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**LA THÈSE A ÉTÉ
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THE TEACHER

for example

Evelyn Bloom

A Thesis

in

The Faculty

of

Fine Arts

Presented in Partial Fulfillment of the Requirements for
the degree of Master of Arts in Art Education
Concordia University
Montreal, Quebec, Canada

1977

• Evelyn Bloom 1977

CONCORDIA UNIVERSITY

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This is to certify that the thesis prepared

By EVELYN BLOOM

Entitled THE TEACHER for example

Complies with the regulations of this University and meets
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For the degree of

MASTER OF ARTS

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19

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ABSTRACT:

"To know the good is-to do the good"- Socrates.

THE TEACHER- for example

Evelyn Bloom

This study is about the teacher. Its purpose is to discover what are the qualities that go into the making of a good teacher and to present the findings in cassette tape form so that it can be used in teacher training classes.

Teachers, department heads, administrators in elementary school to university, in varied subjects which include art, mathematics and language were interviewed. These teachers are considered exemplar by their students and fellow teachers.

The respondents were asked a series of questions dealing with their own model examples, opinions on the qualities that go into the making of a good teacher, their attitudes about teacher-student relationships, teacher training and the role of the teacher. Students were also interviewed, and a questionnaire administered to 100 students asking them to list in "order of importance" those qualities they consider most important in a teacher. The six cassette tapes, which compose the package, also include an historical perspective. Interviews with art teachers who were responsible for developing art

education in Montreal since 1945 and have had a considerable influence on its direction.

The study is an exposition of opinions and attitudes. It attempts to isolate significant segments of the conversations rather than analyze data gleaned from them.

The findings reveal that given the premise that the goal of the teacher is to create "optimal beings" as suggested by Karl Rogers--the teacher is one who has the qualities to be a maker of such persons. The combination of personal attributes differ in each individual teacher.

It is through the subject taught and the model identification that students find their interests in life that lead them towards a vocation they can love and a commitment to humanity.

I wish to thank all the contributors
who so kindly gave of their time and
energy, and to my advisors Hélène Gagne
and Pierre Grégoire for their valuable
advice and encouragement.

For my son
who will be
a teacher.

Some things that cannot be
measured are immeasurably
important.

-Jerome Bruner

A TYPESCRIPT OF INTRODUCTIONS AND
OTHER COMMENTS MADE IN THE TAPES.

by E. Bloom-

Contributors remarks are not included
here.

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Tape No. 1 - Introduction to the study - Side A - Section (1)

This study is about the teacher. It asserts that the teacher, as person, is a dynamic element in the classroom, and when good teaching happens students identify with the teacher, and through her/him to the subject. The teacher, then, becomes a model.

It will be put forth and discussed in the written research part of this study that the role of the teacher is to inspire students to be interested in the subject; that the student/teacher relationship is central to this inspiration.

It is further proposed that learning is not in itself a goal but a symptom that interest is present in the student. Other symptoms that indicate interest is present are: deriving pleasure from the activity, creative satisfaction, socialization, and experimental thinking. To know is surely not the only thing we humans are capable of. To grow, to feel, to sense, to create, to relate to other humans: these are also a part of what we are. The gathering together of information is not in itself an answer to our modern educational problems, since in our changing society information is outdated by the time it reaches the students.

A new basis for goals in curriculum must surely be

developed, taking into consideration the total man. This part of the dissertation, however, does not deal essentially with education, but with the teacher per se, talking about themselves in relation to education and their students. How and why they became teachers; what were the early influences; the way they communicate; their attitudes and satisfactions. The teacher, as person, in relation to the profession. These teachers are being presented as examples. In their own way, informally and spontaneously, they tell you about themselves as teachers.

It was decided at the outset that the model teachers to be presented should be good teachers, hopefully dynamic ones. How does one find such persons? The listener is asked to recall school days. It is very strange that a question which gives everyone so much trouble in theory is so easily answered in practice. Everyone seems to know who the good teachers are.

Some conclusions of this study show that the qualities common to these good teachers in the opinion of their students are:

- Students like them (for different reasons)
- They have good insight into their subject, and are enthusiastic.
- They are tolerant of differences in their students, firm and fair in discipline and demands.
- They communicate easily with students and are able to explain things clearly.

(Results from student questionnaire. Please see text for more information.)

Good teachers have turned up as being a mixed bag of different personality types. Introverts, extroverts, exuberant types, serene, organized and/or intuitive. To find these teachers was really easier than anticipated. Students, administration, office clerks and teachers were asked, "Who are the best teachers around here?" Names came up and were reconfirmed by others. Without entering into the debate of "what is good" and "what is a good teacher", they were found by simply asking around, and accepting the fact that at this moment in time, history, psychology etc., and in this place, people think that these are good teachers. Whether or not they present an "ideal prototype" is irrelevant to the points being made here. It is important that the procedure followed in presenting these interviews be understood.

The respondents were asked various questions which they were permitted to answer in their own way. As a result, a massive amount of material was compiled: teachers by their very nature tend to be wordy. It remained to reduce 75 hours of interviews into a few hours on tape. The aim while doing this was to select and isolate the most significant answers rather than edit and summarize. Responses were not measured for supporting statements but were selected based on where the respondents presented their ideas with clarity, intensity and/or enthusiasm.

It will no doubt be said that much of what is presented here is to support a hypothesis "a priori". The writer can honestly state that while certain attitudes and basic ideas existed prior to this study, the seminar was an ongoing learning process and helped to structure a more formulated philosophy. In working out this philosophy in juxtaposition with colleagues it was found that many things being expressed paralleled similar experiences and conclusions.

Although differing views appear at times it is not a debate, and therefore the respondents were not challenged to support an argument or point.

Since the particular concern of the writer is in art education, why involve other disciplines? It is done because of the conviction that if one is to consider where art teaching fits in, one must first do so within the total structure of an entire educational philosophy. It is to develop an educational philosophy wherein art teaching can function that is a basic motivational urge behind this study.

Art education cannot exist in a vacuum. It should be a central force, not a peripheral frill in educational processes. We have long outgrown the Master Workshop concept of art teaching. Art for subject credits is the reality that students are living with.

An art teacher in an institution might during the course of a career wonder whether she/he is more teacher

or artist. These fine line distinctions become blurred as the job melds both together.

Interviewed here are teachers from Elementary, Secondary, Collegiate and University levels, as well as teachers presently in the professional arts. Teachers of music, literature, French, reading, physical education, mathematics and art. Several administrators and heads of departments as well.

When this research was being considered, it was thought that to be consistent with the idea held by the writer; that research should have an organic life, useful and growing within the organism it purports to analyze; the format should be such that it can circulate within the system. Therefore, this study is presented as a set of cassette tapes which it is hoped will be used in teacher training classes. Not as a so-called "learning package" but as a convenient way of bringing opinions of others into the classroom. This study does not attempt to have the listener "learn" anything, but rather to become aware of the many problems and some of the solutions found by others. It does open up many areas that need some very serious empirical research by those interested. One of the most important is to examine the quality of possibilities of ideal relationship between teacher and student. In touching this subject it becomes obvious that the mutual love relationship, often thought desirable, needs definition. In the text it will be shown that according

to a study done in this area by Bush "the findings suggest that the personal liking of a pupil for the teacher is one of the most powerful factors in bringing about an effective learning relationship between the teacher and pupil".¹

However, it was found that "there is little relationship between teacher-pupil similarity of purpose and personal liking of the teacher for the pupil".² So the mutuality is in question here. According to Bush's study therefore, it seems most important for a teacher to be lovable or the kind of person that students can relate to--rather than one who "demonstrates" love.

These are intriguing questions that require competency in special fields of study. Ideally this should be undertaken by a team of researchers such as sociologists, psychologists, and teachers working together.

The set of tapes are presented as an interview seminar. The subject is essentially about teacher-student relationships and the role of the teacher. The student and teacher does not exist in themselves, however, they are a part of an educational idea and an institution. They meet because they have a common interest that brings them together.

On Tape no. 2. are presented four educational

¹Bush, The Teacher Pupil Relationship (N.J.: Prentice Hall, 1958), p. 189.

²Ibid., p. 185.

theorists: Dr. Abraham Maslow, Dr. B.F. Skinner, Dr. George Leonard, and Ivan Illich.

They present four different viewpoints of an educational "ideal" as they see it. Comments made at the end of the tape by the writer include opposing opinions by other theorists. Included on this tape are interviews with Dr. Pierre Grégoire of Concordia University who studied the works of Karl Rogers. He talks about Dr. Rogers' ideas on teaching.

Tape no. 3 involves teachers who are presently in executive positions as administrators or head of departments. They discuss their own relationships, influences, and what they believe is the role of the teacher.

Tape no. 4 is an historical perspective on how an enlightened art education was introduced to Quebec by inspired teachers. Included on this tape are interviews with Irène Sènécal; Audrey Taylor and Patrick Landsley speaking about Dr. Arthur Lismer; excerpts from "Ann Savage", a thesis study; Alfred Pinsky, and Frère Jérôme. (An introduction to this is on Tape no.1 B)

Tape no. 5 and 6 are on specific questions answered by elementary and secondary school teachers. These questions are, "What are the qualities that go into the making of a good teacher?"; "how did you get into teaching, did you have a model teacher, what were the qualities that made you identify with your model?"; "what was your experience with teacher-training?"; "how do you go about getting

your students to be self-disciplined?": "how do you feel about your students' accomplishments in relation to your own?": This last question is answered by three teachers of professional actors, dancers, and singers who teach their students outside of an institution.

On the B. side of this tape (which is no. 1.) is an introduction to the historical perspective (no. 4). In this section are some personal comments about teachers of the writer as well as some discussion about learning.

From time to time throughout voices of students will be heard discussing their ideas about some of the teachers they had at school.

Results from a survey done with students are summarized.

The quality of the sound on the tapes is not always the very best. The listener's patience might be tried in a few spots. Good sound was sometimes sacrificed in order to get spontaneous reactions. Interviews were made "on the spot". This often meant background noises such as air conditioners, traffic, etc. The tapes are nonetheless audible.

Tape No. 1 - Side A - Section (2)

Interview with a High School student in grade 9. She discusses an English teacher she liked in Elementary school.

Interview with the same student three years later.

Tape No. 1 - Side A - Section (3)

Quote from talk by Arthur Koestler on C.B.C. radio.

Tape No. 1 - Side B. - Section (1)

Introduction to Tape No. 4

An Historical Perspective

This will be an historical background of those teachers who were responsible for bringing an enlightened art education to Montreal.

Innovations are not made by institutions; these are traditionally very content with the status-quo and inhibit any interference. Changes in education are made by people with a dream, usually teachers.

Those that are presented here had a profound interest in both art and people. They were not involved with change for its own sake, but with a desire to humanize art education.

Influenced by the writings of Sir Herbert Read and Viktor Lowenfeld in each there was a departure that was unique.

Having studied with them at one time or another, I wish to contribute some of my impressions on a personal level. My contact with Ann Savage was as a student in High School where she was the art teacher. She had the capacity to touch your soul. There exuded a certain warmth and concern that was immediately felt. As a teacher of a subject she "turned on" students to art. I do not

recall learning things in a formal sense, but learn I did, in such a way as to be completely integrated into my very spirit. She taught me to love art. Her students are presently among the most prominent artists and art educators in Montreal. They are not disciples, however, and are completely different in style and attitudes. All agree to the amazing qualities of this teacher. At the time of this writing Ann Savage has passed on. The excerpts you will hear was from an interview done for a Master of Arts, Art Education thesis by H. A. Calvin, Concordia, 1967.

Alfred Pinsky, presently Chairman, Fine Arts Department, Concordia University, one of Miss Savage's students, discusses his contact with her. Mr. Pinsky continues the battle for an ever more humanized art education program through his teaching and as an administrator. He relates some of his ideas and feelings.

The qualities that impressed me as a student of Mr. Pinsky was his ability to have insight into the subject he teaches. He opens up and unfolds the very essence of the subject. Although profoundly knowledgeable about his material he has the capacity to personalize his knowledge so that the students recognize it as a new thing, a fresh thoughtful encounter.

As a student of Irene Senecal, I was first completely overwhelmed at her devotion to art education. As Director of teacher training she invested so much verve and passion in her work that it could not help but be passed on to her

students as a transference of value. She saw so much in it that you wanted to see what this miraculous thing was. She fought against unmoving forces an almost single handed battle for improvement in art education in French Catholic schools, and succeeded finally in her efforts. Her students are everywhere in the province. One of her students, Monique Brière, now Director of the Arts Plastique program at the Catholic School Commission, talks about Irène's influence on her. Another student of Irène Sènécal, Hélène Gagné declined to be interviewed because she is the advisor for this dissertation, nevertheless I wish to express some impressions that I have of her contribution to the development of her students.

In addition to a warm and sensitive nature she has, in her teaching, the capacity to individualize. In the research section I use the phrase "One for many"; this I received from her, not only verbally but in feeling as well.

You love her but know that you share that love with all the others and that she can love you all equally because the quality of the love is neither possessive or intimate but a far more universal quality of brotherly love. She gives you to yourself and you find that you have resources that you were not aware of before you began. It is not merely confidence, it is an awareness that you have qualities that were hitherto either sublimated or inhibited.

Arthur Lismer was a good teacher in quite a different manner. He too was completely devoted to art education and

spent his life in its cause. The most profound contribution he made to his students as a teacher, however, was in his incredible enthusiasm and love of life. He adored children and, I felt, considered them as organic living things at one with the universe along with trees and lakes, shells and so on. Adults, however, were quite another matter and did not automatically warrant his respect and love; they had to earn it.

In spite of his fame as one of the "Group of Seven" there was a simplicity about him that was disarming for the sycophants but completely understood by his students.

Dr. Lismer's colleagues at the Montreal Museum School, Audrey Taylor and Patrick Landsley discuss Dr. Lismer as a teacher and some of their own ideas and attitudes.

I feel very humble when I think about the good teachers I have been associated with in my training. It amazes me when people talk about the "mysterious something" that is inexplicable when confronted with a good teacher. I think it is not only explainable but obvious to all who would take the time to think about it. It appears that there is not only one desirable quality but that there are a few, teachers having them in varying quantities and varying degrees.

I have isolated some of these qualities here based on my own teacher examples. I invite the listener to do the same and examine those qualities that are most in line

with your own ideal philosophy of what is a good teacher.

While I have taken the privilege of speaking personally in this section, and while I am speaking as a student instead of my usual role of teacher, I wish to elaborate upon a statement made in the introduction on the other side of this tape. I said, "Learning is a symptom that interest is present. Other symptoms are: deriving pleasure from the activity, creative satisfaction, socialization and experimental thinking."

First I wish to quote from the last page of a book by John Holt:

The human mind is a mystery. To a very large extent, it will probably always be so. We will never get very far in education until we realize this, and give up the delusion that we can know, measure, and control what goes on in children's minds. To know one's own mind is difficult enough. I am, to quite a high degree, an introspective person. For a long time, I have been interested in my own thoughts, feelings, and motives, eager to know as much as I could of the truth about myself. After many years, I think that at most I may know something about a very small part of what goes on in my own head. How preposterous to imagine that I can know what goes on in someone else's.³

I am in full agreement with John Holt that we cannot be sure about how others learn and that we have only a small insight into ourselves. But it is through this small insight into the way, I personally, learn that I would like to discuss it. Perhaps some listener will find a grain of his own truth here.

³John Holt, How Children Learn (N.Y.: Dell Publishing, 1973), p. 156.

I cannot say that I have never learned anything by being a passive listener. I have, but it had to be an extremely insightful lecture, rarely have I found this in my lifetime. During most lectures I sketch, eventually becoming more interested in the drawing than the topic being discussed. Where I am most involved, when in a physically passive stance, is while listening or watching theatre, music, dance or listening to beautiful rhetoric (a well-turned phrase). This gives me pleasure and I am sure I learn. Continuous discourse on a subject very soon turns me off, unless it is exceptional. I can be involved when I am able to talk a little as in a seminar that is well "chaired". I learn well when I am given a little task to do in relation to what it is I am to learn, example: sewing, printing, math. problem, lab work, golf etc. If I can see the next step myself and ask for it, I learn best. However, if I can't and someone shows me the next step it is a good substitute, and I am not resentful, usually grateful. However, the best way to stop this learning will be to insist that I never find my own next step.

I don't only like to learn because of a need to learn something. If I did, given our present day culture, I probably would never have found my way to beautiful music, words and art. On the other hand, I get upset when I am asked to arrive at a degree of abstraction I am

not prepared to handle; such as the time I was told in first year University to read I and Thou by Martin Buber.

I would not be afraid to fail, if others would not consider it a shame. Being scrappy--loving a challenge-- I usually fight my way out of failure, it doesn't damage me, but I can see how it can cripple others. When the problem was not insurmountable failure had some very positive effects on me. It showed me humility, it helped me to learn how to discipline myself, it presented a challenge and gave me a sense of purpose. After finally conquering it I felt an enormous sense of accomplishment.

I must learn out of a day-dream, but I'm not sure how. I love to take a situation and play with it in my mind. It's as though my unconscious wants to kick it around before it accepts the situation, this I call experimental thinking; taking an idea and turning it upside-down, or whatever.

I learn a great deal from my peers or other students. Not perhaps in pure information but in the way information is integrated within them, how it comes out of their processes, so to speak.

I have never yet discussed a film with anyone without coming out of it with a great deal learned.

The term "Creative Satisfaction" needs some explanation. I have said that I learn out of pleasure of the activity, out of pain in failure, out of exercising the imagination in day-dreams, out of contact with others, but

I also learn out of frustration and accomplishment.

This is what I mean by creative satisfaction. What a marvellous thing it is to get all head up about something, having it involve you completely, give you trouble and agony and then ultimately to see a creation.

Tape No. 2 - Theory and Research - Side A

Speaker No. 1	Dr. Abraham Maslow
No. 2	Dr. B. F. Skinner
No. 3	Dr. George Leonard
No. 4	Ivan Illich

Tape No. 2 - Theory and Research - Side B

Speaker No. 1 Dr. Pierre Grégoire

No. 2 Summary and Comments by E. Bloom

Quote: Rollo May

Carl G. Jung

In this section some prominent theorists and researchers discussed their ideas and attitudes. Comments and reactions to their theories and remarks follows: Abraham Maslow's talk did not pick up very clearly. I'll review some of the salient points he made. Self-actualizing people are those that have some kind of vocation that they love (in his clinical experience), "It is quite clear that self-actualizing people do what they are doing for ultimate final intrinsic end values," he goes on to say that this is what excites them, what they love, what they will protect, what they will fight for etc. He defines these values as "B" values, approximately 14 in all. Among them are beauty, truth, justice, virtue, humor etc. He says these are instinctoid needs as love is a need. He claims the deprivation of these values is pathogenic; creates illness such as paranoia, cynicism, mistrust, cruelty and violence.

Maslow reaches for the essence of human behavior and defines what has been known by philosophers since the beginning of time, but more particularly since the great ancient Greek philosophers attempted to deal with it. If his theories prove true, as evidence of our society seems to confirm, then we should not be so ambiguous as to the role of the school. It boggles the mind to think what a school would be like if the courses were based on Maslow's values. We would have to give up our obsession with "the subject" and its limitations. Beauty would have to be introduced in all subjects. Imagine the different approach to Mathematics or physics when researchers in developing a curriculum are obliged to present the beauty, truth and justice in their subject. Maslow says that "B" values are not heirarchical but are interrelated. When one defines truth one does it through the other "B" values. He is talking about unity and oneness. Education has answered society's needs and it appears to be destroying the human being. Maslow's call is for us to answer to the human needs and thereby create a new and better society.

Dr. B. F. Skinner's talk begins with quote "Education is in trouble, costs are steadily rising". He is not idealist in the tradition of Maslow but is interested in changing human behavior as well. Influenced by Thorndike's experiments on effects of behavior, he believes in the power of positive reinforcement. He sees the role of the

school as being the place one learns material. He says to do this one must

- Break material into small bits
- Let the students proceed at own rate of development
- Reward at each stage of success

Skinner's students will undoubtedly graduate knowledgeable, efficient success-oriented persons, fit for industry and the military. One wonders on a human level how such a person will behave in relationships with others.

Whether they will see war or poverty in terms of human agony. "When conclusions of human behavior are drawn from the programmed actions of rats or other animals, it is bound to have the limitations of the animal itself. A few years ago Dr. Hobart Mowrer conducted a notable little experiment in the psychological laboratory at Harvard. The purpose was to test the 'ethical' sense of rats. Could rats balance the long-term good and bad consequences of their behavior, and act accordingly?

"Pellets of food were dropped in a trough in front of the hungry animals, but the plan was that they should learn a kind of rat etiquette--to wait three seconds before seizing the food. If the rat didn't wait, he received a punishment in the form of an electric shock through the floor of the cage.

"When the punishment occurred right after the rats had too hastily grabbed the food, they soon learned to

wait 'politely', and then take their food and enjoy it in peace. That is, they could integrate their behavior around the fact 'wait a moment or you'll wish you had'. But when the punishment was postponed, say for nine or twelve seconds after the rats had broken the rule of etiquette, they had a very difficult time of it. Most rats could not then learn from the punishment. They became 'delinquent'--that is, they grabbed the food willy-nilly, regardless of the punishment to come. Or they became 'neurotic'--they withdrew from the food altogether and went hungry and frustrated. The essential point is they could not balance a future bad consequence of an action against their present desire for the food.

"This little experiment highlights the difference between man and rats. Man can 'look before and after'. He can transcend the immediate moment, can remember the past and plan for the future, and thus choose a good which is greater, but will not occur till some future moment in preference to a lesser, immediate one."⁴

George Leonard discusses ecstasy in education. His plea is for a school in which people can find pleasure and joy in learning. He says the school has prevented learning rather than encouraged it.

Unlike Maslow whose rewards are self-actualization. Skinner whose rewards are success, Leonard feels that

⁴Rollo May, Man's Search for Himself (N.Y.: W.W. Norton & Co., 1953), p.p. 174 & 175.

pleasure is reward in itself. He disparages the 'myths' of sequential learning, competition, grades etc. The example he gives is language learning in the streets, rather than in labs.

Rollo May describes creative insight in his talk on C.B.C. radio. He discusses the creative phenomenon as both a time of anxiety and joy. Mr. Leonard tends not to deal with both sides of the coin.

This kind of sudden creative breakthrough occurs to scientists, to artists, to religious people, and probably to everyone of us if we can but recognize it. Now let us ask what is going on at the time this breakthrough occurs. If we take this experience of mine to start with, we notice one thing first of all; that the insight broke into my conscious mind against what I was trying to think rationally. I had had a good sound hypothesis and I had been working very hard to prove it; but the unconscious, so to speak, broke through against the conscious belief to which I was clinging. The psychologist, C. G. Jung, has often made the point that there is a polarity, a kind of opposition, between unconscious experience and consciousness.

He believed the relationship is compensatory. Consciousness controls the wild illogical vagaries of the unconscious, while the unconscious keeps consciousness from drying up, from becoming banal, empty, and arid rationality. The compensation also works on specific problems. If I bend too far one way on some issue consciously, my unconscious, so to speak, will lean over the other way. This is why the more we are smitten with doubts about an idea unconsciously, the more dogmatically we fight for it in our conscious arguments. From the case of the conversion of St. Paul down to my incident concerning my anxiety hypothesis, the unconscious is apt to break through--and to break up--exactly what we cling to most rigidly in our conscious thinking.

What is going on, then, is not simple growth, but something much more dynamic. It is a kind of battle in the mind. A dynamic struggle is going

on within the person represented on one side by what he thinks consciously and on the other side by some insight, some new perspective that is struggling to be born. The insight is then born with anxiety, but also with the joy and the gratification that come in the experiencing of a new aspect of the world.⁵

Learning language in the street is simple growth, what about creative growth? Learning everything "painlessly" may not always be the answer.

Ivan Illich suggests we have no school. He could be answered by Carl Jung.

Now if we were to ask what would happen if there were no schools, and children were left entirely to themselves, we should have to answer that they would remain largely unconscious. What kind of a state would this be? It would be a primitive state, and when such children came of age they would, despite their native intelligence, still remain primitive--savages, in fact, rather like a tribe of intelligent Bushmen. They would not necessarily be stupid, but merely intelligent by instinct. They would be ignorant, and therefore unconscious of themselves and the world. Beginning life on a very much lower cultural level, they would differentiate themselves only slightly from the primitive races. This possibility of regression to the primitive stage is explained by the fundamental biogenetic law which holds good not only for the development of the body, but also in all probability for that of the psyche.

According to this law the evolution of the species repeats itself in the embryonic development of the individual. Thus, to a certain degree, man in his embryonic life passes through the anatomical forms of primeval times. If the same law holds for the mental development of mankind, it follows that the child develops out of an originally unconscious, animal condition into consciousness, primitive at first, and then slowly becoming more civilized.⁶

⁵May, Rollo, Existential Psychotherapy (Bryant Press, Ltd., 1972) p. 45.

⁶Jung, Carl, Psychology and Education (Princeton University Press, 1969) pps. 42-43.

When we attempt to answer all problems with one solution we are bound to find opposing persuasive arguments. Theory and research must ultimately stand the test of the classroom. Too often by the time the hypothesis becomes useful the students it was developed for have gone, and a new generation of problems developed in their place. It would seem, therefore, that research will remain an exercise in futility until it is done in cooperation with or by the students and teachers it is designed for.

Tape No. 3 - Teachers in Head Positions - Side A

1) Interview with Loyola student.

2) Dr. Norman Henchey says he works from the conception that believes that there is a reality out there, that we have a common brotherhood among people. that values are exceedingly important, that we have to help students engage very difficult questions for themselves, that the function of the school is very much to help them develop their critical capacities and to develop their creativity.

He came to teaching because of a love of learning. He describes himself as an educational theorist. The excerpts chosen of his interview was on the subject of theory and creative teaching. He is presently in the faculty of Education at McGill University where among other courses he teaches a graduate seminar in curriculum theory for students in educational administration.

3) The next speaker the Reverend Doctor Breen, Dean of Loyola College, came to education through his Chaplaincy work in Secondary schools and Universities. His interest in teaching developed along with his involvement with teachers and students in his work. He taught at most levels of education and feels that if he has been successful at teaching it is due to the following qualities:

- He loved his subject matter and developed competency in it.
- He was sensitive to his students--aware of restlessness and flexible in his programming. He could change his approach when he felt he wasn't reaching them.

The excerpts from his interview concern how to generate intellectual curiosity and interest in the subject-matter. His discussion of values is most compelling.

4) Dr. Paul Gallagher is Director of Dawson College. His first interest in teaching was to become a Physical Education instructor but because of circumstances he could not and therefore turned to teaching academic subjects. He is a very enthusiastic person with the capacity to completely submerge himself in what he is doing. He is intuitive and earthy by nature, laying no claims to erudition. He says he always comes to lectures or meetings entirely prepared and remembers in his teaching days that he always had both a lesson plan and a planned lesson; being able to deviate but determined to present his material. Asked, what are the qualities you would look for in hiring a teacher, he responded, "Commitment to their subject. energy that could be expressed in many different ways, and the ability to articulate their ideas."

He responds here to questions about his early influences and what he considers a creative teacher is.

5) Interview with student--College level.

6) Dr. Frank Green of McGill says he was essentially a clinician and came to teaching later. He is involved with the reading program in the schools and teacher courses to post-certified teachers.

He came to teaching through the influence of a Professor after serving in the armed forces. He speaks about this influence and answers the question, "What are the qualities that go into the making of a good teacher?"

Tape No. 3 - Teachers in Executive PositionsSide B

1) Dr. Frank Green - continued.

2) Prof. Phil Cohen came to music very early, introduced by his grandfather who played the fiddle. As long as he can remember music was an important part of his life. He was very influenced by a teacher at the Conservatoire who encouraged him and he became an assistant Professor there. The qualities he remembers in this teacher were intensity and commitment. He went on to teach at McGill University and from there to Sir George Williams University where he organized the music department.

Asked what he looks for in his staff, he responded, "Enthusiasm", willing to take a chance at creative failure. He looks for people who approach teaching with excitement in the learning situation, and very important, they must know the content.

Music as a discipline was discussed and how can teachers encourage students to develop self-discipline. His response to this question and questions on intuition in teaching follow.

3) Prof. M. Butofsky is chairman of the English Department, Concordia University. He was interested in books since early adolescence and remembers the first book

that he had read at the age of six. ~~He~~ He responds here
to the questions, "How do you get your students to respond
to your demands upon them?" and "Do you believe you should
socialize outside of school with your students?"

Tape No. 4 - An Historical Perspective

Art Education

Introduction to this tape is on the B. side of Tape 1

1) The history of Irène S  n  cal is inextricably tied to the whole art education movement in Montreal. After spending seven years in a convent she went to L'Ecole des Beaux Arts as a night student of M. Charpentier who was to have a lasting impression on her. She says it was he who made her appreciate color. After her training and some teaching she was asked by M. Mallard to teach at the Montreal School Commission.. She taught for ten years during which time she says, "I spent most of this time trying to find out if they really understood what I was trying to say, for all they were really doing was copying the model and this was not enough for me."

A tireless worker, at one point she was teaching at five schools at one time including Les Amis de l'art, L'Ecole des Beaux Arts, Le Biblioth  que Hochelaga, and the Catholic School Commission. She was not as pleased, however, with the results in the schools as she was with classes outside of the regular hours and wished to institute changes. With the help of M. Morin she began her innovations. She speaks about what happened at that time.

2) Monique Brière speaks about her influences by Irène Sènécal and M. Charpentier. Monique is presently director of the Plastic Art program at the Montreal Catholic School Commission.

3) Frère Jérôme--quel est votre interest pour l'art? Jérôme--Un Frère Jazze, as he is called by Guy Robert in his book about the good priest, was born in 1902 at Charlesbourg, outside of Quebec city. The son of a gardener, he always was interested in botany but his overriding passion was painting and drawing. His first assignment as a priest was to teach elementary school until 1927 when he was sent to Collège Notre Dame de Montréal. He passed most of his life there teaching. In his spare time he would paint and take courses at the studio of Soeur Marie des Victoires.

In 1936 Jérôme entered L'Ecole des Beaux Arts. He found the academic exercises sterile and anachronistic. He found he didn't have the ability to tolerate the "dry apprehension of artistic creation".

In Sept. 1941 Gérard Morisset, director of art education in the province recommended to the authorities of College Notre Dame to entrust the supervision of their art courses to the painter Paul Emile Borduas. Jérôme was delighted and foresaw that Borduas would be the most important spirit behind the movement known as "L'Ecole de Montreal", and that he would be one of the most influential Canadian painters.

He was very influenced by Borduas and he said of him later "La presence amicale et l'oeuvre admirable de Borduas m'ont furifié; pour moi, il était l'incarnation déchirée des Beattitudes.⁷

⁷Guy Robert, Jérôme--Un Frère Jazze (Montreal: Editions Du Songe, 1969), pps. 19-21.

4) Audrey Taylor was Dr. Arthur Lismer's right-hand gal. She speaks about her own early training with the "Group of Seven" and her relationship with Dr. Lismer.

Tape No. 4 - An Historical Perspective cont'd.

Side B

1) Pat Landsley worked for many years with Dr. Lismer. He is presently teaching art at Concordia University. He speaks now on behalf of Dr. Lismer.

2) The following is quoted from a Master of Arts, Art Education thesis, Sir George Williams University, by H. A. Calvin, September, 1957, entitled Ann Savage, Teacher.

3) Alfred Pinsky who is presently acting chairman, Department of Fine Arts, Concordia University, was one of Ann Savage's students and will speak about the influences that she had upon him and some of his own attitudes and opinions.

4) To place history in a meaningful perspective we shall touch on how it is related to the present and the future as well. The work of Savage, Senechal and Lismer is being perpetuated by Taylor, Gagne and Pinsky. There is a new generation of art educators who are influenced by their humanist traditions and attitudes. Prof. Stanley Horner of Sir George Williams discusses his own attitudes.

Tape No. 5Interview with Teachers and Students
on Specific QuestionsSide A

Comments on "What are the qualities that go into the making of a good teacher?"

- 1) Secondary students
- 2) Riva Deskin (elementary Free Flow)
- 3) Don Peacock (French-Secondary)
- 4) Thérèse Cholette (Art-Secondary)
- 5) Joe Guerriero (Mathematics-Collegiate)
- 6) Monique Brière (Art-Secondary)
- 7) Secondary students

Tape No. 5 - Side B

Comments on "How and why did you get into teaching; did you have a model teacher and what were those qualities that made you identify with that person?"

- 1) Susan Marsh (Secondary French)
- 2) Irene Weizman (Elementary Immersion)
- 3) Helen Pergantis (Elementary classroom)
- 4) Joe Guerriero (Mathematics-Collegiate)
- 5) Dennis O'Connor (Philosophy-University)
- 6) Donna George (English-Secondary)
- 7) Julie Lukow (English-Reading specialist-Secondary)
- 8) Eddie Polack (Elementary classroom)
- 9) Denyse Ménard (Art-Collegiate)
- 10) The foregoing was from a conversation held with students at the high school level. The purpose was to organize a list of qualities that they think are important in a good teacher.

As a result of many of these interviews the following qualities were most mentioned as desirable. They are given here in casual order: • knows their subject well • is tolerant of differences in students • is nice to students • spends extra time with students • allows a reasonable amount of free time • is able to explain things clearly.

This was then organized into a questionnaire in which the qualities were listed on a graph form. The students were asked to show in order of importance the qualities they consider most important in teachers. A space was provided to write in any other qualities they would like to mention.

The questionnaire was administered at a high school middle to lower socio-economic background, to 100 students equal male and female. Equal distribution of grade levels from seven to ten. Twenty were administered by me, equal distribution in all levels, as a control. My concern was that the presence of their teacher might inadvertently influence their responses.

This did not occur, since the final results of the eighty was consistent with the control group. The results of this questionnaire were as follows.

The positions are:

1. Know the subject well
2. Explain things clearly
3. Be tolerant of differences
4. Spend extra time with students
5. Is nice to students
6. Socializes with students
7. Allows a reasonable amount of free time.

To the question "What is a good teacher?" Some of the "write-in comments" made by the students are as follows:

- Can keep the class in place
- Lets you get away with certain things
- Is nice and happy in class
- Helps you with your work
- Makes the class exciting; makes the class more interesting
- Helps people who want to learn
- Finds things that are exciting to do
- Likes to do new things
- Very peppy--makes students interested in subject
- Exciting and new ideas
- Able to be authoritative but in an easy and gentle manner
- Stands out among others, knows what is going on in his surrounding environment

Tape No. 6 - Side A

The excerpts you will hear now concern how the teachers work with their students to get them to be self-disciplined. There are various methods outlined here, each one works well for that particular teacher.

- 1) Riva Deskin (Elementary-Free-Flow)
- 2) Sharon Browman (Elementary Consultant)
- 3) Julie Lukow (Reading Specialist Secondary)
- 4) Susan Marsh (French-Secondary)
- 5) Don Houston (History-Secondary)
- 6) Graham Decarie (History-Collegiate)

Questions on teacher training.

- 7) Steve Czillig (Phys. Ed.-Elementary)
- 8) Barbara Weiss (Elementary-Gifted children)
- 9) Frances Friedman (University-teacher training)

Tape No. 6 - Side B

- 1) Frances Friedman (continued)
- 2) Students Elementary

The next question will be answered by teachers who also teach outside of institutions. They are involved with preparing students for professional performances. The question they will answer is "Do you derive the same degree of satisfaction from your students' performances as you do from your own?"

- 3) Carmen Mehta (Singing-University)
- 4) Terry Westmoreland (Ballet-Professional)
- 5) Maurice Podbrey (Theatre-Artistic Director)

In this inquiry and in the interviews the question of quality of the teacher-student relationship often appears. On tape no. 5 are the results of the student questionnaire that was done with 100 students.

Since teachers discussed their own qualities from quite a different point of view, another questionnaire was prepared.

Based on the qualities they talked about in these interviews as being important in a good teacher, a questionnaire was prepared listing the qualities and asking for an

opinion on a scale of 1 to 9. Each to be independently placed and not in relation to each other. For instance, the quality of "Ability to be imaginative" would be judged 1 to 9 in importance as a quality necessary in a good teacher. If the respondent thought that all the qualities were of paramount importance they could place them all in no. 1.

Although only 20 teachers were polled it should be understood that these are considered by their peers and students to be good teachers, therefore, their opinions could be considered weightier than a random study.

This research was not intended as a scientific authoritative study and the results should not be used as such. It is merely shown here to show the structure of the opinions of those interviewed as a summary, since the entire interview could not be presented. This could, then, be considered a preliminary study to a more profound one which, it is hoped, will be carried out by some future researcher. The method of analyzing the data was to total all scores on each quality, then placed into the inter-quartile range. Given here are the qualities placed in the first two columns.

In the first place:

Ability to treat student with respect.

Ability to inspire student to become self-disciplined.

In the second place:

Extensive knowledge of subject.

Ability to be kind and understanding.

Ability to be imaginative.

Ability to motivate by making the subject exciting.

Ability to extract a significant quality of work.

Ability to help students embark on developmental patterns.

Ability to be energetic and vital.

Ability to have patience and be tolerant of differences.

IDEAL

EMBODYING AN IDEA

Towards an Ideal Student

What should the results of our teaching produce in students, what are we ultimately trying to produce?

One cannot stand before the thousands of students one encounters in a teaching career and not be faced with the implications of these questions. Where does the "obligation" lay--to the state, to humanity or the individual? Are we obliged to make ideal scientists or citizens?

According to Karl Rogers we must be in the process of producing "Optimal Persons". It will then follow that they will become ideal scientists, citizens, artists etc.

In his book Freedom to learn, Rogers discusses the optimal person as one who is fully functioning. He points out that this is an ideal to work towards, a theoretical model--the end--point of personal growth. This person would be:

1)"OPEN TO HIS EXPERIENCE

every stimulus, whether originating within the organism or in the environment, would be freely relayed through the nervous system without being distorted by a defensive mechanism.

2) LIVE IN AN EXISTENTIAL FASHION

the self and personality would emerge from experience

..... one becomes a participant in and an observer of the ongoing process of orgasmic experience, rather than being in control of it.

3) FIND HIS ORGANISM A TRUSTWORTHY MEANS OF ARRIVING AT THE MOST SATISFYING BEHAVIOR IN EACH EXISTENTIAL SITUATION

he would do what felt right in this immediate moment, and he would find this in general to be competent and trustworthy guide to his behavior."⁸

"It appears that the person who emerges from a theoretically optimal experience of personal growth whether through client-centered therapy or some other experience of learning and development, is then a fully functioning person."⁹ Rogers states that this person emerges as a "creative person", one of Maslow's "self-actualizing people" with his sensitive openness to the world and trust in his own ability to form new relationships with his environment." He would be the type of person from whom creative products and creative living emerge."¹⁰

Why create the optimal person, how will this benefit society? Rogers claims he will accept responsibility and commitment.

⁸Karl Rogers, Freedom to Learn
(Chas. E. Merrill, 1969), pps. 282-295.

⁹Ibid., p. 288.

¹⁰Ibid., p. 290.

"Commitment is a total organismic direction involving not only the conscious mind, but the whole direction of the organism, as well. In my judgment, commitment is something that one discovers within oneself. It is a trust of one's total reaction rather than of one's mind only....."¹¹

Rogers' ideal student will be fully-functioning, moving towards commitment and responsible choice. To the unbeliever this no doubt sounds like idealistic pie-in-the-sky philosophy. It is in the opinion of many, however, that if we do not very soon set some ideals and standards of what we really do wish to achieve in our schools, the little confidence that remains will be lost. We will be hard pressed to justify the incredible expenditure that education costs the public. Illich, McLuhan and others are asking some very pointed questions on why we need to have schools at all.

Rogers has beautifully summarized what many of the teachers interviewed have been saying. The words "commitment-responsibility"--helping students come face to face with their own reality and the question "what do you want for the kids?" comes up time and again.

Rogers' stance is not only therapeutic but possible in the classroom.

The opinion of this writer is in diametrical disagreement with those who claim that the world's ills;

¹¹Ibid., p. 273.

such malaise as increased violence, lack of responsibility, aimlessness etc. are to be laid at the door step of increased freedom. Young people have not experienced freedom. They have experienced licence--overindulgence--pleasure-seeking and too much experimentation. Permitted through the abnegation of responsibility on the part of parents and the school system. Children are more than ever a precious commodity. In the western world they are fast becoming an endangered specie.

Abraham Maslow on Tape no. 5a asked the question "Does the lack of 'B' values (truth, beauty, justice etc.) have a pathological result?" Does one become sick when one of the values is missing from our lives? The answer he gives is an unqualified YES! The lack of these important values in our life produces illness. This position is further supported by Erich Fromm:

It would seem that the amount of destructiveness to be found in individuals is proportionate to the amount to which expansiveness of life is curtailed. By this we do not refer to individual frustrations of this or that instinctive desire but to the thwarting of the whole of life, the blockage of spontaneity, of the growth and expression of man's sensuous emotional. Life has an inner dynamism of its own: it tends to grow, to be expressed, to be lived. It seems that if this tendency is thwarted the energy directed towards life undergoes a process of decomposition and changes into energies directed towards destruction. In other words the drive for life and the drive for destruction are not mutually independent factors but are in a reversed interdependence. The more the drive towards life is thwarted, the stronger is the drive towards destruction; the more life is realized, the less the strength of destructiveness. Destructiveness is the outcome of the un-lived life.¹²

¹²Erich Fromm, Escape from Freedom (N.Y.: Rinehart & Co., 1941), p. 317:

Towards an Ideal Teacher

"It would be different if the only thing that mattered in school life were the methodical teaching of the curriculum. But that is at most only half the meaning of school. The other half is the real psychological education made possible through the personality of the teacher."¹³

The question of the teacher's personality and his/her relationship with the student is central here. THE TEACHER, for example, provides models for the reader-listener to identify with--or to disagree with; a kind of confrontation.

"It is the very absence of the drama of confrontation with the adult that troubles many modern adolescents, more than its presence would."¹⁴ The need for models for youth to identify with has been the basis of profound studies by Erikson, Friedenberg, Goodman among others. The general consensus of these studies is to agree that youth is in crises.

"From Tokyo to Paris to Columbia, youth mindlessly acts its identity quest in the theatre of the streets

¹³Jung, Psychology and Education, p. 46.

¹⁴Erik H. Erikson, The Challenge of Youth (N.Y.: Doubleday & Co., 1965), p. 167.

searching not for goals but for roles, striving for an identity that eludes them."¹⁵

If pressed to simplify "What is a good teacher" or what is the ideal teacher, the results of this study would show that he/she is one who students can identify with, and through that identification finds a positive direction in life.

Therefore the Ideal teacher would by their presence and dynamics provide a model, an example for students ".....The child naturally brings to the teacher the kind of adaptation he has learned from his father; he projects the father-image upon him, with the added tendency to assimilate the personality of the teacher to the father-image. It is therefore necessary for the teacher to adopt the personal approach, or at any rate to leave the door open for such a contact. If the personal relationship of child to teacher is a good one, it matters very little whether the method of teaching is the most up-to-date."¹⁶

• Jung gives scientific reaffirmation to what teachers such as Pestalozzi had been trying to say through the ages. Yet despite this knowledge, teachers do not for the most

¹⁵Marshall McLuhan, Playboy Magazine, March, 1969.

¹⁶Jung, Psychology and Education, p. 46.

part provide this relationship to their students. Why?

David W. Adams writing in Today's Education attempts to answer these questions for today's teachers. He identifies three conditions that make teaching in the public schools especially difficult these days: "a) conflicting values, b) the demands of public accountability, and c) the good shepherd ethic."¹⁷

He defines these conditions as follows (summarized) conflicting values; that teachers are expected to stand for something--to have model values and promote them. However, the school is at the eye of the social storm that has changed the moral climate of the community. Many teachers find themselves out of step with the social demands of the communities in which they practice.

Public accountability: teachers are responsible for producing specified results in learner performance, results that have been determined in detail in advance as behavioral or performance objectives. These demands are a source of anxiety and frustration.

Good Shepherd ethic: the teacher is caught between the conditions of mass education and the ideal of providing the best education for each and every student--the ideal of the Good Shepherd Ethic. Teachers have had to recognize and contend with diversity among students, but they have done so in a setting of standard expectations and uniform requirements.

¹⁷David W. Adams, "Tired and Frustrated Teachers," Today's Education, Jan., 1975, pps. 37-41.

Is it unrealistic then to expect that given a set of difficult circumstances the teacher can provide the kind of relationship expressed by Jung, Rogers and many others. "THE TEACHER--for example" proves that the answer is a resounding YES. The teachers interviewed are enthusiastic, dynamic individuals. They are not complaining, quarrelsome and desperate. Yes, they have many times expressed frustrations, but always as problems that need to be solved, and always they see their role as being an important element in solving these problems.

Robert Schaeffer, Dean of Teacher's College, Columbia University, speaks for teachers:

Given the deficiencies and omissions in training and the lack of support and assistance to be found in the schools, what is remarkable is not that so many teachers forget the excitement of learning, but that a heartening few somehow maintain vigorous scholarship and positive attitudes towards their pupils. This stubborn corps of those who retain a live curiosity and who continue to respond zestfully to the inherent fascinations of teaching provide a reassuring reminder of what the school might potentially be for other teachers and other students.¹⁸

Perhaps the most important Personality attribute a teacher should have is Enthusiasm. Where it clearly comes across to students that there is love of the subject. In the interviews, the word enthusiasm comes up time and again, not only by teachers but by students and administrators as well.

¹⁸ Robert Schaeffer, The School as a Center of Inquiry (N.Y.: Harper & Row, 1967) p. 44.

The teacher is not only a communicator but a model. Somebody who does not see anything beautiful or powerful about mathematics is not likely to ignite others with a sense of the intrinsic excitement of the subject. A teacher who will not or cannot give play to his own intuitiveness is not likely to be effective in encouraging intuition in his students. To be so insecure that he dares not be caught in a mistake does not make a teacher a likely model of daring. If the teacher will not risk a shaky hypothesis, why should the student?..... The teacher is also an immediately personal symbol of the educational process, a figure with whom students can identify and compare themselves. Who is not able to recall the impact of some particular teacher—an enthusiast a devotee of a point of view, a disciplinarian whose ardor came from love of a subject, a playful but serious mind?¹⁹

Knowledge of subject was mentioned repeatedly.

Most respondents agree that this is not only true at the University level but at the Elementary level as well.

Students today want more than just information.

They want their teachers to have ideas and something personal to offer them.

While interviewing students on tapes for this study several teacher attributes were mentioned repeatedly, when the following questions were asked:

Do you have a favorite teacher, one you liked very much and will remember as someone special? What were the qualities that this teacher had that made you feel this way?

Many of the students were making similar responses therefore it was decided to use the seven most mentioned attributes in a questionnaire.

One hundred students were involved from level one

¹⁹Jerome S. Bruner, Process of Education (N.Y.: Random House, 1960), pps. 90-91.

to four. Twenty from each level equal male, female, and twenty in a control group (administered by the writer).

The questionnaire was administered at a High School whose students had middle to lower socio-economic background--Lasalle High School.

The purpose for the questionnaire was to see what students regard as necessary attributes in teachers.

Using the seven titles from the personal interview, students were asked to show "in order of importance" the qualities they consider most important in teachers. The results are shown on the separate table following this page.

Although knowledge of subject matter was unquestionably in first position according to the students; the findings in a study by Robert Nelson Bush indicate "Superior achievement in subject matter on the part of the teacher does not ensure teaching success."²⁰

This might seem like a contradiction to the Lasalle High study but is not necessarily so. The students in our questionnaire were asked about what qualities they would like to see in a teacher, an ideal. Bush found that "The teachers most liked by their pupils seem to be the more competent ones."²¹ "The findings of this

²⁰Robert Nelson Bush, The Teacher Pupil Relationship (Englewood Cliffs, N.J.: Prentice Hall, Inc., 1958), p. 195.

²¹Ibid., p. 188.

Qualities Considered Most Important by Students

These numbers represent the position of importance of each of the titles

	total-100 students	20 mixed	(20 in each)				Level
			1	2	3	4	
KNOWS SUBJECT WELL	1	1	1	1	1	1	1
EXPLAINS THINGS CLEARLY	2	2	2	2	2	2	2
TOLERANT OF DIFFERENCES	3	3	3	3	3	3	3
SPENDS EXTRA TIME WITH STUDENTS	4	6	4	4	5	4	4
IS NICE TO STUDENTS	5	5	5	6	4	5	5
SOCIALIZES WITH STUDENTS	6	4	6	5	7	6	6
ALLOW A REASONABLE AMOUNT OF FREE TIME	7	7	7	7	6	7	7

(Bush's) study suggest that the personal liking of a pupil for his teacher is one of the most powerful factors in bringing about an effective learning relationship between the teacher and pupil."²²

He further found that "...the facts entitle a doubt as to whether a teacher's liking for pupils is an indispensable quality in professional competence. The flow of emotion from teacher to pupil is not always beneficial to the pupil. The teacher's emotional warmth may be even dangerous to the student. Personal entanglement often destroys objectivity, which is essential if the teacher is to have insight into the student's behavior and to help him find a solution to his problems....."

".....Although teacher liking for students is not indispensable and may even have a negative influence, the evidence points to the importance of the pupil's liking for the teacher. The study shows clearly that those teachers who are most liked personally by their pupils tend to be the most competent. Pupil liking for the teacher is highly related to pupil liking for the subject and to subject-matter achievement. There is a marked tendency for those pupils who most like the teacher to feel that they are learning more."²³

²²Ibid., p. 189.

²³Ibid., p. 89.

The above findings from Prof. Bush's scientific study in the schools does not in any way negate the position put forth here about relationship of teacher-student, to the contrary, it supports it. It does, however, force us to take a new hard look at what form the relationship should take. We see that it is most important to be lovable or the kind of person that students can relate to, rather than one who "demonstrates" loving. The ultimate goal--to bring students to their own possibilities--will not be served by making them dependent on a new love source.

His (the teacher's) relationship with his pupil is first and last a professional one. Inasmuch as a harmonious and friendly feeling on the part of the pupil toward the teacher enables the pupil to develop more fully, the teacher should do what is possible to cultivate this attitude by reducing discord, conflict, and indifference, provided that he understands what he is doing and that his actions are motivated neither by his own unconscious inner drives and needs nor his private ends, but rather by the needs and welfare of the pupil.²⁴

²⁴Ibid., p. 89.

Towards Ideal Teaching

In the introduction on the tapes it was stated that learning is not in itself a goal, but a symptom. A symptom that indicates interest is present in the student. "Other symptoms that indicate interest is present are: deriving pleasure from the activity, creative satisfaction, socialization, and experimental thinking."²⁵

There is an interesting dictionary definition of "learning" in the Winston Dictionary: "the amount of knowledge sufficient to be called learning is great, but learning shares the disadvantages of mere knowledge; it does not necessarily connote the power of efficient action or superior judgment. Learning has, in fact been so often divorced from these more practical qualities as to gain for the learned a reputation for being remote and visionary."²⁶

According to this definition it would then follow that learning in this sense would not in itself bring us to Rogers' optimal person. Living in an existential fashion means to be a participant in, rather than controlling orgasmic experience

²⁵Evelyn Bloom, The Teacher for example (M.A. Thesis, Concordia University, 1977), Introduction Tape 1A.

²⁶Winston, Dictionary Encyclopedic Edition (Toronto: John C. Winston Co. Ltd., 1948), pps. 558-9.

Deriving Pleasure from an Activity

The "empty vessel" theory of education, under whose iron grip we have struggled for many an age exploits the fact that people love to learn. This desire to discover and invent is both humanities' glory and undoing.

If students can cope with the pace set for them-- they succeed and can come out of the experience little damaged, but we know that the percentage is small. We all have scars from our school experience made by rulers or sharp-tongued tormentors.. The idea of students having pleasure from an activity is rather new and still thought by some to be associated with lewd pleasure seeking. George Leonard makes the point for ecstasy in learning (an unfortunate term) in Tape 5A. The joy of discovery-- the pleasure gleaned through the process of doing is what spurs us on to greater achievements. We must use this possibility to help the student come to his own full potential.

Creative Satisfaction

One of the many misconceptions we tend to favour (particularly in the visual arts) is to negate the value (to the student) of their final product, the satisfaction that comes with having achieved. Whereas it is true that in younger years material things tend to be less important, there is no question about the fact that in adolescence and beyond--the pride in accomplishment--having produced something--is extremely strong. Creating is not all joy.

It very often causes frustration and helplessness, but it is this very helpless feeling that pushes one on to inquire, invent and discover.

On Tape 2B Rollo May is quoted from a talk he gave on C.B.C. radio. In explaining his own experience with his discoveries he describes it as being both a time of anxiety and joy.²⁷

Socialization

If a student admitted that he goes to school to socialize--he would be in for a good lecture on his frivolous attitude, yet most normal children do as much socializing as learning, some a great deal more. Pressed with this point most adults will finally admit the necessity of social contact that the school provides.

The point being made here, however, is not often acknowledged, and that is that students learn a great deal from each other through the way that the information is processed by their peers. It is the give-and-take horizontally from student to student that helps them assimilate the mass of material they are expected to absorb.

Imaginative Thinking - playing with an idea

If we are to agree with Jung that the source of our creativity is in the unconscious mind, we must allow for the dream.²⁸ How then can those things that are not ever come to being?

²⁷May, Existential Psychotherapy, p. 45.

²⁸Jung, Psychology and Education, p. 46.

Sidney M. Jourard writes "growing entails going out of our minds and into our raw experience."²⁹

How quickly, in our social system, does awe, wonder and naiveté disappear to be replaced by a pseudo-cool sophistication? Enforced maturity and knowledge without wisdom dispensed by the coolest of all media, television. Enormous blocks of time spent in a placid, non-activated and thereby non-creative state. The teacher must concede the necessity for playing with ideas. It must be built into the program.

Jourard says, "The experience of surprise is also a sign of one's readiness to grow. Amazement and wonder signify that one's concepts of self and of the world of other people are 'loose', ready to be reformed."³⁰

The Teacher as Maker

How can we judge if a teacher has been a good teacher?

It has been proposed that the ideal student would be an Optimal person, one who is open to his experience and trusts his own reactions. This should be a goal to work towards. But how can an individual teacher with fifty minutes a day with each student and 160 students to care for achieve this end?

The answer is through the subject we teach.

²⁹Sidney M. Jourard, Ways of Growth (Canada: Simon & Shuster, 1971) p. 13.

³⁰Ibid., p. 15.

The students have made this point very strongly. Inherent in each subject we teach are the seeds of finding one's own optimal being. The teacher, then, is maker of optimal beings. By opening up the world of discovery for the student.

The teacher is an active, dynamic force, who through his relationship with the student establishes a rapport and brings intriguing questions that excite and stimulate their students.

To the degree that this is accomplished is the degree to which we can say "that is a good teacher."

Towards an Educational Idea

Practical minded readers at this point are probably thinking, "That is all very well and good, but how do we apply it? How can these theories be put into effect? What is the Educational Idea--how do we use it in the schools? Jerome Bruner says,

The curriculum of a subject should be determined by the most fundamental understanding that can be achieved of the underlying principles that give structure to the subject..... The best way to create interest in a subject is to render it worth knowing, which means to make the knowledge gained usable in one's thinking beyond the situation in which the learning has occurred.³¹

The first step would be to make the subject worth knowing, show the students why it is valuable for them and get them deeply interested in it.

This might seem like a gross simplification but when we consider that students start eager and would prefer to have a happy experience in the subject it is not that difficult to imagine.

It is suggested here as a necessary first step. Becoming acquainted with the inherent structures and beauty of the subject. Love of subject will not follow if after the first lesson a test is given to see how much

³¹Bruner, Process of Education, pps. 90-91.

the student has absorbed. It will have to be in the spirit of adventure that this first step is taken.

It is an intriguing challenge for the teacher to work on the assumption that the first part of her course or the first year of a course will be devoted to developing a profound interest in the subject, and that all other concerns such as "covering the assigned work" will be subservient to this goal.

Karl Rogers says in Freedom to Learn, "The only man who is educated is the man who has learned how to learn; the man who has learned how to adapt and change; the man who has realized that no knowledge is secure, that only the process of seeking knowledge gives a basis for security."³²

Step two would be teach them how to learn the subject. The methodology for this step can be borrowed from Teacher Training, as a start, with some modification. Why, if teachers can be taught how to teach, cannot students be taught how to teach themselves? Rogers points out that knowledge is not secure, only the process of seeking knowledge. Why not teach towards this process?³³ One of the teachers interviewed said her father told her, "I have shown you the way--you show them the way."

³²Rogers, Freedom to Learn, pps. 104-105.

³³Ibid.

He or she (the teacher) must be there for the purpose of calling on the child's own resources.....The teacher's duty, then, is merely to set the creative pattern into which these forces will then naturally flow. This, of course, is not a new idea --in fact it is as old as Plato. But mankind has never had the desire or intelligence to apply such an insight to the process of education.³⁴

--Herbert Read

The third step would be that the teacher becomes a guide and consultant. A resource person who, although still very important to the student as a steadying influence, directs the student outwards towards others and the reality of how he will deal with his future life.

Sylvia Ashton Warner writes, "The drive is no longer the teacher's, but the children's own.....The teacher is at last with the stream and not against it, the stream of children's inexorable creativeness."³⁵

³⁴ Herbert Read, the Preface, Teacher, by Sylvia Ashton Warner (N.Y.: Simon & Shuster, 1967).

³⁵ Warner, Teacher, p. 82.

Justification

What is the significance of this study? The significance is tied to the motivation and I feel should be explained through it. I am a teacher, teaching within a large public system for twenty years. My training was practically entirely in the domain of the fine arts. When I entered the school system I felt that I was working in an isolated way--taking my hour with the students and doing with them what I thought was important.

It soon became obvious that other teachers were doing the same thing--each isolated and limited by their own specialized training.

Is this a bad thing for the student?

I'm not sure I know but there is something very desperately wrong with something in the schools. My considered guess is the lack of identification with someone who can provide a model--someone whose enthusiasm and understanding brings the student to his own inherent fully functioning capabilities.

Why can't this be done in the individual classroom with individual subjects?

It can and it is being done, however there is a general downness of spirit. The whole day seems for so many to be a "trial of endurance". For the few who have

made identifications, these special courses are bright spots in their day. We teachers like to point to our few students who have identified with us and to take our measure by them. But at best it is a "catch-as-can-catch" system which results in more minuses than pluses. I felt I would like to reach more students—to see eagerness on the faces of not just a few but most of the class. To keep alive the enthusiasm one sees on the faces of level 1 students on their first day of school, a joy that fast disappears during the course of the school year.

These concerns led me to find theorists who could provide some clue as to how I could reach more students.

I soon found I had to reach out of my subject area and take a more objective look, for the problem lay in the whole school, not a particular subject area. I found too that the malaise crosses all levels of education from elementary to university. Upon studying educational theorists I discovered that what I had suspected out of my personal experience was being reaffirmed by these writers, however, each theorist seems to have their own glory and their own blind spots.

Some important things can certainly be learned from them but I was not entirely satisfied. I felt the need to substantiate some of these theories with practical inquiry and experience. This led me to consider the question of the "good" teacher. Who were the teachers most successful in accomplishing the desirable results

and what are the desirable goals?

I proceeded to interview such persons and try to find out why they are successful.

According to theorists one important answer is pupil-teacher relationship, so questions were asked in this area. and so on. I was after those things that would reveal why they are good teachers.

The significance lies in the message being brought forth by the teachers and students interviewed. The way in which each teacher, in their own way, establishes their brand of rapport with students, their discussion about the need for a relationship and the quality it assumes; what are the qualities that made identification occur; the question of the responsibility of the teacher in relation to the subject.

We see in the interviews teachers who are active participants or dynamic igniters in the students' process of developing--they are not placid observers, who see their role as critical judges.

This study clearly shows the importance of the subject to the student. How students rate in order of importance those qualities they consider important in teachers.

Out of the discussion with colleagues, the writer suggests that learning is a symptom that interest is present in the students. Other symptoms or results of interest are as valid a goal as learning. They are socialization, imaginative thinking, deriving pleasure from the activity

and creative satisfaction. This study has shown the way the gesture is carried forth from teacher to teacher, showing an historical perspective of how dedicated teachers through their commitment to their work brought art education into the school system and created a flowering of their subject and instilled in their students a sense of self and purpose.

Out of theoretical research and discussion came the framing of a proposed educational idea. A three step proposal of how to structure the teaching of a course.

What is the next step? Where does the results of this study lead?

These findings have opened up many possibilities that I wish to explore and have brought me to a question that will involve research and experimentation. That is to reexamine the basic structures and assumptions in art education--the generalities that are transmitted from teacher to student; to question the value of these assumptions and to understand how these integrate or do not integrate into the students' art expression and work.

"The art that was, and still is, taught in schools and colleges can best be described as busywork. It had, and still has, practically nothing to do with either the creation or study of genuine art," Howard Conant, Chairman of the Department of Education, New York University. Prof. Conant disparages art teaching as it is done in schools today. He claims "quite simply,

there are no established, tangible, universal criteria of incremental progress or excellence in the arts."³⁶

Dr. Conant's concerns have been voiced by many in the field of art education. My question is are the basic assumptions wrong or are they being poorly taught? Have we, in our eagerness to establish art as a "subject in the school" accepted established teaching methods, methods that were designed for incremental progress or methods that result in proof of knowledge of concepts and notions, or are we doing the best we can under difficult impossible circumstances and the nay-sayers are assuming a super critical view?

I need to resolve these questions for myself, and hope in doing so can find something of value that I can share with others.

³⁶Howard Conant, New Ideas in Art Education, ed. Gregory Battcock (N.Y.: Dutton & Co., 1973), p. 150.

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