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ON THE USE OF SENSITIVITY AND AWARENESS

TECHNIQUES IN THE TEACHING OF

MOVEMENT IN DESIGN

Carole M. Irigo

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ABSTRACT

Carole M. Irigo

ON THE USE OF SENSITIVITY AND AWARENESS TECHNIQUES IN THE TEACHING OF MOVEMENT IN DESIGN

This is a study based on an awareness expansion experiment in music and dance in order to increase the perception of movement. This study is to support the contention that experience and involvement is vitally important in order to develop creativity, and that creativity in all fields of endeavor is of prime importance to a vital and growing society. In order to counter the desensitization of the senses which modern man suffers as a result of a continuous sense bombardment; and in order to counter the growing alienation of youth to education, it is necessary to selectively increase their sensitivity to their environment. Students therefore must be reawakened to the world around them. It is one of the functions of the art teacher to accomplish this goal.

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INTRODUCTION

In order to stimulate creativity, the teaching of any subject must be creative, not merely a reiteration of known facts, which can easily be acquired in the nearest library. While factual knowledge certainly has its place, and while the teacher may act as a guide towards acquiring it, the educator has other functions as well; these being to stimulate, guide, stir the imagination, and in general, see that the students are given meaningful experiences because this is one way towards individuality and creativity.

In the teaching of art, the teaching of perceptual awareness is important.

...a half of us are blind, few of us feel,
and we are all deaf.¹

A majority of children, upon being asked, will say that a tree trunk is brown, a brick wall is red, grass is green, the sky is blue or gray. Few of the children seem to see subtleties and gradations of colour.

Just as some people are colour-blind, so others may be blind to shape and surface and mass.²

The same is true of all of our senses. People see, hear, touch, selectively. Few seem to be aware of the more

¹ Esan, Evan, editor, 20,000 Quips and Quotes, Doubleday and Company, Inc., 1961, p. 717

² Read, Herbert, The Meaning of Art, Penguin Books Ltd., 1963, p. 16

indefinite or more subtle areas of their senses.

Part of the function of a teacher, and specifically an art teacher therefore, is the stimulation and encouragement of perceptual awareness; to increase the students knowledge of their own perceptions, and to help the students to use this awareness and knowledge in creative fashions. If the teacher supplies carefully selected experiences, he can help students to see such things as the myriad forms, colours, textures and shapes which abound in the world about us. This can be done through and with all the senses.

One method gaining increasing popularity is the use of sensitivity training. It may be used in many disciplines and applied to many fields of endeavor. Specifically, it can be used in an art classroom to achieve the goals of awareness expansion.

Awareness procedures, through the means of selective stimulation of the senses, can enrich the learning process immeasurably. The perceptually aware art student can then achieve new heights of fulfillment in his work as he will have so much more in the way of sensory equipment and material with which to work.

- o A major purpose in art education, quite possibly its primary purpose, is to deepen and quicken pleasure in seeing.³

It is precisely this "seeing" which can be the enrichment.

³Jefferson, Blanche, Teaching Art to Children, Allyn & Bacon Inc., 1963, 2nd edition, p. 16

JUSTIFICATION OF STUDY

In the teaching of art, as indeed in all subjects, imagination plays a vital role. Imagination may be defined as:

An act or process of forming a conscious idea or mental image of something never before wholly perceived in reality by the imager (as through a synthesis of remembered elements of previous sensory experiences or ideas).

Creativity cannot exist without imagination. It is imagination which is the inspirational source for the creating of new things. In order to encourage the development of this facility one must become aware of the need to do so, for only in this way will teaching itself become creative.

This is the primary function of the art teacher. He must stimulate the imagination of his students in order that they may become creative. One cannot teach imagination as a fact, nor as a subject such as arithmetic. One can only stimulate, and encourage the students to imagine, to be individuals, so that they may think, feel, and create in an original fashion. It is impossible to do this without involvement.

Involvement on the part of the teacher and students in shared experiences, can help to generate an atmosphere

⁴Gove, Philip Babcock, Ph.D., editor, Webster's Third New International Dictionary, G. and C. Merriam Company, 1963, p. 1:128

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in which creativity is more easily reached than in the conventional classroom where the teacher remains behind the barrier of a desk regurgitating the ideas, facts and values which another teacher had given him, this coming from still another teacher, reaching back indefinitely.

It's a poor sort of memory that only works backwards.⁵

The creating of new things can only come from the stimulation of new ideas, and the function of the teacher must no longer be the mere giver of factual information. An imaginative teacher can think of ways in which to generate involvement in a creative way. Imagination itself, Jung has suggested may be used in more than one way. It is not only a guide line into new experiences, emotions and ideas, neither is it merely a way into fantasy. It can be used as a step towards a newer reality; a reality in which one is aware of more than just the obvious. It is necessary for students to recognize subtleties as well as the obvious if they are to create.⁶

He (the student) should discover that there is such a thing as creative looking as well as creative painting.⁷

⁵ Carroll, Lewis, The White Queen in Through the Looking Glass, illustrated edition, Children's Press, 1969

⁶ Bendit, Laurence J., Self-Knowledge: A Yoga for the West, The Theosophical Publishing House, 1967, p. 55

⁷ Sisser, Elliot W., and David W. Ecker, Readings in Art Education, Blaisdell Publishing Company, 1966, p. 244

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This "creative looking" is of prime importance in the realm of artistic creation, for it is in this way that the student gathers material with which to be original in his work.

In this age of mass media, we are constantly bombarded by various sense stimuli. The eye, the ear and the nose are being assailed at all times.

Man today is surrounded by a physical environment that anesthetizes much of his sensory equipment.⁸

In the sense of hearing we are almost continuously surrounded by an over-bearing amount of noise. Music is ever present. The bland sounds of Muzak seems to be everywhere; department stores, shopping centres, commercial buildings, elevators, even some schools have music playing at all times. It is music planned to be innocuous and one tends to just mentally turn it off.

The sounds of radio and television are a background accompaniment in most homes. If one does not use one's own radio and television, it echoes through the walls of the man next door. Television sets are on constantly in store windows and in the stores themselves. Students carry transistor radios around with them so that even when walking on the street or riding a bus, the air seems filled with raucous sound.

⁸ Otto, Herbert A., and Mann, John, editors, Ways of Growth, The Viking Press, 1968, from the essay by Otto, "Sensory Awakening Through Smell, Touch and Taste", p. 49

Cars with loud-speakers cruise making announcements. The sounds of traffic in itself can be overpowering. The blare of horns, the revving of motors, the roar of a defective muffler, all these are ever present. Machines working on the streets or on construction sites, seem to spring to life at dawn and drone on throughout the day. The siren of an ambulance, police car or fire engine may be added to the cacaphony of sounds surrounding us, as may the sound of an airplane overhead.

The simple sound of people massing together can be overpowering. One is exposed to the roaring of a crowd in a stadium, the loud discussions in theatre lobbies, the arguments, the sounds of a baby crying. All these are present during a large part of each day.

The sense of hearing is bound to be affected by this over-abundance in noise. Many people today seem to have their hearing affected by this. Teen-agers who are prone to play music as loudly as possible, whether on a radio, stereo or their own electrified and amplified instruments, are having hearing problems and there is the very real danger that their hearing may be permanently impaired.

Sight is another sense under constant bombardment. Light is everywhere. Traffic lights, neon signs, flood-lit buildings, spot lights wheeling through the sky, the strobe lights in popular use in "psychedelic" discotheques,

all these seem to whir by, disturbing and blurring vision. One can have momentary blindness from the lights of an on-coming car, truck or bus, or merely from driving down the main street of any large city.

Wherever one looks there are advertisements. Large bill-boards obscuring the country landscape or the side of a building are rampant. Books, magazines, posters, signs, all are attempting to attract the vision of the bystander.

In the society of today, people spend uncounted hours staring at the small screen of a television set, or the over-powering large one of the movie theatre. One can be hypnotized by the television screen into staring meaninglessly for hours.

Much of what we view is unbearably ugly. The sight of industrial wastes floating on a lake or river, the vast amounts of garbage piling up on street corners or in front of buildings, the junk yards filled with scrap materials, the dead car cemeteries, each of these teaches us not to look.

Buildings, which surround us are rarely beautiful. In the main, city dwellers live in concrete canyons, in depersonalized apartment buildings, in short, in totally dehumanized buildings. A present trend in architecture is to build schools without windows so that students may not be distracted from their studies by the passing scene. They may not be distracted, but then they rarely see

anything but the mundane.

Our sense of smell as well is constantly being assailed, and primarily by unpleasant odours. The urban population is exposed to air pollution of all sorts; the smells of industrial waste, sulphur in the air from refineries, car and bus exhaust fumes, the horrible stench of diesel oil being burned in trucks. Dust and sand clog our nostrils, smoke invades our lungs. The wafting on the breeze of food being cooked in open air restaurants or the local greasy spoon both contribute their rancid odours to the environment.

Garbage dumps, or bags of garbage on the street awaiting pick-up, the stench of crowds - sweat, personal odours, the smell of their clothing, these too are ever present. The smell in a class room filled with a group of students having just come from the gymnasium, or who feel that one way of rebelling against the establishment is to be one of the great unwashed, are odours that are repellent to the average person.

All of this over-stimulation leads to a de-sensitizing of the senses. Students today work, study, play and live in a sea of sound and sights which they no longer notice. They just cannot cope with such an over-abundance of stimuli. They tend to close themselves to all of this and thus they miss the pleasing stimuli as well. One function of the creative art teacher is to lead the students

back to sensitive awareness of their environment.

We cannot teach another person directly. We can make real learning possible by providing information, the setting, atmosphere, materials, resources and by being there.⁹

The teacher can only guide and stimulate. This stimulation however, must be towards a selective sensitivity or once more, the students would be over-powered by too much.

Art, after all, is ever-present in our lives, whether we recognize it as such or not.

The teacher of art must see his subject, the arts as an element of human existence which has both formed and interpreted much of the positive values of earthly existence. Art not separated from science or industry, nor divorced from political or financial affairs, but rather that activity of human beings which encompasses everything from the shape of buildings to that incredible machine, television, and from the work of the lonely painter to the group production of the live theatre - it is this the art teacher deals with.¹⁰

In this way art must become relevant to all subjects and all fields of endeavor. One of the best places in which to accomplish this should be the schools.

Unfortunately, students tend to think of school as a place apart from their "real" lives. It is a place they generally dislike going to; one from which they cannot wait to escape at the end of the school day.

The traditional functions of the schools is a place

⁹ Moustakas, Clark, Creativity and Conformity, Van Nostrand Reinhold Company, 1967, p. 10

¹⁰ Logan, Frederick M., Growth of Art in American Schools, Harper and Brothers, 1955, p. 259

where facts are ingested. Its final goal is the incorporation of youth into the contemporary society. In this goal, by and large the schools fail.

As seen by the students, the school is a factory, attempting to churn out pre-fabricated graduates whose heads are filled with both factual information and overly-abstract concepts, neither of which is useful to the students in their daily lives.

The modern school tends to be a depersonalized, de-humanized, antiseptic institute. Because of the present day trend to over-centralization, the school is governed from afar by provincial ministers who rarely have any knowledge of education. Nearer to home, there is a school board which often sends out illogical and poorly planned directives, something to which the government is prone as well. In the school itself, administrators are usually seen only by those students who have somehow violated the accepted code of behaviour and are called down for punishment.

The majority of students tend never to really know or become involved with the majority of their teachers. The class population is overly-large, the teacher has too many students to teach, and the result is a lack of communication on all levels.

Because of the unavailability of adequate guidance sources, students are often programmed into courses which

they have no desire to take, in order to fit preconceived notions of what the next higher institute will demand. Often they are programmed purely to fit into a computerized time-table. Their courses rarely relate to life as they see it. Schools of this nature merely place students into slots, whether or not the individual student belongs in that particular slot.

The atmosphere, too often is rigid and repressive, rules and regulations are in effect because they have always been in effect, and this usually leads to a complete lack of flexibility.

Teaching is based on the average. Because of class size, teachers are unable to recognize individual differences, or if they do recognize these, are rarely able to cater to them. Both poor and extremely good students suffer. They do not fit the norm. The creative child in particular often suffers badly and may do poorly because the creative nature is not one of conformity.

In a system geared to the fact that marks are all important, good examination results are vital. "The emphasis is on getting the right answers rather than developing a spirit of inquiry."¹¹ Too many courses are examination oriented. These examinations, often coming

¹¹ Thomas, H.F. Sensitivity Training and the Educator, National Association of Secondary School Principals Bulletin, Volume 51, Nov. 1967, p. 85

from the government, may not bear any resemblance whatsoever to the course taught, even though the teacher was following a government directive. Students feel helpless because there is no appeal.

Because of all of this, there is little left of the feeling usually termed "school spirit". Vandalism is rife in most schools, often as a result of all of the above. This vandalism in turn brings on more repressive measures which in turn brings on more vandalism. It is a never-ending spiral.

Because the schools are static and society is not, students are unable to cope with constant change. As a result, in this era of mass media, people spend many hours staring passively in school, at home, at the television screen. Perhaps, as a reaction, people seem to feel the need of involvement. This comes out in many ways; taking part in demonstrations, joining encounter groups, mystic cults and and drug-oriented cultures - anything which they can relate to and in which they can actively participate. Youth in particular is disaffected and alienated and in the rise of counter-cultures, one sees their search for personal involvement and fulfillment.¹²

A rapidly changing society demands a rapidly changing educational system; one which is flexible and can fulfill the needs of the students. A system which exists merely to

¹² Meehan, Thomas, "Fun Art", Horizon, Autumn 1969, p. 4-16

perpetuate existing values is out of place in a society in which these values are subjected to almost daily change. As well, it is impossible to keep abreast of new discoveries in our technological world. Schools must change to fit the times.

It is the writer's contention that schools must bring students back into involvement with the school, with themselves and with society as a whole. To do this even on the most primary level, the student must first be reached.

This is an era in which students "turned-off" by schools and their home environment, "turn-on" when possible through other means, basically drugs. The schools must find their own way to "turn-on" the students. One way may be through the development of sensory awareness.

Dance and music are both relevant to the students. Dance has been an expressive and emotional outlet for man since the dawn of history. "Among primitive peoples, religion being so large a part of life, the dance inevitably becomes of supreme religious importance. To dance was at once to worship and to pray."¹³ Most early civilizations had rites in which dancing was a central theme. Even today, a visitor from space looking into a crowded discotheque, may well wonder if he is watching a tribal

¹³ Ellis, Havelock, The Dance of Life, The Modern Library Inc., Random House, 1929, p. 64.

rite.

Music, it cannot be denied, has a tremendous emotional impact. It too was frequent in religious rituals. Today, it is ever present. Whether it be the hard driving beat of acid rock or the personal lamentations of a balladeer, music plays a vital role in the lives of teenagers of today. They dance to it, listen to it, study to it, talk on the telephone to it. They carry transistor radios and often guitars wherever they go. To them, music is a vital part of life. It forms a continuous background to their lives.

In an attempt to make education and in particular art education a fulfilling experience, one may perhaps use music as a connecting thread, so that art may be a part of the students' lives rather than an occasional esoteric experience.

The use of music may prove to be a means of creating an atmosphere to which students can relate. It may help to make art relevant to them. Through the use of music, it may be possible to create an environment and an atmosphere to which students can relate and make them receptive to a new environment within the school.

An art classroom is an ideal place in which to attempt the above. It has the facilities to reach every sense, and the occasion to do so, if the teacher so wills it. Music and dance may be used to reach the students

on a non-verbal, non-intellectual level. The use of these disciplines to create new experiences is the central core of this thesis. It is vital for creativity that one be exposed to new experiences; experiences which will aid the expansion of perceptual awareness. Through this increased awareness, one may be able to create.

To evoke in oneself a feeling one has experienced, and having evoked it in oneself, then by means of movement, lines, colours, sounds, or forms expressed in words ... (one) can transmit that feeling that others experience the same feeling. ¹⁴

Unless we penetrate into an experience, whatever its nature may be, it will remain superficial and as such cannot serve as the basis for creativity. ¹⁵

Increased awareness, of the senses, of others and particularly one's self, new experiences which may well help the student to self-realization and this in turn to some fulfillment of individual potential, these are important in the fostering of imagination and creativity.

In order to foster this imagination and creativity, which are essential for a growing and vital society, one must have creative people. Those whose imagination and perceptual awareness have been stifled must be returned to selective awareness and involvement in order that they develop their innate creative abilities and potentials.

¹⁴ Count Leo Tolstoy, as quoted by Herbert Read, The Meaning of Art, Penguin Books Ltd., 1963, p. 191

¹⁵ Andrews, Michael F., editor, Creativity and Psychological Health, Syracuse University Press, 1961, from the article Developing Art and Perceptual Awareness, p. 19.

The experiment explained in chapter 4 is one of many possible means through which students can be reached, guided, and stimulated; both in their imaginations and sense awareness, thus tapping deeper sources of creative ability.

Because dancing and music are such an integral part of human existence, it was the method chosen through which to teach the abstract concepts of movement; one of the important elements of design, one which is usually taught in some way in most art classrooms.

In art, whenever movement was shown, it had always been an instant frozen in time. Only through the influence of chronophotography and the subsequent work of Duchamp and the Futurists was movement shown as a sequence of events.

This experiment attempted to add another dimension to the study of movement - that of emotive expression. Through experiencing movement themselves, it was hoped to increase the students' awareness of this element, to generate involvement with music and dance, and thus with the element of movement. The aim was to enrich the students' experiences of movement.

Through experiencing movement in a creative fashion, the students were then able to recreate it in artistic terms. Ideally, many of them were able to achieve not only the outward forms of movement in their art work, but

the emotions which were generated by the experience as well.

REVIEW OF LITERATURE

A. Historical perspective

The desire to create the illusion of movement has been recurrent in the history of art. From Hellenistic Greek sculpture, to the swirling compositions of Rubens, the writhing forms of Baroque art, through to the frenetic kinetic motions of the Futurists, artists have sought the means through which to create this illusion. The 20th century in particular, has developed several ways of dealing with this theme.

The manifesto by Filippo Tommaso Marinetti, published in Le Figaro of February 20, 1909 "proposed a radical renovation of all artistic activity in keeping with the dynamism of modern mechanized life". Marinetti felt that the portrayal of speed, noise and aggression should be the concern of the modern artist. His literary rebellion was received with interest by a group of Italian artists. These included Umberto Boccioni, Luigi Russolo, Giacomo Balla, Carlo Carra, and Gino Severini.¹⁶

These artists felt that through the portrayal of such topics as speeding trains, airplanes, racing cars, people and animals in motion and the glorification of war they could best express their feelings of modern life.

¹⁶The Encyclopedia of World Art, McGraw-Hill Book Company Inc., Vol. IV, p. 155

The Cubist idea of simultaneity was adapted to 'put the spectator at the center of the picture' since the various sensations converging upon him simultaneously from every side involved the same principle as analytical cubism's multiple simultaneous vision.¹⁷

They went farther than Cubism however in that they insisted that movement must be included as another dimension. "They attempted to introduce the dimension of time onto the static canvas." They labelled their study of movement as "universal dynamism", in which they attempted "a synthesis of labor, light and movement" as seen in Boccioni's, The City Rises.¹⁸

In France, Marcel Duchamp as well was revolting against the rigidity of Cubism. Influenced by the chronophotographs of Jules Etienne Marcy, he attempted to create paintings in which multiple exposures of an action would be seen. The first painting in which he attempted this was Sad Young Man in a Train. Motion was made more obvious in Nude Descending a Staircase, No. 1, and even more so in Nude Descending a Staircase, No. 2.

In sculpture, Unique Forms of Continuity in Space, sculpted by Boccioni in 1913, an attempt was made at creating "a composition where solid form and the forms of space merge and interlock",¹⁹ sculptured space. Here, we

¹⁷ Canaday, John, Mainstreams of Modern Art, Simon and Schuster, 1959, p. 471-472.

¹⁸ Batterberry, Michael, Twentieth Century Art, McGraw-Hill Publishing Company Inc., 1961, p. 57

¹⁹ Canaday, John, Mainstreams of Modern Art, Simon and Schuster, 1959, p. 473

see the Futurist ideas of movement portrayed in a three-dimensional medium.

In all these cases, while the artists were successful in creating the illusion of movement, it was always an objective portrayal, an intellectual exercise.

In the United States a powerful art form later to become known as "Abstract Expressionism" began to develop in the 1940's. It was the first truly original native style to evolve in the United States. Influenced by such men as Hans Hofman, de Kooning and Jackson Pollock, the artists began to feel that the actual creation of a painting was as important as the painting itself. As Harold Rosenberg, "one of the theorists of action painting ... observed, the American artist accepts reality only in the act of creating ... the American artist derives his reality from his own participation in the elaboration of the work."²⁰

Jackson Pollock, more than any other artist, perhaps exemplifies this theory. In his huge canvasses covered with swirls and drips of paint dribbled from cans and tubes, Pollock discovered an entirely new manner of painting. His work was direct, his own immediate expression, often created on the level of the subconscious. It was the action of the painting which was the actual reality.

In Quebec, in 1948, Paul Emile Borduas issued his

²⁰The Encyclopedia of World Art, McGraw-Hill Book Company Inc., 1961, Vol. X, p. 674

manifesto entitled "Refus Global" in which he stated similar theories as that of the American action painters. Borduas, Riopelle, Mousseau, Barbeau and Ferron became known as Les Automatistes. To these artists as well, the act of creation was the major reality.

The ideas of action painting were often carried to absurd heights as in the works of Franz Klein in Paris. He would dip his models in paint. Using them as living brushes, he would then direct them in their movements on the canvas.

In each of the above cases, the idea of movement became more direct. The involvement of the artist was more complete. However, it was still an intellectual exercise even if on a subconscious level.

In the field of education John Dewey states that man is an organism which inhabits an environment. As such he has had to live with and through that environment; one that may or may not be a friendly one. In order to survive, man had to learn either to control or adjust to his particular environment. Adaption then, is of prime importance.²¹

In order to adapt, one must learn to use one's experiences in an intelligent fashion, thus ensuring survival. The role of experience therefore, was a major issue in his work. In this study, the use of experiences in the school will be studied.

²¹ Eisner, Elliot, W., and Ecker, David W., Readings in Art Education, Blaisdell Publishing Co. 1966, p. 8

In art education, a significant contribution was made by Nicolaides. His idea was not to teach students to draw, but to teach them how to learn to draw. He tried to give his students experiences which would enable them to grasp new concepts, to become aware of things they had never before realized.²²

He felt that learning to draw meant learning to see. By "seeing" he meant the expansion of all the senses in order to increase awareness.²³

In his teaching of drawing, he made much use of gesture. He felt that in a rapid sketch, the student would be able to portray the essence of what the action was; what the model was doing, rather than what it looked like. This, he thought, was a more immediate experience for the student; one through which it was perhaps possible for the student to become aware of the feeling of the action.

This is precisely a part of the nature of the study described elsewhere in this paper. The approach being not to recreate movement as an objective reality, i.e. intellectually, but to experience the actual movement and then attempt to recreate the experience itself, thus painting and sculpting to achieve the illusion of movement, allowing the memory of the experience to aid, clarify and

²² Nicolaides, Kimon, The Natural Way to Draw, Houghton Mifflin Company, 1941, 23rd printing 1969, Introduction p. XIII

²³ *ibid.* p. 5

interpret this art element. As well, mood and emotion was attempted in the completed works.

The aim of approach was to experience the reality of what otherwise might be an intellectual exercise; to become a part of, instead of an impartial observer; to "know" rather than to observe.

B. Psychological Perspective

Many educators, psychologists, sociologists and philosophers agree that in the light of our present world, one of rapidly developing technological changes, it is fallacious to teach facts in schools, since these facts change almost daily. We live in a world of constant fluctuation, one in which what is true today may be false tomorrow. Theories are constantly being expounded, confirmed and then rapidly, disproved. New ideas spring up only to be succeeded by yet newer ideas. Through the various media of newspapers, inexpensive books, television, movies and journals in all disciplines, these ideas are readily available to the concerned. As well, people who ordinarily would not be concerned or interested, find themselves absorbing bits of information which, in an earlier society would have been reserved for the select.

Because of this media-supplied information, the original function of the school must change.

Schools as they now exist were designed for an information-poor society, in part to give a child vicarious experience through

books and contact with a teacher.²⁴

When society relied on schools for information, the information and knowledge passed on could be rigidly controlled. Students were told, they did not experience and/or learn for themselves. Teachers existed to direct the input of knowledge.

Coleman states the fact that now with so much first-hand source experiences, there is a plurality in sources of information available. Students no longer rely upon their teachers. The media has usurped this function of supplying information. As well, students no longer merely read about things, they experience them too. In our Western and wealthy society, students have experienced the speed of a car or train, not merely read about this speed. They have tasted foods, enjoyed a multitude of experiences which were once the prerogatives of the elite. The school is no longer the major supplier of facts and experiences. The school, as it exists today, is the storehouse of these facts.²⁵

Schools now and in the future must focus on activities which used to be outside of the school; on other experiences rather than strict input of information. Expansion of awareness and of cognitive skills is now of importance, if we are to foster creativity; the creativity relevant to a changing, growing and vital society.²⁶

²⁴ Coleman, James S., The Children Have Outgrown the Schools, Psychology Today, Feb. 1972, Vol. 5, No. 9, p. 72

²⁵ Ibid. p. 72-74

²⁶ Ibid. p. 75

Both Otto and Maslow feel that the function of the schools today and in the future is to develop students who can grow and change and develop along with the world about them. Otto states that "man today is surrounded by a physical environment that anesthetizes much of his sensory equipment." This anesthetization is a means of "turning-off" the outside world; of closing oneself to a constant bombardment of the senses. It is a way of surviving in an overly-active and noisy environment. He feels that the one way of revitalizing our senses is through experience.²⁷ Through entering into a series of experiences designed to revitalize the sense of smell, touch, and taste, one can extend one's horizon of awareness. This experience and awareness can be created through art.²⁸

McLuhan as well, feels that one way to provide immunity from this changing world is through the realm of art. It is probable that art may be able to provide immunity to the shock coming from all the new technologies²⁹ and be a means of coping with "the psychic and social consequences of the next technology"³⁰, since in this electronic age, totally new environments are constantly being created. Schools must now be programmed for

²⁷ Otto, Herbert A., and Mann, John editors, Ways of Growth
The Viking Press, 1968, p. 49

²⁸ Ibid. p. 50

²⁹ McLuhan, Marshall, Understanding Media, McGraw-Hill Book
Company, 1964, p. 6

³⁰ Ibid. p. 66

discovery rather than instruction. The mere giving of information is no longer adequate, and schools must learn to change not merely with the times, but perhaps in advance of the times.

It is no longer adequate for the schools to discharge students whose heads are filled with a variety of facts which may or may not have anything to do with their lives. In order to contend with our world, these students must learn to be creative, since creativity is conducive to change.

Maslow, in particular, states that one cannot have creative people; scientifically, politically, economically, artistically, if people dull their creative abilities and through this dulling, stifle growth. People need to adapt; to change attitudes. Schools must create new people who can change and grow, perceive and be aware. Creativity must exist in everything. Even an engineer must learn more than facts and rules; he must be able to use his learned skills creatively. If he does not, he stagnates, and through him and others like him, so does society. Research and development must continue and therefore there must be creativity in all fields of endeavor. In most schools students are taught to regurgitate facts. This is no longer desirable. They must learn to use these facts in creative fashions.³¹

³¹ Maslow, A.H., The Farther Reaches of Human Nature, The Viking Press, Inc., 1971, p. 97

Maslow suggests that one way of developing this creativity in people is through the teaching of art, music and dance. Non-verbal education, that which broadens and deepens perceptions and therefore develops new understandings and flexibility, is important.³²

He gives the reasoning for this as the fact that:

Our conscious intellect is too exclusively analytical, rational, numerical, atomistic, conceptual and so it misses a great deal of reality, especially within ourselves.³³

He states that education through art:

is a kind of therapy and growth technique, because it permits the deeper layers of the psyche to emerge, and therefore to be encouraged, fostered, trained, and educated.³⁴

Creative education, Maslow states, should be education which releases the students from logical and analytical inhibitions. People are often too tightly controlled. Education must free them for experiences in which they can grow and add to their perception and awareness of the world without and within. They must be taught not to be afraid of what they cannot comprehend, but rather to be open so that comprehension both intellectually and emotionally may take place.³⁵

The way to do this he says, is for the educator to foster peak experiences. Experiences when we are logical, sensible and realistic; those in which we use common sense,

³² Maslow, A.H. The Farther Reaches of Human Nature, The Viking Press, Inc., 1971, p. 97

³³ Ibid. p. 69

³⁴ Ibid. p. 101

³⁵ Ibid p. 101

are secondary experiences or processes. Emotional and illogical experiences are primary. Healthy people must be able to fuse these two, so as to be able to assimilate and use peak experiences.³⁶

Maslow defines the term peak experience as:

a generalization for the best moments of the human being, for the happiest moments of life, for experiences of ecstasy, rapture, bliss, of the greatest joy.

...such experiences come from profound aesthetic experiences.³⁷

Music, rhythm, and dancing, he feels, are excellent ways of promoting peak experiences; they bring one closer to learning about oneself and one's identity than most subjects. Since education should be learning to grow, and since one cannot grow without discovering one's own identity, dance, art and music heighten the processes of perception, and therefore must be utilized in order that the:

schools help the children to look within themselves, and from this self-knowledge, derive a set of values.³⁸

The peak experiences of music, art and dance may be considered the primary process of creativity in that they are the inspirational part. The secondary process is the skilled process through which one translates inspirational experience into the finished work of art.³⁹

³⁶ Ibid. p. 86

³⁷ Ibid. p. 105

³⁸ Maslow, A.H., The Farther Reaches of Human Nature, The Viking Press, Inc., 1971, p. 185

³⁹ Ibid. p. 59

All children feel, learn and have a variety of experiences. All this they bring to the classroom. Some of the experiences are submerged, some obvious, but they all influence the child's idea of himself and others and affect all that he does. The good teacher wants to provide an environment in which the child can fully grow and realize himself. We cannot teach this to another person, we can only stimulate it.⁴⁰

Unfortunately, there is too much conformity in modern life and so this self-realization is often a laborious and almost impossible achievement. Moustakas believes that it is necessary to break this conformity through creativity, self-growth, and individuality in order to realize human potentialities. People must remain in touch with their own perceptions because one can only remain in communion with oneself through one's emotional experiences which help to develop the sense of self and so creativity. To be creative, one must be free to engage in new experiences.⁴¹ To be free is "to be simultaneously spontaneous and thoughtful, self-enhancing and other-enhancing, self-valuing and valuing of others".⁴²

⁴⁰ Moustakas, Clark, The Authentic Teacher, Howard A. Doyle Publishing Company, 1966, p. 37

⁴¹ Moustakas, Clark, Creativity and Conformity, Van Nostrand Reinhold Company, 1967, introduction p. 5

⁴² Ibid. From the essay Uniqueness and Individuality. p.9.

To be creative, one must search within oneself.

"It is the real feelings, within a vital experience, that constitute the creative encounter."⁴³ Conformity dulls the creative encounter. When conforming, one does not use one's own resources and experiences, but accepts directions, concepts, interpretations from others. By conforming one can lose one's sense of self and therefore accept the values and convictions of others. This conformity must be broken in order that one may be open to new things.

Modern society, however, tends to discourage openness. Standardized behaviour is overly important. Schools center around the average. Motivation is usually marks, belonging, approval; all external motivations. Creativity is stifled, since the urge for approval and the stress this brings, stimulates conformity rather than individuality.⁴⁴

While creativity can be studied and learned, one can only know it through experience, and these experiences must be realized inwardly. One cannot conform in one's reaction to an experience if one is to be creative. "To be creative means to experience life in one's own way, to perceive from one's own person, to draw upon one's own resources, capacities, roots."⁴⁵ The schools therefore,

⁴³ Ibid. p. 35

⁴⁴ Ibid. From the essay Dimensions of the Creative Life p. 127-137

⁴⁵ Moustakas, Clark, Creativity and Conformity, Van Nostrand Reinhold Company, 1967, p. 27

must attempt to develop individuality within the students. To do this, the modern school will have to do away with the idea of merely teaching facts and attempt to introduce awareness-expanding experiences.

Rogers as well states the difficulties of factual teaching for an unknown future.⁴⁶ His major concerns with present-day education is (1) whether or not it can prepare people to live comfortably in a world of constant change and acceleration, and (2) whether or not education can come to grips with the "now" and the "future" when it is so traditional, rigid, conservative and bureaucratic.⁴⁷

Martin Buber says that the good teacher "... must be a really existing man and he must be really present to his pupils; he educates through contact. Contact is the primary word of education."⁴⁸ Rogers as well feels that a teacher must be "real" in order to reach his students. Teachers must be honest and genuine about themselves in order to be "real".⁴⁹ Through reaching his students, through being empathetic and understanding of their needs, a true teacher may unleash curiosity and inquiry within his students. Since all human beings have a potential for learning, all the teacher need do is facilitate the

⁴⁶ Rogers, Carl R., Freedom to Learn, Charles E. Merrill Publishing Company, 1969, p. 104

⁴⁷ Ibid., foreword p. vi

⁴⁸ Ibid., as quoted on p. 101

⁴⁹ Ibid., p. 104

type of experiences through which students can learn about their own perceptions. Empathy and understanding are vital to accomplish these goals.⁵⁰

Since most "significant learning is acquired through doing"⁵¹, and since "significant learning takes place when the subject matter is perceived by the student as having relevance for his own purpose"⁵², Rogers believes the teacher must place the student in direct experiential confrontations. Such experiences which involve the entire person of the student (emotionally and intellectually) are the most lasting and pervasive, and the most conducive to creativity.

Rogers believes that schools must not set curricula, nor must they set grades. Students must learn what they please, and how they please. He disagrees with assumptions which are accepted in traditional schools.⁵³ Assumptions such as:

- (1) learning is accumulating facts
- (2) presentation equals learning
- (3) a creative scientist can come from a passive learner
- (4) students cannot be trusted to pursue their own paths to learning
- (5) Intellectual and knowledgeable students can be told by those who do best on tests.⁵⁴

⁵⁰ Ibid. p. 157

⁵¹ Ibid. p. 162

⁵² Ibid. p. 158

⁵³ Ibid. p. 153

⁵⁴ Ibid. chapter 8

Rogers disagrees with all of this and advocates open and independent learning in order to foster creativity. In our society there are many preconceived values which adults hand down to children. Children then accept these values in order to gain approval. It is only through independent learning, inner freedom and creativity, that accepted values may be changed.⁵⁵ In today's world, creative education is extremely important and Rogers feels that sensitivity training, T-groups, and encounter are great tools for educational change.⁵⁶

Lorch says that the current intellectual approach to the humanities gives insights which are statistically demonstrable; it teaches facts. Stress is on the impersonal and overly-intellectual approach. The learner's role in the learning process is often neglected. Teaching through sensitivity and awareness experiences can bridge the gap between student and studies by involving him in these studies. His feelings, and experiences will be incorporated as well as his ideas. The more sensitive and aware he becomes, the more he will discover about the question raised.

However, the older the student, the more resistant he is to classes taught through sensitivity, since these are threatening in that they involve the student personally; "they ask that he expose, or at least face, funda-

⁵⁵ Rogers, Carl R., Freedom to Learn, Charles E. Merrill Publishing Company, 1969, Chapter 12

⁵⁶ ibid. p. 303

mental aspects of himself". This removes some of his usual defenses, and he has to examine his basic beliefs. This can be both painful and risky. Therefore, Lorch says, sensitivity methods must be used to enrich, not replace more conventional educational approaches.⁵⁷

Gunther believes that since life changes constantly, we react in patterns established in past experiences. We perceive things not as they are, but as we think they should be; we desensitize ourselves. In order to react to new experiences in a new way, the stimulation of sensory awareness is important. It gets us to react to the "now" of the experience, relinquishing past patterns.⁵⁸ Sensory awareness, he feels:

is a process that leads to heightened awareness, contact, and experience. Temporarily, at least, it allows the individual to let go of some of his defenses, experience the intensity of open experience (what Maslow would term "peak experience) and, to some extent, the potentialities that lie within. This process consists of different experiments designed to shift attention from symbolic or verbal interpretation to the actual.⁵⁹

thus allowing for creativity.

According to Toffler, in our modern world there is a faster and newer life pace. People have less time to adapt and assimilate information. Information must be

⁵⁷ Lorch, Thomas M., Sensitivity Training and the Teaching of Humanities. 1969, unpublished, Eric file No. 060507

⁵⁸ Otto, Herbert A., and Mann, John, editors, Ways of Growth The Viking Press, 1968, from the essay by Gunther, Sensory Awakening and Relaxation, p. 60

⁵⁹ Ibid. p. 61

processed at faster and faster rates.⁶⁰ People feel harried as

... we are creating an environment so filled with astonishments, twists, reversals, eruptions, mind-jangling crises, and innovations as to test the limits of man's adaptive capability.⁶¹

In order to cope, many people simply "turn-off" anything which does not apply to their immediate need. They de-sensitize.

Modern life is so complex; there are so many abstractions with which to contend, that many people never allow themselves to acknowledge a peak experience.

In a highly standardized, mechanistic society, loss of human rights and dignities is threatened by a lack of the individual's opportunities to create ... man is being stripped of many of his powers to perceive, imagine, explore and invent. The loss of this ability can be overcome through the exercising of the individual's sensibilities and the seeking of basic principles through a creative search.⁶²

Linderman and Herberholz feel that to enable children to be creative, they must be led into experiences which will involve them in the exercising of all their senses. The earlier this is done, the freer their creative powers are likely to be. The most important thing a teacher can do is to give his students these experiences and to help them to retain their awareness of these experiences in order to stimulate their creativity.⁶³

⁶⁰ Toffler, Alvin, "Future Shock" Horizon, Spring, 1970, p. 86

⁶¹ Ibid. p. 82

⁶² Linderman, Earl W., and Herberholz, Donald W., Developing Artistic and Perceptual Awareness Wm. C. Brown Company Publishers, 1970, 2nd edition, Introduction p. IX

⁶³ Ibid. p. 15

As Howard Conant states:

Basically, we are trying to lead children into experiences which will involve them in touching, seeing, tasting, hearing and smelling the things in their world; and we also want them to become involved in experiences which lead to imagining, exploring, reasoning, inventing, experimenting, investigating and selecting, so that these experiences will not only be rich in themselves, but lead to personal creative growth.⁶⁴

June McFee agrees that the major role of the teacher is to:

increase .. aesthetic sensitivity ... through education.⁶⁵

This must be done through the expansion of awareness.

Perceptual experience is the major well-spring of creative art. The perception of size, shape, texture and colour are the means of obtaining basic visual information to be expressed in art.⁶⁶

It is therefore the guiding into experimentation and experience that is the primary job of teaching.

John Dewey as well felt that the role of experience in education was a crucial issue. Art, he said, was important, in, when and as it influenced human experience. It provides a form of expression. Therefore experience in art is important for everyone.⁶⁷

⁶⁴ Ibid., Introduction p. IX, quoted from Conant, Howard, as reported in Art Education, Journal of the National Art Education Association, from a symposium held at the Philadelphia Museum of Art, Dec. 11, 1962.

⁶⁵ McFee, June, as quoted by Eisner, Elliot W., and Ecker, David W., Readings in Art Education, Blaisdell Publishing Co., 1966, p. 192

⁶⁶ Ibid. p. 183

⁶⁷ Ibid. Introduction p. 8, discussion of John Dewey

The teacher of art therefore must:

... see his subject, the arts, as an element of human existence which has both formed and interpreted much of the positive values of earthly existence. Art not separated from science or industry, nor divorced from political or financial affairs, but rather that activity of human beings which encompasses everything from the shape of buildings to that incredible machine television, and from the work of the lonely painter to the group production of the live theater - it is this the art teacher deals with.⁶⁸

All of the above authors in essence, state the same hypothesis; - in order to function in an ever-changing environment, in an epoch which "... has witnessed the appearance of a series of phenomena, all previously unknown",⁶⁹ in order to revitalize our sensory awareness so as to function in these differing environments, it is necessary that we be involved in primary experiences, particularly those in which the emotions are involved as well. One way to accomplish this is through the use of sensitivity and awareness techniques.

Sensitivity and Awareness

The development of these techniques had its beginning at a leadership workshop of the Connecticut Interracial Commission in 1946. Participants met in small groups

⁶⁸ Logan, Frederick M., Growth of Art in American Schools, Harper and Brothers, 1955, p. 259

⁶⁹ Ropes, Gyorgy, Editor, The Nature and Art of Motion, George Braziller, 1965, from the essay by Dorfles, The Role of Motion in our Visual Habits and Artistic Creation, p. 48

in order to discuss problems and attempt solutions. The group leaders and research observers later attempted to analyze the behaviour and progress of each group's session. As the workshop continued, more and more analyzing was attempted, until it appeared to the staff that they had inadvertently found a new process for education. The prime mover of this experiment was Kurt Lewin who died in 1947.

In the summer of 1947, the National Training Laboratory in Group Development was held at Bethel, Maine. It was sponsored by the National Education Association and the Research Center for Group Dynamics and the Massachusetts Institute of Technology. Kenneth Benne, Leland P. Bradford, and Ronald Lippitt planned the design for this first meeting at Bethel.

Their approach was to encourage each group to collect information about itself, to attempt to discuss and analyze this information, and to apply this to each member of the group individually. After several sessions of this nature the training group, now called the "T-Group" or "T-Session" evolved. ⁷⁰

It is popularly believed that the Esalen Institute was the first to initiate T-Groups and sensitivity sessions, but it was Benne (of the Boston University Human Relations

⁷⁰ Coghill, Mary Ann, Sensitivity Training, New York State School of Industrial and Labor Relations, Cornell University, December, 1967, p. 8

Centre), Lippitt (of the University of Michigan) and Bradford (then director of the Adult Education Division of the National Education Association) who were primarily responsible. They planned the above mentioned sessions at Bethel, drawing on the works of the social psychologist Kurt Lewin.⁷¹

Since 1947, this initial three-week session has been expanded into a program of training research and consultation which is year-round.

In 1950, The National Training Laboratory was established as a part of the Adult Education Division of the National Education Association; in 1962, it was made an independent division of the NEA; and in 1967, its official name was changed to NTL Institute for Applied Behavioural Science, associated with the NEA.⁷²

The main objective of sensitivity training originally was personal change or insight; insight into one's own motives, behaviour and reasoning. It is experience-based learning. According to Seashore, underlying T-Group training are the following assumptions:

1. Learning responsibility - each person is responsible for his or her own development depending upon his readiness.
2. Staff role - the function of the leader is to facilitate the experience and the understanding of the sub-

⁷¹ Birnbaum, Max "Sense About Sensitivity Training" The Saturday Review, Nov. 15, 1969.

⁷² Coghill, Mary Ann, Sensitivity Training, New York State School of Industrial and Labour Relations, Cornell University, December 1967, p. 8-9

sequent revelations.

3. The fact that most learning is a combination of experience and conceptualization.

4. Skill acquisition and values.⁷³

The goals and outcomes of sensitivity training can be classified in terms of potential learning concerning individuals, groups and organizations.⁷⁴

During the 1960's, educators discovered the emotions through publicity engendered by T-Groups. They began to realize that traditional education no longer satisfied a generation steeped in revolt and demonstration. Administrators, teachers, and students were caught up in confusing change. So slight moves were made toward traditional content through sensitivity and awareness training, as it was felt that these can help to break down classroom barriers, generation gaps, and encourage involvement. The T-Group became the central core of any workshop or laboratory devoted to the study of group dynamics or human relations.⁷⁵

Because these techniques are often non-verbal, it was felt that people could become less inhibited and achieve greater honesty in their relationships more quickly and deeply than can verbal communication, thus allowing par-

⁷³ Seashore, Charles, "Sensitivity Training: Can it Work For The Schools?", Nation's Schools, March 1969, p. 83-84

⁷⁴ ibid. p. 84

⁷⁵ Birnbaum, Max, "Sense About Sensitivity Training" The Saturday Review, November 15, 1969, p. 82

⁷⁶ ibid. p. 83

participants of the group to reach deeper levels of consciousness more quickly. ⁷⁶

Sensitivity and awareness procedures, as used at the Esalen Institute, provide a pathway to intensified emotional experiences. It is felt by many, including Max Birnbaum, Associate Professor of Human Relations at Boston University, that in our current era, with its rapid rise of counter-cultures, with the search of youth for more personal contact with others and their environment, with the proliferation of mystic cults, that the answer to the disaffection of the young might well lie in sensitivity training.

This may solve one of the central problems of today's education; the means with which to enable the individual to reach self-actualization within the present social context. ⁷⁷

According to Thomas:

... creativity depends upon freedom to explore and a willingness to discard conventional ways of solving problems. ⁷⁸

Sensitivity training may well be the new answer.

Linderman and Herberholz feel that to the person who has dulled his sensibilities, who had desensitized himself, sensitivity and awareness procedures are a cura-

⁷⁷ Thomas, H.F., Sensitivity Training and the Educator, National Association of Secondary School Principals Bulletin, Volume 51, Nov. 1967, p. 82

⁷⁸ Thomas, H.F. Sensitivity Training and the Educator, National Association of Secondary School Principals Bulletin, Volume 51, Nov. 1967. p. 83

tive. It is precisely this unusual approach which is needed to reawaken his sensitivities. The development of our sensory equipment; the learning to investigate, explore, search and experiment, is the key to a heightening and richness of awareness. One of the most important things the educator can do is to help his students.⁷⁹

... retain their awareness of experiences through the use of their sensations and emotions.

... awareness entails letting the data in so that the information can be processed and stored for use. Processing and storing involves the total act of perceptual awareness. It means taking in all sensations without immediate judging and pigeon-holing of information ...⁸⁰

according to preconceived values. The student must be so stimulated and affected by his awareness of experience that he may be sufficiently motivated to communicate it in visual terms; through the medium of artistic expression.

Schutz is one of the men who feel extremely strongly about the value of T-Group experience. Most people, he feels are afraid to be direct and open, and to state their feelings honestly, because this can be dangerous in inter-personal relationships. However, while he acknowledges this, he states that if one can accomplish openness, honesty and directness, one can have far more

⁷⁹ Linderman, Earl, and Heberholz, Donald W., Developing Artistic and Perceptual Awareness, Wm. C. Brown Company Publishers, 2nd edition, 1970, p. 21

⁸⁰ ibid. p. 15

rewarding relationships; relationships filled with warmth and closeness.⁸¹

As well, these accomplishments are essential for self-realization. He believes that people rarely fulfill their potential abilities, talents and capacities. Only through this fulfillment can one reach self-realization, and so develop the confidence and joy which obviously affect one's relationships with others. While this sort of self-actualization can be painful in the learning, it may be a pathway to joy and creativity. To affect this learning, one must be uninhibited mentally, emotionally and physically, and in good health in these three spheres.⁸²

Social institutions tend to block the above forms of development, thus subtracting, instead of adding to these ideas and therefore stifling creativity. They tend to foster conformity and inhibit growth. Encounter groups he feels, are one way of combating these negative social traits. Encounter groups are synonymous with T-Groups. He feels strongly however, that these are of aid only when leaders are trained so as to know when to speak, when to guide, when to support, and when to challenge.⁸³

⁸¹ Schutz, William C., JOY Expanding Human Awareness, Grove Press Inc., New York, 1967, p. 10-11

⁸² Ibid. p. 15-16

⁸³ Schutz, William C., JOY Expanding Human Awareness, Grove Press Inc., New York, 1967, p. 19

Senses, he says can be developed in a more than normal fashion; as the popular notion that a blind man may develop a sense of hearing and touch more acute than if he had all of his senses. A musician may be more attuned to sound, an artist to colour and shape, an architect to form. While we cannot improve the basic sensory structures of the body itself, we can train them for more discrimination.⁸⁴

The concept of creativity is the most adequate one to express the notion of joy through the optimal development of personal functioning. Creativity implies not only the full use of one's capacities, but also includes going beyond them into previously unexplored areas.⁸⁵

The creative process Schutz states, involves the following aspects:

1. Freeing, or Acquisition - in order to use experience, one must first acquire it, and to do so one must be open to it and aware of it.
2. Association - the elements of various experiences must be put together and relate one to the other in order to create.
3. Expression - once the connections or relationships are made, they must be expressed in creative fashion; verbal or non-verbal.
4. Evaluation - many creative activities may be generated through numbers one - three, but it is the evaluation

⁸⁴ Ibid. p. 51-52

⁸⁵ Ibid. P. 54

as to which of these are satisfactory and which do not fulfill and satisfy the situation which is necessary. Otherwise the products created may be worthless.

5. Persistence - after the experience which is primary and inspirational, one must then do actual work to create anything of value. ⁸⁶

These five steps can be approached at differing levels; both conscious and unconscious. He feels that attempts to remove emotional blocks are one way of accomplishing this. Expression is vital he says, and conscious attempts at expression are usually considered the role of the arts.

To be creative, one must have information with which to create; this comes from input of information and experiences, plus the ability to learn from this input. If awareness of environment, experiences and senses are heightened, one has more material with which to create. If one is open to this awareness, and can integrate it into the self, one is more likely to accomplish creativity. ⁸⁷

Encounter groups can help to establish one's identity in that the encounter procedure helps to re-examine old values, challenge society-accepted mores, and provides an experience that is "relevant to educational phrases such as 'meeting individual needs' and 'teaching

⁸⁶ Ibid. p.55

⁸⁷ Schutz, William C., JOY Expanding Human Awareness, Grove Press Inc., New York, 1967, p. 56

the whole child' ... and helps to make these phrases more meaningful." As such, encounter procedures can be of exceptional use in the schools. ⁸⁸

Each of the authors discussed in this chapter feel that the humanistic means will be found in the realms of sensitivity and awareness techniques.

There are however, authors who feel that sensitivity training, T-Groups, and the expansion of awareness can be dangerous. Dr. A.I. Malcolm is highly against the unrestricted use of these techniques. While most of the people who are vocally in favour, feel that the great value of the T-Group is the breaking down of mental, intellectual and emotional defenses so as to, in effect, cause the person to be reborn, Dr. Malcolm states that this can be undesirable. It can lead to emotional and mental breakdown and the personality which may re-develop from this may not be more desirable than the original one.

He states that for some, group therapy can become almost addictive, so that the individual can no longer function as an individual without the group's approval. As well as fear of psychotic breakdowns, and the tyranny of the group, he feels that generally speaking, leaders are mostly untrained and can therefore do much damage. As well, often there is little follow-up to the group session, leaving the individual exactly nowhere. ⁸⁹

⁸⁸ Ibid. p. 199

⁸⁹ Malcolm, Dr. A.I., Uncontrolled Group Therapy Can Be Dangerous, The Montreal Star, Feb. 9, 1971, p. 38

Birnbaum of Boston University feels that while non-verbal experiences can do a great deal of good, they can also damage. This is mainly because of the lack of trained leaders. Many people feel that attendance at a two or three day T-Group session, the reading of pamphlets and the use of records, will instantaneously turn them into qualified group leaders.⁹⁰

In a debate between industrial relations professor George S. Odiorne of Michigan and Chris Argyris of Yale, Odiorne put forth the arguments which have made him a popular critic of sensitivity training. These arguments are:

1. In the absence of any research evidence which demonstrates that sensitivity training changes behaviour, we are left with nothing but anecdotal evidence and example drawn from experience.
2. Perhaps two weeks together in a submarine would have brought about the same behaviour.
3. ... the trainee has been through an emotional binge which has some totally unpredictable results.
4. For this one (overprotected individual) the lab becomes a great psychological nudist camp in which he bares his pale sensitive soul to the hard-nosed autocratic ruffians in his T-Group and gets roundly clobbered.
5. ... far too many sensitivity trainers are indeed playing God with their clients.
6. ... I can only suggest to businessmen that they avoid the entire cult.⁹¹

⁹⁰ Ibid

⁹¹ Coghill, Mary Ann, Sensitivity Training, New York State School of Industrial and Labor Relations, Cornell University, Dec. 1967, p. 11

William Gomberg of the University of Pennsylvania's Wharton School calls sensitivity training "titillating therapy; management development's most fashionable toy". He feels that the T-Group often creates the opposite effect than was the intention; this in labour management.⁹²

The most serious criticisms of sensitivity training are in the areas of untrained personnel, insufficient follow-up, insufficient relationship to psychotherapy, and insufficient research on the outcome of the sessions. It can lead to an over-awareness of self and therefore to a complete lack of spontaneous behaviour.

The sensitive teacher however, can avoid these pitfalls, by avoiding the use of sensitivity techniques which deal with the psyche. The teacher of art can concentrate on perception-expanding experiences dealing only with the awareness of the senses. This awareness - expansion can be used to stimulate creativity; the primary justification for the teaching of art. Joyce Cary states that "the artist starts always with an experience that is a kind of discovery. This is what is usually called an intuition or an inspiration."⁹³

⁹² Coghill, Mary Ann, Sensitivity Training, New York State School of Industrial and Labor Relations, Cornell University, Dec. 1967, p. 12

⁹³ Rader, Melvin, editor, A Modern Book of Esthetics, Holt, Rinehart and Wenston Inc., 1960, 3rd edition, p. 104

It is for the creative teacher to supply this experience.

DESCRIPTION OF CLASSROOM TECHNIQUES

Lesson 1

A tape, one hour in length, of various types of music (rock, ballet, classical, etc. - see Appendix A) was prepared. All furniture had been removed from the room which was in complete darkness. To help set the mood, incense was burning in various parts of the room.

As students entered the room, they were told to remove their shoes and stockings. Each student then found a place in the room and sat down.

Teacher: "The purpose of this lesson is to try and have you experience something that perhaps is new to you. The next hour will be based on music! Listening to it, imagining things, dancing to it. I've asked you to bring blindfolds. The reason for this is so that you will not be able to see anyone else, and you can feel confident that no one can see you. I won't be blindfolded, only because someone has to be able to separate you if you all pile up in one corner. Don't worry, the light is very dim and I won't be able to distinguish you.

Lie down flat on the floor. Move your arms and legs and make sure you cannot touch anyone. Fine, now put on your blindfolds and lie down on your back, hands at your sides, although I do not want

you to be uncomfortable.

When you hear the music, try and immerse yourself in it. I will, from time to time, give you instructions. Most of the time, however you'll be left alone. Try and imagine and do the things I suggest. If at any time you want to stand still or sit on the floor, do so. Just try to maneuver your way to the wall so that no one falls over you. I'd like to avoid injury.

The music will begin in a few moments. I'd like you to just listen for a while. Imagine yourself in a concert hall, Place des Arts or somewhere. There's a large stage and someone is dancing. Watch that person dance."

The lights were then closed and the music began, with no interruption for five minutes.

Teacher: "Someone else has just come out on the stage and is dancing with your original dancer, male, female, it doesn't matter. Watch them both dance."

This portion again, lasted for five minutes.

Teacher: "As you can visualize it, gradually add more dancers to your stage. As many at a time as you like, until you have quite a crowd".

This period again was of five minutes duration.

Teacher: "After a little while you may feel like joining these dancers as you lie on the floor. Try moving your arms and legs as if you were part of the dancing group".

Two or three minutes in length.

Teacher: "Slowly, as you feel it, stand up and dance with your group that's it, good. Move with the music, feel the music, let it flow through you."

This period lasted for 17 minutes. The music was stopped. Students were put together in pairs, back to back.

Teacher: "The purpose of this next little while, is for you to try and feel and experience the movement of your partner's body as well as your own. For the first little while, remain back to back, then as you wish, but stay together."

The music began again and students danced with partners for 10 minutes.

Teacher: "You may now dance as you wish. Stay with your partner, or dance alone".

The music continued for another 15 minutes. Except for four students, all chose to dance alone. The tape then came to an end.

Teacher: "Keep your blindfolds on and move towards the sound of my voice. Now sit down on the floor. Keep the blindfolds on because the light will hurt your eyes and change the atmosphere."

The lesson was the same for all the groups. It was immediately followed by a discussion of the preceding hour. These discussions follow.

C

LESSON II

Students sat in a group around the teacher who then showed various prints and pictures of paintings and sculptures in which the artist had been successful in creating the illusion of movement (see Appendix C). In each case the students were asked to try and determine the technique used by the artist to create this illusion. They discussed the various elements of design and how these could be utilized.

Three assignments were then given.

Teacher: "I'm going to ask you to create three things during the next 6 weeks. First of all I'd like you to paint a picture of a dancer or dancers, showing movement. I say paint, however, you may use any medium you like: tempera, oil, acrylic, pastel, ink, crayon, coloured paper, etc. If you like you may combine some of these. The medium is yours to choose. The main thing to remember is that you are to create the illusion of movement. How you do it is something for you to choose. Perhaps some of the feelings you experienced during the actual dancing lesson will help you in these assignments."

The second assignment is a sculpture, again portraying movement. We are somewhat limited as to medium, but we do have clay, plasticene, plaster of paris, wire, styrofoam, copper foil and wood. Of course, anything else you may wish to use is perfectly acceptable.

The third assignment is to write a poem or short descriptive paragraph about the actual dancing lesson. Tell me what you felt, saw, experienced, etc. You may, if you like, tie all three assignments together, using the picture and the sculpture to illustrate your poem. This is not necessary of course. Again, it is whatever you wish to do.

LESSON III

Earlier in the school year, the students had spent six weeks studying figure drawing. The lesson about to be described took place three months after the drawing unit.

For a period of ninety minutes, the students drew rapid gesture drawings of a model. The students took turns modelling, as did the teacher. They began with 15 second gesture sketches in charcoal. Each was to stress movement. These sketches were gradually expanded in time until the drawings were of two-minute duration.

For the last 15 minutes of the lesson, the students used pen and ink instead of charcoal. The lesson was purely an exercise period; a time of loosening and freeing the inhibitions which often attack the students when confronted with charcoal and blank paper.

LESSON IV

The students were taken into the balcony overlooking the school gymnasium. Using charcoal or ink, as they desired, they were asked to sketch the various activities taking place below them. Since the students working in the gymnasium were in constant movement, those drawing often had to complete their sketches from memory or imagination. This lesson, again, was an exercise period lasting for ninety minutes.

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LESSON V AND VI

This lesson took place six weeks after the original dancing lesson. In each of the three classes, the students presented their three assignments. Evaluation, discussion and criticism took two lessons, each of ninety minutes duration.

1. All pictures were pinned to the wall. (see Appendix E, colour slides). They were then discussed in the following manner:
 - (a) as to the success of the artists in portraying movement; this a general discussion of all the works,
 - (b) as a picture; composition, technique, medium.
 - (c) mood portrayed.
 - (d) after the general discussions of the works posted, each picture was discussed separately. The students criticized, praised, gave suggestions. The artist was asked to defend his/her work, to explain, and if necessary, to interpret.
 - (e) the class then suggested a mark for each work.
2. All the sculptures were placed on a long table. (See Appendix F, colour slides). Students then discussed them all generally as to:

- (a) success in portraying movement
- (b) success in creating a three-dimensional work of art
- (c) medium used
- (d) mood portrayed
- (e) each sculpture was then individually discussed, the artist answering questions or explaining when so required
- (f) the class then suggested a mark for each work

3. All poems were presented to the class. (See Appendix D). They were discussed purely as to the mood and emotions suggested, and of the success of the student in portraying his/her feelings during the dance lesson, or about the dance lesson. These poems were not marked.

RESULTS OF QUESTIONNAIRE

At the termination of the six-week period of work related to the dancing class, the following questionnaire was given to seventy students. They ranged in age from fifteen to seventeen, and were in grades ten and eleven.

Questionnaire

1. What were your feelings and sensations during the dance lesson?
2. What did you think of the three assignments related to this lesson?
3. Movement could have been presented academically. Do you feel our approach aided your understanding of movement and therefore aided your art work? Explain.
4. Would you care to have more lessons of this type? Why?

Students were told that it was unnecessary to put their names on their questionnaires so that they could remain completely anonymous.

1. What were your feelings and sensations during the dance lesson?

Emotions mentioned:

Anxiety	-----	14%
Fear	-----	3%
Loneliness	-----	6%
Self-consciousness	-----	13%

Pleasure-----	29%
Freedom-----	27%
Bewilderment-----	3%
Serenity and calm-----	6%
Silliness-----	9%
Inhibited-----	26%
Uninhibited-----	19%
Sense of belonging-----	4%
Excitement-----	17%
Self-awareness-----	17%
Controlled by the music-----	9%
Escape-----	3%
Relaxation-----	14%
Drowsiness-----	3%
Tension-----	6%
Tired-----	7%
Detached-----	4%
Floating-----	10%
Physical reactions-- nausea and dizziness-----	4%
Change of emotions-----	36%
No response-----	6%

Of the seventy students who answered the question,
many mentioned more than one emotion.

0 emotions-----	8.75%
1 emotion-----	11.5%

2 emotions-----	30.0%
3 emotions-----	25.5%
4 emotions-----	15.5%
5 emotions-----	8.75%

Of the 36% who spoke of a change of emotions, in each case it was from a negative to a positive emotion, i.e. inhibited to uninhibited. The following are quotes taken from answers to the questionnaire:

Student A: "At first I felt rather inhibited. After a while I overcame this and was able to get the full feeling of the music."

Student B: "At first I didn't really want to get up and dance at all because I felt that everyone was watching me. Later on, I didn't care. Near the end I couldn't really think about anything, but I was very disappointed and maybe just a little bit angry when there was only a few minutes left."

Student C: "I enjoyed it, but at first until you can get involved with the music one tends to feel rather self-conscious. It was great to be able to let out your feelings while dancing. I did tend to soon get emotionally involved and it enriched my mind with brilliant colour and visions of movement."

Student D: "In the beginning I was frightened as my feelings were new and different. As the music continued I began to sway and feel freer. Then I began to feel that the music was controlling everything. When the music throbbed I throbbed. When it swayed, I swayed."

Student E: "I felt very alone and strange when the music went on. I felt I had to force myself to do it. After a few minutes my stiff feeling left me and I really enjoyed it."

Pleasurable and positive experiences were mentioned 101 times.

Student F: "The feeling was one of total freedom, I felt as though I was alone and free to let loose all my inhibitions and nervous energy. I felt as though my body was like a mirror reflection and personifying the rhythm of the movement."

Student G: "I felt very alone, the lights were out, the incense filled the room and even though there were thirty other people in the room I was only aware of myself and the space around me. The music was great. I sometimes got very attached to one piece of music and then it was gone, changed to another. My limbs felt longer than they actually are and my eyes, though they were blindfolded, saw a hazy, drunken kind of vision. I enjoyed myself and the freedom I could express in the movements of my body."

Student H: "During the dance lesson I experienced a sense of freedom - in particular a freedom of movement. Having lost my sense of bearing, I became dizzy and experienced a sense of weightlessness. Also, with my eyes shut tightly by the blindfold, I began to "see" figures flashing in intense hues of red and green. Another sensation I experienced was that of intense movement all around me - which added to the excitement."

Student I: "During the dance lesson, I gradually built up a feeling of total, somewhat spiritual happiness. I became physically, spiritually, and mentally complete, like a spirit drifting free in all its purity. I also got a feeling of power, as if I was able to do anything I'd want with myself. I really felt my existence."

Student J: "It was fantastic to be able to escape reality for the time I did. I completely left my surroundings and became enclosed into a beautiful musical world. This should be continued as a permanent part of the art course. There aren't many chances in a student's life to let go and be free."

Student K: "I felt free to do whatever I wanted in relation to movement. During certain songs I listened to the words and reacted accordingly. For example, during one song it has a slowing end, and my movements seemed to diminish."

Student L: "I became aware of my body moving, my breathing and heartbeat - it was really far out. It is a great way to really understand movement and your body."

Student M: "During the lesson, I felt that I was able to leave the reality of the day and enter the moving, colourful, warmth of imagination. It made you realize the many different movements of your body."

Negative reactions were mentioned 76 times, but many of these mentioned emotional change.

Student N: "Good and bad, confusing mostly. Loneliness. It brought back things I didn't want to remember."

Student O: "I felt the dance lesson was useless in itself, within the given situation. I did not feel myself blending with the music to any noticeable degree and that this was not to my advantage. Sensations were always bumping into people and getting my toes stepped on."

Student P: "While dancing I always had the fear of bumping into a wall or another dancer. I felt the enclosed space bothered me to the extent that I confined myself to one area of the floor, not being adventurous or completely free."

Student Q: "I couldn't let myself go as I felt uncomfortable as I knew that there were other people in the room who didn't take it seriously. I didn't like the fact that there was someone there watching us."

Student R: "During the dance lesson I felt silly and uneasy. Not because of the whole idea, but because of the atmosphere. First of all, I didn't like the music. It wasn't to my taste, therefore I couldn't enjoy it. There was a tension in the room."

Student S: "At one point I felt good all over, then I finally realized that the whole thing was ridiculous and you had a good time laughing at everyone."

2. What did you think of the three assignments related to this lesson?

Positive-----59%

Negative-----30%

Undecided-----11%

Many students referred to each of the three assignments individually.

Painting

Mentioned by----- 33%

Positive----- 83%

Negative----- 17%

Sculpture

Mentioned by----- 26%

Positive----- 39%

Negative----- 61%

Poetry

Mentioned by----- 30%

Positive----- 48%

Negative----- 52%

Suggestions and Criticisms from the Questionnaire

Instead of three assignments, the choice should have been left to the student-----mentioned once

The assignment was not related to the lesson -----mentioned four times

More preparation was needed for the sculpture-----mentioned three times

Lessons on anatomy are needed for sculpture-----mentioned once

It would be preferable to write the poem in class with the same music repeated-----mentioned once

Too many assignments for one topic-----mentioned four times

Poetry is unrelated to art-----mentioned twice

Assignments should have followed the dance lesson immediately-----mentioned twice

Assignments are restricting after the freedom of the dance-----mentioned once

General Comments

The assignments were challenging-----mentioned once

It was a good learning experience-----mentioned twice

It aided understanding-----mentioned four times

It gave enjoyment-----mentioned four times

The assignments were difficult-----mentioned seven times

Six weeks was not enough time-----mentioned five times

The assignments recreated the feelings of the experience-----mentioned eight times

3. "Movement" could have been presented academically.

Do you feel our approach aided your understanding of movement and therefore your art work? Explain.

Positive-----77%

Negative-----16%

Undecided----- 7%

Suggestions and Criticisms

A two-part lesson which combined a conventional approach as well as the dancing lesson would have been helpful --- mentioned once

It aided my understanding of movement but didn't help my art work ----- mentioned once

Movement is harder to envision if presented academically ----- mentioned four times

Lack of space in which to move ----- mentioned twice

Too much time between the actual lesson and the doing of the assignments ----- mentioned nine times

After letting go in the lesson, it was hard to "get into" the assignments --- mentioned twice

The music was the wrong type ----- mentioned once

General Comments

A sense of fantastic freedom ----- mentioned twice

Sensations and emotions helped to create images in the mind ----- mentioned once

It gave the feeling of movement and aided my understanding ----- mentioned twenty-seven times

4. Would you care to have more lessons of this type? Why?

Positive-----1-----73%

Negative-----19%

8% of the students mistook the question to mean repetition of the same dance lesson.

Reasons for answers

Positive

- would want more such lessons to aid understanding of art and of oneself
----- mentioned twice
- it was interesting, fun and helps make use of senses and emotions to understand art
----- mentioned twice
- it relates art to experience
----- mentioned twice
- it was relaxing
----- mentioned twice
- it was very enjoyable
----- mentioned three times
- it was interesting, exciting and fun
----- mentioned three times
- it created a new attachment to my art work
----- mentioned once
- it created mood, gave added inspiration and made one more familiar with the topic before attacking it
----- mentioned once

Negative

- did not like to be blindfolded
----- mentioned once
- felt too inhibited and so it became a chore
----- mentioned twice
- prefers total darkness to blindfold
----- mentioned once
- it was too draining an experience
----- mentioned twice

Suggestions

- how about more psychedelic effects and a little grass?
-----mentioned once
- there should be no time lag between the experience and the painting and sculpture
-----mentioned once

General Comment

- thank you for being so different
- thank you for thinking of this way of teaching art

CONCLUSIONS

In discussions immediately following the actual dance lesson (see Appendix D), there was a great feeling of excitement and exuberance. Students were exhilarated by this change in their daily routine, and by the emotions they had experienced. They wanted to discuss what had happened and showed no reluctance whatsoever in discussing extremely personal reactions, even negative ones, as in the following quotes from Appendix B.

... I was lying down and you told us to 'picture a person dancing'. Well I pictured a person and that person became me ... and you said, 'invite the partner in' ... I couldn't get anybody to dance with me.

... well, I couldn't stop thinking about every bad memory I've ever had.

This student later became involved with the music and was able to do away with negative emotions:

... afterwards ... when I saw everybody dancing and ... it looked really good ...
... I really wanted to try again.

While at first there was a fair degree of inhibition, fear and uncertainty; students did not want to be the first to get up and dance, and many felt very conspicuous in doing so, it did not take long until most were able to immerse themselves totally in the music and experience positive emotions generated by the atmosphere, music and dance. They became totally involved with the music.

Student A "I was very deeply into the music. I was flying all over the place."

Student B "The movement moved me all over the place. It swayed me when it moved, and it seemed to pull me all over and rhythmic ... whatever it did, I did."

Student C "... the sound of the music took control of your whole body and you just were part of the music."

Student D "There was a really strange thing. Did the bell ever ring for lunch? I didn't hear it."

While some students complained of tiredness (7% in the questionnaire), during the discussion, most stated that they could have continued indefinitely.

There was some discussion as to the choice of music itself (see Appendix B) some complaining of the types of music chosen, and of the fact that music changed in character from time to time. Others felt that it was precisely this change which was beneficial and which affected their various emotions. It was agreed that reaction to music is highly subjective and that it would have been impossible to find music which appealed to the entire group simultaneously.

By the time the questionnaires were given out six weeks later, responses, while basically positive, were not as positive, nor were they as exuberant as they had been during the discussions. Doing the actual work of the assignments tended to dull the excitement. Students had had time to think their responses through on an intellectual level, while during the original discussions immediately following

the dance experience (Appendix B), the responses were basically emotional in nature. It was in these questionnaires that criticisms and suggestions began to emerge from the students.

Many students mentioned lack of space and time. They felt that during the actual lesson, particularly in the larger groups, there was a definite space restriction. Since they then became aware of others through the occasional collision which changed the intended mood, they felt that lack of space interfered with the freedom of the lesson. They realized, however, that the group was restricted to use of its own classroom, and that the lesson had to fit into the time allotment of the school schedule. One student suggested use of the gymnasium but realized that it would have been impossible to darken the room.

One small class of fifteen had totally positive reactions to the lesson. This diminished as class size grew. It was suggested by several students that large groups be divided in two and that the lesson be done twice.

59% of the students were positive about the given assignments according to questionnaire number two. Many felt, however, that time was an issue. They suggested that it would have heightened the immediacy of the experience if the poem and art work would have been done immediately following the dancing. Here, however, they were realistic

in their understanding of the restrictions of school time-tabling.

Of the students who specifically discussed the painting assignment, 83% had positive reactions. It was felt that since drawing and painting had played a large part in the art room curricula to date, most students felt free to experiment with medium and to attempt to express their feelings pictorially. These paintings and drawings tended to be extremely well done (see Appendix E, colour slides).

Students were quite flexible in their choice of mediums. They were not afraid to experiment (Appendix E, colour slides), and many completed works quite foreign to anything they had previously attempted. During evaluation discussions of these works, this was explained by the students as being directly due to the sense of experimentation engendered by the dance lesson itself.

On the other hand, of the students who mentioned their responses to the sculpture assignment 61% were negative. It was felt that not enough sculpture had been done or discussed in the classroom and, as a result, students were much more inhibited in this medium. The sculptures therefore, tended to be less successful than the paintings (see Appendix F, colour slides).

While many art students, being creative people, enjoy verbal creativity as well, of those who discussed the poetry assignment, 52 percent were negative in their

reactions. Students tend to pigeon-hole subjects and the major criticism was that they could not connect poetry with art; they were unable to verbalize what had been a subjective experience. However, even while stating the above, all wrote some descriptive piece, whether poetry or prose and considering the objections of the students, these were remarkably successful (see Appendix D).

77% of the students felt that the lesson had been superior to one which might have been presented in a more academic fashion. Most mentioned that the experience itself gave them a subjective realization of movement which aided their understanding of this element of design and thus aided their art work. Many felt that a totally academic lesson would have left them with an intellectual understanding of movement, but that the subjective experience of the dance lesson added another dimension to their comprehension of the element.

Several suggested that perhaps an academic lesson could have been presented as well, although others countered that this was basically done during discussions of paintings and sculptures which was the basis of Lesson II. They felt that through attempting to analyze the ways in which the artists had created the illusion of movement in their works, they themselves were given more understanding and appreciation of the techniques involved.

Many students stated that their study of the history of art was an aid as well, since through learning about

groups such as the Futurists, Action Painters and the Automatists, all concerned with some aspect of movement, they were given suggestions as to techniques possible.

73 percent of the students were positive in the fact that they would desire more lessons on the idea of the dance experiment. In both the questionnaires and the discussions (Appendix B), students indicated their interest in awareness sessions. Many mentioned extremely personal emotional reactions to the dance lesson and were eager to see what would happen with other types of sensitivity sessions.

Most implied that they would be favourable to the use of awareness procedures as much as was possible in the teaching of art. Many stated that the emotional reactions were as necessary in creativity as the intellectual and that they enjoyed combining the two. They felt that this improved their work considerably.

This illustrates the contention stated elsewhere in this paper that experience is vital to creativity. It is only through the primary process of creativity - the experience or intuition - that one is capable of the secondary process, the creation itself. In this study, it was the experience of the dance lesson that was responsible for the high level of creativity the students were able to achieve.

The students alone, while dance and music are important adjuncts to their lives, would generally be unable to knowingly apply these to their own work. School

work, even art, is not something they consider essential to their being, it is only a necessary evil, necessary in that it enables them to reach a goal - going to a higher institution, having a career or profession, making money. Through having their awareness of dance and music expanded and through having these related to their school work, students were immeasurably enriched.

Many have stated that they are now aware of movement in many ways; they notice how people move, they watch each other, they observe more carefully. It is no longer something they take for granted. Whether attending a ballet and observing, or going to a discotheque to dance themselves, they have become far more aware of the varying aspects of movement. It is something they now notice far more than they had done before their own experiment with it.

Through bringing this experience to the students, and through relating it to their daily work, the teacher was able to make art of more immediate concern to the students. The art work was no longer simply another objective school assignment. It was the expression of an experience.

It is therefore apparent from the results of this study that an increasingly important function of the teacher is to bring experiences of this nature to the classroom. Teachers must stimulate and encourage perceptual awareness if students are increasingly to relate school

to their everyday lives. School work will only appear relevant to students if this is so.

The increasingly popular forms of awareness expansion, such as the experiment described in this paper, and in the sessions known as "encounter" or "T-Groups", are a means of accomplishing the goal of abolishing the alienation and disenchantment of the young with education. It is a means of using education in a more vital and necessary way than the mere giving of factual information.

The enthusiasm of the students for the dance experiment and their eagerness for more sensory experiences, as expressed by the students in discussions and on the questionnaire, show the great need for education of this nature. It strongly supports the contention that school work can have relevancy to the daily lives of the students, and that if this relevancy exists, students will show more readiness to learn. As well, their creativity will be stimulated and while this study is primarily concerned with the role of art, creativity can be stimulated in similar ways in all fields of endeavor. Sensitivity and awareness techniques can be used to develop creative scientists as well as artists and should be used whenever feasible.

It has been shown that involvement is of importance in teaching. Through involving the students, physically, mentally and emotionally, in the experience of dance and

movement, the students were able to perceive movement at a newer and deeper level. This sort of involvement should be generated whenever possible as it too brings relevancy to the lesson.

As well, this sense of involvement is able to break through the barriers of desensitization erected through the constant sense bombardment of our lives. Students suddenly begin to hear and see things with a freshness and newness which are highly conducive to creativity.

Lessons of this nature, because they appeal to the emotions, can have meaning to all types of students - the bright, the average and the poor. It is one way of reaching the students at either extreme of ability; those who are generally ignored by more traditional forms of education. It becomes personal and helps to erase some of the dehumanization of modern school life. This reaching of the student helps to return him to involvement within the school. Therefore, it would seem that the emotive experience can accomplish a new dimension in learning, one that is untapped by purely factual or overly abstract methods of teaching.

Within the realm of art teaching, experiments such as the one described here can be used to teach many of the elements of design. The resulting combination of emotive experience with factual or intellectual understanding of each element, can then tap a deeper source

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within each student and result in a more meaningful output, this output being shown through an enriched creativity. If this enrichment and creativity can be carried over to other aspects of the students' lives, to other subjects and to their lives outside of school, then we have succeeded in the evolvment of creative people, this creativity being necessary to a growing vitality in a society which might otherwise stagnate from lack of original thought.

4000 A.D.

When Science and Art are entirely
Melted together to something new
When the people will have lost their
remembrance and thus will have
No past, only future.

When they will have to discover everything
Every moment again and again
When they will have lost their need for
Contact with others ...

... Then they will live in a world of only
Color, Light, Space, Time, Sounds and Movement

Then color light space time
Sounds and movement will be free
No Music

No Theatre

No Art

No

There will be SOUND
COLOR
LIGHT
SPACE
TIME
MOVEMENT¹

¹ Brown, Stanley, as quoted by Wraight, Robert, in What is Art Coming to? Horizon, Spring, 1966, p. 10.

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APPENDIX A

MUSIC USED IN THE DANCE LESSON

1. All These Blues, Butterfield Blues Band, East Meets West, Elektra Records
2. Arabian Theme, Armando's Continental Orchestra, The Royal Embassy Hotel, London Records of Canada Ltd., AMLP 4004
3. Espana Cani, Mexican Brass, La Banda Los Amantes de la Corrida, Spartron of Canada Ltd., GA 219SD
4. In - a - gadda - da - vida, The Iron Butterfly, Warner Bros. Records of Canada, Ltd., SD33-250
5. Manha de Carnaval, Black Orpheus, Epic LN3672
6. Mary, Mary, The Butterfield Blues Band, East Meets West, Elektra Records
7. Nocturne No. 1 in B-flat minor, Op. 9, No. 1, Chopin, Eugene Istomin, piano, Columbia Masterworks, ML 5054
8. Pomp and Circumstance March No. 1, Elgar, A Clockwork Orange, RCA LSC-3268
9. Tehuantepec Wedding Song, Ballet Folklorico de Mexico, RAC Victor MKL-1530
10. To Yelasto Pedi, 2, Columbia Records, CBS, Inc., Stereo 0-3370

APPENDIX B

CLASS NUMBER 1:

Teacher: The point of this is, to find out how you felt while you were doing this; the beginning, the middle, the end. Anytime at all.

Student A: I got stoned on the music.

Teacher: Right away?

Student A: Well, well into it. I was very deeply into the music. Like I was flying all over the place. I don't usually get stoned on music just like that. You know, something has to make it happen. But, it so happens I was right away, I was pulled into it.

Teacher: Why do you think it happened that way?

Student A: 'Cause it was dark and I felt a lot of movement around me, so I was able to move and it was really a trip like, you know?

Teacher: A good one?

Student A: Yeah, definitely. I could have gone on forever. I mean, music that keeps playing like that, I mean, there's no end, you know?

Teacher: Naomi?

Student B: I felt at the beginning, when we started, when I started to get up and dance, I started to feel colors; warm vibrant colors, like orange and reds and all these colors just

vibrating around me.

Teacher: Okay, somebody else. Cindy?

Student C: Well, when I first started to dance, like, I felt like I was in a big field and meadows, and I was just running around, but it was still dark, though it was light, and I was, like, just about bounding, like, expressing myself and at certain points I felt that because I was blindfolded, I felt very dark and very alone, and then I felt I had to seek out someone to, like...

Teacher: Is that why you danced with other people so often?

Student C: Yeah, like, I felt, like, I wouldn't be so much alone and also, sometimes I felt really, really good and I suck out, took out, seeked out a partner!

Teacher: You looked for somebody else!

Student C: That's right! Because too, you know, feel the same way I felt and sometimes, usually, it was reciprocal. Like the way we felt.

Teacher: Okay, somebody else.

Student D: Well, at first, I felt like I was trying to break through something. Like, the music was very, like, eerie and I, like, I was trying to, I don't know, break a shell or something. But, okay, when I was dancing

and I was bumping into people, I got really turned off. Like I couldn't get back into it until a little while after.

Teacher: Yeah, well that's the problem, because, you know, this is the biggest room we have around and I couldn't get the gym or all of the forum, for you, makes it tough. Somebody else? Were you self-conscious at the beginning, or all the way through, or what?

Student E: No, not at all, because everyone else was blindfolded.

Teacher: That was the reason for the blindfolds, by the way, so that you knew nobody could see you. Except me, I had to make sure you didn't knock each other over. Okay, I'd like to know a little bit more about how you felt when you were dancing.

Student F: Well, well, okay. Like everybody, I was into it too, but I think if the music would have been more, like, the same, like, the rhythm was changing too often, so I don't think I could have gotten into it so much.

Teacher: Okay, about the music. Do you think it changed too often, or not enough, or ...
Barbara?

Student E: There was too strong a change. Like, from the rock, sort of to ballet. I couldn't,

sort of, get into it right away. There was too strong a change.

Teacher: No, who said no? Why not, Sharon?

Student G: I don't think ... It wasn't too sudden a change. It's just that, like, it has to change fast if you want to ... change what you're doing.

Teacher: Unless you compose your own music and you're using records, it's got to change quickly.

Student G: Yeah. No. Changing fast, like, from one thing, you have to go on to another. I mean, like, I know it's hard to get into the other thing; the next thing, 'cause it was hard for me too, but it's good that it changes. Like, that I mean, if you go into it gradually, you just sort of, either drown out, or you

...

Student C: Lose the feeling.

Student F: Right!

Student E: Too wishy-washy!

Teacher: Mayda?

Student D: I think it was a little bit too long in each section cause, like, we were dancing and when finally you got into it, it would change.

Teacher: What happened was that in past years, the first time I did this, I had the music

changing quite rapidly and people said it broke their mood which was why I played each number twice. So that you could really get into one beat before I change. Do you think it would have been better to take just one record, like "In - a - gadda - da - vida" and do it over and over and over for an hour?

Students: No

Teacher: No

Student G: Over three times ... I don't know. Three times is a little too much. Twice is okay. Once, nya...

Teacher: How did you feel when you were dancing with a partner, back to back?

Student A: It should have been front to front.

Teacher: It should have been front to front. Do you think it was a good experience to dance with someone else, or would you have preferred to have been alone all the time?

Student H: Well, when I first started, like, when I was first blindfolded, and that, I was lying down and you told us to "picture a person dancing". Well, I pictured a person and that person became me. Like on the stage. Like, I could see a whole stage and just me and an orchestra coming from somewhere and then, when you said, "invite the partner in", like, like,

I couldn't get anybody to dance with me.

Teacher: That's cause you're fat and ugly, and ...

Student H: I was trying so hard and nobody could come in. I was just sitting there all alone, and then you said, "start to dance", well, I couldn't stop thinking about every bad memory I've ever experienced, started coming to my head and I just felt so bad, I couldn't get my mind on anything, and then afterwards, like, when I saw everybody dancing, and, you know, like, it looked, like really good, and I really wanted to try it again, and so I did with ... and then I started dancing with a partner, and Marcus became, became my Tony Curtis.

Student C: Well, like, when you said, "invite a partner down", I didn't want to dance with anybody, like, I felt totally different. When you said that, like, I wanted ...

Teacher: And all the rest of the time you did.

Student C: Yeah!

Teacher: That had something to do with your contrary personality.

Student I: Well, like, when you said to dance with a partner, like, it was scary at one point 'cause, like, you know, I know that you're

afraid of moving. You're afraid they're gonna make you fall over and, like, all I don't ... who was my partner, but all we did was swayed. You know, it wasn't good.

Teacher: And then how did you feel? Let's say, when you were dancing with a partner, and then I said, "Okay, drop hands"?

Student I: Alone.

Teacher: Alone.

Student A: Free.

Teacher: Free or alone?

Student A: I felt free 'cause then we were confined to each other's actions. We had to copy each other's actions and that was ...

Student I: Not at all.

Student E: No, no.

Student A: Well, in a way, like, we had to, in order to stick together, we had to follow a certain pattern of dancing and this way, we got to escape from this and go on to, you know, our own ways of dancing.

Teacher: Cheryl?

Student I: I didn't find that at all, cause I don't know who I was with. I have a hunch it was, Isabel, but I'm not sure. We were ...

Student J: How did you have a hunch it was me?

Student I: I felt the hands. No, I don't know, and what happened was that we kept turning, but it was sort of like we knew, like, we didn't have to say anything.

Student J: Thank you!

Teacher: Okay, Sharon?

Student G: I felt when I was dancing with someone else ... I don't know, it's not like you have to stick together, it's like you're just, you're together. Like, it's just a complete ... you're just together, that's it. There's no two ways about it. I mean, like, I thought it was really great. When we started off, I mean, with a broken nose, thanks to someone, I must say, "it hurts". No, but when you start and you said, "picture someone dancing on a stage, or something", I don't know, I've always had dreams, like, and maybe it's my strange mind, but, it probably is, no, but I picture, like everyone around me and there's just one person in the middle, and it's sort of like, they're all laughing at the one person and that always happens in my dreams. Everyone, like, no ...

Teacher: I find it interesting how personal everyone got. Like, "nobody wants to dance with me", or, "everybody's laughing at me", or, "I'm

very alone".

Student G: No, I'm just telling my dreams. It's always like, I'm here, there's clouds and everything. There's just a little path that I can see through, and everyone's in there having a fantastic time or else, across, "Bones Jones" is on the wall, on the venetian blinds and it's laughing its head off at me. I swear, I've always had that, and ...

Teacher: And, it came out in the music?

Student G: No, in the beginning, then, but, at the beginning, when you said "one person".

Teacher: Okay, Larry?

Student A: There was one ... There was some other music that they had. It was a belly-dancer's music.

Teacher: It's called an "Arabian Theme".

Student A: That was great! That, that was great. That was, that was unbelievable.

Teacher: You liked that one. Yeah, I noticed which ones really ... I noticed you really turned on, most of you, to that one. Tammy, do you have anything to say?

Student K: Well, I wasn't inhibited at all. I find, well, I find dancing a very individual art. You have to do it alone. So the blindfolds sort of helped me out there, you know, it was

sort of a loneliness, and that's you know ...

Teacher: Shelly, what about you?

Student L: I think it was absolutely exhilarating. Like, I can do everything, I can do anything I wanted. It was really good.

Teacher: Would you say then that this sort of hour was a positive experience? All of you?

Students: Yeah!

Teacher: Okay!

CLASS NUMBER 2

Teacher: What I want to know is how you felt while the music was on, while the dancing was going on. Just what you thought about the whole thing. Anyone who wants to speak first? Alright, Judy?

Student A: The movement moved me all over the place. It swayed me when it moved, and it seemed to pull me all over and rhythmic. I don't know, I moved all over. Whatever it did, I did.

Student B: When, it was great, really, like, it got into you. The music, like, became part of you, like, when it was the matador, like, I felt like I was sitting in the middle of a matador, in an arena and pretending I'm a matador. Like, it was so different.

Student C: Each music, like, sort of told us its own story and you try to move your body to the story of the music and you use your imagination, and it was a lot of fun. It was a lot of fun, just moving your body.

Student D: I also think that each different piece of music and each movement to the music told a whole different story and I put my own connotation to the song and danced my own way. And I really got into it. Sometimes, you know, it depended if the music matched me at

the time. But sometimes I really did.

Student E: Well, I feel that, like, the sound of the music took control of your whole body and you just were part of the music. It ruled you, and like, when the drum solo was, like, you felt like you were, you were beat, you were the one who was beaten on, like drumming on and on.

Teacher: Well, you become the beat yourself. Linda?

Student F: I just found it extremely relaxing and enjoyable. It was relaxing and enjoyable.

Teacher: How did you feel at the very beginning? Were you able to really imagine the dancers? Yes?

Student G: I had a complete picture. They kept on moving and every time a different beat came in, the picture would change slightly until between one minute and another, the picture wasn't the same. But it was still, it had the same quality, but the colors were always changing.

Student H: I thought that, like, after you danced yourself and you sat down and you pictured yourself dancing, it was a fantastic feeling because first, it was reality and then, it was an image and it was really a terrific, really different type of thing to do.

Student I: Well, I found at the beginning, when you asked us to imagine, like, one person, like I could really imagine dancing. But, then, after, when you said, a lot people were dancing, I just, like, started dancing, just plainly, you know, like, it wasn't like, they were doing anything special.

Teacher: Barbara?

Student B: I think the incense was so great, like, it got into you, like, it, it gave you the atmosphere.

Teacher: Okay, now, when you were dancing, did you feel self-conscious at the beginning.

Class: Yes!

Teacher: How long would you say it took until it disappeared? Carol?

Student E: Well, I think, like, the first two songs, like, I felt conscious of, like, of like, maybe somebody was watching, or, and then, I don't know, the third piece, like, it made me feel like I was the centre of attention. That everybody was looking to me. So I ...

Student G: The same thing happened to me.

Student J: Yeah!

Teacher: Like you were on a stage, like you were performing?

Student J: Well, I didn't feel as if there was anyone near me. It was like total blackness and there was one white object there, and that was me. So like, you know, I wasn't self-conscious at all.

Teacher: What about when you danced with a partner? What did you think about that? Esther?

Student K: It was hard because there were three of us.

Teacher: Yeah, I know you were in an odd group. Someone else? Does anybody have anything to say about that? Did you prefer to dance with a partner or alone?

Students: Alone.

Teacher: Then, how did you feel when I said, "Let go"?

Students: Better. Relief, relief, relief. Free.

Teacher: Free?

Students: Yeah.

Teacher: Okay, what do you think about the whole idea? Were you able to forget the whole idea that you were in school, and just concentrate on the ...

Student G: There was a really strange thing. Did the bell ever ring for lunch? I didn't hear it.

Teacher: Did you hear the people knocking on the door, and their talking? I thought we couldn't get away from it. Esther, how come you danced so little?

Student K: Because I couldn't get into the music.
I only got into the, (the drum, you know,
"In - a - gadda - da - vida".

Teacher: And the others left you cold?

Student K: Right, that's why I danced to those, cause
I liked it.

Teacher: Okay.

Student F: I was more relaxed in the beginning than I
was at the end. After the first half of the
first song, I was relaxed. But towards the
end, when the door kept on going ...

Teacher: Yeah, that was difficult, but there was
nothing much I could do about that. Pat?

Student L: Also, like, with the sort of beat music, it,
the music, really could become part of you
it was natural. It was almost like
primitive and when there was, like, the
ballet music, and everything, and it had
already started, you just had to dance to a
certain form. You couldn't dance freely any
longer.

Teacher: Well, what did you think about the music?
Would you have preferred to have something like
"In - a - gadda - da - vida" over and over
and over, or the different types? Joan?

Student M: I was much more interested with the different
types because you can move your body differently

for every music. Like after a while, you'd get bored with, "In - a - gadda - da - vida" and just move your body the same way. Except, the only thing was, like, when some of the songs came on, they were played three times and I found it hard to keep on going ...

Teacher: Well, most of them only played twice 'cause I found that once wasn't enough and so I played it twice, and there was only one song, that was three times, that's 'cause I was right near the end of the tape. So I just let it repeat itself rather than bring in something entirely new. Would you say, basically, that was a good experience?

Students: Yeah, it was really great.

Teacher: Did you enjoy it?

Students: Yeah.

Teacher: Would you like more lessons of that sort?

Students: Yeah.

Teacher: Okay, take your blindfolds off.

CLASS NUMBER 3

Teacher: I'd like to know how you felt while all this was going on. Just generally, what your feelings and emotions were. Okay, Susan?

Student A: It was like a dream. It was so strange.

Student B: It felt very relaxing.

Teacher: Julia?

Student C: I felt very free.

Teacher: She said she felt very free. Anybody else? Okay, Marla?

Student D: Well, usually when I dance in front of people, you know, you, you want to know what the other people think about. When everyone's blindfolded, it's like, you know, you don't even care, you know. You just, You're free.

Teacher: Well, that was the idea of the blindfolds, so that you'd know nobody was looking, except me, and I wasn't being critical. Debbie?

Student E: I felt like I was completely alone where no one else was, and except for the times I bumped into people, it was great. Everyone knew, everyone knew I was the one who bumped into them 'cause I always said, "sorry".

Student F: It was like you were in a different world. It was just, it was like heaven, you know. Like it was like you just were dancing in

clouds and it was just so funny.

Teacher: Anyone else? Okay, when you were lying on the floor, were you able to imagine the things I told you to imagine?

Students: Yes.

Teacher: What was it like?

Student G: It was ballet.

Teacher: Ballet? Judy?

Student F: I just, I didn't want to just watch then. I wanted to get up and dance also.

Teacher: Okay, did you have any trouble imagining the people?

Students: No.

Student D: I had problems when they all got together 'cause they all bumped into each other.

Teacher: You mean in your imagination they bumped into each other?

Student D: I could imagine the one person better than the two and I can imagine the two better than all of them.

Teacher: When, when you were told to stand up and dance, were you very self-conscious at the beginning?

Students: Yeah.

Teacher: How, how long would you say it took you to get over that?

Student E: The end of the first song.

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Teacher: The end of the first song? Barbara? No? About ten minutes ... Well, into the first song, I guess.

Student G: It was hard at the beginning 'cause I imagined a party, right? And then, I thought that everybody would be wall-flowers, except for me. So then I didn't want to dance.

Teacher: Gail?

Student E: Just when it started. Just when you said, "Everyone stand up", that's the only time that I went "blah". But then, after, when we got up, then, it didn't take at all, anything.

Teacher: How did you feel when you danced back to back with somebody? Yes, Judith?

Student H: I didn't like it because I wanted to move one way and the person wanted to move another way.

Student E: It was like he was swaying at the same time.

Student H: Everybody interpreted the music differently and I, I felt like swaying really, really far.

Teacher: Judy?

Student F: Well, I felt that dancing by yourself was much better because you were much freer and you didn't have to worry about what your partner was doing, so you had to co-ordinate with your partner.

Teacher: Marla? What about you?

Student I: I liked it better alone because the other person was doing something else and you were all out of beat, and everything, you know ...

Student J: I feel, that, like, it was strange but it was a good feeling of the other person's body movement, you know. That you felt their body.

Teacher: How did you feel when I said, "Leave go"?

Student D: I felt alone.

Teacher: Alone?

Students: Alone, yeah. Alone.

Teacher: Okay, some of you really didn't dance. There are quite a number of you. You know who you are, who just stood at the side or sat through the whole thing. Does anybody who was one of the people just sitting quietly want to say why? Terry?

Student K: Yeah, well, okay, first of all, some parts of it I thought was too much. Like grooving to the music, you know, like, I really didn't feel like dancing to parts of it. But, you know, the slow music and stuff, I really fell into it.

Teacher: Alright, Julia?

Student C: Some music wants to make you get up and, and just let yourself go, and other music, you just want to listen to. Lie back and listen to.

Teacher: It depends on the individual. Some people like the slow music and some people really went up on the ones with the more, sort of a hard beat.

Student J: What was the "Eastern one"?

Teacher: The "Arabian Theme"?

Student J: Yeah.

Teacher: Yeah. Tell me, would you have preferred it if I had just, let's say, put on "In - a - gadda - da - vida", over and over and over?

Students: No.

Teacher: No, then it needed some variety, eh?

Student E: I didn't like it as well.

Student J: I do.

Teacher: Well, then, that's gonna be ...

Student F: Almost every song I could get a different nationality.

Teacher: Well, that was the idea and that's how it was chosen. Dalia?

Student L: I didn't feel like dancing to it.

Teacher: Well, why then, if you didn't feel like dancing, but were you able to feel the music anyway?

- Student L:** Yeah, but just to listen. I was in a ...
lost in my imagination, sort of.
- Teacher:** Alright, could you, you said you could feel
the music anyway. Could you feel movement
even though you weren't actively moving?
- Student L:** Yeah, I could imagine it.
- Teacher:** Yeah, okay, that's fine. Anybody else?
Terry?
- Student K:** Yeah, after each piece of music I felt
completely lost, you know, 'cause like when
you started a new one, I was, like, lost.
I didn't know what to do. I felt terrible.
- Teacher:** It took you a while to get into it?
- Student K:** Yeah.
- Teacher:** Cheryl?
- Student M:** Well, when I was dancing and then, like, you
hear the clapping, it feels like it's so far
away from you, like, I felt, that I was in
one corner and everyone else, was like, in
another corner, together.
- Student L:** I liked the clapping.
- Student K:** No, the clapping wasn't good because the
clapping made you realize that there were all
other people around you, and without the
clapping it seemed like ...
- Teacher:** With some people it's interesting. Some
people like it and some people like feeling

altogether ... Barbara?

Student N: Yeah, well when I was dancing, like, I wouldn't dance 'cause I was either tired or because I just wanted to listen to the music.

Teacher: But could you feel the music anyway?

Student N: Yeah.

Teacher: Alright, Barbara.

Student N: Everybody said they were relaxed. But I wasn't, it's because I was so tight and I was dizzy, so I couldn't make myself stop.

Teacher: You just kept whirling, and Nina, what about you?

Student O: I felt dry.

Teacher: Dry?

Student M: Me too.

Teacher: Dry? You mean like thirsty?

Students: Yeah.

Teacher: Is it the activity?

Student O: Yes, I'm dying.

Teacher: Would you say that ... No, no, no, not here, die out in the hall, later. Would you say that basically it was a positive experience?

Students: Yeah.

Teacher: Okay.

Student D: It was very different.

Teacher: That was the idea.

APPENDIX C

PAINTINGS - PRINTS USED

- Balla, Giacomo, - Dog on a Leash, 1912, or Leash in Motion
Little Girl Running on the Balcony, 1919
- Boccioni, Umberto - The City Rises, 1910-11, The Charge of
the Lancers - Riot in the Gallery, 1909
- Breugel, - The Blind Leading the Blind, 1568 - The Peasant
Dance, 1568
- Burne-Jones - The Golden Stairs, 1880
- Carra, Carlo - What the Tram Said to Me, 1911
- Delacroix - Liberty Leading the People, 1830
- Delaunay, Robert - The Menage des Cochons, 1910-1912
- Duchamp, Marcel - Nude Descending a Staircase, No. 2, 1912
- Gericault - Raft of the Medusa, 1818
- Grosz, George - The Funeral of the Poet Panizza
- Leger, Fernand - Soldiers Playing Cards
- Rubens, Pater Paul - The Defeat of Sennacherib, 1616-1618
- Marie's Government, 1625
- Severini, Gino - The Charge, 1914
- Villon - Orly, 1954

DRAWINGS

Corneille, Cornelis van Beverloo - Speed, 1955

Hofmann, Hans - Untitled Drawing, 1948

Kollwitz, Kathe - Death Reaches into a Group of Children,
1934

Lebrun, Rico - Running Woman with Child, 1948

Schiele, Egon - Boy in a Striped Shirt

SCULPTURES

Bernini, Gianlorenzo - David, 1624 - Apollo and Daphne, 1624

Boccioni, Umberto - Unique Forms of Continuity in Space, 1913

Brancusi - Bird, 1940

- Bird in Space, 1925

Coysevox, Antoine - Marie Adelaide de Savoie as Diana, 1710

Lambert - Sigisbert, Adam - Prometheus, 1767

Zadkine - Monument Commemorating the Destruction of
Rotterdam, 1954

The Winged Victory- CIRCA 190 B.C.

The Borghese Warrior - Greek, 2nd century

APPENDIX D

POETRY

STUDENT A

Black ...The rivers of my arms, and legs,
 and face, and teeth, merge in the vast
 reservoir deep within the depths of ...black
 Spilling over and flowing into the myriad
 crevices of my mind ... Long fingers of black
 giving way to light ---Bright, brighter,
 blinding, STOP.
 Withdrawing slowly, slowly, ebbing out
 I move, I touch, COLD, black shrinks into
 gray
 Bending into a unified mass, black slowly
 returns, flooding the rivers, darker, darker
 -----black.

STUDENT B

The Runner

The runner,
 reaching forward,
 pushing ahead.
 What is he running for?
 What is his goal?
 The swift movement of his hardened legs,
 His head pulsing
 with the constant beat
 of his running feet.
 Energy flows within his body
 and
 he is able to perform.
 The runner
 free
 and unattached to the rest of the world.
 Moving on in his own time
 He is pushing forward,
 So fast
 that not the whole world can keep
 us.
 His feet
 hardly on the ground,
 bring him closer,
 He is alone
 happy and free
 Running.

STUDENT C

CAUGHT INSIDE
A WEB OF MADNESS
I CAN'T TELL IF IT'S
HAPPINESS OR SADNESS
I'M GIVING YOU
MY FRIGHTENED HAND
TAKE IT FROM ME -
NOW STOP ME
IF YOU CAN.

STUDENT D

A burst of strength
Surged through every vein,
Pulsating with hot intensity
Pounding against flesh
Beating, beating
Never to escape
But to be bound to eternity
As writhing movement
Surpressed by silver solitude.

STUDENT E

my eyes
strained shut against the music
throbbing
and the heat of the light
singeing my lids.
yet I see the dancers
flashing
through the green and the red.

STUDENT F

Black and solitary
Music gradually enveloping the body I own
Absence of hostility
The freedom I've never known
Composed or wild
No longer in hiding
My mind escapes like a child

STUDENT G

soar
 tremble
 winding
 knotted
 contort
 reel
 bend, flow along the infinite avenue of life.

STUDENT H

"Movement"

The room was black ...the music reached my ears ...the music reached my body...the music controlled my body.

I bent down...I stretched out...I was a tree blown by the wind...I was a ripple in the water.

I was a bird flying in the sky...my body was free to express itself...I was allowed to do what I pleased...I was only in this world for a limited time.

STUDENT I

With lithesome grace the dancers lose
 themselves
 in their movements.
 curving softly,
 the muted colours melt and meet
 only to blend
 and reflect back in symmetry
 the dancer's style ...

STUDENT J

half dead dancer
 too many spotlights.
 trembling
 like a broken puppet

i lose myself
 to my legs.

STUDENT K Moving to the sound
 OF
 Rocking
 Rhythmic
 Throbbing
 Beating drums.-
 Swaying lightly.
 Gently turning.
 Twirling
 Whirling
 Reaching Up.
 Breaking free.
 Unrestricted,
 Unrestrained.
 Far removed
 From the world.

STUDENT L The strong sound of the drumbeat
 pushed itself slowly into my head
 It called me to unconsciously commence
 tapping my fingers on the floor in time to it
 As I realised the urge to stand,
 I cautiously raised off the floor
 I became immediately self-conscious
 After a time this feeling terminated.
 As I inhaled the aroma of incense
 I felt freer than ever before.
 It became increasingly
 difficult to think
 As the music
 inbedded
 itself in
 my mind
 further
 and
 further
 my mind
 went
 blank

One student chose to write a prose description.

The luminescent lamp beamed thick highways of light onto the poster. Struck by waves of brightness, the multi-coloured collage of Day-glo images began revolving slowly, writhing and twisting, reeling and spinning, snaking into animation. Colours, leaping into space, burning through spectrums of rainbowed molecules, splattered into rotating patterns of cut-glass reflections. Rotations quickened, twirling zealously into windmills of flashing embroidery, whirling, propelling, catapulting sedulously in lively acceleration. Suddenly clashing, the many-hued pathways of brilliancy collided in a climax of horrendous violence- then shatter and came to a standstill. Someone had shot off the light.



