square shapes."

Harold "That's right."

Julie. "And I felt, oh-oh. I should cut out that cartoon and keep it in front of me to remind me of how horrible it looked. But I'd hate to be the sort of a teacher that would do that. And yet it seems to be the way that teachers and education in the large sense work. That scares me."

Harold: "One thing about school systems, you tend to think that way because they are analogous to factories because they are standardized so much you tend to think like that."

Julie. "Everybody is going to turn out the same."

Harold. "Yeah, they are going to be the same when they come out the end. And that's a part of the rationale there, but it's not necessarily the only one."

Julie. "Yeah, I suppose especially viewing this as an art teacher who I feel is sort of my duty to bring out a person's individuality and the creative spirit within people. That's

sort of an idea that scares me. And again in the course I had taken at Dal in experiential education where you're being a person who motivates people to look for themselves, you set up a problem so it becomes a challenge to them rather than a task. I suppose every teacher does that anyway, but some ways work better than others."

Harold: "Right. But that's a very basic issue though. Didn't you confront that right from the beginning? Say, in Intro?"

Julie: "Well, yes. But it wasn't made as clear to me then."

Harold. "So it's really come around to you."

Julie: "Yeah, in Intro, everything is just sort of--it's up there on the board as theory and that's where it is. Some things excite me and get me worked up but it didn't really challenge me the way it's challenging me now. Because I have taught and know that I can teach like the square block method. It scares the hell out of me. I don't want to teach like that. I want to think much more clearly about what I am doing so that I'm doing <u>not that</u>. Because it bothers me. Well, anyway, if I ended up doing that I'd be--I wouldn't want to teach anymore. That would really be upsetting. I suppose for those reasons I'd like to get into the philosophy of art or art education anyway."

Throughout this entire process Julie is very much "the student". She does not totally project herself into the role of teacher or artist, perhaps out of modesty, lack of presumption, or lack of confidence. She would like to be the teacher but feels the constraint of being a student teacher or assistant, always having to adapt to or

fit into someone else's program. She feels a need to be "in control", but paradoxically feels, and often projects a lack of self-confidence which is not conducive to being perceived as being ready to take control. Also, paradoxically, she realizes the need for outside direction for stability, be it a cooperating teacher backing up a lesson or Dad decorating a bike. She does not presume to step into the role of artist. She feels not ready and does not know when she might be ready. As with Annie and Jane, being an artist is a highly desirable goal, but Julie does not feel that she can comfortably assume the artist persona. The teacher persona however is one she feels more prepared to adopt. She only hopes that she can live up to her own expectations.

The rest of this chapter can be seen as a kind of epilogue. Technically, Julie has completed her art education program and has ceased to be a student teacher. However, since she still feels herself to be "becoming" and is still very much a student, the process is not complete (if it can ever be). She is though, still a student of teaching. This final phase sees the maturation of Julie as a "student-teacher", more an anti-climax and continuation than an epilogue.

When she returns in the fall, she does take a course in the philosophical foundations of art education and does well. She also takes the art history course and finally passes. Her experiences teaching in the summer provided valuable experience but also confirmed well-known tendencies.

> I found that after working with the theatre troupe last summer, where I was managing--I like managing. I don't like working in somebody else's program. I think that I will have to realize that I will have to work within a few programs anyway before I have enough material to start one of my own. It was just

> I guess that this one seemed too long. I learned all I could learn from it in the first couple of weeks. After that it became just redundant . . . Although she (the director) said . . that she wanted me to be willing and open to discuss wonderful ideas, in fact wasn't really. She had these ideas of her own and that's the way it has been done. You can't really do things outside. Why use the outdoor environment when you can make the indoor environment into the outdoors sort of thing . . . I'm glad I worked there, but halfway through the summer. . I caught mononucleosis. I was rather drained of any great ambition."

This term Julie took another drawing course and is making real progress.

Julie: "Yeah, I really got a lot out of it. I found I was thinking a lot more about why I drew and why I drew the way I do, and where I wanted my drawing to go. Did I always want to be super-realistic and technical, which is sort of a hang-up I've had ever since I started. I like drawing technically, getting it technically correct, but as far as branching into any kind of abstraction, I just didn't seem to be interested. But then I got to fooling around with something at home and found a few other things about making marks that I found interesting . . So, she has encouraged me to go with that."

Harold: "So you see yourself continuing now on your own?"

Julie. "I hope so. Yeah, I'm going to try to. I bought a whole whack of stuff from the school store before they closed to take with me and say 'Here it is! You got it all ready to go, there is no excuse.' Yeah, I'm going to try and keep it up. It is real important. She noticed a big improvement and so did I, from the time I started the class until

the end. I started to get much stronger and more determined, rather than wishy-washy . . I think too the best way for me to keep going is to look at more drawings It has come to that point now that there is a reason to go to a gallery and look at drawings, whereas before it was 'Oh, yes, there is somebody else out there better than me!'" (laughs)

Harold: "Do you see yourself as an 'artist'?"

Julie "Oh, I don't know! (quick reply). Not now (laugh), no "

Harold: "Will you? When would you?"

Julie: "When would I? Well, when I was doing it enough. I don't know what is the stigma I have attached to 'artist'. Hmmm, I think it has a lot to do with doing it more, being aware of medium and what you are using. I have only been introducing myself again to it But when I'm more in control, I'd like to be more in control of my drawings, really determining definite things about them. Mmmm. I don't know how long that will take (laugh). Who knows? Someday I'll wake up and say it's about time. Or if someone came up and said 'you can't have this job unless you are', I'd say, 'Yes, I am'."

Harold: "But up until now, you've considered yourself a (pause) student?"

Julie: "Oh, yes. I guess I will always think of myself as a student, but I do realize that if you want to think of yourself as a student, then adopt the idea of 'student of life' kind of thing, always ready to take in new ideas but not to under-

mine yourself as also a person capable of doing things. In that sense you are a student as well as a leader, a teacher. I think the two have to go hand in hand but you can't use one as an excuse not to do the other."

Harold "So you don't see any big conflict between yourself in the role of an art teacher as opposed to being either a teacher or an artist?"

Julie "I still have a problem when anyone comes up to me and says, 'What was your specialization when you went through the college? You didn't have a specialization? You mean you are not a weaver or a potter?' And I don't know, it really bothers some people, like, I don't have a leg to stand on. Well, I say 'I specialized I suppose in drawing'. But I considered it much more important to have an introduction at least to the different processes that you can use in teaching art and I have all that as a resource rather than specialization in one area of interest which probably I will get into afterwards. Certain materials are more accessible to me than others "

Harold: "Maybe your specialization was art education."

Julie: "Yeah, well, for sure. But then you say to people 'art education' (they say) 'What's that? Well I know, but what part of that was your specialization?' And then you have to explain . . . "

Harold: "This term you got involved with working with exceptional or disabled people. Is that an area you would be interested in pursuing?"

Julie "Oh yeah. I love that. But I think there is a rush on disabilities right now, it's in. But that bothers me. I get a lot of satisfaction doing it, but I kind of wonder if it's easy to get satisfaction from there. For sure it is, but I'd like to do it a lot more. I was actually thinking of working at a camp for disabled people You have to move in I think you learn a lot more by living with disabled people than just visiting them now and then, if you can become part of their world. It's a lot harder to do than just teaching them art a couple of times a week. . "

Harold: "If there were a choice in teaching jobs, is there any particular age group or population that you would be most interested in working with?"

Julie. "I don't know. The idea of working in the school system, I like it, but I think of it as sort of--as a big challenge, to work in the school system and I wonder if I would measure up . . . Whereas I could see me fitting easily into any number of situations and having a great time and probably accomplishing a lot. But somehow, the school system seems to be the ultimate challenge to me. (In a Change Humphrey Bogart-like voice, she adds) If I could handle the school system, I could handle anything! . . . I guess one of my notes that I'm leaving on is the fact that, o.k., I know this much about art education and I know what they have been throwing at me about outdoor education and I've got a smattering of environmental stuff, I felt that I had to concentrate totally this term on art and art education. I

worked with blinders on this term My distractions I completely eliminated."

Harold. "Good, you are finally able to do that."

Julie. "I don't know, it took a lot of work"

Julie's experience of being a student teacher and becoming a teacher might be captured by the root metaphor of a game of tennis. It is a game of tennis played with herself, or rather with parts of herself. Her thoughts, feelings and ideas about teaching, children, schools, her family, her friends, teachers, art, outdoor education and other interests are constantly bounced back and forth across the net of her developing self. Sometimes these balls fly out of the court, sometimes they stay in play. She finally feels that she is ready to concentrate on her game.

PART III

Chapter 9

UNRAVELING THEMES AN INTRODUCTION

The preceding chapters, from a variety of perspectives, have tried to shed light on the question "what does it mean to be a student teacher?" The initial impulse was to attempt a description of the process one undergoes in becoming a teacher, but the orientation soon shifted from becoming to being and from process to the dwelling in the phenomenon. Although the notions of becoming and process are still relevant ones for this study, I have come to the realization that in order to understand the process, the movement from one phase to another, one must dwell fully inside the phase in the moment of being.

Being involves opening oneself to be fully present, to be authentic. Becoming then, can be seen as a continuum of moments of authentic being.

As the experience of three students in a program of art teacher education unfolded over time, we shared their grappling with the exigencies and contingencies of planning and preparing for lessons, making art, managing classrooms, being with children, and acquiring the rudiments of the theory and practice of teaching art. We gained, or regained, some sense of the student teacher's life-world. A sense of the temporal nature of being a student teacher has been tasted. The phenomenologies contained statements of mine meant to highlight certain phases or features of the dialogue rather than to attribute causality. A perceptive observer or reader could contribute further commentary or questions or respond to the text at other points. These texts are in a certain sense "raw data" accessible to other

researchers.

The student teacher's world has been entered and the horizons extended, but we can probe more deeply A technique for furthering phenomenological reflection is thematic analysis (Barrit et al , 1984, Van Manen, 1984). Van Manen calls phenomenological themes "the structures of experience" (1984, p. 59) since they can provide foci or threads around which to create an analysis. If the descriptions of each student's life-world can be considered temporal or horizontal, then a thematic description can be seen to add depth and verticality.

We have a picture or parts of pictures of some aspects of what it is like to be a student teacher, and several themes suggest themselves for analysis. Perhaps a better metaphor than a picture is a weaving into which themes are interlaced. For us to examine these themes, these threads, and to see how they have given structure to the experience, we can unravel them and then re-weave another level of phenomenological description. In the next three chapters I will consider some themes which pertain to being a student teacher. One dominant theme is the student teacher's conception of teachers and of students or pupils. This theme can be explored by investigating how the student teacher's experiences and responses relate to personal and collective myths about teaching and being a teacher. The student teacher must also deal with herself as student and herself as teacher. A related theme is the student teacher's view of and relationship with the school as an institution and as a system. Another theme, an important one for the understanding of the art education student teacher, is the artist-teacher relationship. The

student teacher often sees it as a conflict, confrontation or dilemma. It begins as a matter of roles, but roles that run to the depth of one's being. Indeed, the third theme that will be unraveled, also hits the core of being, the matter of understanding oneself. It appears that an essential feature of being a student teacher is realizing that it is necessary to understand being a student teacher, that is, to understand oneself, to be self-aware. To be a teacher, one who serves and nurtures or gives to others, one must first address oneself. To be a student teacher, one must <u>be</u> in a certain way. Being a student teacher is a mode of being and can be likened to inhabiting a plateau of being These may not be the only themes or threads that could be examined fruitfully, but they are key ones that tie together the experience of being a student teacher.

In their writing, phenomenologists strive to be attentive to the etymological origins of words in the hope that regaining contact with the original forms of the words will bring us closer to the life experience to which they belong (Van Manen, 1984, p. 53). Before we plunge into analysis of the themes, a look at the term "student teacher" might be instructive. "Student" derives from the Latin, "studere", to be eager, to apply oneself, to study. "Teacher", one who teaches, comes from the Old English, "taecan", to show, instruct and is a general term for causing one to acquire knowledge or skills. It is akin to "token". We can see a relationship between teach and token if we think of token as an outward indicator or expression--a visible sign or something shown as a symbol. Teaching then has the sense of making visible, making something to be shown or manifested, serving as an example. Phenomenology, which can be seen as a kind of

teaching, has the same aim.

Another interesting discovery is that "learn", also of Old English derivation, was once acceptable English usage as a synonym for "teach". "I'll learn you" is now non-standard usage, but such a connection reaffirms the intimate relationship between teaching and learning and indicates that the relation is not necessarily one of cause and effect. What the real teacher does, says Heidegger, is "to let learn" (Heidegger, 1972, p 15) Also of interest is the kinship of "learn" to "lore", the body of traditional, popular, often anecdotal knowledge about a particular subject. Lore, in its archaic form, means the act of teaching.

I recall that when I was a student teacher, the terms "practice teaching" and "practice teacher" were used. The connotation was that one was practicing to be a teacher in the sense of practice meaning to perform repeatedly in order to acquire a skill One practiced, or rehearsed until he or she got it right! It was not for real--yet. Practice in this sense did not mean to work at or pursue a profession. Practice teaching was a common term when learning to teach was seen training, the acquisition of a set of skills. One could talk about practice teaching because teaching was not something practiced. It was not a profession. The term has lost favour with the growing professionalism of teachers. There is a sense however, in which "practice" has relevance in this context, and that is as "praxis", or theory put into action. Sartre uses "praxis" to refer to man's action in the world, his work or purposeful activity in the material universe (Cumming, 1965, p. 422). This dialectical relationship between theory and action (or practice) is at the core of the educative

process and is something which the student teacher endeavours to comprehend.

Other words, "educator" and "pedagogue" hold promise for examination. The original sense of educate (from Latin "educare") is to draw out or develop the mental powers of another. Pedagogue comes from the Greek "paidos", a child and "agogos", leader. If we take the Latin for student (studere) in the sense of "to be eager" and the Greek roots of pedagogue, literally "child leader" plus the Old English for teacher (taecan), we get close to a meaning that is vividly reflected in the student teacher's life-world descriptions. A student teacher is someone who is eager to lead and to cause things to be shown to a child. Here we see student as being eager, applying oneself. This is studying in its present, active sense rather than as future preparation. This attributes the being of a student teacher its full presentness, its capacity for praxis. Such a conception gives being a student teacher more vitality and intention than simply describing her as a student of teaching or someone who is studying to be a teacher. She is eager to present herself as a leader of children.

Chapter 10

THE STUDENT TEACHER AND THE TEACHER AND THE STUDENT

When student teachers describe their life-worlds, obvious features are teachers and students. They talk about the teachers they had, the teachers they are, and the teachers they want to be. They talk of the students (pupils) they want to teach, the students they teach, the students they are, and the students they once were. As we have seen, their conceptions of teachers and students change and evolve. They begin as public myths: "teaching is a secure job", a teacher is "a kind of person who could be put on a pedestal", "children are naturally creative, are naturally spontaneous". These myths are transformed by personal experience. As a teacher you should "be open enough so that you can change", "if you become involved in it . . . there's a lot of depth in it", children "do need a structure to follow", "it takes so long for them (students) to do these things".

Is there some coherent conception of teacher that arises? Are there essential features of the teacher's relation to children and pupils? Is there a discernible image of an art teacher? What grounds the student teacher's conception of what it means to become a teacher, and specifically, an art teacher? An important aspect appears to be one's view of the place of art in schools. To add to Annie's, Jane's, and Julie's description and to further mingle our horizons, I offer some extracts from my memory journal relating to my early experiences with teachers, art and schools.

> My earliest art related recollection has to do with colouring books--the black outline picture scribbled over with crayon, usually purple but sometimes pink or black. I think the scribbling was done by my younger brother. I always took pains to

get between the lines but was not always successful.

I have no recollection of drawing before I entered school although I am told that I "always liked to draw". The first image of my being a "drawer" occurs around grade four. I must have been doing drawings at home, probably copied from books--of cowboys, horses and ships. The first real school encouragement came from my grade four teacher (her name rhymed with bore). I remember her vividly. She seemed to me rather elderly, probably what I'd now call middle aged and what my father called "homely". She suggested to me that when I grew up I should become an architect because she thought I could draw. That appealed to me until I discovered that architects also had to know about mathematics and such complex matters so my career goal shifted to "commercial artist", vague in my initial understanding, but a concrete occupation. This teacher, "Mrs. Horrible", was memorable from her ghost stories. I remember sitting in my row-desk spellbound, in utter suspense and fear, as she told the story of the three-legged killer. She described how he stalked his victim, making the sound of three legs approaching down a dark street. He attacked and strangled. I screamed. That broke up the class and from that point on, when the teacher told her mystery stories, I waited out in the cloakroom. I think I drew.

I was excluded from another activity that year and the next. Even though I liked to sing, I was barred from the class choir because the teacher said I sang in "a monotone". So I stayed in the classroom and drew when the rest of the class went downstairs to practice. There was me and another kid, Adoe (the potato). He was "a dumb kid"--older, not very bright, but gentle, tall, with red hair. I imagine he now would be classified as "a slow learner" or "learning disabled". He also liked to draw. I remember us both drawing ships. I did a sailing ship in pastels which my parents framed and had hanging in our living room for years. Mrs. H. told us about an artist she knew who could draw beautifully (meaning render well) and who drew ships but was not intelligent enough to know how a ship was rigged or constructed so was limited as an artist. I interpreted this to mean that I could become an artist but poor Adoe could not. It was from this point on that I began to see myself as "artistic". In a way it was compensatory. It drew on stereotypes and preconceptions and helped reinforce them. If I was "artistic", I didn't have

to be, and indeed couldn't be, outgoing, good in sports, good in math--all things that didn't come as easily as drawing. My sense of being a loner, outside the group, different, was given credibility. Being different from the other kids was promoted by my mother, always one to make a virtue of necessity. Being different became equated with being better.

The town I grew up in was predominantly working class--miners, loggers, labourers, the occasional merchant, and the rare professional (meaning a doctor). I, and I think most of the towns people considered teachers to be none of the above. Teachers were sort of perpetual students, people who have not quite grown up but were lucky to have a good income and two months of summer holidays. But in all other respects, the teachers would keep their jobs and probably deserved the salary for having to spend time in school with those kids. Again, except for the two doctors, teachers provided the only real job role models for anyone who aspired to be other than a labourer or salesperson. As a child and teenager, what I saw was that anyone who was at all successful at school could graduate, go to normal school, or later university, and come back home to the town or district, to be a teacher. It seemed like a closed circle, something that existed for its own sake without reference to the outside world. My view of the outside world was, admittedly, rather limited So, since I was encouraged to be different, I had no professed interest in becoming a teacher . . .

Following the scenes of my becoming the class artist in grades four and five are a few art related ones from grade six. I recall myself again in a cloakroom, this time enlarging pictures with an opaque projector. It seems to be characteristic of my school art experiences that they occur apart from and outside classrooms. Not only is art outside the classroom philosophically, it is outside physically. Except for a group mural on Africa in grade four, my only recollection of thick paints and bright colours and the occasional story illustration or social studies project, I have no memories of elementary school art. It was also in grade six that I experienced my first student teacher. He had us doing papier maché masks. I still recall the large brown Indian chief face I constructed with its shiny shellac finish and black wool braids. I recall it in the context of an art project but something that was not drawing or painting.

Grade seven and eight were liberating years. We moved from the elementary school building to the high school building across the school yard. We had different teachers for different subjects. We had art once in awhile, maybe it was once a week but it didn't seem that often. At least there was a "real" art teacher, a tiny woman with a loud voice and a large reputation for being a disciplinarian. In her class, we got to sit at tables and to use water paints . . . It was doing something I liked but it was not particularly exciting or expanding What was more exciting was what I did with the grade seven home room teacher, the first youngish male teacher I encountered. He made social studies (and school) interesting again and encouraged me to write and act in skits, nurturing my other role as the class clown. Although not particularly outgoing or socially adept, in an "on stage" situation, I lost inhibitions and could perform. (Maybe I could be a teacher) . . .

The other teacher I admired was my grade ten to twelve English teacher. What shone through was her love of the material. This was rare in my experience--someone who taught what they knew and loved.

From grade nine on, I took art by correspondence . . . as I said, opportunities were limited. The idea of art as being something outside the mainstream for the talented few was certainly reinforced.

I also took by correspondence, a commercial art course with Art Instruction Inc. of Minneapolis, Minnesota (wherever that was). I was fifteen and the course opened up a new world for me. The lessons, or books, or units of study were more detailed than the lessons from the Department of Education and there was colour! My inspiration was the covers of the Saturday Evening Post and my idol was Norman Rockwell. This course reinforced and fed me on those genres. Since my forte was copying and I could follow instructions, I did well . . . In retrospect, I see that my work was very tight, restrictive, unimaginative, and naive and the skill level in tasks like lettering and layout rather mediocre. But I drew a lot and that was good. When I drew I felt I belonged to something.

So, at high school leaving time, to me art was illustration, something one did on his own, outside of school, and the last thing I wanted to be was an

> art teacher. Teaching seemed an easy out--something everyone did. But I liked little kids. By this time, we had a baby brother and we all participated in the child care activities. Also, I had been active in cubs and scouts, so leading groups was not new to me. Sure, I could be a teacher. I'll need a job someday. Don't rush me.

Yes, one can always be a teacher But if one chooses to be a teacher of art, what does that mean? Is there something basic about my experience of art as being "outside" school? It is common knowledge that the arts are not valued highly in North American schools although art educators and others believe that they are essential and central features of a civilized society.

> The arts of visual expression, for example, are evident in almost every visible thing shaped by the human mind - all the artifacts we use, all the images we see, all the constructed spaces we inhabit. Learning about the arts of visual expression (as well as the art of music, dance, and theatre) is just as demanding as, and no less important than, mastering the art of expression through words and numbers. (Chapman, 1982, p. 2-3)

I believe too that the arts are important, but I have implicitly accepted this "outsidedness". I have been something like Schutz's "stranger", an on-looker to the "thinking-as-usual" patterns of the school (Schutz, 1964, p 91-105). In this society, the artist and by extension the art teacher, is a kind of enforced, perpetual stranger. A feature of the distinctiveness of the artist, says Feldman, is " . . . his role as an outsider whose social usefulness is based, it would seem, on his chronic estrangement from the ordinary, official concerns of society" (Feldman, 1962, p. 4). I have sometimes revelled in this role for its specialness. From my fringe position I have made it a mission to make art more central, more integral in schools and public education as I regard it integral to my life. Perhaps it

is an urge to belong, yet remain somewhat different (but not too different). In this respect I am more like the "homecomer" Schutz describes, returning to an environment which is familiar, but which can be seen with new eyes. What is usually taken for granted is questioned (Schutz, 1964, p. 106-119). There is a productive tension that exists in this not-quite-inside-not-quite-outside relation.

Is there a connection between this "outsidedness" and the student teacher's response--"I don't want to teach in a public school?" Annie and Jane do not say that they do not ever want to be teachers or never want to teach children. The source of the children's perceived lack of motivation, lack of caring is seen as being somehow embedded in the school system. Hence the comment: "teaching wouldn't be so bad if it didn't take place in schools". They do not want to be insiders if being inside means perpetuating the conventions of schooling as they experienced them as pupils. They react against what they see as a "structured situation". They see the structure as inhibiting both themselves and the children. Children in other contexts such as recreation programs or art galleries it is believed, will respond more attentively and more seriously. It does not seem to occur to the student teacher that these places are institutions as well with their own restrictions and structures. Annie does learn however, that the camp system is also problematic. There are dissonances between her aims and expectations and those of the camp and the children. Julie too can identify herself as an "anti-classroom person" and question organized education. She ponders, and is fascinated by a quotation given her by a roommate.

> <u>There are no educators</u>. As a thinker one should

> speak only of self-education. The education of youth by others is either an experiment, conducted on one as yet unknown and unknowable, or a leveling on principle, to make the new character, whatever it may be, uniform to the habits and customs that prevail, in both cases, therefore, something unworthy of the thinker -- the work of parents and teachers, whom an audaciously honest person has called NOS ENNEMIS NATURELS. (Nietzsche, 1954, p. 70)

A chord is touched and she feels uneasy, yet she can not fully accept the claim that teachers are the natural enemies of thinkers and youth. She still wants to teach and remarks that "the only place you can do anything about that is the classroom--it's the same kids!" Although she might prefer another option and hopes that teaching outdoors may provide an answer, she sees the school as the inevitable arena.

> Somehow the school system seems to be the ultimate challenge to me . . . If I could handle the school system, I could handle anything!

Perhaps what these student teachers and I as "proto-teacher" were responding to is the stranger's unease with, and questioning of, the taken-for-granted since we do not feel a part of it. The student teacher by definition is not yet a full-fledged "insider". We also identify ourselves with the artist. It is a stance that Greene suggests that not only student teachers and art teachers, but all teachers, should take. She says that the teacher should be " . . . engaged in critical thinking and authentic choosing" and should not accept any " . . . ready made standardized scheme at face value" (Greene, 1973, p. 269). The teacher must constantly pose questions to him or herself if the expectation is for " . . . students to pose the kinds of questions about experience which will involve them in self-aware inquiry" (p. 269). Do the student teachers in this study regard

teachers and themselves as teachers, in ways amenable to this image?

They know what they do not want to be as a teacher "I don't think I'd like to be that authoritative person who is so filled with knowledge and is always right". They do not want to be "God", a "kind of person who could be put on a pedestal" or a "director in front of rows". It is assumed that a teacher has more knowledge than the students, but a good teacher does not flaunt it. They reject as a model the teacher who "can't put things on a level children can understand or really care about" and who "only takes half the time". They agree with Heidegger.

> If the relation between the teacher and the taught is genuine, therefore, there is never a place in it for the authority of the know-it-all or the authoritative sway of the official. (Heidegger, 1972, p. 15)

Words used to describe the preferred teacher are: enthusiastic, respected, enjoys, open, involved, honest, relaxed, encouraging, and challenging. He or she is "interested in kids and the subject and makes it interesting for them". Such an art teacher makes students "aware of what is around them and what they are, what they are feeling" and "helps them use materials for the end of expressing further awareness" to "bring out the person's (pupil's) individuality".

There is nothing here that does not support Greene's authentic teacher.

As I re-read the student teacher's accounts of teachers and teaching, several statements "pop out" and seem to speak of something central. There are some statements which seem to capture important elements of the experience.

1. (It is important as a teacher) "to be open enough so that you

can change".

2. (A good teacher) "developed me a lot more into the open".

3. "If you become involved in it . . . there's a lot of depth in it."

4 "I wouldn't be able to teach and not love it."

5 "I feel I have a real obligation" (to give the children my best).

6. (A poor teacher) "only takes half the time."

7. " . . . it is being something, having something."

8. "Not everyone is cut out to be a teacher."

9. (Becoming a teacher is) "a whole different way of looking at things."

10. "Different, but not too different."

11. (I) "would like to be the sort of teacher who could instill in students the desire to find out for themselves and to learn . . . "

12. (A good teacher) "motivates people to look for themselves."

13. " . . . to bring out a person's individuality and the creative spirit within people."

These statements cluster around a number of features:

1. openness (1, 2)

2. involvement - depth (3, 6)

3. love - obligation (4, 5, 6)

4. being something (7, 8)

5. a different way of looking (9, 10)

6. self-motivation - individuality (11, 12, 13)

What emerges is an image of the teacher and teaching that is complex yet consistent. It is more than a role to play. As the student teacher develops such a view she is beginning to overcome what L.A. Reid calls the "domination of the 'stereotype' idea of the teacher" (Reid, 1965, p. 192). This is much less playing a role or acting a

part conceived by others, but more like what he calls for, "a principled understanding of the task in hand as it now presents itself, not a formula to be applied" (p 195). Teaching is becoming a "mode of being in the world" (Denton, 1974, p. 105). To these student teachers, teaching calls for involvement, committment, responsibility, and obligations. It calls for depth and it calls for love. Although not often mentioned in teacher education literature, student teachers talk of emotions like love and hate. A teacher must provide openings for herself and for her pupils. It is both opening minds and opening eyes. Teaching is seen as a kind of bringing out into the open. What is valued is the pupil's individuality. What is repugnant is the image of the teacher chiseling student's heads into square shapes where, says Julie, "everybody is going to turn out the same". That would fit Nietzsche's view of teacher as leveler and enemy. The wish is for the pupils to "find out for themselves and to learn". This evokes Heidegger's dictum, "What teaching calls for is this to let learn. The real teacher in fact, lets nothing else be learned than learning." (Heidegger, 1972, p. 15).

Heidegger's "to let learn" is not far removed from Ryle's exposition of teaching as "enabling one to learn", although both approach the matter differently (Ryle, 1967, pp. 105-118). As Ryle put it, "the teacher introduces the pupil to the ropes but it is for the pupil to try to climb them" (p. 117). He adds, with an image that echoes Heidegger, teaching is "gate-opening" (p. 119). Neither author, and certainly not the student teachers, suggest that this letting learn, or enabling or finding out for themselves means that the teacher is a passive agent or that the process is easy. On the

contrary, the student teachers testify to the amount of energy, time, commitment, and anxiety involved Heidegger adds.

> The teacher is ahead of his apprentices in this alone, that he has still far more to learn than they - he has to learn to let them learn. The teacher must be capable of being more teachable than the apprentices. The teacher is far less assured of his ground than those who learn are of theirs. (Heidegger, 1972, p. 15).

To be a teacher is to be a learner. Kierkegaard says that "instruction begins when you, the teacher, learn from the learner, put yourself in his place so that you may understand what he understands and in the way he understands it . . . " (Kierkegaard, 1946, p 335).

The teacher who provides openings for students is interested in promoting creativity in children. The student teachers in this study at first talk naively and romantically about creativity. They seem to regard creativity as an inborn trait, c[illegible]n to all children, waiting to be let loose if the school does not squelch it first.

> "Maybe I'm trying too much for them to be creative and they already are."
>
> "Children are naturally creative, are naturally spontaneous . . "
>
> "You lose a lot of the children's creativity . . . "
>
> "I am a child when creating . . "

These statements reflect what Dearden calls the "corked bottle theory of the emotions" (Dearden, 1968, p 147). In this view, creativity is the popping of the cork which relieves tensions, to provide novel results and a general euphoria of personal satisfaction. It is a state divorced from the evaluation of any specific product. Dearden notes that "creativity" is used in four senses. The first, just referred to, regards creativity as simply crude self-expression.

The second sense--the novel use of rules and standards in novel ways could refer to anyone with idiomatic speech. The third sense requires originality and involves departing from usual modes and approaches. But creativity in the sense in which it is significant for art education, must be in his fourth sense, that of aesthetic creativity, which is

> . . . neither pleasurable self-feeling, nor just speaking, nor necessarily being original. What it is can be determined only by reference to the aesthetic object produced, whether this object be a poem, story, song, dance, painting, or carving. That is to say, the criteria of creativity here will be appropriate to the art. (Dearden, p. 149)

The student teachers do recognize the importance of a teacher's guidance and intervention. They use phrases like: "they just need a way to <u>focus</u> their creativity", to help children <u>cultivate</u> this sense of creativity", "to give them the <u>means to find</u> the thrill of creativity".

Creativity whether considered in terms of person, process, or product can be focused and cultivated. What is significant is the result of such activity in terms of actions and objects. The teacher does have a place in developing the pupils' abilities and must lead in providing appropriate materials, activities, and atmosphere to gradually convey a critical understanding of what is involved in expression and in appreciation of art.

Another set of key phrases can be gathered pertaining to pupils and children.

1. "You gotta start with children."
2. "Children bring alive the child within me."
3. "Children teach me."
4. "They are so accepting of everything we do."

5. "Just because they were six years old I didn't feel that made them any less of a person."

6. "You don't know the kids until you teach them."

7. "The kids know when you are not well prepared."

8. "I don't like to tell them 'this is this' - I like them to sort of figure that out "

9. "Clay will not wait - kids will not wait."

10. "My aim is to get closer to the kids at school. I must keep aware of the students' feelings and egos."

11. "I think I can keep them in hand."

12. "Where I want to put their minds - I guess is the only problem."

13. "Manipulation is taking time to influence my values on someone else and I'm not sure that's always right."

14. "It was just a constant big battle for control."

15. "What they said came right from where they felt."

What these phrases and statements point to are not only attitudes towards children but the student teacher's encounter with the pedagogic relation. Vandenberg describes the pedagogic relation as " . . . the distinct form of interhuman relation that is deliberately established to enable human beings to come into being through disclosure of their possibilities of being" (Vandenberg, 1981, p. 187). This relation, as Buber says, is "pure dialogue" (Buber, 1967). We see it manifested as a never-ending series of give and take characterized by tension and paradox. There is the pull between letting learn and an obligation to give something, between not wanting to manipulate or impose values and wanting to share. There is the tension between the serious striving to maintain standards and the fun of working with art materials. There is the inevitable tension that exists amongst human beings in social situations. Julie sums it up

when she says: "I still really like them, that is, when I'm not hating them."

It is a balancing act just " . . . being able to hold their attention and get them to do what you want them to and yet not be up there as some sort of a dictator...". When Julie says "I think I can keep them in hand", her turn of phrase is revealing She does not say "under control", "under my thumb", or "handle them". "In hand" connotes the caring, nurturing, non-authoratarian stance she values. It is different even than "in the palm of my hand". She does not want to dominate, but she does want to offer something (give them a hand?). She cares and she trusts. Her acts are becoming those of the true educator, "the influencing of the lives of others with one's own life" (Buber, 1967, p. 100). Buber posits that this mutuality of giving and taking between the teacher and pupil is central to the educative relationship Not only must the teacher imagine the child's individuality, the teacher must also be able to feel how she affects this other human being.

> In order to help the realization of the best potentialities in the pupil's life, the teacher must really mean him as the definite person he is in his potentiality and in his actuality . . . he must be aware of him as a whole being and affirm him in this wholeness. (Buber, 1958, p. 132)

Julie strives to maintain this relation with the two girls who cut up their paintings. She confronts them with the consequences of their actions and tries to understand their response. In an intuitive and partial way she is attempting verstehende understanding, as she tries to put herself in their place.

> "What they said came right from what they felt. That's okay. I can buy that. I just don't

like where it's coming from, their attitude."

She affirms them in their personness but longs to be able to positively influence their value structures. As Buber points out, the educative relation is dialogical, but not mutually inclusive--the two parties are not equal. The educator "experiences the pupil's being educated, but the pupils cannot experience the educating of the educator" otherwise, the relation would not be one of education but of friendship (Buber, 1967, p. 100). The teacher, the person whose calling it is to influence the being of persons, must experience this action ever anew from the other side. The teacher must accept the learner as a process of becoming, not as a fixed and static entity (Rogers, 1964, p. 402).

Living authentically together involves tensions and risks. The pedagogic relation is typified by being tension-filled. It involves balancing seemingly conflicting values and aims. The student teacher's image of teachers and teaching is grounded in terms like "openness", "involvement", and "commitment." The teacher "lets learn" yet wants to give something. The teacher is both an outsider and a participant in a dialogue. With such a demanding image of teachers and teaching, it is small wonder that some student teachers choose not to continue to pursue the goal. When the choice is made with understanding of the demands, further credence is given to Heidegger's claim: "It is still an exalted matter, then, to become a teacher . . . " (Heidegger, 1972, p. 15).

Chapter 11

THE STUDENT TEACHER AND THE ARTIST-TEACHER

To become a student teacher of art seems to be to thrust oneself onto the horns of a dilemma. The dictionary describes "dilemma" as a situation requiring a choice between equally undesirable alternatives. Either choice would, it seems, result in a kind of professional hari-kari. If I choose to be an art teacher, I compromise my ideals as an artist. I will not have the time and freedom to make art. If I choose to be an artist, I forfeit my dedication to my ideals of educating children and youth and must live with uncertainty and insecurity. I may be choosing poverty and probably the displeasure of my parents. To choose to become an art teacher, to be a student teacher of art, sometimes seems to be to choose the worst of two worlds.

> I was sure that I wanted to take art and also sure that I should be at a university, so my only option was to take the fine arts major in the Faculty of Education. But take education? By this time, after being at the university for a year, I had experienced the low regard education students and courses had on campus. I'm not sure if the expression "Mickey Mouse" was current then, but it was shortly thereafter. I went to see the head of the art education department on campus and showed him my work. He seemed less than impressed with my prized painting of a spotted leopard on a branch poised to leap. There were probably also portraits. But I could enter the program if I wanted. That meant I could register for courses in the fall.
>
> So I had to decide. Do I want to go into education? Do I really want to be a teacher? Well, I like kids and maybe being an art teacher wouldn't be so bad. And small towns in B.C. like the one I came from could certainly use trained art teachers. I certainly would have liked one--but I had little idea of what an art teacher did, but I was sure it involved drawing and painting. My parents, especially my father, would be glad if I chose to be

> a teacher. That's a good respectable job. Even though my parents always supported my interest in art, there was always the hope and indeed, the expectation, that it would lead, must lead to a job And since there was a steady girlfriend, future security was not far from my consciousness. So it was decided, take the art education program. I felt like I was committing myself to a kind of marriage. My university education was starting to bear some fruit and I was beginning to realize how little I knew and how much there was to find out I had made the decision to become a teacher--not just a teacher, but an art teacher.

If I choose art teacher, what kind of hybrid have I chosen? As Mason observes, in their art training student teachers, art education students, are often taught studio art "by teachers who tend(ed) to express scorn for institutions of learning and for the art establishment" (Mason, 1983, p. 56). She adds that ". . . most of my teachers and colleagues at art college identified school teaching as an occupation for 'failed artists' and dismissed teacher-training courses as 'unnecessary, academic and boring'" (p. 56). As proto-art teachers, they find themselves in the middle of a debate, that in various guises has been a part of the furniture of art education for the past few decades. Whatever form it takes, it revolves around the issue of whether a person who teaches art in schools should be primarily or exclusively an artist, a teacher, or some combination of both. The "artist" camp believes that art education must place its allegiance with the practicing professional artist and that, indeed, the artist must not only be the model for the art teacher, but the art teacher must be an artist. A vocal proponent of this view is Howard Conant who claims "it's about time we put 'art' back into art education" (Conant, 1973, [illegible]8).

> . . . the moment art became an element of formal education and teaching became the responsibility

> of pedagogues rather than artists, art as such practically vanished from the educational scene. (Conant, 1975, p. 154)

Irving Kaufman too, promotes "the artist as exemplar" idea

> Any approach to art education has to be aware of the basic mystery of art, of its "magic". An individual teacher must himself or herself be artistic, inherently sympathetic and sensitive to the play of the senses and the symbolic character of visual forms. (Kaufman, 1966, p. 522)

Jerome Hausman though, cautions that "the skills and insights involved in making paintings, sculptures and prints do not necessarily extend into the realm of the personal skills and insights required for effective teaching" (Hausman, 1967, p. 14). The "teacher" view is championed by Ralph Smith.

> The matter of professional identity could be resolved if teachers thought of themselves first and foremost as pedagogues, as persons concerned with the art and science of teaching a given subject, in the instance at hand, the subject of art. This is to say that it should not be necessary to live vicariously the lives of artists and scholars in parent academic disciplines . . . artists are not fundamentally pedagogues. (Smith, 1980, p. 10)

Straddling these two poles is the notion of the artist-teacher, someone who epitomizes a synthesis of both roles. Anderson for example, stresses "that the role of each is not a separate entity but that there is a great deal of interdisciplinary fusion" (Anderson, 1981, p. 45). It should be noted that since the early 1960's two more role models have been suggested for the art teacher--those of art critic and art historian (Barkan, 1962). The art student teacher most likely regards these exemplars as perpetrators of the subject matter of art, the "scholars in parent academic disciplines" to whom Smith refers. Nevertheless, the introduction of two more

dramatis personae certainly complicates the scenario. Student teachers, probably first attracted to the profession by their interest in making art, encounter institutions with growing curricular interest in art history and art appreciation, often subsumed under the rubric "aesthetic education" Still, the epithet "artist-teacher" is appealing as it indicates that one can combine one's artistic self with one's teacher self In his article "Uniting the Roles of Artist and Teacher", Szekely writes that "the artist-teacher who is continuously growing both as an artist and as a pedagogue appears to be the best hope for our schools" (Szekely, 1978, p 17).

> With one's involvement in the arts comes the excitement in creation, the flourish of new ideas which may be translated into art making as well as teaching these skills. The artist-teacher who has performed or painted the previous evening, maintains a high level of interest and creative ideas which serve as readily available references for art teaching. The closer to the sources of inspiration, the nearer one feels to the art world, the deeper one's insights will reach into the art process of others. (Szekely, 1978, p. 17)

He adds that the transmission of one's artist self to a class should be both planned and intuitive and that the process can be enhanced if given serious attention in teacher education. Nonetheless, the student teacher of art is faced with the task of making sense of and coming to terms with these two (at least) roles, these multiple ways of being.

What does the student teacher experience when confronting the two worlds of artist and teacher? We can look at a number of statements on this theme taken from Annie's, Jane's, and Julie's life-world descriptions. I have underlined key words.

". . . trying to make them work together, instead of letting it continue to be a conflict."

". . just to balance it somehow."

"I think the idea is to just make it whole and not let it be a conflict."

"I think they will probably flow together okay--but right now it's a continual debate."

" . . because part of me just wants to be in the studio and that's really selfish in a way--but on the other hand . . "

"It's not like it's one or the other--it's a matter of compromising one for both."

"I worried that I was selling out."

"I think being a teacher is just as important a thing and just as much work as being an artist."

"As an artist, you are growing and developing all the time, and I think as a teacher you have to do the same."

". . . but at the same time--my own art is very important to me, and that's what I feel hesitant about, like maybe it would be better if I just worked in it a couple of years myself."

"They just feed off each other a little bit . . . like I'm sure I could use forty hours in a day."

". . . so it wasn't like they were conflicting or tearing each other apart."

"I just felt that I wasn't giving either area a fair chance--so it basically became a decision of doing one or the other."

"Well, myself at this point I just couldn't do it--just time wise."

"I have a lot of interests . . . maybe I'll be an artist someday, I don't know."

"Studio courses start splitting me because I like to do them, but I never pursue any of the studios seriously."

"I don't know what is the stigma I have attached to

"artist" . . "

What this language reveals is that the experience is not a single conflict or even a dilemma, but a multi-leveled dialogue In themselves the statements indicate the kinds of considerations, affirmations and self-doubts that surface, sink and resurface. I readily note that the underlined words and phrases cluster into three categories, ones that are somehow negative (i.e. conflict, selling out, selfish, splitting, stigma, hesitant), those that are positive (i.e. work together, make it whole, flow together, growing and developing) and those that are more neutral (i.e continued debate, part of me, just as much work, feed off each other, decision of doing one or the other). On further investigation, it seems that instead of being simply negative, positive, and neutral, the phrases are more than that. A process appears with three phases that could be called confronting, consensus seeking, and conciliating A malaise is felt and confronted. This is countered by an urge to seek consent and accordance. Other points of view are considered and alternatives weighed. From that give and take, some kind of conciliation arises. I am not suggesting that the movement is linear or orderly, but these three phases seem involved. The outcome may be a resolve to strive to let the facets work together, or it may be a decision to withdraw, to abandon the teacher role (temporarily at least) and to let the artist side grow. The latter choice may indicate a greater concern for one's own growth and education than for that of others. One could also choose to abandon the artist side totally, but that would be to stretch the image of art teacher beyond recognition. To be an art teacher is to allow artist and teacher to coexist. Choos-

ing art teacher is not choosing either artist or teacher. It is not an "either-or" choice since it is not a dichotomy but a relationship The task for the student teacher is choosing which form the relationship will take. As Sartre says, "man chooses himself".

> . . man is nothing else than a series of undertakings . . . he is the sum, the organization, the ensemble of the relationships which make up these undertakings. (Sartre, 1957, p. 3)

Perhaps the sense of incompatibility associated with art and education would be neutralized if education were seen more as art and art were seen more as a kind of knowledge. One approach to dissolving the fallacyof the artist or teacher dilemna is to consider teaching as an art. Good teaching to L. A. Reid is very much like practicing an art. Both lead to discovery. In his analogy of teaching to art, learners are like "aesthetic form", something individual and unique to itself, to this work of art.

> So a teacher errs if he thinks that a 'lesson' is something the shape of which can be finally fixed beforehand, and which is then 'taught' to the children who 'learn' it. Of course the teacher has to prepare his lessons (as the artist may ruminate long on what he is going to do), and of course he knows generally the sort of children he is going to teach and the conditions under which he will teach them (as the artist knows the material he is going to work with). Nevertheless, what the good teacher is really doing by his imaginative art is to bring to birth new discovery in the children's minds and imaginations, and this never happens 'till the actual event in which they with their independence participate. (Reid, 1965, p. 193)

Like the artist, the teacher learns and assimilates technique until it becomes second nature, subservient to the "central artistic purpose", but the technique is best learned as required, on the job, in service of the art (Reid, p. 193). Both must respond sensitively to the circumstances and the material. Max Black, also viewing

education as art but from the perspective of the learner in higher education speaks of the "resistance" of the material and respect for the material as necessary conditions for aesthetic decision (Black, 1961, pp. 40-41). "Thus the relation between artist and material, far from being that of active agent to passive substance, tends rather to resemble human contest", that is, the teacher-learner relationship (Black, p. 40) If the analogy of learning to artistic creation is carried further, we see in both cases, respect merging into a "love for the intrinsic nature of the material" and demanding sacrifices and self-criticism, making it "proper to speak of the practice of an art as a 'discipline'" (Black, p. 41). The learner, regardless of subject matter, and by extension the teacher, undergoes a process not unlike that of the artist. If, as Black suggests, and Jane, the student teacher wishes, more academic subjects were approached from this stance of an artist responding to aesthetic concerns and materials, less distance might be perceived between the making of art, the teaching of art, and the teaching and learning of other school subjects. In this sense, teaching becomes an art and we can speak of what Kaelin calls "the teacher artist", whose task is "ordering the qualities of the learning experience by controlling the communication between the openness of the student--who must express his own universe--and his own as the first critical appreciater" (Kaelin, 1974, p. 60). The measure of the teacher-artist's success would be the pupil's success in expressing him or herself.

Another avenue for avoiding the false dichotomy between artist and teacher is to regard art as a kind of knowledge. Artists, like teachers, are concerned with ways of knowing the world. It is a

different kind of knowledge, but both are in the knowledge business, and both forms of knowledge have legitimate places in schools. The view that art is a way of knowing is current among aesthetic educators and is rooted in the work of the philosophers Michael Polanyi and Susanne Langer. Both grapple with the epistemology of art centering around notions of feeling, intuition and empathy, or what Polanyi calls "tacit knowing" (Polanyi, 1962). As interpreted by aesthetic educators, art knowing, through the making and studying of art works is a kind of direct empathetic knowing. It is the knowing of something, as distinguished from knowing about something, or knowing how to do something. Art knowing is non-linear and in Langer's terms, non-discursive and "peculiarly well-suited to the expression of ideas that defy linguistic projection" (Langer, 1976, p. 95). It is an intuitive knowledge furnished by our sensory appreciation of forms or non-discursive symbols such as paintings or music. Although not conceived by discursive language, this knowledge can still be considered rational. Indeed, art can be considered a non-discursive language, although a language in the loosest sense of the term.

> Because the aesthetic educator can demonstrate that knowledge of any subject (as distinguished from "knowing how to" and "knowing about") is incomplete without its empathetic dimensions, he or she can claim rightly that aesthetic education is integral to the curriculum. And "integral" is the key word: aesthetic education provides knowledge in its own right, empathetic knowledge, and thus is not a means to other ends or an adjunct to other studies. The arts, their making and the study of art works, are the only way to gain empathetic knowledge; and since knowledge is not fully knowledge without being empathetic as well as analytic; and the goal of education is to encourage in students the most comprehensive knowledge of the world (as represented by "subjects") possible, aesthetic

> education becomes indispensable. (Swanger 1983, p. 27)

Art then, another way of knowing, is essential for the well-rounded, fully educated person. The art teacher, that self-professed believer in the "whole child", must of course be a "whole person", someone representing both sides, both hemispheres as it were, of the whole well-rounded educator. Both forms of knowledge--discursive and non-discursive must be acknowledged and cultivated. This spirit of wholeness is captured by Palmer in his discussion of Gadamer's aesthetics.

> As soon as we stop viewing a work as an object and see it as a world, when we see a world through it, then we realize that art is not sense perception but knowledge. (Palmer, 1969, p. 167)

Perhaps the most helpful and insightful advice for art teachers comes from Justin Schorr in his article "Toward a New Sense of Vocation" (Schorr, 1982, pp. 24-26). A new sense of vocation or "grasp of what it is that one <u>is</u> doing" he feels will help "that familiar hybrid, the artist-teacher "to relieve his or her 'schizoid condition'" (p. 24, 25). One's sense of what it is one is doing depends on what stands out as one reflects or observes in moments of self-awareness. It is a figure-ground relationship that shifts according to what is subordinate and what is foremost in one's "picture of himself-at-work" (p. 24). With a shift in figure-ground relationship, one's sense of vocation, what one is doing currently, will change.

> Then one sees not old occupational titles (eg., sculptor, teacher), and not operational labels (eg., painting, lecturing), but rather the doings of one's doings, the work of one's work, without labels. And one identifies oneself with these, these

> functional processes-in-the-world, and thusly gains a new sense of one's vocation. (Schorr, p. 24)

Ultimately, if one is wholly present to the situation at hand, one's job is being, doing whatever one does. However, since one lives as Schutz would say, with multiple realities and one does different things in different modes and since in any figure-ground shift none of the elements of the picture are lost, the various elements exist in a state of tension. In this regard, the artist-teacher relation is like the teacher-pupil or pedagogical relation in that it involves living in tension. An art teacher is a person in whom artist and teacher coexist. Artist and teacher are not incompatible in the same person but exist in balance in an internal dialogue. The problems and considerations the individual faces in carrying out the activities of artist and teacher are pragmatic ones, those of time management and personal physical and psychic energy.

While the individual can regard being and learning to be an art teacher as a question of shifting relations, in its public manifestations it is seen as a role with certain demands and expectations. As Sartre notes in his description of the waiter in the cafe, the condition of the public obligation of those in an occupation is "wholly one of ceremony".

> The public demands of them that they realize it as ceremony; there is the dance of the grocer, of the tailor, of the auctioneer, by which they endeavour to persuade their clientele that they are nothing but a grocer, a tailor, an auctioneer . . . . (Sartre, in Cumming, 1965, p. 152)

The artist and the teacher are also expected to perform their dance. Part of being a student artist or student art teacher is

learning the dance steps and learning to be a dancer. The dance and the dancer become one. The aim is to transcend the public role and be the private artist, the teacher, the art teacher. Being an artist, a teacher or an art teacher, like dancing, are not really roles. They are things one does with his or her entire body and being. They involve making one's body and the music, as the student teacher said, "flow together". The aim is to achieve a sense of "self" which Rollo May describes as "not merely the sum of various 'roles' one plays, but the capacity by which he knows he plays these roles; it is the centre from which one sees and is aware of these so-called different 'sides' of himself" (May, 1967, p. 90).

I will conclude this discussion of the artist-teacher relation with a passage from the journal of the painter Wassily Kandinsky. His description of his coming to terms with his love and understanding of both art and nature is analogous to the art teacher's being able to see and understand the uniqueness of the ways of being and ways of knowing of being an artist and being a teacher. A happy marriage is possible. In his "Reminiscences" he talks joyously of the colours he sees in a certain view of Moscow.

> These impressions repeated themselves every sunny day. They were a pleasure which shook me to the bottom of my soul, which raised me to ectasy. And at the same time they were a torture because I felt that art in general and my powers in particular were far too weak in the face of nature. Many years were to pass before I came to the simple solution, through feeling and thinking, that the aims (and thus the means) of nature and art are essentially, organically, and by universal law different from each other--and equally great and equally strong. This solution, which today guides my work, which is so simple and utterly natural, does away with the unnecessary torture of the vain task that I had inwardly set myself in spite of its unattainability;

> it banished this torture, and as a result my joy in nature and art rose to untroubled heights. Since that time I have been able to enjoy both these world elements to the full. To this enjoyment is joined a tremendous feeling of thankfulness. (Kandinsky, 1964, p. 23)

Chapter 12

THE STUDENT TEACHER AND SELF-AWARENESS

Being a university student was like starting school all over again. It meant moving from a small town to a large city, from being a big fish in a small pond to being a piece of plankton in a giant ocean . . .

My first encounter with "Education" and being a student teacher was in a course on the principles of secondary education--that may have been the actual title. The setting remains a clear image, "temporary" army barracks converted to the extent that they were empty except for the ubiquitous chair-desks. The text book had larger type and pulpier quality paper and the material seemed "softer" than in my other "arts" courses. Student teaching was somehow disconnected from this class. There didn't seem to be anyone to talk to about it, except the other students as a bus load of us descended upon the school. It was strange being back in a school and not as a pupil. To this day when I visit a school (now it is usually to supervise a student teacher) a certain feeling comes over me, a mixture of fear, awe, respect. It is something like entering a church, except instead of incense, old wood and dusty prayer books, I smell chalk dust, stale sweat and Pinesol. I am thrust back to my youth. As a student teacher and as a teacher one never really forgets, for better or worse, that one was once a pupil oneself in such a building, be it old or new. Even when I was a highschool teacher and liked my school and was relatively comfortable in it, as institution and building it still held a kind of authority over me.

This first student teaching experience was primarily exposure and observation, but I did get to teach a few lessons. They were very tight and unimaginative since I stole all my ideas from the Art Instruction Inc. books plus a few things I picked up from my new classes. I knew very little about how children or adolescents learned or behaved. I was still an adolescent myself, barely nineteen! I knew very little about myself.

My second student teaching experience came, I think, at the end of my fourth year of university. I was sent to a very large city high school . . . what is perhaps the strongest memory of that time

is the masses of rambunctious junior high school kids, a sea of constant movement. My approach was to introduce the lesson idea or demonstrate the use of the materials as quickly as possible in a few words as possible and jump back and let the pupils get to work. My special skill was to have all the materials ready for them to rush up and grab or help distribute and to get them down to work. I loved the buzzing activity of kids working. Then I would get down to the "real" teaching, going around the class and talking to kids individually. That quickly became my style of teaching. As a teacher, my greatest thrill and exhilaration comes when I am working with a group, they are working intently, I have been moving from one to the other, asking questions here, answering questions there. I stand back for a second: all is humming. I feel a rush of energy, excitement, satisfaction; maybe even an aesthetic experience. The experience is one of awe at the beauty of all these parts, each individual kid working in this whole, this art class. People, process, and product exist in one surging continuum of energy.

My next expedition as a student teacher in a school also took place in the east end of Vancouver. The school, while still large by my standards, was smaller, less sprawling than the first. My sponsor teacher was a show-man. He would stand up in front of the class and illustrate his lessons with drawings and sketches. Most of his lessons were about teaching the kids how to draw and paint, mainly like he did. I was impressed by his techniques and tricks for rendering, but somehow felt uneasy and a little intimidated. He didn't exactly have the kids copy his work, but rather his style. It was more a question of influence and his jolly, slightly agressive personality was certainly influential. As a student teacher I tried to be influential but I was shy, withdrawn and naive. I may have influenced in subtle ways, but there was nothing subtle about Mr. Johnson! I tried to copy his style and technique of teaching. I learned that teaching was performing tricks and as a student teacher I was there to pick up some tricks. Most importantly, I learned that I couldn't teach like Mr. Johnson. I had to teach like myself, whoever that was.

I note that a lot of my memories of student teaching cluster around the sponsor teacher, as the role was called then. The word "sponsor" reinforced the idea of the student teacher as an initiate,

one undergoing a ritual of admission into an organization. The experienced teacher is the backer, the one who vouches for the initiate's entrance into the profession. He or she paves the way. The connotation of responsibility may have proven too onerous, since the designation seems little used currently. Similarly, the term "master teacher" seems too honorific and the selection too arbitrary to sit comfortably. The most generally used term now seems to be "cooperating teacher" as it is neutral and vaguely descriptive. The experienced teacher's role is to cooperate with the teacher education institution in the professional preparation of the student teacher. He or she must also of course, cooperate with the student teacher. In any case, the teacher in a school who works with the student teacher and their relationship is a pivotal point in student teaching. If teaching is "gate-opening", in many ways the cooperating teacher is the gate-keeper.

> The practicum experience that I recall as the most comfortable and maybe the one where I grew the most, at least in terms of my self and self confidence as a teacher, was the one in my last term (but not the last practicum). The sponsor teacher, Mr. Clayton, was a friendly, easy going man, fatherly but not domineering. I have a sense that what I taught here came more from me and less from him. Although a few of the lesson topics were suggested by him, he did not suggest solutions, the way Mr. Johnson did. When I say the ideas "came from me", that does not mean they were particularly original. They were usually things I picked up from my Art Education "methods" class, usually to do with a material or technique or from the painting and printmaking classes. They were ideas or techniques that I was in the process of making my own. . . . I got to know the students and I got to care about them. I was starting to feel like a person, a teacher, and an artist. Mr. Clayton often left me on my own, to succeed or fail. He let me be myself:
>
> My next and last sponsor teacher was quite

the opposite. While Mr. Clayton helped me to become myself, Mr. Dawson made me extend myself. Mr. Dawson was bright, dynamic, and opinionated. He had built a strong, well-respected art program and department (consisting of himself) with a large, modern, well-equipped art room in a pulp mill town on Vancouver Island. It was on the other side of the mountains from my hometown, but it may well have been on the other side of the moon in terms of contrast of programs and facilities for art in the schools.

I think Mr. Dawson was glad to have another "art person" to talk to. I don't remember what I taught . . . what I learned from him was the politics of promoting an art program, and of displaying students' work. I also learned the importance of being clear, articulate, and organized. Most importantly, I learned to take each kid's work seriously.

Throughout my student teaching period, I felt as much artist as teacher. I was studying both. And in all cases, I felt that the art teachers I was working with were artists as well as teachers. The art education instructors and the sponsor teachers all struck me as having a life as artists as well as a life as teachers and as persons.

To me, student teaching was to a large extent learning from other teachers, those at the university and those in schools; what they said, what they did, how they acted, what their values were. Although I was introduced to the works of the major authors in the field, it wasn't until I became a graduate student that "the literature" assumed major importance. There was not a sharp transition or change when I got my own art classroom. I still learned from other teachers, I still shared, and in a less formal way, I still observed and listened. I was still responsible to other people, but they had become the principal and the superintendent. I was directly responsible for the learning of the kids in my classes. When I was student teaching, I felt responsible for them too, only now I was legally responsible and was getting paid for it. That made me feel somewhat independent. But the biggest difference was that my relation to the student no longer included a sponsor teacher or a university supervisor. In the classroom it was just me and the kids. That was both exciting and scary. I was expected to be mature and grown up.

My experience of being a student teacher and that of Annie, Jane, and Julie coincided with the life-phases of our youth and young adulthood. "Life-phase" is a term used by Vandenberg in Being and Education. He describes the differing ways of experiencing the present moment that establish forms of existence that are peculiar to particular life-phases. The life phases in which individuals typically encounter the experience of being student teachers are youth or young adulthood. Entrance to adulthood is marked by the "decisive event" of societal entrance (Vandenberg, 1971, p. 44). Both phases involve what Sartre calls "facticity", the apprehension that being means the possibility of non-being and existence in an uncertain world, "the intuition of our own contingency" (Sartre, 1974, p. 56). Facticity is "the dependence of the free, authentic self on the contingency of things and the world" (Greene, 1967, p. 27). The youth, says Vandenberg

> . . . lives for the future as he sees it, in rather narrow perspective, exuberantly and overexpectantly . . . He lacks awareness of the tenacity of the facticity of being, of the factuality that inheres in the human condition, because he sincerely believes that "society" is eagerly waiting for him to come and make his contribution. (1971, p. 49)

On entering young adulthood, the idealistic youth finds that the societal problems and norms previously thought to be stable and solved, are in fact ambiguous and complicated. Principles thought absolute are calling for compromise and " . . . much of what does not have to be nevertheless is, and continues to be with a great massive persistence - he discovers for himself that the inescapable condition of all realization is great patience and endurance" (Vandenberg, p. 50). The older youth or young adult undergoes what

Vandenberg calls "the crisis of practical experience" as persons and events in the world are encountered. In other words, the young adult discovers facticity and "admidst the 'storms' of societal, economic, and political life, chooses to realize in his own life the values that he himself finds to be worth repeating" (Vandenberg, p. 52). An inextricable part of the choosing and defining of oneself and one's identity is the choice and preparation for a career

Teachers, says Maxine Greene, are to be educated "to make their own way as persons, if not as producers, they are to be educated so that they may create themselves" (Greene, 1967, p. 4). L. A. Reid agrees that "the central and fundamental purpose of professional education is what some would call an 'existential' one - a personal re-orientation of the student, a fresh assessment of himself and of his beliefs, of his relation to other people, a rethinking of the meaning of his subject, and the techniques of teaching it, the new beginnings of an approach to the understanding of children and to the immediate and more recent aims of education" (Reid, 1965, p. 191). Not only must one understand the theory, methods, and practice of education, one must also understand oneself. The purpose is existential in that the emphasis is on the student's personal discoveries through his or her own thoughts, feelings, actions and choices. While the student learns about many things during this period, it is the learning that bears directly on one's personal orientation to teaching which is of primary importance. It is the learning which is the response to the human longing for order and meaningfulness in the dense, immediate, contingent, "absurd", world. As we have seen, the process is a dialogue with others and with oneself, the world of

things, people and ideas. Reid calls the aim personal development, while Greene, the existentialist, calls it creating oneself and choosing oneself. "As one chooses and becomes responsible for those choices, he or she achieves a continuity of identity and a continuity of knowing" (Greene, 1973, p. 163). She describes what the student teacher experiences in the attempt to achieve this identity.

> He is caught in a dialectical movement, therefore, when he acts to learn and to create himself; and, inevitably, he will feel strain, he will suffer as he struggles to become. It is in that suffering, however, that he experiences the pain of willing and the intensity of consciousness which make a person feel himself to be an existing creature--sharply and painfully alive. And it is in the midst of such intensity that he will be moved to shape values as he lives to create his "ethical reality". (Greene, 1973, p. 163)

The aim is to stand forth as an existing self as one teaches. The end is not the fabrication of a role or the construction of a disembodied self, but the achievement of an identity. This identity is a self related to situations, lived, understood, and transcended. The self-aware teacher can then give his or her own students a sense of their own possibilities as existing, conscious persons, present to themselves, who can deal critically with their own realities.

In the life-world descriptions offered in Part II, there is much to support an existentialist view and a great deal of evidence to show that student teachers are concerned with creating themselves and their identities as student teachers and as persons. A few of Annie's statements illustrate her desire to become more self-aware.

> ". . . it's clarifying myself just before I-- where I can work with other people -- so its not like a negative thing."

> ". . . it feels good -- it feels like I need to explore my own art more -- to get really involved in

> that before I go back and try to teach . . . that's what needs to be clarified --more than teaching and the teaching process at this point."
>
> "Then as I went along I realized that the things I wanted to teach were mostly the things I wanted to be doing myself. And not so much teaching. I wanted to teach them because I wanted to do them. Not because I necessarily wanted people to learn them."
>
> "(I realized) . . . the reason why I started that program, the Art Education program, was a lot of practical things, something to fall back on. And it was mostly inspired by my mother who has a real fear of being insecure."
>
> "I didn't feel like the motivation was coming from myself. It was coming from always outside."

It is ironic that Annie's primary interest is her search for meaning in life and self-understanding. She calls it the education of her "inner mind". It is what leads her to transcendental meditation and is central to her interest in art. She is however looking for a direct path and does not realize that the process of becoming a teacher can also lead her to self-understanding, albeit, of a different nature and for a different purpose. At this very early stage of a teacher education program, she sees teaching as essentially practical and job related. The potential for self-awareness is obscured. Although her choice to not continue may have been naive and based on incomplete information, it was an authentic choice. It was rooted in a feeling that her motives for teaching were wrong. Her interest in the subject was for what it could offer her rather than what it could offer the learners. Her interest in teaching was for external, practical reasons, to please others rather than for intrinsic reasons. As she says, "it just didn't sit right".

Jane's life-world description can also be seen as reflecting

the "crisis of practical experience" as facticity and contingency are encountered. She too looks for integration of her interests in teaching and art and seeks legitimatation for her career choice. She struggles with a pedagogical ideal of self-motivated "naturally creative" children that clashes with her first-hand experience with less than perfect school systems. She fears that being an art teacher rather than an artist may be "selling out" The ambiguity and contingency of classrooms challenge her sense of order and her hope to "change things". Her statements echo her see-saw feelings.

> "(It has now become clear that) I want to teach art and it's to change things."
>
> "I don't think that anyone is just made what they are; they have to grow and change."
>
> "And I think that if you are going to do something you do it the best you can."
>
> ". . . now I know a lot more <u>why</u> I'm having them do things -- well -- I kind of knew inside, but I didn't know how to express it -- but I've grown a lot that way."
>
> ". . . I feel that you have to make a strong commitment to the kids who are depending on you -- and to the people who are employing you."
>
> "I think things are becoming more secure -- like at first I wasn't really sure if I was taking art education because . . . I wasn't really sure if I was just hedging the bet."
>
> "And at this stage of my life . . . there are too many things I have to do . . . I'm so afraid of missing anything."
>
> "I wouldn't be able to teach and not love it."
>
> "(If I taught in a public school) I would end up quitting after a maximum of five years . . . I'm sure I'd never teach again. So I think it would be best if I stayed away from it."
>
> "It is not that I have abandoned the education degree, but I just want to find out a little bit

more of what I want to do with it."

"If you are going to do anything, you got to do it really good . . . . Why ski the back way down the mountain when you can ski down the face?"

The young adult protests There are too many things I have to do. I am still growing myself. How can I make the commitment to others that being a teacher requires? I would want to be the best teacher I possibly could be. Don't I have to find out who I am first? Don't I first have to make a commitment to myself?

To Jane, becoming a teacher at this time would be like skiing down the back of the mountain. It would be the easier, safer, more predictable way, but would it be as exhilarating and fulfilling? Would the sense of accomplishment be as great? It would be abandoning the artist self to the teacher self. The former is stereotyped as being romantic, independent, exploratory, and open while the latter is seen as conservative, secure, restricted, responsible, and committed to serve others. Since she does not want to miss anything, the more secure option can wait. It might be too much like going back to a familiar childhood environment packed with mixed emotions. Indeed, the option is still open and what is seen as primarily a career choice is postponed while an education in art is pursued. The focus is clearly back on herself. Besides, the exciting, attractive challenge of teaching, the opportunity to change things, if only in small ways, now seems not as feasible as it once did. Maybe teaching is too much like climbing up the mountain. Being a teacher and indeed, being an artist, is more like being Sisyphus than being Steve Podborski.

Julie, on the other hand, is less ambivalent about her career

choice. She has made her decision to be a teacher and sticks with it. Her fear is that she may not be able to live up to teaching's challenge. As I re-read Julie's life world description, I look for examples of her growing self-awareness or self-understanding. At various stages she talks about how she regards herself and the kind of person she feels that she is. Statements like

> "I'm not the kind of person to be sure of myself."
>
> "I'm sort of scattered anyway."
>
> ". . . I think I can do anything I set my mind to."
>
> "I tend to . . . blow things out of proportion a bit, so I think I have to cover more than I need to cover."
>
> "I depend very easily on other people to figure things out for me, set things up for me, do things for me -- it's just the way I was brought up. It's going to be a fight from here on in just to break that."
>
> "The story of my life; I can't plan. I am more or less a spontaneous type of person. It's hard for me to sit down and say "O.k., this time you're going to be doing <u>this</u> to <u>this</u> extent, I find that difficult."
>
> ". . . in the past term I've learned quite a bit about how much I can and do and do not contribute . . . I realize now fully that if I'm with somebody who is capable of doing something and does it their own way, I won't interfere, I'll . . . just stand back and let them run the show."
>
> "Taking a lighter course load is not necessarily the answer to doing a good job -- I'm finding it makes me lazy."
>
> "I always get nervous! Yeah, I'm a nervous person. That's something I know."

She sees herself as a dependent, nervous, scattered person who does not plan well yet believes that she can grow and change if she sets her mind to it. Is she spontaneous or is she impulsive? If

what she displays is spontaneity, an extension to other people and a positive trait, it should be celebrated (Minkowski, 1967). How though can this immediacy and "naturalness" remain a vital enhancing force yet be incorporated into an educative enterprise that requires discipline and planning. Can one stay fresh and creative yet be planned and directed? Being a student teacher provides the context for her to confront these questions and to discover, examine, reaffirm, or alter these qualities or tendencies. However, the more she experiences as a student teacher, the more her conception of herself and who she is and how she acts merges with what she does or intends to do as a teacher. This kind of learning; a kind of grasping, happens at such a deep level that it becomes internalized, part of the individual's subjectivity and a component of her authentic self. It becomes harder to separate statements of concerns of self from those of students and teaching. She recognizes the inter-connections when she says,

> "Pretty much the way I am controls the way they (the kids) are."

And she sees how one learns from personal involvement in a situation when she adds:

> "Someone can say that to you but you don't really realize how powerful it is . . . "

Other statements show the merging concerns:

> "I'm going to try to come up with some idea of how I can plan better. And I found that when I was prepared the classes were just wonderful, just great. But when I wasn't . . . "

> ". . . it is just a matter of figuring out where I'm coming from to teach them, but I think this year is going to be a lot of figuring out exactly who "me" is and what my values are and what I want kids to get from me."

"I always think "it'll be gone tomorrow, I'll never get to do these things. But you have to fight. Also, it's a matter of sitting down and reasoning things out rather than just jumping into them."

"I know what my problems are. I know its a matter of simplifying, but I always tend to bite off more than I can chew. It's just the way I seem to deal with it."

"Again, I never realized you had to be such a meanie to teach."

"I am not clear in my mind and am confused so the kids become so too."

"I'd like a lot more experience with kids . . . I'm starting to open up to myself a lot more -- to question myself in a lot of ways, which I like. It lets me expand a bit, which I can use."

"(Re: becoming a teacher) I don't feel like it is that easy anymore. I thought it would be just a matter of training and time, but it is a whole different way of looking at things."

Yes, "teaching is a whole different way of looking at things". Becoming a teacher is not simply a matter of time and training. I must <u>open up</u> and <u>expand</u>. I must figure out who "me is" and what my values are. I must clarify why, what, and how I teach. My thoughts and actions affect those of the pupils. But I can enjoy the exhilaration when all is humming. A relationship between my personal and my professional life is becoming established? A dialogue is occurring.

"There are a whole lot of things I'm really keen on doing, but I find I have to budget my time a little better."

"I find with teaching, you really have to give it your all. It's something I found before; you have to be organized."

"I need time to actually sit down and do some reading -- get back to the world . . . if you are going to be a teacher in the world -- it's nice to know what goes on in the rest of the world . . . ."

"It's a lot of work! I guess that's the most

noticed thing at the moment."

"(Re: practicum not being the best possible experience) . . . because I wasn't together enough. I wasn't on top of what I was doing."

". . . all my exterior interests are conflicting with what I have to do."

". . . a lot of my energy goes into dealing with the kids."

The student teacher begins to see herself as both a person and as a teacher. As she becomes self-aware as person and teacher concerns of self merge with concerns of students and teaching. Greene maintains that the self-aware teacher or teacher-to-be must acknowledge that she "cannot live in two domains -- private and professional". If she has chosen herself as teacher, then teaching must become her "fundamental project", her means of creating herself (Greene, 1967, p. 155). It appears that we are faced with a dichotomy or a series of dichotomies: personal vs. professional, private vs. public, inner vs, outer, self as person vs. self as teacher. However, when Greene says that the teacher cannot live in two domains, she is not suggesting that one world be chosen over another. What is required, as we saw with the teacher-pupil and artist-teacher dualities, is a sense of relationship, and dialectic. A productive, supportive tension must be established. Professional and private selves must coexist in balance and synthesis. The parts and the whole again reverberate. This tension and this synthesis is whom it is one is.

Being a student teacher and the process a student undergoes in a program of teacher education can be regarded as the project of understanding oneself or of creating oneself. It is a process that begins as a student teacher and as long as one remains vital, is

never complete. Thoughts and feelings about oneself merge with thoughts and feelings about teaching and being with children. Being a student teacher is a way, a good way, of finding out about oneself since the emphasis is self in dialogue with self and in relation to others. It addresses private and professional ways of being. It is self in a situation. It is not self as separate but self in a contingent, complex world. The condition of being a student teacher is the movement to become more fully self-aware.

CONCLUSION

Conclusion may ring too sharply of finality for a study that is exploratory and aimed at unfolding and revealing a phenomenon and concerned with a process that is ongoing. Nevertheless, a sense of closure is desired, but a closure that retains the sense of ambiguity and contingency inherent in the phenomenon and that allows for further and new openings. What I seek here is a kind of reprise, a brief recapitulation of the major themes and an indication of implications and possible future action. The initiating questions, the overture, can be restated and phrases that speak to the condition of being a student teacher can be recalled. I began by asking:

- What is it like to be a student teacher?
- What is the process one undergoes in becoming a teacher?
- What is it to be a student teacher?
- What does it mean to be a student teacher?

The responses to the first two questions are embedded in the student teachers' life-world descriptions and the thematic analysis. They are present in their complexity and multi-dimensionality. "What it is like" and "the process" are accessible in their temporality but are not readily summarizable It is clear however that an important and vital part of becoming a teacher is being a student teacher. What it is to be a student teacher and what it means are also laced throughout the texts. We saw that student teaching is many things. It is:

- Working in somebody else's program;
- Having other responsibilities as well, other courses to study for,

- Somehow disconnected,
- Not part of the school,
- Being ripped in two;
- A balancing act,
- Living in tension;
- Giving up a lot of other things that I want to do right away,
- Wanting to give something but not wanting to impose,
- Not making any money,
- Not a job (jobs take priority),
- People analyzing what you do,
- A whole different way of looking at things;
- Not being in "the world",
- Being eager to be a leader of children,
- The movement to become self-aware, and
- A project of understanding oneself.

If being a teacher means making a commitment, being a student teacher means making a commitment to making that commitment. If it means being an outsider, a stranger, it also means being a homecomer, who sees with new eyes. Of course, student teaching or being a student teacher is not just being defined by a list of statements. It is all of these things and more to a greater or lesser degree in a coarser or finer mixture. It is more than a "dual role" or "hyphenated existence" as was suggested in the first chapter. It involves subjective beings existing in situations loaded with contingencies.

When she is speaking of her childhood experiences with colouring, Julie recalls.

"If I could have learned to deal with inside the

> lines, I probably could have progressed fine, but I never did learn to do that. But I did it at school - didn't do it at home."

Learning "to deal with inside the lines" could serve as a metaphor for the challenge facing the student teacher Learning to deal with the constraints and contingencies that face teachers and students in the school system, to know when it is appropriate to be "colouring within the lines" and when it is appropriate to go outside the lines and draw "freehand"

We can say with certainty that being a student teacher means entering a series of dialectical relationships There is the relation of the individual self as person to the self as teacher, one's private and professional selves. There is the relation of teacher to pupils, the pedagogical relation, and for the student teacher and teacher of art there is the artist-teacher relation These relations themselves, of course, coexist in another dynamic relationship.

"Phenomenological research" says Barrit and his colleagues, "is done with an eye to the consequences for action" (Barrit et al., 1984, p 15). "Understanding", asserts Gadamer, "always includes application to the present" (Palmer, 1969, p 191) This study points to implications for the conceptualization and operation of programs of teacher education. Questions are raised as to the best place for theoretical and practicum experiences. Student teachers can become confused and overwhelmed when made responsible for planning, teaching and the critical examination of their teaching approach before having had sufficient opportunity to ponder ideas about education and its relation to their beliefs and values. A

gradual integration of theory, practice, and self-reflection is indicated. We note Julie's growing interest in philosophy as she gains practical experience As she becomes more confident and competent in her teaching practice, philosophical questions become more pertinent. When "how" questions are answered, "why" questions arise

Implications are raised regarding the structure and format of teacher education programs, whether they should be integrated (along with subject preparation) or consecutive (after the first degree). The value of self-questioning, discovery, reflection and growth that occur over time in a variety of interactive situations reinforces the integrated model The need of some students to first feel competent in a subject area supports the consecutive or sequential approach. The question of commitment pertains to both. Whatever model is followed, the student must realize the importance of being ready to commit oneself to the commitment that teaching requires

The student teachers in this study talk about how their experience in art education is helping them to think about and understand the meaning of art. They are able to step back from their own creative work and examine its meaning for other people. As Annie says, "It seems really important to have communication with people, which education provides." They are also able to become informed critical observers, as well as participants, in the educative process. We see again the value of teacher education as general, liberal education Even those students who do not complete a full program or become teachers, benefit from the experience to the extent that they are informed and opened to education as a realm of knowledge

a way of thinking, and a vehicle for self-reflection

We also see that there are people who feel they want to teach, even teach young children, but not in a "public school" Education programs exist today because they qualify and certify people for government funded and controlled school systems The education degree is seen as a commodity But certainly it is as necessary for a teacher to be educated to teach people in non-government sponsored environments as in government supported ones There is a growing need to see education, working with people to let them learn, in a broader more generic way, not simply as training to teach in a particular system. Not only the general public, but teachers, and especially student teachers, must begin to break down such myths which have ossified teacher education.

This study, it is hoped, will help us look at student teaching in a new way, with fresh eyes. If the experience is akin to experiencing an art work, we are changed in some, albeit small way. The study shows that a phenomenological and hermeneutical method can be a "practical" way for teacher educators to help student teachers achieve an understanding of themselves as teachers and learners and of their students as learners and persons. Even the modest effort towards self-reflection provided in the interview sessions appears helpful. Education can fruitfully be considered in terms of Dewey's definition as " . . . that reconstruction and reorganization of experience which adds to the meaning of experience, and which increases ability to direct the course of subsequent experience" (Dewey, 1961, p. 76). This is what is occurring in the life-world descriptions of these student teachers. In the interviews, they reconstruct and

reorganize the experience This reconstruction and reorganization adds a new experience which contributes to their abilities to function as teachers Through dialogue which encourages self-reflection, education, specifically teacher education, is occurring

Phenomenological analysis can help teachers, whatever their context and situation, grow beyond the taken-for-granted assumptions about education. If student teachers, teachers, and teacher educators were more conscious of multiple realities and could deal with them more fluidly, they may be less inclined to think in terms of dualities or of the roles of teacher, person, and artist as necessarily conflicting Existential phenomenology can provide teacher education with an approach and an aim. The aim, or project, is to create self-aware teachers who in the process of their continual becoming and self-choosing can give their students a sense of their own possibilities as existing, conscious persons, present to themselves who can then deal critically with their own realities. Phenomenological knowledge is practical in that it contributes to a teacher's pedogogic orientation.

"In my end is my beginning" (T.S. Eliot, 1974, p 32).

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