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Two Case Studies of Teaching Styles and Strategies in Art Education at the Elementary Level

Rita Shizgal

A Thesis

in

The Department

of

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ABSTRACT

Two Case Studies of Teaching Styles and Strategies in Art Education at the Elementary Level

Rita Shizgal

Two elementary art teachers were observed in their classrooms over a period of a month of teaching days. I observed and recorded their teaching styles and strategies and a comparison was made on the basis of methods of presentation, orientation, classroom organization, relationship with students, discipline, expectations and project results.

The research for this study was conducted in an alternative school of the Protestant School Board of Greater Montreal. The research method employed was Participatory Observation. Teaching styles and methods were identified and described. A post-observation questionaire was administered to elicit from the teachers their perception of their own behaviour and practices. This was often inconsistent with my observations of what actually occured in the classroom.

These teachers conducted their classes in very different styles. One was well organized; his lessons were pre-planned; his method was highly directive, with predictable results. The other teacher was disorganized; she was emotional and experimental. Many activities went on concurrently. The results were open-ended, individually determined by each pupil.

The teacher's role in the art room was discussed within the framework of theories in art education.

Frontispiece

Private Space - Under the Table p.85

Filling In pp. 71, 72

Acknowledgements

I wish to extend my gratitude to the two teachers who participated in this study, to whom I am indebted. Their acceptance of my presence in their classrooms and tolerance of my close scrutiny of their teaching styles and methods were essential to the accumulation of the data on which this study is based.

Special thanks are due to the school Vice-principal for her consent to permit me to conduct this research in her school.

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1 Introduction

This study consists of case studies of two elementary school art teachers. The investigation was undertaken to observe and document teaching styles and strategies in an ongoing situation at the elementary level and to compare and contrast the teaching styles and methods of two art educators.

The research took place in an alternative school of the Protestant School Board of Greater Montreal, (PSBGM), which employs specialists in the elementary grades. Pupils in this school follow the regular academic curriculum plus electives in art, music, drama and/or music. The observations were made over a period of 30 days in each classroom.

During the study, I observed how the teachers motivated the lessons, the nature of their instruction and whether the source for the projects came from the teacher or the students. Other considerations were the role of the acquisition of skills and the role of experimentation and exploration of media.

The relationship between the teachers' statements of their theories about art education and their practices in the art classes are also discussed and notated.

From the data collected during the observations, individual differences and similarities became apparent and were duly documented.

Statement of the Problem

The activity in the classroom is dependent on various interacting factors. Some of these are the availability of materials and classroom facilities, the students' level of ability and comprehension, the teacher's conception of what the important goals of art education are and his/her background and personality. This study focuses on the style and strategies of the teacher.

Selection of the Site and the Subjects

The school in which this study was conducted was selected for two reasons: firstly, there is a scarcity of English schools in Montreal where specialists are

employed to teach elementry art classes.

In addition, my acceptance by the administration and staff was facilitated by my professional association as a replacement teacher in this school for the past eight years.

The criteria for selecting teachers were that he or she was an art specialist, teaching mainly art subjects at the elementary level and that the teacher had taught this grade level for several years.

The two teachers observed had very different backgrounds in art training and a large diversity in years of experience in teaching art.

Limitations of the Study

In most elementary schools art is usually taught by classroom teachers. This alternative school employs art specialists for the elementary art classes, making the situation atypical. Therefore, the analysis and conclusions of the observations in this study may not be directly applicable to regular elementary schools.

The time factor was another limitation. Permission was granted to me by the school administration to sit in on the two teachers' art classes. This authorization was contingent on the fact that the research would not preempt my replacement work whenever required. The continuity of the research was thus affected by occasional interruptions.

An additional limitation was that no follow-up took place to observe whether changes in teaching strategies and/or teaching styles occur at different times of the school year or if changes in teacher-student relationships were affected over time.

Due to my substitution work in the school, I was acquainted with both teachers and most of the pupils at the commencement of the study. Prior to this position, I taught extra-curricular art classes in various PSBGM schools for about 15 years. I was on guard not to project personal ideas, preferences or biases which might have developed over the years.

At all times I was conscious of the necessity of maintaining my role as impartial observer and to record objectively what was actually happening during the art periods.

2 Review of Literature

The literature reviewed includes publications on the topics of various teaching styles, strategies and methods at the elementary level.

The teacher's role in the art room and the integration of art and general education are explored.

A brief background of the development of art education in school is discussed. Also contemporary trends in art education literature are reviewed.

Teaching Styles

In the PAR (Practical Applications of Research) newsletter of December, 1980, recent studies are reviewed on "Mixing and Matching of Teaching and Learning Styles."

Teaching style is defined therein as consisting of "a teacher's personal behaviours and the media used to transmit to or receive data from the learner" (p. 1).

Learning styles are identified in terms of the educational conditions under which a student is most likely to learn. Student preferences are discussed as visual, auditory or tactile ways of learning; whether they have a greater need for structure or flexibility; whether they prefer to work in large groups, small groups or alone.

Four learning styles are itemized:

(1) Learners who perceive concretely with their sense and feelings, and process reflectively by watching, i.e. reflective sensor-feelers.

(2) Learners who perceive with their intellect, i.e. reflective thinkers.

(3) Learners who perceive with their intellect and process by doing, i.e. thinking doers.

(4) Learners who perceive concretely with their senses and feelings and process actively by doing, i.e. doing/sensors feelers.

On the basis of research, ("Mixing and Matching," 1980) it has been found that the majority of teachers teach in only one style and that schools teach mainly to only one style of learner, the reflective thinker. This indicates that most students are not getting the education best suited to their abilities.

Teachers' energies appear to flow easiest when the natural learning style of the student and teaching style of the teacher are matched.

Teachers' preferred styles are often limited and unchanging. Usually, consideration is taken only of the effect of teaching on students. However, it was found that students also exert an influence on teachers and that matching can be a reciprocal, two-way process.

Mismatching can be beneficial when individuals learn new behaviours. Prolonged mismatching can be harmful resulting in frustration.

McCarthy's (1981, p. 3 PAR) research recommends that development and integration of all learning styles become major goals of education. Respect for the uniqueness of the individual and the furthering of

students' abilities to learn in alternative modes is to be encouraged, without pressure on the student of the fear of being wrong.

The research indicated that various kinds of processing are valuable. The ideal environment would be to select a teaching style that best matches each child's preferred way of learning.

Teaching Strategies and Methods

In his article on teaching strategies, J. Douglas Stewart. (1979) attempts to differentiate between teaching strategies and teaching methods.

Strategies are defined as "the patterns of teacher behaviour that are recurrent, applicable to various subject matters, characteristic of more than one teacher, and relevant to learning".

Strategies implies there is a sequence of related actions which form an overall pattern or development. The actions are planned actions and are engaged in some specific purpose, objective, or desired end. Therefore the three criteria for teaching strategies consist of:

(a) A set of sequential actions on the part of the teacher.

(b) A sequence of teacher actions in a classroom setting, which are based upon a wide range of relevant factors.

(c) Both the sequence of actions and the type of factors have some desired end or objective, relevant to a teaching-learning situation.

The intention of bringing about learning is a common factor in teaching strategies and teaching methods. The first two criteria, however, are not really applicable to the term "teaching methods". An example would be that "question-answer" can refer to teaching methods but not to teaching strategies, which are more complex, more wide ranging and more comprehensive.

Discovery as a Teaching Strategy

Stewart states that the teacher's role in discovery in the classroom is crucial. Ideally, learning is

enhanced by teaching, even though learning can take place without teaching. The teacher must ensure that the student's conceptual development and grasp of related facts and skills are adequate to the task. In order for discovery to succeed, the teacher, as a conscious objective, must have supplied sufficient structure in appropriate prior kinds of learning, so that the pupil has a chance to succeed.

Changing Trends in Art Teaching Methods and Objectives

One of the first books on art teaching methodology was published in 1875. It was entitled "Freehand Drawing" and was written by Walter Smith, an eminent educator. In this book for the classrom teachers who teach art, Smith stated that the purpose of art education in schools was "to teach pure form and the principles of good design".

He advised that school children be taught to follow directions in order to develop powers of observation. He advocated the step-by-step method of instruction. Teachers were told to draw an outline representation on the blackboard and to require their pupils to copy it exactly.

Smith spelled out details of lesson plans, including the length of the lesson and even the quality of the pencils to be used. Some lessons consisted of drawing in perspective and others of rendering light and shade. He also recommended dictation and memory exercises and practicing in copybooks.

During the thirties there was a reversal of art teaching philosophy. Rigid, highly structured approaches to teaching art to children were abandoned. A transition took place from the mechanical copying of objects to teaching by the encouragement of self-expression, experimentation and free play. The teacher's role underwent a radical change. Art educators advised them to merely help young art students "to see". Teachers were to serve "as a source of encouragement and sympathy and to offer suggestions only when absolutely necessary" (Gibbs, 1934).

Gibbs recommended that children be offered freedom to express their own ideas. Children were to be encouraged to obtain enjoyment from their efforts. Her book served as an inspiration to art teachers for many years.

In the forties, Viktor Lowenfeld presented his theories on children's developmental stages. He advocated that art experiences be provided for children in an atmosphere where each child could grow and develop at his/her own pace. The teacher's role consisted of encouraging creative thinking through experimentation and to provide sympathy, encouragement and approval (Lowenfeld & Brittain, 1947). This book became a classic and was assiduously studied in colleges for art teachers for many years.

Sir Herbert Read's famous book, "Education Through Art" was published in 1958. This book was a "must" for every student art teacher as well as for established teachers.

Read's philosophy of the aesthetic development of children consisted of giving them scope to develop from one stage to the next, in an understanding, stimulating, productive environment. Teachers were counselled to attempt to recognize the various types of children and to encourage and guide them, according to individual temperamental and personality differences.

During the sixties, the concept of open classrooms came into being as a new and different way of teaching. In this system, lesson plans are flexible and physical arrangements of classrooms are not rigid. Children are provided with opportunities to explore ideas and to discover the means of implementation for themselves. Teachers function as advisors and resource persons.

Current Trends in Art Education

In contemporary art education literature, various authors have discussed teaching strategies. During the last 10-15 years, the trend continues away from lesson planning with predictable results. Emphasis is placed on the importance of teachers' aims and approaches. Also highly stressed is adaptation of content to student needs.

To establish a rigid pattern of instruction defeats the purpose of art education as it is now considered. The prime concern is no longer to develop technical skills for their own sake (Yakel & Schulte, 1980).

The teacher's role is seen to inspire, stimulate, encourage and advise. Mark Luce, (1968) declared that the teacher acts as the stimulus for creative expression, whereas the medium is the catalytit agent. The most important factor in art education remains the teacher.

Earl W. Linderman (1967) declares that the art teacher is the single element of greatest potential value in art education. He claims pupils are inspired by imagination and inventive teaching presentations. This of course implies that rigid lesson plans be consistently avoided (p. 22).

Luca is in accord with this perception. He writes; "Good teaching at the elementary level is crucial, since it sets the tone for the future" (1968).

Many educators criticize teachers who over-emphasize the productive aspects when teaching art and do not focus on aesthetic responses to visual arts (R.J. McGregor, 1981).

Pupils develop insight into the nature and potential of materials by exploring and trying out the

possibilities of tools and various materials (R.N. MacGregor, 1977).

Current opinion is concerned with the total educational process. Dick Field (1973) suggests that art studies proceed separately in the general school programme. Art can be combined with other subjects for common study and sometimes diverge for individual pursuits.

Media and Skills

Hausman (1967), points out that every medium imposes its own demands in terms of skills and techniques during the process of creating art. He cautions teachers to be aware of the dynamic relationship between the medium being used and the ideas being formed. He states the starting points for art work are ideas and images. Changes take place as the work progresses and finally ideas become synthesized as images.

In the same vein, Themal (1977) believes the individual approach is best. He advises that teaching strategies include teaching pupils to respect

materials, but not to include telling them how to use the materials. He also states that skills develop naturally by allowing freedom to experiment. The child's level of ability must always be taken into consideration.

Kurt Rowland (1976) concurs with this theory. He suggests that teachers eliminate static concepts and routine reactions by allowing free play of exploring materials and ideas during the art experience.

Dimondstein (1974) states that she considers materials to be significant in that they are conceived and used as a means of artistic expression, but they are not important as ends in themselves.

Process and Product

Process is defined by Dimondstein (1974), as a transformation of each child's imagination and the end product as the material reflection of this symbolic transformation.

In 1979 Ronald N. MacGregor stated that school art programmes should be concerned with more than ritual

and tradition. Teachers can get the thought processes going by encouraging young children to sharpen their abilities to observe, relate and make sense out of what they see.

Elliot Eisner, in his lecture at the National Art Education Association Conference in Dallas in 1971, pointed out the relationship between process and product in art. He specified that we have products only through processes and we know processes only through products. He warned teachers that it is not enough to be interested only in process in child art education.

A warning against the single art lesson filled with novelty comes from Robert J. McGregor (1981). He directs teachers to integrate art lessons into sequential units of learning. This approach avoids emphasis on the art product or concentration on the form the art product takes. Rather, the stress is placed on the content that goes into the art activity and on the students' involvement in expressing their ideas.

Dick Field (1973) makes the interesting comment that the quality of the experience is not necessarily

reflected in the quality of the thing made. Since the art experience entails working on some material with your idea, art is made by making something (Field, 1970). Therefore the process and the product are inevitably interrelated.

A simple definition is offered by Wooff (1976). He states that the process entails how to learn, whereas the product is what to learn.

Aims and Objectives

One of the most important aims of contemporary art education is to help individual pupils achieve their potential (Rowland, 1976). Linderman believes teachers' main objectives to be "the growth of the pupil's artistic capacities in both skill and subject awareness" (1976).

Joachim Themal (1977) advises teachers to co-ordinate objectives with approach. He states that at the outset of the art period, the project develops out of the issuing of materials. He considers the teacher's role to consist of supervising, organizing the clean-up and the display of the children's art work. He regards

the work itself as being its own reward. Consequently, he is against all forms of competition and evaluation of the products. To learn self-evaluation, students compare their later work with their earlier efforts.

If teachers are obliged to mark art work on the insistence of administration, he suggests they mark the work for effort and not for performance.

Geraldine Dimondstein states that the focus of art lessons be based not on teachers' preconceived ideas and subject matter, but rather on the individual pupil (1974). She considers the art experience for young children to be a process of growth, evolving from students' personal experience.

According to Edmund B. Feldman (1978), teaching strategies include organizing images and conducting enquiries which lead to the presentation of images. Strategies must also provide for variable and unpredictable features of teacher-pupil interaction.

Teachers' Role

According to Terence Wooff (1976), the teacher's role in primary art education is to provide a wide range of starting points for childrens' different skills and abilities. He suggests that teaching strategies include offering a wide variety of materials for exploration and improvisation. The teacher remains available to instigate activity, to stimulate ideas and to advise and encourage pupils' efforts.

R.N. MacGregor (1979) states the teacher's function in the art rom is to present ideas in order to get childrens' thought processes going. He, like Feldman (1978), considers the teacher's role consists of encouraging pupils to select, organize and use materials in order to give their personal ideas visible form.

Agreeing with this premise, Tony Burgess proposes the teacher's role should be that of organizer, advisor and source of stimulation (1973).

In accord with most contemporary opinion, Hausman believes the teacher's role is mainly to stress

adventure and discovery. He advises teachers to create an atmosphere in art classrooms for the exploration of visual form. He considers it to be of great importance to offer students support in their differences. Art teachers' role embraces helping students to find new possibilities through emerging forms as the work is evolving.

Hausman (1967) considers the key factor in teaching art at all levels to be the creation of conditions and an atmosphere in which students enjoy the excitement in the search for and discovery of visual ideas. He also thinks the teacher's role is to provide an ambience in which students are able to project their own ideas and feelings into their work.

Stubbs (1979) agrees. In his writings he tells teachers to create an atmosphere which provides opportunity for both creative thinking and expression.

Teachers are warned by Feldman (1978) not to merely follow artistic fashion. They are advised to be on guard about imposing their own idiosyncrasies and to avoid personal preferences.

Luca sees the teacher's role functioning to stimulate learning, at the same time as maintaining an awareness of each pupil's comprehension level. He believes the development of skills in art to be commensurate with the individual child's abilities.

This same viewpoint is held by Rueschoff and Swartz (1969) who also consider the teacher's awareness of each pupil's level of understanding and development to be essential. Some directed experiences may be included in lesson plans if they encourage problem-solving through experimentation. Their interpretation of the teacher's role similarly includes providing opportunities for chidren to learn and to express their feelings through art.

An interesting aspect, infrequently mentioned in the literature, is expressed by Dick Field (1973). Apart from encouraging pupils' development and skills, he considers that the teacher's role incorporates providing an atmosphere in which students retain a continuing enjoyment of the art experience.

Dimondstein declares it is up to the teacher to create an environment which is conducive to artistic

expression. She believes aesthetic judgements are to be shared with students. She states that the teacher's role as art educator includes providing freedom within structure, and embraces sharpening childrens' perceptions and encouraging responsiveness.

Contemporary Approaches to Strategies and Methods

Learning Through Art and In Art

A recent trend in art education literature is to incorporate a degree of structure into art lessons. The structure often advocated takes the form of a series of "learning modules", co-ordinated whenever possible, with regular learning experiences in the child's general education. An understanding of childrens' abilities and their levels of comprehension is regarded as vital. It follows that teachers must adjust art lessons to individual pupil's needs.

Stubbs (1979) suggests an art programme that develops both conceptual understanding and skills. He would like to see a shift of focus of school programmes away from the finished product to a concentration on pupils' intellectual development. This approach

coincides with the current trend to use art concepts for instruction in school as tools for general learning. Art concepts are defined as relatively complete and meaningful ideas in the mind of students.

In accord with contemporary thinking, Dick Field declares that the teacher's role in the art classroom includes providing structure for developing skills and acquiring knowledge and experience (1973). He agrees with the avoidance of rigid lesson planning and highly directive instruction. He suggests teachers provide students with freedom of choice to develop their own ideas, within the structure.

Field alerts teachers to respect young students and their work. He considers art a learning activity. The teacher's role is to provide stimulation, encouragement of unconventional thinking and to be available to proffer advice. He believes education in art consists of understanding art as "a mode of organizing experience". He stresses that art activity involves the whole person, mentally, physically and emotionally.

Kurt Rowland (1976) embraces a non-authoritarian approach to learning which relies mainly on the idea of

discovery learning. He suggests teachers employ strategies which include problem-solving projects which encourage imaginative responses. He advises pupils to search out their own sources of information. This approach provides for self-expression and artistic freedom, but at the same time, stipulates control.

The art experience can be thought of as a form of communication. Wooff (1976) suggests integrating art lessons with language, social and environmental studies. Art education, he postulates, can be concerned with the transmission of social and cultural values. He is against structured lesson plans. He believes in keeping plans flexible, thus leaving art activities amenable to change and open to discovery.

Lambert Brittain would also like to see art in schools incorporated into a larger framework which includes dance, drama, music and some of the language arts (1976).

In a survey conducted by the School Arts Journal in 1978, Laura H. Chapman reported that 43% of the art teacher respondents interrelated visual arts with other art occasionally in their classrooms.

Lidstone & Bunch (1981) advise art educators to update their ideas on the function of art education. They state important areas today include body awareness and movement, event-structured participation and confrontation with real space, as contrasted with classroom space. "There is a marked shift away from desk-top instruction and a new enthusiasm for working with youngsters in ways that are compatible with contemporary life and art" (p. 49).

In the classroom children must adapt to adult-conceived working situations. However, in "real-space" projects they use naturally, ordinary childhood activities such as building forts, tunnels, tree houses and sand and snow castles. In modern experimental projects, created in St. Louis, Missouri and in Newark, children created air-taut tunnels of their own construction. They flew fantastic kites and ran, jumped and went sliding on their "real-space" sculptures.

The trend to keep pace with rapid societal and technical changes takes art activities beyond studio exploration.

Vincent Lanier (1975) notes that the art curriculum in schools has remained about the same for the last 50 years. Media and materials are still primarily studio processes with the biggest change being the acceptance of crafts, photography and film in recent years.

He advocates redirecting theory in art education as follows:

(a) Provide young people with aesthetic literacy.

(b) Expand their horizons to enjoy visual aesthetic experiences in a wide variety of contexts.

(c) Deal with all the visual arts, including folk, popular, mass media and the fine arts.

(d) Include in the curriculum an examination of the characteristics of aesthetic response to objects in the world around us.

Production of art objects should remain as an available option only in the required programme, to provide effective learning.

Summary

Contemporary art education stresses the importance of the creation of an atmosphere in the art room of search and discovery. Many authors consider it is up to the teacher to provide an environment in which children can explore their own ideas and experiment with various media.

However there is a trend to more structured lessons based on sequential learning modules through art and about art, as well as making and doing art.

Much of recent art education literature stresses the necessity to use open-ended lesson plans which leave room for personal experimentation and discovery.

The teacher is seen as someone who facilitates making, but also provides a coherent structure and opportunities for the learning of art concepts and content.

This trend was further emphasized by Chapman in 1982. She advises changing the teaching of art at the elementary level by casual instruction to a more

structured planned programme. She proposes a modular plan for study, containing eight units of instruction. She would like to see art regarded as a major domain of study, controlled for quality and continuous development.

To sum up, a tremendous change in art education took place in the 30's after the child-centered movement was initiated by Franz Cizek in Austria in the 20's. Evelyn Gibbs laid some groundwork for a laissez-faire approach, giving reign to children's free expression in art. In the 50's Viktor Lowenfeld, Victor D'Amico and Herbert Read examined stages of children's creative and mental growth and adapted their theories to children's needs at various stages of development.

The historical trend has developed from an unstructured, spontaneous role for the teacher in the 30's to more recent concerns in the 80's that teaching and learning takes place in a more consistent and organized fashion.

We are currently undergoing a re-examination of art education in the context of learning through art and by art. The importance of lesson planning (see Chapman),

the development of technical skills and sequential modules in learning are all under serious consideration.

Much of recent art education literature stresses the necessity to use open-ended lesson plans which leave room for personal orientation.

3 Research Method

Participatory Observation

The research method I employed in this study was participatory observation.

Many educators currently doing research in art education are in favour of this method. "Participant observation is characterized by a period of intense social interaction between the researchers and the subjects, in the milieu of the latter. During this period, data are unobtrusively and systematically collected" (Bogdan, 1979).

Brent Wilson (1971-72) considers participatory observation a valid method of research in the field of art education. He suggests the method "offers a means for inquiry which seems to match satisfactorily the complexity of methodology with the complexity of phenomena being studied" (p. 23). Wilson adds that the researcher is able to observe variables and their interrelationships concurrently. He considers the procedure to be a flexible method which can be

redefined as new circumstances and that opportunities arise spontaneously.

Concurring with this opinion, Stewart (1972) declares that "the research provides opportunities not only to observe and describe but allows for ways to effectively modify the observer's point of view and can also apply to other situations" (p. 20).

Rogena Degge (1975) conducted the research for her doctoral dissertation in a junior high art class, using participatory observation as the research method. She states "ethnographers attempt to discover patterns and relationships within the dynamics of the situation they observe" (p. 6).

The relationship between ethnography and participatory observation is clarified by Wolcott (1975, p. 122). He wrote "the ethnographer wants to record and report not only the interaction he observes, but something of the setting and, especially, the meaning the actors themselves assign to events in which they engage". R.N. MacGregor and David H. Hawke (1982) define ethnography, a method derived from anthropology, "as a record of how a grouping of human beings

interacts under a variety of conditions over time". It becomes a matter of some individual judgement and tolerance (p. 38).

In 1982 Professor R.N. MacGregor stated that "these methods offer the researcher a way of concentrating upon individual differences rather than upon mean performance, and also the opportunity to examine specific significant moments in the ongoing flow of classroom events" (p. 38).

Robin R. Alexander (1982) describes participatory observation as "a group of methods that stresses observation in the setting, informant and informal counting of events" (p. 65).

Interviews

Prior to commencing the research, I interviewed both teachers and obtained brief background information as to their teacher training, years of experience of teaching art, the grade levels they teach, their personal art experience and their present involvement in art. I then offered a cursory description of participatory observation research and explained what I

would be doing in their classrooms.

A post-observation interview was conducted with both teachers at length, covering various aspects of their personal ideas on art education. The questions related to their attitudes on discipline, classroom atmosphere, media and methodology (see Appendix p. 146).

Setting

An alternative school permits a larger number of observers, student teachers and graduate students doing their practica, to come into the school than do the regular schools. Participatory observation, however, has not been conducted in the school before and neither teacher I observed had ever participated in this method of research.

The location of the art rooms in the basement of this very old building is a handicap. The rooms are oddly shaped and are poorly lighted. Nevertheless, they are equipped with sinks at a height young children can easily reach. Grouping all the art rooms near each other proved to be an advantage. Supplies could be

shared or borrowed when necessary and projects could be planned more easily between two teachers of the same grade levels.

These art rooms are very large in area and students work in various parts of the rooms. Both art rooms observed have many cabinets and shelves for storing materials and work in progress. Furniture, such as work tables and chairs, are also plentiful.

Procedure

I seated myself as inconspicuously as possible in a corner of the room and took continuous notes of the ongoing activities of each lesson, from the start to the dismissal. I included notes on the setting, the interaction between the teachers and students and between the teachers and myself. I noted the date, time, number of pupils, proportion of boys and girls in each class and the projects they were working on. My rough notes were then edited and typed. These notes constitute the main source of data for this study.

From time to time I took pictures of pupils at work in several classes. I asked children not to pose for

the camera, just to continue with whatever they were doing. I sat on the floor waiting for an appropriate moment and made every effort not to interrupt or get in the way of either the teachers or pupils. I thought it would be too conspicuous and intrusive to walk around with a tape recorder in hand and used one only once, with the teacher's consent, to tape a grade one class singing a song the art teacher had taught them.

Interaction

As time went on, my role as researcher in the two art classrooms evolved to include indirect and sometimes direct participation at the teachers' request. Certain circumstances seemed to call for me to get involved. When the teacher was particularly pressed for time, or if students asked me directly for suggestions, criticism or for supplies, I helped out. From time to time the teachers discussed projects in hand or pupils' work with me. They solicited my opinion or an exchange of ideas, and sometimes asked me to share in the evaluation of what was being done.

During every lesson I tried to walk about for a short time to observe the students as they worked on

the assignment and to observe how they were developing their ideas.

Analysis

Analysis of the data collected took place after the field work was completed. In the analysis of this study, I consider the classroom behaviour of both teachers and students, the teachers' styles of motivating the classes, how they presented the lessons, the correlation between process and end products and the teachers' role.

Their differences and similarities are pointed out. The relationship between their teaching styles and strategies in art education literature is discussed. The teachers completed a post-observation questionaire about the motivation which they attributed to their activities in the classroom. I compare their responses to my own observations.

In order to assure anonymity, aliases have been used for both teachers observed.

4 Case Study "Paul"

Biographical Information

Paul graduated from CEGEP de Vieux Montréal. He continued his studies at McGill University and the Rolle College of Education in Devon, England.

1982-83 is his third year of teaching. He has worked only in this school, where he is employed in the French immersion section. He teaches art exclusively, in cycles one and two, that is, grades one through seven.

Paul is the curator of the mini art gallery which has been set up in the auditorium and the entrance hall of the school. He has twice organized staff exhibitions of paintings, drawings and ceramics. Towards the end of the year he arranged a display of student art work. He is also active on the staff social committee.

He is very fond of music and sings in a choir which rehearses several times a week. He writes poetry and he paints in his studio. He often brings his recent

watercolours to school to show the staff his art work.

He has twice exhibited in group shows. At the present time he is preparing some gouache paintings for a group show.

The Setting, Room 10

Paul's art room is located on the basement level. It is a rather dark, cluttered place. Some 10 or 12 paintings are displayed on the steel hood towards the rear of the room. They seem to have been there for a long time. No additional decoration has been added to this room.

It is a very long, narrow room, 10 feet x 53 feet (see Diagram, p. 144). The cement floor is painted battleship grey. The brick walls, approximately 16 feet high, are painted yellow from the ceiling half way down and then green to the floor. Fifteen fluorescent light fixtures are suspended from the ceiling, which do not provide adequate lighting for this large space. All water pipes and various switches and fuse boxes are exposed on the walls. The windows are located on the back wall and side wall on the right, near the rear.

Large old-fashioned radiators are situated under each window.

The rear third of the room contains large empty corrugated cartons, which Paul has been collecting for some projects he is planning. An old broken-down arm chair, some unused old kilns and a ceramic wheel are crammed into the corner at the back.

This room was probably used for teaching crafts many years ago. The oak tables, now not in use, are of excellent quality, but they too are very old and shabby. Dust has been collecting for a long time on all the discarded material and is not cleaned by the maintenance staff, although the floor does get swept and washed from time to time.

There is so much furniture and various built-in large and small cabinets on the walls, that there is virtually no wall space between them.

On the left side of the room Paul has placed art supplies, such as tissue paper, unopened packages of paper, inks and various containers of small items on the steel shelving. On the right side of his desk stand

three open steel shelves, one of which he has designated for each class. Every pupil knows where to find his or her unfinished work. On the top shelf, out of the children's reach, he stores large containers of liquid tempera paint. On the bottom shelves he accumulates empty bottles, plastic cartons and other scrap material he intends to put to future use. On the floor, next to the shelves, are cardboard boxes full of art supplies, such as paper, paper towels, construction paper scraps and so forth.

Paul has arranged three table in a U-shape as working areas, towards the front of the room. He has left sufficient space between them so that he can walk around. His desk is very neat. He keeps a few small containers on top to hold scissors, rulers, glue spatulas, exacto knives and the stapler. His roll call book and lesson-plan book are in a drawer in his desk.

He rarely uses the blackboard on the front wall. The room feels crowded because of its peculiar shape and the large number of furnishings. Paul has arranged all available shelves in an orderly fashion and can immediately find anything he wants. He knows exactly what materials he has on hand.

Teacher's Style

Teaching style refers to distinctive qualities of personal behaviour that are consistent over time and carry over from situation to situation (Fischer and Fischer, 1979, p. 245).

I observed many aspects of Paul's style which were consistent in all of his art classes. For example, Paul presented himself as the authority in his classroom. He was in charge and he made it clear that the pupils were there to listen and learn. He did not object to talking or singing during the art class, as long as the children were not too noisy and obediently stopped to listen to him when he spoke to the class. Actually there was very little fooling around amongst the pupils during his classes. Also, normally he spoke to the students in a soft, well modulated voice. If any student was inattentive or continued talking when Paul asked for attention, he shouted "Hey!". One word was enough. After a reprimand, he sometimes told the children how much he disliked having to shout.

Ten or 15 minutes before the end of the period, he called out "Stop whatever you are doing RIGHT NOW!". He flicked the light switch (the signal for silence) and insisted that the clean-up begin at once. All students had been trained by him earlier in the school year as to what they were required to do, and most obeyed without question. However, some children in the midst of concentrating, moaned or voiced objections, but they were immediately overruled. Paul kept to his time schedule.

Also during the period, any student wanting advice or instruction was free to come up to his desk to speak to him. He never ignored them. They waited for their turn and he answered them individually.

At the end of the period, some of the young children occasionally came up to him and clung to him. Several of the girls in grade three F class kissed him on the cheek on their way out. He smiled and they left quietly. Paul did not seem to encourage this behaviour, he remained aloof and impersonal and somehow managed not to reject them at the same time. He didn't make a big deal out of it, neither did he ignore them. As a rule he responded by a pat on the head.

Consistent with the research results noted in the PAR article on Teaching Styles (p. 12), Paul maintained his personal style of teaching.

Dick Field (see p. 18) advises teachers to include structure in their art lessons in order to develop skills and experience. Elliot Eisner (see p. 18) points out the relationship between process and product and advises teachers not to limit their interests only to the process in art.

Paul presented various projects as a method of offering different experiences. However, he directed, supervised and controlled the lessons and emphasized the importance of the appearance of the finished work.

Teacher-Student Relationship

Paul demanded and received obedience and respect. When children became unruly or inattentive, he stopped the lesson, called out "Hey" or "Quiet" in a loud voice, and a hush immediately descended over the room. He often lectured the class about how he disliked raising his voice and that he respected his pupils and

expected reciprocal respect from them.

Pupils appeared to be eager to begin their art work. Rarely did I ever hear anyone complain. I never observed any pupil object to or refuse to do the project presented by the teacher. Most of the objections came when they were told to stop working. Compliant student behaviour concurred with the teacher's expectations.

Paul seemed to understand his grade seven pupils' adolescent stage. I was under the impression that some of the more developed and out-going girls had secret or overt crushes on him. Three girls in particular were very demanding of his time and attention and he was obliged to spend extra time at their work table.

Seventh grade had to come down from the third and fourth floors to the art room in the basement and Paul permitted them to wander in. Usually they started to work at once, picking up their unfinished papers, getting their own materials and clustering at the various tables in small groups of friends. Most often the boys and girls sat separately by their own choice, although during the course of the period they

intermingled.

In spite of his insistence on obedience, Paul was sensitive to students' needs. For example, one day he noticed a little grade two girl was crying. He immediately went over to her, found out what the problem was, resolved it and comforted her with a hug. She stopped crying and joined in the activities.

Occasionally Paul thought the younger classes needed a change of pace during a double period and he called for an early stop. After the clean-up, he directed them in playing a few games before dismissal.

Classroom Management

Classroom Atmosphere

The art room to Paul, is a place in which to work. As soon as he gave the class permission to start, the children plunged right in without question.

The art room functioned similarly to a regular classroom. The teacher presented his plans for the lesson period and the pupils were required to follow

them.

Social Behaviour

Good manners were taught by example. Paul usually spoke quietly and politely to all pupils. He expected them to do the same. Yelling and bad languge was not tolerated. Occasionally one or two boys used swear words and they were quickly disciplined. Any fighting or scrapping around was terminated at once.

On Fridays, he often stood near the door as the children filed out and wished them a good week-end. If the students had done a quick and efficient clean-up, he sometimes thanked them for their co-operation.

Student-observer relationship in all grades was amicable. Due to my substitution work in the school, I knew most of the students.

Music

Many of the pupils are members of the school choir and participate in school concerts. They sometimes sang while drawing or painting. Paul never remarked about

it, but he seemed not only to tolerate but to enjoy it.

He obviously enjoyed music. For example, he became fascinated by a small electronic musical instrument a ten-year old boy brought to school. He immediately learned to play it and fooled around with it for the first 10 or 15 minutes of the period. A few children gathered around to watch him and to listen. Others, not interested, or more interested in doing art work, continued with their projects.

Once in a while, Paul set up a tape recorder and played one of his cassettes softly, as background music. When we discussed the effects of music in the art room, he stated that he believed musit calmed the children.

Entrance Into the Art Room

At the beginning of the school year, Paul set down a rule that his students were to wait quietly in the hall near the art room until he opened the door to admit them. This hall separated his room from other art rooms and the gymnasium. Any running about or shouting was severely frowned upon. All classes had to obey this

rule and normally they entered in an orderly fashion.

Upon entering, students were required to go at once to the work tables, remove their school bags, take down the chairs which had been placed upside down on the tables by the previous class, and wait quietly for the teacher to start the lesson. They remained at their places and listened to an explanation of what they would be working on. Everyone was familiar with this procedure and accepted it routinely.

Lateness

Late-comers were always reprimanded. Usually they were told to wait near the teacher's desk until he was ready to hear their excuses. At the beginning of the term he warned them not to arrive late again. After the Christmas recess, he began to send them to the office for a note admitting them. Paul announced this policy to all classes and added that pupils who arrived late frequently would have to bring him a note from home in the future.

Roll Call

Attendance was taken at every lesson at various times, sometimes following the period of motivation by the teacher, at other times after a lecture on good behaviour. Pupils were sometimes permitted to complete work in progress at the beginning of the period. Later on they were asked to stop working for a few minutes to respond to the roll call.

Silence was mandatory during attendance taking at all times. Paul waited for everyone to be seated, flicked the lights for silence and called the roll.

Atypically, occasionally attendance was taken at the end of the period. As each pupil's name was called, he or she was told to pick up some scrap paper from the floor, throw it in the waste-basket located near the door, and then leave quietly. Thus roll call, clean-up and dismissal were all combined into an orderly departure.

Getting Students' Attention

Instead of raising his voice, Paul flicked the light switch on and off as a signal that he wanted the class to stop talking and listen to him attentively. This signal is widely used in the school by different teachers in the younger grades and all students are familiar with it. In Paul's art room this signal had to be meticulousy adhered to. The first time it was disregarded, he stared at the guilty one or called the culprit by name and had the pupil repeat the rule. Most of the time, students hushed their neighbours and in a few seconds all were quiet.

Clean-up

Paul kept track of the art supplies. In the course of the clean-up time slot, students were asked to hand him the rulers, scissors, staplers, special brushes, etc. During the Christmas recess he had purchased additional supplies. He asked every class to take special care of these. He counted them at the end of every period and if any were missing he appointed several students to search the room before dismissal. Nevertheless, mysteriously, towards the end of the

term, a few rulers and brushes had disappeared.

Paul organized the clean-up carefully. Everyone had been taught what they had to do and what was expected of them. He usually terminated classes 10-15 minutes early to allow time for this work.

After he flicked the lights and called "Time", no one was permitted to continue their art work. In all grades, every student had to clear the space he was working at. All papers were removed and scraps put into the waste-paper basket. The pupils washed the work tables with soap and sponges, which were stored beside the sink for this purpose. Paper towels were used to dry the tables. Finally, the chairs were placed upside down on top of the tables. After a painting session, additional time was scheduled for cleaning up.

If Paul noticed that some children were not pulling their weight, the class was called to attention and he reminded them that everyone was required to participate in the clean-up, "le ménage". He supervised the entire procedure assiduously, making certain that the job was well done before the class was allowed to leave.

Dismissal

After clean-up the pupils handed in their art work to the teacher and he directed them to place it on the appropriate shelf. When the clean-up was satisfactorily completed, the students picked up their school bags and stood quietly in their places, waiting to be given permission to leave. Sometimes they had to wait a few minutes for those who were washing brushes at the sink.

Paul waited for complete silence. If the recess or lunch bell had rung, Paul still remained standing near his desk waiting for the class to come to order before dismissing them. Thus, an entire class might lose some of their recess or lunch period if they did not comply quickly.

Occasionally Paul dismissed one table at a time if the entire table was ready. Once in a while, usually after a painting class, some students might be delayed at the sink, and others who were ready at their table would be allowed to go.

The grade seven class, after cleaning up to Paul's satisfaction and showing him their work, were usually

permitted to leave singly or in small groups.

Paul's grade two B class did not please him one day. He ended the class early and drilled them on how he wanted them to leave the art room. They stood at their places, he walked around making sure no one scraped his chair or slouched. He repeated instructions on lining up, on not running in the halls and on how to wait to be dismissed. The class performed a practice dismissal several times, until he was satisfied. They were then allowed to leave and filed out quietly, in an orderly fashion.

Discipline

Paul maintained control in all of his classes. He expected his students to obey him and insisted that they did. He considered this concern part of teaching young children, regardless of the subject.

He followed a certain pattern to obtain obedience. He flicked the light switch and expected immediate response. He called out in a louder than usual voice "What am I waiting for?". The children answered in unison "Silence". "What does it mean when I flick the

lights?" he asked, and the children replied "Quiet". This procedure was repeated in every class and in every grade numerous times during my observations.

One day the grade three E class behaved in a somewhat disruptive manner. Paul stopped the lesson early and had the students sit quietly after the clean-up. He scolded them for not listening to him during the period. He told them he was displeased.

Paul continued with a lecture on behaviour and aggression. "If we want to be friends, we must respect each other" he informed them. He stated that the next time he would keep them all out of the art room.

During a very noisy grade seven period one day, Paul asked for silence several times. He called a halt to working ten minutes earlier than usual and told all pupils to go to their places. He scolded them and said he was not satisfied with their behaviour. He chastised them for an unsatisfactory clean-up. He decided at the next class that all pupils must change their work places. Just then, the recess bell rang and the pupils were eager to leave but were told to remain until the table containing the paints had been properly arranged.

He dismissed them a few at a time.

An unsual situation occured once when Paul arrived late after his lunch period. Grade two B had gathered in the hall and were running about, shouting at play. Paul scolded them and ordered them to sit silently on the near-by staircase beside the art room for five minutes before he would allow them to enter.

After five or ten minutes he unlocked the door. The children entered silently and went immediately to their places. He began with a lecture on proper and acceptable behaviour. All were silent during this castigation. For the duration of this period all pupils were co-operative and compliant.

I knew Paul's students from my substitution work in various classes in the school. Truthfully, they were more unruly and harder to handle in other classes. In Paul's room back talk was rare.

When Paul reprimanded his students they accepted responsibility for their behaviour forthwith.

Class Behaviour When the Teacher Was Out of the Room

At times Paul left the room to get a carton of paper towels or other supplies. He informed the class that he was going out for five or ten minutes. He signaled to me to take over. I left my note-taking and circulated amongst the pupils, talking to individuals about their work. Everyone continued with their activity in their usual manner.

An unwonted occurrence took place in grade three C one day. The class was involved with drawing life-size figures on brown kraft paper. While Paul was out of the room a boy drew a very large penis on his figure. Half a dozen boys gathered round him, whispering and giggling. He then attempted to draw another such penis on his neighbour's figure, but that boy objected and a scuffle broke out. Several girls came up to report the incident to me. I jokingly toke them we could all be certain he was drawing a male and advised them to ignore him since he was only trying to get attention.

Incidentally, upon Paul's return I informed him about what had occurred. He informed the class that eveyone must accept responsiblity for what they draw

and immediately made the child sign his name beside his drawing. Tne student did not want to sign, but Paul insisted. These panels were to be displayed in the school and the boy was less then happy to go public. However, he had to obey the teacher. Incidentally, he managed to paint clothes over the genitals during the next session and Paul let it pass. Paul had handled the situation with a minimum of fuss, quietly but firmly.

Games

As a reward for doing a thorough and quick clean-up, Paul sometimes offered games at the end of a period. The pattern during game playing was consistent with his teaching style. Art work was terminated early and he demanded the pupils' attention. He selected the games, organized them and directed the activity. Chairs and school bags were pushed out of the way, tables were moved to provide more space between them and the children listened to him repeat the rules of the game.

These games were usually the type of circle games that children play in summer camp. They were familiar with the rules and appeared to enjoy playing together. Noisy or disruptive pupils were taken out of the game

at once and had to sit on the floor near the door until dismissal.

During one double period grade three F became vey active and loud. Paul ended the lesson early, abruptly. After clean-up he taught them some relaxing exercises. These were done in silence, eyes closed, limbs limp, heads down, minds emptied and finally a big stretch up. The session ended with the game of "playing dead".

While discussing games with me, he told me the younger grades sometimes needed a change of pace. Another reason for games, he said, was that games altered the mood when children became too noisy or rambunctious.

Teaching Strategies and Methods

Teacher's Presentation

After the students were seated at their places, Paul generally sat on a high stool in front of the class. He usually began the period by giving preliminary instructions for the art activity which he had planned. He repeated the instructions until he was

sure that he had been understood. While the work was in progress, individual pupils were free to come up to him for further explanation or advice on how to continue to the next stage.

Paul's customary pattern consisted of handing out materials required for the project and then returning to his desk. After a while, he walked about to observe and supervise.

Concept Initiation

Students were not given a choice as far as subject matter was concerned. Nor did I ever hear a student ask to do something other than the prescribed lesson plan. Paul presented his project and the students proceeded to work on it.

Some projects were initiated with a discussion period. At these times, Paul began the lesson by asking questions and soliciting responses. He either stood at the head of the class or sat on a high stool in front of his desk and asked, for example, "What is a silhouette?", prior to a lesson on figure drawing, or "What is meant by 'motif'?" as an introduction to a

group project employing this concept. After some of the children answered, he elaborated and instructed the class on how to begin.

Other times, after the initial explanation, Paul introduced the subject by demonstrating how the material was to be handled by showing the class how to do it.

Sometimes he did a piece of work himself and showed it to the class as an example. He planned a lesson on collage by using paper strips pasted to a coloured background sheet in a pattern. He worked at one of the students' tables. Some watched him, others continued on their own work, looking over at him from time to time. When completed, he held it up and questioned the class, "How many pieces did I use?", "Where did I repeat?", "How did I go to the edge?" and so on.

Another strategy he used was working directly on a pupil's page. He drew a few lines, painted an area, cut and glued a section to clarify his verbal directions. We later discussed this teaching method and he told me "They learn from me and I learn from them".

After a general explanation and description, grade seven students were frequently given individual instruction, for example when he decided to teach them perspective. He asked them to make practice sketches on scrap newsprint, using rulers. Some of the girls had difficulty with this lesson and called him over, again and again. Paul eventually seated himself at their table and showed them exactly how to do it. Pupils from other tables came over from time to time to ask his advice or to show him how they were progressing. He looked at their work, commented and told them how to proceed.

During my observations, there were two occasions when the teacher allowed free drawing in single period time slots. The subject matter was not specified but the pupils were restricted to newsprint and pencils, or if they preferred, their own markers and coloured pencils.

Freedom Within Structure

Most projects were highly directed. The concept was always the teacher's. However, students selected their colours and interpreted the idea in their own ways. The

media was also prescribed but, after obtaining consent, students were often permitted to use their own supplies.

Step-by-Step Instruction

Paul presented most projects one step at a time. At the beginning of the period he told the class how to start. When the work came to a certain point of development, he explained the next step to the entire class. Later on he instructed them on how to continue in order to finish. For some projects, the initial instruction was given to the whole class and further instructions were given individually as children came up to him or as he walked about the room looking at their work in progress.

In the grade seven class, he occasionally presented an over-all view of the project during the motivation period.

Evaluation

Evaluation was minimal. At the end of each period, Paul stationed himself beside the shelves and the students brought their work to him. It was then placed on that class's designated shelf. However, if a pupil showed him his/her work, he acknowledged it with a nod of his head to indicate that he had seen it. He neither praised nor criticized it. The pupils understood that this was the end of the period and they would have to wait until the next time.

No group discussion of the work took place at any time. He made suggestions privately during working time, either at the student's place or at his desk.

Content and Curriculum

Media

Each art teacher was given a certain sum of money every year with which to purchase materials of their own choice, within these limits. Paul was in charge of the budget for the school's art supplies.

Art materials were never plentiful, but each teacher had a backlog of the previous year's supplies in addition to the new quota. The paper towels, however, were stored in the superintendent's office for general use throughout the school. Paul was the only teacher who went there to pick up a large carton of paper towels for his system of clean-up.

Tempera blocks were kept on the table next to the sink and students went there to select the colours they wanted. Liquid tempera, in large plastic containers, was stacked on a top shelf and only Paul handed out this paint. He also collected scrap materials, as most art teachers do, such as empty cartons styrofoam, yogurt containers and old newspapers.

He had a good supply of various qualities of art paper, an ample supply of paint and some inks. He never purchased wax crayons, even for grade one. He bought a dozen boxes of pastels, which he made available to all grades. I never observed him give instruction on how to use this medium. Mostly, the children used them like wax crayons. The pastels were quickly used up. Later in the term they resorted to whatever was available plus their own drawing materials.

Projects

Paul had purchased a large roll of white kraft paper which he used for group projects. In his customary step-by-step method of instruction he discussed "motif" with each of his grade three classes. The children were lined up at two long work tables. Monitors were appointed to unroll the paper at each table. Pupils were directed to draw four lines with a pencil, in any way they liked, straight, curved or zig-zag, leaving the ends free, for about two feet in length. The next person in line took up where the first had left off to continue the design. When everyone had taken a turn Paul cut the paper off the roll. During the next scheduled period, all pupils were engaged in drawing motifs around these lines. The next step consisted of re-painting the outlines, and the final lesson was used to fill in all blank spaces.

The final results looked like winter Christmas scenes. The panels were later hung by Paul, from the ceiling in the large area that leads to the theatre auditorium and were quite dramatic in effect.

Grade seven's perspective lesson evolved into landscape drawings and paintings. All areas had to be filled in with paint or pastels.

Just before the Christmas holiday, Paul told the younger grades a story about a wood-cutter. He asked certain children to act out for the class, how to chop a tree, how to paddle a canoe and so forth. The lesson was to draw an illustration referring to the story. Some pupils wanted to paint at once, but there was not sufficient time left and for the time being they were allowed only to draw. During their next art period they were permitted to paint their pictures.

The major project of the year was the production of the play "Sinbad the Sailor". By the time I began my observations, parts had been allocated and the play was already in rehearsal. Paul had designed the stage sets and different pupils were working on them.

From what I could make out, Paul had adapted the play, written each student's part, designed the scenery and lighting and created the choreography. He spent a great deal of time and effort on this project. The production was presented by his family class. It was

eventually acted out for all cycle one students, staff and a few parents in the main auditorium.

The props were drawn on large sheets of corrugated paper. Paul closely supervised every step of the cutting and painting, explaining exactly what he wanted and showing the children how to do it.

He designed and made the banners for the king's guard. He cut long poles in the wood-working room, sanded them and attached the banners. He purchsed materials for the costumes and banners. Some children had costumes made at home. Paul brought a sewing machine to school and as the production date approached, he started his classes and then sewed while the children were drawing or painting. Students interrupted from time to time to ask questions about their work and were always civilly answered. All props, finished or incomplete, were stored in the rear of the room at the end of each period.

On Thursday afternoons, the family class had a double period and he rehearsed them to music which he had taped. He became extremely annoyed if students did not remember their lines or the dance steps he had

taught them. During one of the rehearsals he asked me to sit at the back of the auditorium to listen to how well the children projected their voices and gave me a copy of the script to follow.

Paul expended a great deal of time and energy on this project. The entire production right down to the minutest detail was his concept, executed by his students. He also took part in the play, dressed in a costume he had designed and made. The children seemed to enjoy play-acting. One disappointment during the presentation was the difficulty in hearing them clearly or understanding completely what they were saying because of a certain degree of shyness and the inadequacy of the sound system. After the show, Paul was congratulated and greatly lauded by the staff for this dramatic production.

During my period of observation in Paul's art room, the following were the projects in which his classes participated.

Grade two: Painting corrugated cardboard cartons, inside and out. Cutting three-dimensional forms out of construction paper and pasting them in the interior.

Painting Christmas motifs on white kraft paper panels (group activity). Story illustration.

Grade three C, D, E and F: Papier maché puppet heads, painted. Life-size self-figures on brown kraft paper (group activity) (see photo frontispiece). Christmas cards on white illustration board, using torn paper collage.

Grade four G: Limited colour painting on small squares (2 x 2 inches), later assembled and pasted on an 18 x 24 inch sheet of coloured construction paper.

Grade four H: Papier maché relief, pasted on corrugated cardboard to create a textural environment. Painting small cardboard cartons, inside and out.

Grade seven: Painting squares (6 x 6 inches) in warm or cold colours, arranged in pattern to cover an 18 x 24 inch sheet of coloured construction paper. Research a given famous artist, write a brief biography and reproduce one of the artist's works in colour, assembled on a single sheet of construction paper. Perspective landscapes. Architectural drawings, to scale.

Family class: Dramatic presentation of Sinbad the Sailor, including making stage props, costumes and scenery.

Process and Product

All classes had a mix of children of diverse abilities and developmental levels. Paul planned a variety of projects. Often he repeated them for different classes in the same grade.

Paul was very concerned with the effect of the final result. As a rule the work had a neat, finished look at the end. Before he accepted a piece of work as completed, he required all background space to be covered, usually with paint or pastels. Some classes spent an entire period "filling in".

He made an attempt to display group work, for example the life-size paintings of figures on brown kraft paper. He put these up in the hallways leading to the art rooms. Unfortunately these halls are unsupervised and many children circulate there, going to and from gym and art classes. The work was quickly

torn and defaced and he took it down.

The biggest and most important display was in the dramatic performance of Sinbad the Sailor. In this display pupil's input was restricted to design arrangement and colour selection in the realization of the teacher's choice of subject matter.

Paul planned ahead of time. He offered a range of activities requiring some problem-solving and the acquisition of some technical skills. These were isolated experiences, however, and were not integrated into a total concept.

Teacher-Observer Relationship

Prior to my observation in his classroom, a pleasant social relationship had existed between us. A subtle change came about when I began my research. He was in a position of authority and had the prerogative of asking me not to return.

To bring about a more relaxed friendly rapport, I invited him to dinner with my family at my home. It was a pleasant social evening but did not alter or affect

the way we got along in school.

My participation was sometimes ignored or refused and at other times welcomed. Most of the time he appeared to be indifferent to my presence in his classroom.

Generally, our relationship throughout my observation was maintained on the level of two colleagues interacting on a professional basis.

5 Case Study "Sylvia"

Biographical Information

Sylvia spent two years at MacDonald Teacher's College where she earned her Bachelor's degree in Applied Social Science. She continued her education in the evening division at Concordia University and received her Bachelor of Fine Arts several years ago.

She has had 14 years of teaching experience. She has been employed by the PSBGM and has worked in several schools where she has taught many subjects. Because of her personal involvement in art, she asked for a transfer to an alternative school.

1982-83 is her first year of teaching in this alternative school, where fine art subjects are given much importance. She is employed in cycles one and two, that is, grades one through seven, in the English section. She teaches mainly art, and also has a class in humanities and in English as a second language.

Her own art activities have been in ceramics and design work. She has exhibited in Concordia University art student group shows.

At present she is studying sculpture and attending evening courses in art education at Concordia, working towards a certificate in art education.

The Setting, Room # 30

Sylvia's art room, like Paul's, is located on the basement level. It has a peculiar shape, narrow in depth and very long. It is about 16 feet high.

This room has brick walls painted yellow. The floor is covered with rubber tiles. Electric conduits and plugs run along the back wall for about five feet. The room is lit by flourescent fixtures, arranged in three rows. Several bulbs were not functioning and were not replaced. Student art work, painted at the beginning of the school year was scotch-taped to the back wall. These pictures were infrequently changed.

The entrance door is located in the center of the front long wall. It opens onto a long narrow hall.

The room is cluttered with supplies. Little piles of papers are stacked on table tops, in cardboard boxes and/or under work tables, wherever some space can be found. Completed work and work in progress is placed in small stacks wherever space is cleared, sometimes on the end of work tables or on a cabinet reserved for this purpose.

The teacher's desk is covered with papers, some unfinished work, students' forgotten clothing, the teacher's smocks, books and attendance sheets.

One cabinet, in the corner of the right narrow wall, is neatly arranged and contains supplies Sylvia keeps track of, such as special pastels and crayons, boxes of new pencils, special inks, etc. The children were not allowed to go to this cabinet without the teacher's permission. Next to the cabinet, another grey steel cabinet is placed against the front wall. It contains various kinds of paper, consisting of assorted sizes and colours of construction, tissue and cellophane paper.

The blackboard, on the left front wall near the door, has two sections. Sylvia often used it to jot down suggestions during the discussion period at the beginning of the lesson, or to help children with spelling when words were integrated into drawings or paintings.

On one side of the blackboard, a broken pencil sharpener is attached to the wooden frame. Some attempt must have been made to repair it, because various broken parts were discarded on the blackboard ledge. However, it was not repaired or in working order during the entire term.

There is another blackboard on the right narrow wall, in three sections and was not used. It was partially obscured by a 5 x 12 foot sheet of plywood.

Cabinets of different sizes are placed around the room. A grey steel cabinet containing numerous small items stands against the long black wall, facing the door. On the inside shelves Sylvia has apparently made an effort to use separate containers for crayons, felt markers, coloured pencils, scissors, etc., but things had gotten mixed up. Another large wooden cabinet, also

placed against the back wall in the right corner of the room had been painted by former students. It contains scrap materials, mostly empty styrofoam trays of different shapes and sizes. On the tops of all cabinets there are large bundles, plastic bags stuffed with scraps of cloth and wool, left over from previous years. These are tightly tied up and are not used.

Some bookshelves, stacked with paper, are located in front of the windows at the rear of the room on the right side. Cardboard boxes full of paper scraps, foil, egg cartons, bits of material and ribbons are on and under other shelves. This entire section of the room is so cluttered with accumulated materials that one can hardly walk by.

Situated against the front wall on the extreme right, are four open metal shelves, 10 x 12 feet, where packages of 24 x 36 inch sheets of white paper are stored. Beside these shelves, a large table is propped against the wall, on top of which are plastic containers of liquid paints, tin cans filled with brushes and empty yogurt tins for water and paste. A lower shelf holds an assortment of tempera blocks and mixing tins in disarray.

There is a built-in steel sink next to the table. A low shelf nearby is covered with assorted papers. Near the door there is a smaller wooden cabinet, 2 x 3 feet, and about 4 feet in height. This cabinet is kept locked at all times. More supplies are piled on top of it, such as paper, some art work and a box of blackboard chalk.

Black stovepipe projects from the wall between the sink and the wooden table. An electric meter is suspended on the wall above the cabinet next to the light switch. Above the door, about four feet below the ceiling, there is a built-in electric clock in good working order.

At the beginning of the term, Sylvia organized a semi-circle of students' chairs in a space she cleared in the center of the room facing the door. All pupils were expected to start every lesson seated there.

Teacher's Style

Sylvia is imbued with enthusiasm for her art classes. Her teaching style consists of providing

stimulation and offering encouragement and positive reinforcement.

She deals with her pupils on a one-to-one basis. She is interested in each individual's development. By the time I began to observe, she knew them all, their ways of working, their personal interests and their levels of ability.

One aspect of her teaching style is to relate to the students on a personal basis. Her assumption seems to be that the children care about how she feels. If they misbehave she tells them they are making her unhappy. If they become very noisy she asks them, from time to time, "Do you want me to be embarassed?", and reminds them that Paul can hear them down the hall.

One day the grade two class was particularly restless and slow in settling down. She was eager to begin the art activity. She flicked the lights, asked for attention a few times and asked, "Do you want me to get upset with you today?". The children responded "No", and came to order. Another day she was suffering from a sore throat and asked for co-operation in order to avoid raising her voice. When a child did not want

to continue working on a drawing or painting and she thought he or she was capable of developing it further, she said she was sad about it.

Sylvia was constantly on the move. As she walked about from one pupil to another, she always found something nice to say to each one. She was always available to help with ideas and to stimulate the students to develop their own ideas. She did not insist on work being finished if the child had lost interest, but she did encourage him/her to do so.

When speaking to the entire class at the beginning of a period, she usually called it by its grade number, e.g. "grade two" or "grade three people". If they were too noisy for her to start, she admonished them with a comparison to another grade's behaviour by saying "Grade four came in and sat down so nicely, please do the same".

Due to her small voice and frequent sore throats, she was unable to shout or project her voice. When she explained a project to a group, she asked them to be quiet and answer one at a time and spoke in natural, clear tones.

During my entire period of observation in Sylvia's art room, I never saw her use her desk or sit down when a class was in session, except perhaps on the floor with a small group of children around her. Usually she walked about from one child to the next, admiring, encouraging and trying to stimulate them to further develop the work. She tried to help them think through ideas and then let them decide for themselves how to proceed to the end. She gave her personal attention to individual pupils as they worked.

She often became happy and excited noticing what was evolving. Occasionally she called me over to show me some original development and to share her enthusiasm.

Teacher-Student Relationship

Sylvia maintained her personal approach when addressing either a small group or the whole class. If they did not quiet down at the beginning of the period, she told them they were upsetting her. Due to her throat problem, she had difficulty speaking loudly. She informed her students of this condition and appealed to them to help her by speaking softly.

Often she began the period by saying what a smart group they were and how much she liked them followed by a request for co-operation.

She seemed to have an understanding of the psychological and emotional needs of the different age groups she taught. One grade five boy made a penis out of his lump of clay. He got a lot of attention from his friends. She just laughed and did not make an issue out of it. By the end of the lesson he voluntarily destroyed it and made something else out of his clay. Later on Sylvia discussed the incident with me and said these boys were trying to find their way. They were at the stage of becoming sexually aware and were trying to appear to know more than they really did.

Sylvia appeared to genuinely enjoy the childrens' efforts. To one she said "That is lovely", to another "it is fantastic", to the next one, "This is so exciting", and so on. She quietly tried to get them to take the work a step further. By questioning and exchanging ideas with them, she tried to get an understanding of their personal needs and ways of self-expression.

She respected her classes' involvement with the art activity. She did not stop them abruptly in the midst of concentrating. Rather, she flicked the lights about five minutes or so before the end of the period and announced that they had a short time to finish and ease off.

Classroom Management

Classroom Atmosphere

The general atmosphere in Sylvia's classes was one of intense activity. After the pupils entered and were seated, she took attendance and conducted a short motivation period. The children collected their materials and spread out all over the room. Some preferred to work alone, others with one or two friends. Some worked standing up at tables, some sat on the floor, a few liked to work under the table (see photo frontispiece). She permitted them to choose their own places and to work any way they liked.

There was a lot of talking and moving about. The atmosphere was usually relaxed, permissive and not restrictive in any way.

Social Behaviour

Sylvia occasionally set aside a few minutes to talk to her classes about acceptable behaviour when it was warranted. At the start, if the group was particularly noisy, she waited, calling different children by name to get them to listen. Then she lectured the class, explaining that art is also co-operating, sharing and doing things to help each other. She did not embarrass or shame anyone, but stated, "Some people in this class are very good and co-operative, others are not". She asked everyone to try to be more helpful. She declared that some people were not ready yet and were taking up everybody's time because the class could not start. Thus she avoided singling out a disruptive student. There were times, however, when an inattentive pupil was named and asked to please co-operate.

I had substituted in these classes on several occasions and student-observer relationship was very cordial. During every class pupils came to show me their work in progress. Any time I walked about, I was accepted as one other person to consult, to discuss problems with and as someone with whom they wanted to

share their art experiences.

Music

Although music was not integrated into classroom activities, Sylvia had no rules against playing music or singing. One grade five girl brought her transistor radio to class and played it softly. No one seemed to mind and it did not affect the ongoing work.

A grade one class, working on "weather" pictures spontaneously started to sing "Rain, rain, go away, come again another day". This reminded the teacher of a song she knew entitled "The Lollipop Tree", and she promised to look up the words and teach it to them at their next art period. The following week she taught them the words and melody. The children were delighted with this song and quickly learned it. Her teaching method for the song was consistent with her usual teaching style. She made it interesting for them by offering variations. She wrote the word "lollipop" on the blackboard and had one group sing one part and then another group sing a different part, sometimes boys alone, other times girls alone, finally all together.

Sylvia has a clear soprano voice and sings very well. The whole experience was very enjoyable for all concerned. I was charmed by this little song and asked if I might tape it. She agreed and at the next scheduled period for this class the children sang it for me and I recorded it. I then played it back for them and they enjoyed hearing themselves. The teacher expanded the lesson to painting pictures of their visual manifestation of a lollipop tree.

Entrance Into the Art Room

Many times admittance was delayed by the late departure of pupils still in the art room. Children often worked until the last minute and then scrambled about trying to put things away and get to their next class on time.

Sylvia had trained her classes to wait in the hall near the door until she was ready. They were supposed to wait in line quietly, so as not to disturb other classes in the area.

The hallway is a long passage, unsupervised. The children raced around and shoved and pushed each other. They were rarely quiet and orderly. Sylvia kept her door shut until all pupils had left and then allowed the waiting group to enter.

Frequently she had to reprimand them for being noisy. Consistent with her teaching style, she did not criticize them harshly, but lectured them by saying she considered them good workers and she thought they did very nice art work and how surprised she was at their behaviour. She reminded them that they knew she liked them to line up quietly and wait and that she did not care if the line was particularly straight. They all knew she disliked yelling and pushing.

Lateness

Ordinarily, late-comers were permitted to enter at once, after reporting their excuses to the teacher. She did not wait for late-comers. There were many activities taking place in the school which delayed the children. Occasionally a class would have a bake sale during recess or lunch hour. Sylvia would start the class with a handful of students present and the

others straggled in. Prior to the school concert, the music teacher called for extra choir rehearsals. Teachers were informed that some students would be absent from regular classes. The art class started as usual with those that were present. The late arrivals were admitted at once and marked present on the attendance sheet.

Roll Call

Attendance was taken at the beginning of every period. The pupils sat in the semi-circle, Sylvia stood in front of the class and called the roll. The children were supposed to be silent during this procedure and Sylvia insisted on it.

Getting Students' Attention

Flicking the light switch was the signal for the class to pay attention to the teacher. When she had an announcement to make, she flicked the light switch on and off a few times. The students went on working, but became quiet and listened. Sylvia expected all of her pupils to adhere to this rule, which she had established at the start of the term.

Clean-up

Sylvia's usual system of clean-up was to appoint a few monitors at the end of the period. One was asked to pick up all the scissors, another to gather the crayons, pastels and all other drawing materials, another was delegated to wash brushes, etc. Everyone was required to find some space to put away their work where it could be located at the next lesson. When the special crayon pastels had been used, Sylvia collected them herself to make sure they were all there and she placed them in the special cabinet.

Often pupils worked until the last minute and the clean-up was rushed and poorly done. The room was frequenty left in a state of semi-disorder because pupils had to rush off to their next class.

When I first started to observe, Sylvia mentioned to me apologetically several times that the room was a mess but that she was too busy and too tired to re-organize it. I offered to come in for a couple of extra hours to help her put it in order but she never organized the time for us to do it.

She told me that she found it less hectic to allow those who were finished to leave and to appoint a few monitors to be responsible for cleaning up and putting the materials away. She tried to solicit volunteers and also to alternate the monitors so that the same people did not always do the work.

Most of the time the clean-up was far from thorough. The alloted time for chores often overlapped with recess or lunch period or the next class. Sylvia seemed reluctant to stop the lesson just a little bit earlier to accomodate a more thorough clean-up. Other teachers were sometimes strict about late-comers, so often the clean-up was left unfinished and the children ran off to their next classes.

Dismissal

Sylvia had no regular pattern for the end of the period. Dismissal was haphazard. Those who finished early, put their art work away and left. Other children kept working until the last possible moment. While stragglers were finishing, the monitors were attempting to gather supplies and the next class was clamoring at

the door. Some students opened the door every few minutes and peeked in. Sylvia rushed about, helping with the clean-up and getting the last pupils out. Finally all were gone and the next group was admitted for their lesson.

Discipline

Sylvia's approach to every aspect of her teaching was to obtain her desired results by positive reinforcement. This was no less true for her methods of disciplining pupils. She maintained control by offering rewards instead of threatening punishment. The reward was sometimes simple praise or allowing the quietest students to begin first.

She appealed to the students' loyalty and consideration for her feelings when trying to keep order. She apparently believed her pupils basically wanted to please her.

I observed a few incidents which required discipline. One very energetic boy in grade two became rather rambunctious one day. The teacher warned him to be careful, he was spoiling the good record of his

class. This psychology seemed to work quite well. She did not raise her voice or chastise him but rather appealed to his sense of loyalty to his classmates.

A grade three boy, who was a tall, aggressive child, was annoying some of the other pupils. Sylvia did not make a public demonstration of the incident. She took him aside for a few minutes and talked to him privately.

Another example occured during the discussion period at the beginning of a grade two class. Some of the boys were fooling around making a racket with their chairs. She told them, quietly but firmly, to sit on the floor, and reminded them not to be rude to the others who were trying to listen.

One day a dispute broke out between a couple of children in grade one. They were teasing and badgering one of the students. Sylvia flicked the lights to get silence and asked the class to gather round to discuss acceptable behaviour. She elaborated on how people are different from each other and did things in different ways. She made an analogy to doing art, saying "Think of art, we all do things in different ways". Most of

the pupils participated in the discussion. By this time the mood of the antagonists changed.

Sylvia treated children as persons to be respected and, in turn, expected them to respect her and each other. She did not resort to yelling or to punishments.

Class Behaviour When the Teacher Was Out of the Room

There was no change in the classes' behaviour on the rare occasion when the teacher was out of the room. The students were usually involved with what they were doing and continued with their activity in their customary manner.

Games

Sylvia did not organize games for the pupils to play. The only games I observed in her art room were the ones created by pupils themselves in their art work.

Teaching Strategies and Methods

Teacher's Presentation

After admitting the pupils to the art room, Sylvia reminded them to sit down quietly. In large classes students sat on the floor, on top of work tables and also in the semi-circle in the center of the room.

Sylvia usually stood near the door, facing the class until they settled down. She took attendance. Sometimes she started the period by placing a pile of incomplete work on the floor beside her. She handed out the drawings or told the students to find their own, warning them to do so carefully in order not to tear anything.

Those who knew what they wanted to do were directed to get their materials and start. The ones who were ready for a new project remained in their places. Various possibilities were discussed and the teacher made suggestions and proposed different ideas during this open question period. She suggested alternative ways of approaching a new theme as a starting-off point for student initiative.

Should special materials be requested, she moved towards the cabinets and shelves where these were stored. Pupils gathered round to select what they intended to use.

After the initial motivation period, she circulated from one student to another, discussing alternate possibilities, suggesting additional media and eliciting students' thoughts and considerations. Throughout she maintained a positive, uncritical, non-judgemental attitude.

At times she asked them what they would like to do and provided time, space and materials for them to do it. During a grade two class, one boy wanted to draw a certain picture he had in mind, another asked for felt markers, a third wanted to paint his clay sculpture. All of these activities went on concurrently as well as work on the theme she had suggested.

Four boys in grade five had formed a close-knit group and were considered "difficult" by many teachers. In the art room they liked to work together as a group. Sylvia didn't object and claimed she had no discipline

problems with them. She allowed them freedom of choice and self expression. During a period devoted to drawings about words which express emotions, these four boys asked if they could work on a comic strip together. They were permitted to carry out their idea. They drew intensely throughout the period, making up the text as they went along.

Students could finish a piece of old work if they wished to do so. Sylvia merely requested that they listen to the discussion of the next project first, so that they could continue on to the next activity without interruption when they finished what they were doing.

After an in-depth discussion about cities, a grade three class worked on the theme "cityscape". Pupils decided for themselves how they wanted to interpret this concept. Some did two-dimensional paintings, others created three dimensional constructions. Many varied works evolved.

Concept Initiation

Sylvia's lesson plans were very flexible. She presented a theme, offered some ideas, and referred to these only as an impetus to get the pupils started. She gave them the opportunity to try out their own ideas and to determine for themselves various methods of attaining results they wanted. She encouraged every student to enlarge upon her initial proposal and to develop it, each in his or her own way.

One of Sylvia's aims was to provide opportunities for the children to develop to their full capacity. She gave them plenty of scope to explore their own feelings and abilities and to experiment with different materials.

Structure

Sylvia's lessons were unstructured. She had no consistent, sequential plans for the term. Her method consisted of suggesting a theme and soliciting responses from pupils by asking pertinent questions that would stimulate original, experimental art activities.

Step-by-Step Instruction

Sylvia's method was to present an over-all view of the project. she did not teach by step-by-step instruction. She provided direction and advice as she walked abut during the period.

Evaluation

Evaluation was a continuous, ongoing process. It did not take place as an organized group activity.

Administration requires teachers to make comments on pupils' report cards. Her remarks pertained to student interest, involvement and growth.

Content and Curriculum

Media

Every art activity was a multi-media experience. She urged her pupils to use a combination of materials. She suggested experimentation with a variety of media to get what they wanted, on scrap paper, before

selecting appropriate materials. When a new project was begun, she talked about available supplies and recommended that pupils use the ones they felt were right for them. Pupils decided for themselves how they wanted to apply the medium.

The teacher attempted to teach her classes to respect materials. Many, many times each class was reminded that felt markers must be capped when pupils finished using them. She repeated over and over again that they dry up easily, reminding them not to cap them too tightly either, which made removing the caps difficult.

Before painting sessions, students were told to bear in mind to use different brushes for each colour, in order to keep the colours clean. When new boxes of crayon pastels were used, she said how expensive they were and asked that they be replaced in the box and handed back to her at the end of each period.

Each class in every grade had a lesson using clay. Sylvia had purchased a large bag of prepared clay and doled out small chunks in order to have enough to go around. Most children seemed to enjoy handling clay.

The teacher carefully explained what happens to clay during the drying process. Eventually the clay pieces were painted in colours selected by the students.

Monitors were appointed to carry paints, which the teacher had poured into small yogurt containers, to work tables. Instructions on the use and care of paint and brushes were repeated.

Projects

During my period of observation, many projects were going on at the same time, at various stages of completion. Sylvia often related themes to real life and current happenings.

Some projects revolved around holidays. One of the grade four classes worked on Easter or Passover pictures. Some children made over-size Easter eggs, cut them out and painted fanciful designs on them. The teacher suggested they paint a second one, the same size, for the back, and glue them together. Later on she made an attempt to suspend them from the ceiling.

Before Mother's Day, Sylvia bought some acetate and special inks to make wall hangings. Several classes were shown how to use these inks and some very interesting pictures evolved. She discussed how they could be hung, vertically or horizontally. She purchased dowels and challenged the pupils to think of different ways of securing the finished hanging to the dowel. Many different and original ideas emerged. Some students used the paper hole-puncher and threaded a cord through, some stapled, some sewed, others glued.

Grade five was asked to think of a word that evoked feelings about it. As a suggestion, she wrote the word "ice" on the blackboard and solicited other words, writing them on the board as they were called out. Some of these words were "thin, hot, fire, wiggly, scared, tired, heavy, messy, pretty". When she thought everyone had grasped the idea, the teacher offered many sizes of paper. The drawings were supposed to integrate a word and picture. In walking around the room observing the work in progress, I read, "stink, love, yuck, fancy, fat" etc.

A project called "cityscape" was developed by grade three. A group of four boys created a three-dimensional

construction out of paper, cardboard and bits and pieces of odd scraps. These were mounted on large sheets which had been glued together. On the last day of this project, they made up a whole scenario and used their construction as a toy or board game of sorts. They had made winding streets and tunnels, a junk yard, a fire station, police station, a car wash, even a sex shop! They brought small toy cars to school and used them to drive along their city streets, making up stories as they went along.

One of the girls had used small pieces of cellophane, crumpled up, glued to her drawing to make a flower garden. Two girls, working together, created a relief drawing of a beaver dam in a forest. They found a box of popsicle sticks while rummaging for scraps, broke them into pieces and glued them onto their drawings.

Grade one had made objects out of clay. When the time came to paint them, the teacher picked up a few pieces and showed them to the class, alerting everyone to their fragility. She asked, "What is the real colour of this plane?", "What colour do you think would look good?", "What else can be painted on it?". Replies came

back immediately, "Stripes, lettering, logo". Sylvia continued, "If this were a boat instead, what colour would you choose to paint it?". She asked them to look at her print dress to notice how many colours they could see in it. After this discussion, many children mixed paints to get "new" colours. One boy told me he "needed" turquoise, another child "had to have" pink.

For another project, the teacher bought some black paper, which when scratched revealed an underlying colour of pink, green or yellow. Grade four did line drawings on it by scratching off the black. They used any available sharp point, such as scissors, a sharpened pencil, the end of a paint brush or any little stick. The subject matter was left open-ended and various topics appeared, such as a magic garden, a circus, outer space and landscapes.

Sylvia proposed that the grade two class think about a time they were so excited about something that was about to occur, they could hardly wait for it to happen. A long discussion ensued. Ideas came gushing forth and each child was given a turn to tell the class about it. One told about her cousin's visit, another about a magic show he had seen, others recalled

birthday parties and sugaring-off expeditions. One boy had visited Disneyland, another visited a friend who had a computer at home. By the time the drawing and painting began, all the children had some idea in mind and eagerly began.

Interesting results occured in the grade three class, after a discussion of "Who am I?". Sylvia asked the class to think abut what they were that was different from others, to show how special they really were. Using herself as an example, she wrote the word "teacher" on the board. She drew a ceramic pot (she takes courses in ceramics), a small child (she has a young daughter), and so on. She asked what people usually notice right away. Pupils answered "The eyes first". She expanded to other facial features, clothes, and finally their names. She suggested there may be someone who was very special to them, and that person could be included in their pictures. This is how the drawing lesson evolved.

Sylvia also taught the grade three art class a course in humanities. They had been discussing government services, and decided to do postal services in art. She asked them to design their own envelopes.

Her questions ran along these lines: "What goes on the envelope?", "Where should the address go?", "The return address?". She then asked them to think of what else goes on an envelope. One or two called out "A stamp". Sylvia was delighted and suggested each one design her/his own stamp. She continued, some might want to make a border design. She told them to think of how they planned to close the envelope and to figure out the size they wanted. She asked them to think of original sizes and shapes.

By the time they started, each one had some plan in mind and was eager to try. The results were all different from each other. One was a huge envelope, another made a series of envelopes to fit into each other, each one smaller than the previous one. Some used coloured paper, others white. All made their own stamp designs.

This type of questioning and discussion is her usual pattern of initiating most projects.

During my period of observation in Sylvia's art room, the following were the projects in which her classes participated.

Grade one: Making and painting clay objects. Paint your most exciting time. A magical place. Mother's Day wall hangings. An oversized fish, cut out and stuffed. Lollipop song. Do a picture imagining such a tree. What I like to do at this time of the year.

Grade two: Oversized decorated Easter eggs, suspended as mobiles. Who am I? and free choice drawings. Making and painting clay objects. Mother's Day cards. When finished make a card for someone else you care about. What I did during the long week-end. Undersea world, drawings on cellophane. June happenings - Father's Day, St. Jean Baptist parade, field day, end of school year, vacation.

Grade three: Envelopes. Painting on material with special inks. Making and painting clay objects. Flags, magical place paintings. Happiness is.... Painting boxes - space ships.

Grade four: Easter or Passover pictures. Cityscapes. Making and painting clay objects. Cartoons. Texture hunt through the school, rubbings. Large masks, front and back, cut out and collaged. Painting on wood.

Grade five: Integrate a word and picture to express feelings. Comic strip. Making and painting clay objects. Organize own subject matter by discussion in small groups. Scratch out designs on special paper. Painting on acetate with special inks. Posters. Painting on cellophane.

Process and Product

Art activities, which began with the teacher's idea, branched off into many individual spheres. Sylvia's lesson plans served merely as a starting-off point. She presented a theme or project and was prepared to accept developments that were totally unexpected at the beginning.

The "cityscape" theme is one example of what often occured. Pupils developed the idea in numerous ways, achieving various and varied results. Different aspects of city life emerged in drawings, paintings and construction. The products were not calculated by the teacher to have a pre-conceived look or effect. Work was sometimes left unfinished for a variety of reasons. Sometimes the student became tired of it or perhaps was

unable to develop the work any further. Another possibility was that students wished to try out other ideas that came to them while working and were eager to try them.

Sylvia stressed original thinkihg and invididuality. The process was of prime importance in her classes. The product remained of secondary concern to her. However, many current art educators (see Field, pp. 18, 19, Eisner, p. 18, and Stewart p. 9, 10) now recommend the teaching of skills to provide sufficient structure to facilitate expressive art activities.

Teacher-Observer Relationship

Sylvia did not introduce me to any of her classes or explain what I was doing there. She did not expect or ask me to participate in an active capacity. She encouraged me to circulate amongst the students and occasionally showed me work in progress that particularly pleased her.

I helped voluntarily during hectic moments handing out materials or during the stress of clean-up when another group was waiting in the hall eager to be

admitted. She always thanked me afterwards for my assistance and co-operation.

She said she had no difficulty whatsoever in accepting my presence in the art room. She considered it an advantage for the pupils to have a second resource person available.

Our relationship was free of tension. It remained consistently cordial and mutually respectful and was maintained on this basis throughout the entire time I spent as an observer in her art class.

6 Analysis and Interpretation of Data

Differences and Similarities Between Paul and Sylvia's Teaching Styles and Strategies

Both teachers had received art education and studio art instruction at the university level. Both were actively engaged in personal creative work, Paul in painting, Sylvia in ceramics.

Paul was in his third year of teaching professionally, Sylvia had completed 14 years of teaching. Paul had not taught in any other school. This was his first teaching position. He taught art exclusively. Sylvia had worked in three other PSBGM schools and had previously been employed as a classroom teacher.

The main differences emerged in personal styles and in ways of structuring the art lessons: Paul's lessons were pre-planned and tightly organized; Sylvia's lessons were loosely planned and provided for spontaneous response.

The following differences and similarities also became apparent: Teaching styles: Paul, authoritarian; Sylvia, permissive. Orientation: Paul, intellectual approach, problem solving; Sylvia, expressive approach, emphasis on experimentation. Personality: Paul, organized, orderly, controlled; Sylvia, out-going, emotional, disorganized, sometimes harrassed. Lesson-planning: Paul, pre-planned with predictable results; Sylvia, open-ended. Classroom atmosphere: Paul, orderly, hard-working; Sylvia, self-motivated activity, lots of movement. Discipline: Paul, strict, clear explicit rules; Sylvia, some rules, loosely enforced. The setting: There were disadvantages endemic to the drabness and dreariness of the basement environment, in both art rooms. There was minimal space to display finished work. Paul resorted to using other areas in the school. Sylvia occasionally hung work on the walls in her art room.

Paul accepted the location without complaint, not having been offered an alternative. He arranged the facilities as best he could to suit his requirements. Sylvia objected to the poor ventilation. She believed it aggravated her susceptibility to sore throat. Her personal responsibilities plus her evening studies

added to the lack of time and energy to re-organize the supplies and arrangement of work space.

Teaching styles and strategies: One of the major disparities was in their teaching methods. They had different perceptions of their roles as teachers. Their orientation, goals and personal approach were dissimilar.

Paul considered his role of teacher to consist of teaching planned art lessons in an organized, structured way. He aimed for a neat, finished product. His conception of the teacher's role included directing the behaviour of his students to be orderly and obedient.

Sylvia's concept of her role as an art teacher consisted of proposing a theme for the lesson, then stimulating her students to develop it by experimenting with mixed media. Her concept of good "behaviour" was of children working together, sharing ideas and materials.

Paul's students all worked on the same project during a lesson, using more or less the same medium;

Sylvia's classes were always a multi-media experiment, with emphasis on original exploration.

Paul is a practicing artist and personally involved in the display of art work, his own and his students. He has undertaken the responsibility of art displays in the auditorium and works at it voluntarily in spare time or after school. This might account for his concern and interest in the finished product.

At times he worked directly on a pupil's drawing or painting to demonstrate how to achieve the results he considered desirable. Within the structure, pupils made their own colour selection and arrangements of design and pattern.

Consistent with his method of instruction, Paul explained the principle of perspective to grade seven and gave them a formula to follow. He sat at the students' table and worked alongside.

Sylvia did not work on any pupil's art work, nor did she present a formal lesson. She did not require everyone to follow her lesson plan. Her teaching method did not embrace teaching skills per se. Interpretation,

self-expression and discovery were the main motivations.

The disparity in teaching methods can be illustrated by the following examples.

Paul prepared heavy paper, neatly cut, of the same size, for a lesson on making Christmas cards using torn paper collage. He demonstrated how to tear the paper. Pupils proceded with their own pictures.

Sylvia's lesson on the postal theme exemplifies a different approach. The children made envelopes out of various kinds of paper, in whatever size or shape they wanted. Some were huge, others tiny, one child made several, each one smaller than the other to fit into each other. The teacher walked about advising students to decorate the borders and to create their own design for stamps.

The use of the same medium was presented in different ways by the two teachers, for example clay. Paul taught his classes to make papier maché puppet heads, using clay molded over empty soda pop bottles as a base. When it was dry, he cut the model in half for

them, and the chidren pasted them together and painted them. The procedure was followed by all pupils and produced heads of about the same size, painted in different colours.

Sylvia distributed lumps of clay for each student to create an object of their own choice. Subsequently they were painted. The end results produced various objects of different sizes, shapes and colours.

In presenting a new theme, Paul's classes in the same grade all worked on the same idea. he took notice of any difficulty in comprehension the first time he taught a lesson, and then his instructions became more detailed and precise in subsequent classes.

Rueschoff and Swartz (1969) recommended encouraging problem solving through experiment when directed experiences are included in lesson planning (p. 41). Paul neglected the experimental aspect in his teaching strategy.

Sylvia came prepared with many ideas and themes, but left the lesson open-ended. The work evolved during the work period as the children tried out combinations

of material. The programme was extremely flexible, allowing for changes to occur during the art activity. Subject matter often related to current happenings and to individual's interests.

Neither teacher planned for sequential learning modules. Students in both classes tacitly accepted the teachers' plans and did not voice any objections.

As pointed out earlier, clean-up in Sylvia's room was usually left to the last minute and was always rushed. Very little time was scheduled for this chore. She attempted to arrange materials and make sufficient space for the next group.

Paul's room was left tidy by each class, the tables were washed, papers picked up, chairs placed on top of the tables and the finished or unfinished work neatly placed on shelves.

Paul was conscious of the rules of the school and adamant about promptness. At times he locked the door and late-comers had to wait outside until he was ready to admit them. They were not allowed to commence their art before telling him the reason for their tardiness.

Many times he sent students to the office for a note of admittance for lateness. Nevertheless, he himself was frequently late for the start of a period. His family class came to him during recess for attendance taking. This delayed him and curtailed his own recess time. He was usually late for the beginning of the next class. He sometimes arrived late for the first period in the morning and after lunch. At times he apologized to a class for arriving late.

When it was time to clean-up, he insisted on immediate reaction to his directive to stop drawing at once.

Sylvia was not strict about being punctual. She asked pupils why they were late, but did not reprimand or punish them. She told them to hurry up and start their art activity and not to lose any more time.

Teacher-Student Relationship

Paul stopped work abruptly to provide time for clean-up. He did not consider pupils' involvement with the work in hand.

Sylvia gave them time to finish off, but left little time for arranging the room for the next class.

It was rare to see a pupil idle in either of the art rooms. Paul's students seemed to be eager to start and reluctant to stop at the end. Sylvia's students were not particularly orderly or obedient. They were intensely occupied with the ongoing projects for the most part. In contrast to Paul's classes, pupils felt free to say they did not feel like doing a particular project that day. She would try to elicit some interests from the child and offer appropriate materials to work with.

Differences and Similarities in Paul and Sylvia's Responses to the Post-Observation Interviews

These questions were drawn up to obtain the teachers' responses about what they say they do in their art rooms and if what they do is in fact what they say they do.

For the most part their answers were not alike. Frequently their answers did not correspond to what I observed in the classroom.

Paul and I arranged to meet when he had no scheduled classes, to answer the questionaire. He started to answer orally but decided that he preferred to write his replies after giving them some thought. He took the questionaire home and returned it completed a few days later. All of his answers were extremely brief and direct.

Sylvia agreed to stay after school one day. The interview was conducted orally and taped. Her answers were later transcribed. She talked at length, giving many examples, and sometimes digressed.

Their replies contained some points of agreement relating to classroom management and organization.

They agreed that it was necessary to teach pupils to respect materials and both said they were doing this. They both tried to keep track of expensive brushes and special materials they purchased. Both also collected scrap materials from the pupils for various projects. These responses concurred with my observations.

They agreed that clean-up is an integral part of the art period. They had individual ways of handling this segment of the art period.

Both stated that they planned problem-solving projects. Paul interpreted this question to mean that problem-solving is an intellectual response to the activity he proposed. Sylvia replied to this question that the pupils had to work out solutions for themselves such as how they were going to work, what they preferred to use, how they wished to arrange the design and so forth. This was more or less what did occur in their classes during my observations.

When asked about integrating art lessons with other subjects, both teachers said that they do. However I observed this occured rarely.

Paul's grade seven researched a famous artist from a list he handed out. The class was required to write a biography and copy one of the artist's works, and arrange them both on a single 18 x 24 inch sheet of coloured construction paper.

In Sylvia's classes, the envelope project evolved from a class lesson in humanities in which government services had been studied. Words were used to express feelings in another class and then illustrated. Mother's Day hangings also had original text and pictures integrated.

In responding to the question on whether they expected the finished work to be individualized, both teachers answered affirmatively. Paul stated he tries to have the child avoid copying. Sylvia answered she expected every part of the work to be individualized, not just the finished work.

My observations were that Paul's students did not copy each other's work, but followed the teacher's instructions step by step. The end results often had a similar look. There was uniformity of size and shape but variation in colour selection.

In Sylvia's classes, my observations were that the results were all individual interpretations even when the entire class worked on the same theme, for example, masks, or Mother's Day wall hangings. There was a great variety of shapes, sizes, colour and materials used.

In answer to the question on teacher-student relationship, Paul replied that he did not attempt to build any personal relationships with any student, whereas Sylvia responded that she had a personal relationship with every student. Paul remained aloof unless some incident occured which required his intervention. Sylvia tried to relate to each pupil on a one-to-one basis. Paul was not particularly concerned about whether the pupils liked him personally, whereas Sylvia thought it was important that they do. She related her feelings about this to the need for good communication and general rapport.

Paul omitted the question on how much time he set aside for preparation and clean-up. My observation led me to conclude that an inordinately long time was devoted to this activity in his room; but in Sylvia's room not enough time was scheduled to do the job efficiently.

Both preferred double period time-tabling. They tried to use the single period for other purposes. Paul to prepare sketches for future work, Syvia to finish off incompleted projects or for discussions.

They also agreed on the use of flicking the light switch to attract students' attention. Paul demanded silence and immediate cessation of activity but Sylvia allowed the continuation of work as long as pupils were quiet and listened to her announcements.

Paul indicated that he was unaffected by the location, size and shape of the art room. It seemed to me that Paul adapted to the space provided and organized his supplies and work tables suitably. On the other hand, Sylvia said that she was disturbed by the accumulation of materials from previous years, the lack of display space and the poor ventilation, and this seemed to result in some disorganization.

Both teachers stated that children should be well behaved during art lessons, but I found their interpretation of "well behaved" was not alike. Paul insisted on quiet and obedient conduct (see p. 56). Sylvia stressed sharing of supplies and ideas and mutual respect (see p. 114).

Discipline in the classroom was handled differently by each teacher. Paul responded that he expected

obedience lest the results be chaos. Sylvia's response was that she objected to disruptive behaviour but as long as the children were sharing and being resourceful she was undisturbed by their noise while working. These responses concur with my observations.

As to comparisons, Paul sometimes showed one class another class's work as an example of what he wanted them to do. Sylvia answered with a definite "no", she neither compared a class's work nor an individual work.

Paul stated that he expected his students to be actively engaged in art throughout the period. Sylvia said that she did not expect this. She believed that not everybody feels like doing everything all the time. Both teachers' classroom behaviour was consistent with these answers.

In answer to whether they expected pupils to follow their advice, I observed that Paul's pupils usually did carry out his suggestions. This seemed to me to be consistent with their training to be obedient and do as they were told in his classes. Sylvia said she did not give directions or instructions, which also seemed consistent with her classroom atmosphere of searching

out their own ways of working and making decisions for themselves.

Their constrasting approaches extended to their actual practices during the development of the work. When asked whether they showed their own work, Paul said he didn't, but in fact he did (see p. 127). Sylvia answered with an unequivical no, which I found to be so. Paul stated he gave instructions only on how to organize the work. However, his pupils were told which materials to use, how to arrange their work and to fill in all spaces. Sylvia repeated she encouraged her pupils to work each in his/her own way and with materials of their own choice. She did, of course, offer themes to be worked on and guided and suggested ways of developing the project.

In response to the question on their use of visual aids, both answered that they did at times. During my period of observation I found this to be minimal in Paul's room and not at all in Sylvia's classes.

Both teachers stated that co-ordinated activities had been discussed by them at the beginning of the school term but the plans did not work out to either

one's satisfaction.

These teachers' personal orientations were reflected in their replies to the questionaire. My observations led me to conclude that teachers do not always do what they say they do and are often not aware that their theories and actions are not always in agreement.

Relationship Between Paul and Sylvia's Teaching Styles and Strategies to Art Education Literature

Sylvia's teaching strategies and style agree with Herbert Read's philosophy and more recently with Dimondstein (see p. 20). She states that the focus of the art lesson should be on the individual pupil, which was the way Sylvia conducted her classes.

Paul's strategies agree with some of Field's theories relating to the teacher's role in the art classroom including the providing of structure for developing skills to acquire knowledge and experience. Stewart (see p. 11) too states that sufficient structure be provided in appropriate kinds of learning to enable pupils the possibility of succeeding in their

efforts.

Paul's focus on pupil's intellectual development ties in with Stubbs (see p. 22) who suggested art experiences can be considered as learning modules developing both conceptual understanding and skills.

Kurt Rowland (p. 17), Edmund B. Feldman (p. 20) and Terrence Wooff (p. 21) all state that lesson plans should be left flexible, enabling first hand personal experimentation, which was Sylvia's chief focus.

Paul related to his students as a group and conducted his classes accordingly. Sylvia's lessons were constructed around Read's premises. He had counselled teachers to try to recognize children's different types, individual temperaments, needs and levels of ability.

PAR's newsletter (Dec. 1980), states that most teachers teach only one style. This was apparent from my observations in both teacher's art classes. Each one was consistent in their own teaching styles and methods.

7 Summary

Paul's teaching style was consistent with his concept of art lessons which included the aim of arriving at a good looking end product and with his philosophy of correct and conventional behaviour. He set limits which were clearly defined. His students understood what was expected of them.

The lessons were carefully structured. He frequently resorted to step-by-step instruction. All students worked on the same project during the same lesson. He initiated projects in a detailed and specific manner, giving formal and technical information with specified media. He controlled the process carefully. Older children were instructed in greater depth with the purpose of developing skills.

He expended a great deal of time and energy on the production of "Sinbad" for public presentation. The childrens' involvement consisted of performing tasks of a mechanical nature, mostly filling in the pre-cut (by Paul) stage sets, which he had designed. Eventualy they performed on stage. This procedure is not in keeping

with current art education literature (see p. 18). R. MacGregor states his objections to over-emphasis on the product of the art lessons. The drama project illustrates Paul's emphasis on final results, in this case, the presentation.

Consistent with his affinity for order and organization, Paul planned a variety of art activities before school opened in the Fall, which he considered suitable for the grade levels he would teach. These projects appeared to be isolated art experiences, not always in accord with current art education theories, such as advocating teachers to integrate art lessons into sequential units of learning (MacGregor, 1981).

Paul's art room was neat and the art materials were carefully stacked. Discipline was strict. Pupils were expected to be on time and obedient, and were isolated or put out of the room for noncomformist behaviour. Each one worked at his or her own place, but were permitted to walk about and approach him for supplies and/or advice.

Evaluation was minimal and took place sparingly, on a one-to-one basis, while the work was in progress.

He made no attempt to build any personal relationships with the students. Nevertheless, they seemed to admire and respect him.

In Paul's classes a lot of time was spent on non-art activities aimed at an orderly classroom, such as lining up, waiting for permission to start, stopping early to allow for the elaborate clean-up, and standing quietly at their places waiting to be dismissed. Time was also set aside for talks on desired behaviour.

When organizing projects, he did not attempt to relate art activities to individual children's needs or interests. He geared the experiences to learning how to make art.

Sylvia's teaching style was consistent with her philosophy of teaching elementary art. She stressed experimentation, exploration of media and personal development at each one's own level of ability. For her the end product was incidental. Originality and individuality were the emphases placed on the end result.

The lessons were loosely structured and open-ended. She presented a theme, discussion ensued back and forth as children verbalized plans on how to implement personal expression and interests. This is reminiscent of R. MacGregor's writing that the teacher's role consists of the presentation of ideas in order to get children's thought processes going (1971).

The students were given free-choice selection of materials. All projects were multi-media and the work branched off in many directions. It was not unusual to see three or four different projects going on at the same time. This approach eliminated uniformity of product.

Developing skills occurred naturally while working. Evaluation was informal, occuring as a continuous process as the teacher consulted with individual children during the lesson.

The classroom atmosphere was permissive. The art periods were a hive of activity and movement. Students worked standing up, sitting down or lying on the floor. Some girls liked to work under one of the tables, it became their own little private place (see

frontispiece). Children worked with whomever they wanted to. Often it appeared to be confusing since so much was going on at the same time.

Her teaching style and methods included frequent use of emotional pressure in order to obtain co-operative response. She appealed to pupils on a personal basis not to disappoint or embarrass her or hurt her feelings.

From time to time there were delays at the beginning of the period, waiting for the class to settle down and come to order.

Clean-up was put off until the last moment and the next class usually came into a messy room. Sylvia's lack of organization created some problems. Children became noisy and restless waiting in the hall. They had difficulty finding their work in the cluttered room. Work space was anywhere a child could clear an area.

Sylvia offered a variety of art experiences based on children's self expression, discovery and exploration, but without a total concept of sequential learning.

These two teachers' approach to their own art was reflected in their teaching styles and methods. They seemed to be unaware of contemporary trends in art education theory.

It is interesting to speculate whether their teaching styles and/or strategies would be altered by further study of current art education methods. Would Paul introduce more options and become more flexible and would Sylvia introduce a more formal structure into her lessons? Or would personality traits mitigate against change?

The relationship between their teaching styles and strategies and their personalities was apparant in the marked dichotomy between Paul's need for order and organization and Sylvia's need for emotional reinforcement.

8 Conclusion

As a result of this study, the following observations emerged.

Art is being taught in very diverse ways in the same school, to the same grade levels, by two different teachers. The dissimilarity in their teaching styles and strategies may have been due to many reasons, such as their academic training, age and gender disparity, experience in teaching or perhaps it was mostly a matter of personalities.

Adapting theories to the practicalities of elementary art classes present difficulties. There are late arrivals, poor facilities, behaviour problems and shortages of supplies to cope with. Teachers have to schedule time for motivation, distribution of art materials and clean-up besides the actual working time, sometimes all within a 45 minute period, so that these factors seemed to dominate the situation.

From my observations it became evident that neither teacher prepared a programme of sequential learning.

Both teachers planned various unrelated art activities with no particular follow-through. Paul's classes were tightly structured with little opportunity for individual experimentation. Students acquired skills inadvertently by working on various projects. Sylvia's classes were haphazardly organized, with minimal structure.

The role of theory did not seem central in determining the actual teaching practice. The teaching styles, methods and choice of content of both teachers appear to be a result of their personality traits, orientation towards personal interests and teaching experience. To delve into these aspects would entail further investigation from vantage points which are not covered in this study.

Implications for Further Study

This study suggests some areas which may be investigated in order to improve an understanding of teaching strategies in art education, e.g.:

(a) Follow-up studies of these children's development in art.

(b) Research, using participatory observation, of the three other art specialists in the same school, for the purpose of comparison.

(c) Some case studies of art teachers in more traditional schools, for comparison with this study.

(d) The relationship between the concern for the finished product to the teacher's development as an exhibiting artist.

(e) The relationship between the teachers' personalities and teaching styles and methods.

(f) How children's learning is affected by different teaching styles and strategies.

(g) Investigation of the possibility of matching teaching styles to optimum learning styles in a classroom setting.

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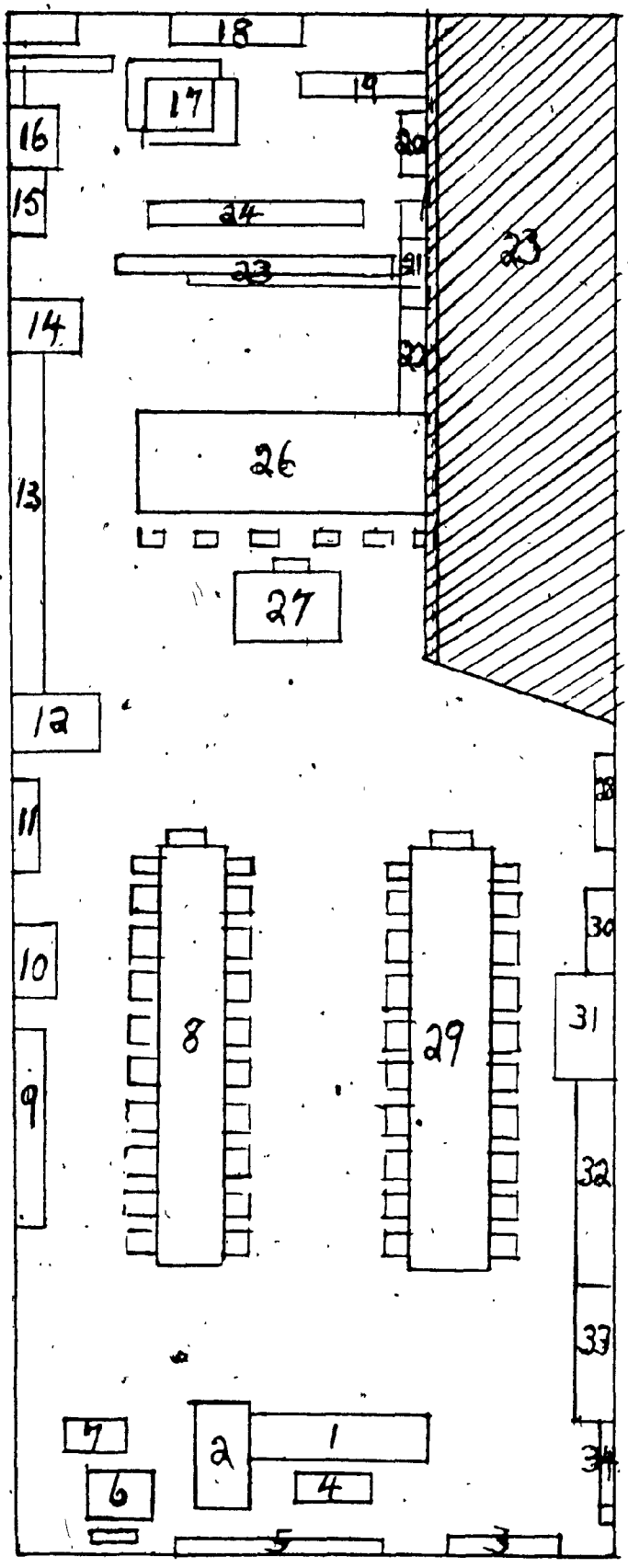
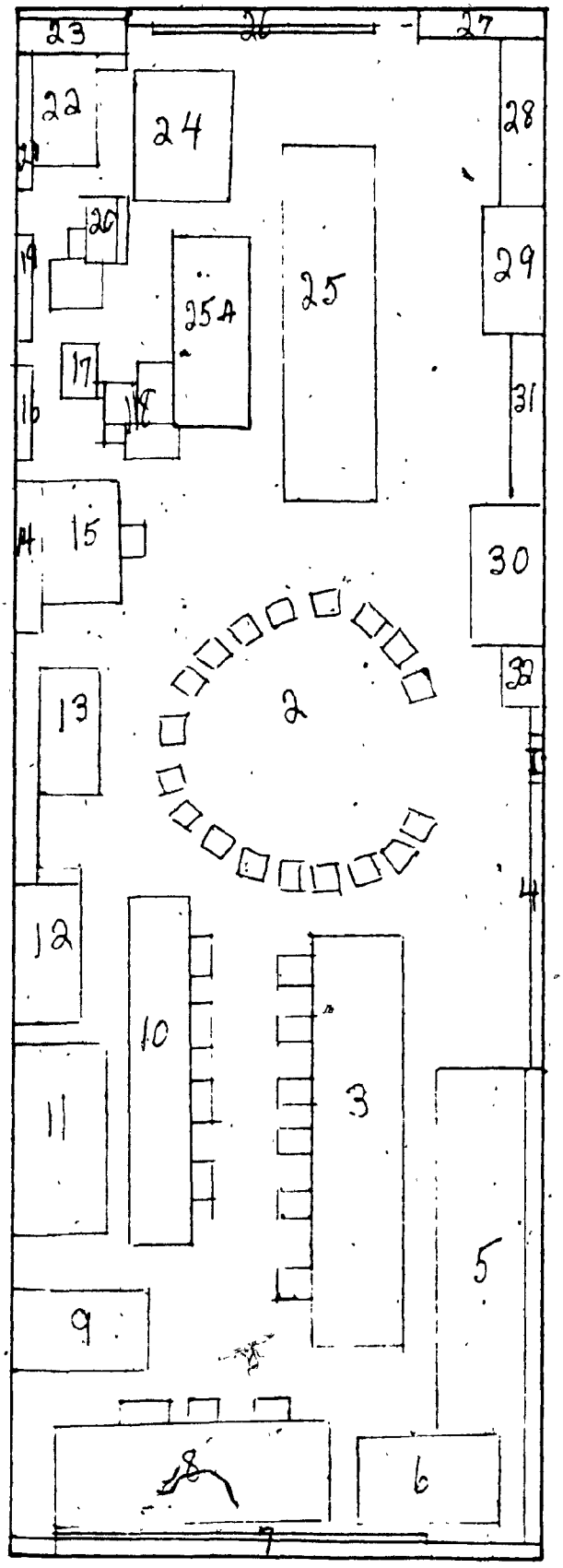
Appendix 1



Layout Room # 10

Size: 15 x 53 feet

1 Teacher's Desk and Chair
2 Filing Cabinet
3 Entrance
4 Dolly
5 Blackboard
6 Table and Chair
7 Table
8 Work Table and Chairs
9 Steel Shelves
10 Cabinet
11 Cabinet
12 Table for Paints
13 Deep Sink
14 Single Deep Sink
15 Locked Door
16 Cardboard Boxes
17 Cardboard Boxes
18 Window
19 Bulletin Board
20 Old Armchair
21 Wooden Tables
22 Wooden Table
23 Steel Hood, suspended
24 Stage Props
25 Stage Props
26 Work Table and Chairs
27 Ceramic Wheel
28 Window
29 Work Table and Chairs
30 Cabinet
31 Steel Shelves
32 Steel Shelves
33 Steel shelves
34 Coat Rack, suspended



Layout Room # 30

Size: 18 x 63 feet

1 Entrance
2 Students' Chairs
3 Table and Chairs
4 Blackboard
5 Table
6 Table
7 Blackboard
8 Table and Chairs
9 Kiln
10 Table and Chairs
11 Table
12 Shelves
13 Cabinet
14 Window
15 Teacher's Desk and Chair
16 Window
17 Cartons
18 Cartons
19 Window
20 Cartons
21 Window
22 Cabinet
23 Cabinet
24 Table
25 Table
25a Table
26 Blackboard
27 Cabinet
28 Steel Shelves
29 Table
30 Sink
31 Table
32 Cabinet

Appendix 2

Post-Observation Interviews

The following questions were submitted to each teacher after the observation period was completed.

Questions and Answers

Classroom Organization and Administration

1. Is your teaching affected by the time slot of the lesson, e.g. early morning or late afternoon? Or by the day of the week, such as Monday morning or Friday afternoon?

Paul: As far as I am concerned, no! The children will be affected at times, which will modify my approach.

Sylvia: To a certain extent I feel that in the early morning you have more get up and go, and I probably have more enthusiasm. In the later afternoon, especially if it is very late, you might find that your

energy is waning. However I don't find that to be the greatest influence on my attitude. It depends on the class response. If the class is giving me a fantastic response, it may be 3:30 p.m. I'm still quite excited about the whole project. I feel that time is not the major influence. If we are all hyper and involved, the involvement takes over.

2. Do you prefer a double period schedule to a single period?

Paul: Double periods are better but single periods are interesting for one shot deals, like a first sketch, for example.

Sylvia: I definitely prefer a double period because the children can have a more effective period of motivation. We're not rushed. Secondly, they have more time to delve into the project and get involved. There is more time for me to relate to the children, discuss the work with them on an individual basis. Yet I would say, that the arrangement now, where you have a double period plus a single is nice because in the single you can round out a project. It can be interesting where the whole period can be a motivation period rather than

an actual doing period. Probably using a single period in conjunction with a double is good. A single period can be used in a different way.

3. Is either advantageous for the student or for the teacher?

Paul: Doubles are easier to prepare and finish. There is more time to sit, work, clean up. It's good for both.

Sylvia: (Answered in no. 2.)

4. Does class size affect your choice of project or type of presentation?

Paul: No, not at all.

Sylvia: Yes. If it is an exceptionally large class and I feel there is not enough room to move about freely for a particular project, or if I feel that there are not adequate materials available, therefore I have to change the project. In some classes I might have to allow certain groups to pursue other projects they are interested in, then I would say that yes, the

types of presentation would be affected.

5. Do you consider exhibiting the students' work important? Why?

Paul: It varies with the class's desire.

Sylvia: Yes, I consider it important because it is a message that is given to the child that I find meaning, interest and something worthwhile in this work. Whether I say it verbally or display it, I think it is tantamount to the same thing.

6. Do you insist on conducting all classes in French?

Paul: As much as possible. Grade seven is an exception because of the overwhelming majority of English speaking pupils.

Sylvia: (Does not apply -- she teaches in the English section.)

7. For the English students in French immersion, do you consider it acceptable to explain in English if you think they have not grasped the idea?

Paul: Reinforcement of discipline and complete explanations will be given in English for those.

Sylvia: (Does not apply.)

8. Do you think there is any difference in classes where there are more boy than girl students or vice-versa?

Paul: Not really. At first yes, because some girls react better to my type of teaching. Boys probably prefer the strong, almost macho teacher, which I am not.

Sylvia: There is a difference, perhaps as far as interests. Probably boys will be more interested in constructive work or three-dimensional, large-scale work, although girls can be interested in that too. It seems to be more generalized as far as boys are concerned. I would say that boys would probably like to do more physical work, e.g. hammering with wood and

nails and so on. But as far as creativity, there is no difference.

9. Do you plan any co-operative activities with the other art teachers in the school?

Paul:Actually I did, but they did not materialize as well as I hoped.

Sylvia: Yes, I planned one with Paul. I had given him an idea right at the beginning of the year, even before the children arrived, on a textured village. This was to be a potential to explore. We did develop something at the end, related to this village.

10. In your opinion is the clean-up an integral part of the art lesson?

Paul: Yes indeed; room, brushes, materials, tables.

Sylvia: Yes it is. I think that a child doing art work should realize the whole process, not just the doing of the art, but the actual technical problems, putting away materials or getting them, etc. I'd like to work on that a little more next year. Some children

have a tremendous respect for materials and can take very good care of them, and other children will have to be worked on next year.

11. How much time do you set aside for preparation before-hand and clean-up afterwards?

Paul: (Not answered.)

Sylvia: Well, for preparation, it doesn't take me that long. It depends. You've got the actual planning, and about the motivation in the actual class, I would say about 15 minutes on the average. For the preparation in the beginning and again for clean-up, it is about 15 minutes.

12. Do you have a consistenet method for the clean-up?

Paul: Yes, first tools, then work, next garbage, then tables and chairs.

Sylvia: Yes, the children know where the materials must go. They know certain materials have to be either cleaned or stored away in certain places. I attempted

to change the method to the monitor system, where several children would be in charge to make sure that everything is put away by the end of the period. Although I didn't reinforce it too well, I would like to go over it again from the beginning in September. I would have it pinned up somewhere so that each grade will have its monitor system. Then these children can really take my place and make sure that the other children are cleaning up. Should anything be left over after the class has left, they would be in charge to put it away. I will change the monitors, giving as many children as possible a turn.

13. Is the flicking of the light switch a satisfactory method for getting the students' attention?

Paul: At times.

Sylvia: Yes. As a matter of fact it is the only method. I don't use it in a regular class where they are working in a different way. In a mathematics class, they are at their seats, it's a quieter atmosphere and I can just say "Class". In art, you can't. Kids are spread out, talking, sharing. It is not noisy but there

is a lot of verbalizing going on. You cannot just say "Class", you won't get their attention.

14. Do the children behave in a more orderly fashion when the sexes are separated at different tables?

Paul: They separate themselves as they want, but yes, they do erupt for the hard cases.

Sylvia: I never really separate them according to sex. They work where they want to work, with whomever they want to work and how they want to work. That freedom is allowed to them, so naturally, because it is their choice, there is never any problem.

The Setting

15. Do you find your art room a suitable space in which to conduct child art classes?

Paul: It became a space because of the groups, sometimes because of me. There are many things that do not go there but eventually they disappeared or didn't seem so bothersome.

Sylvia: Sizewise it gives us a lot of space. However, as far as storage areas are concerned, I find that materials would be better stored if appropriate storage place centers could be created, rather than individual cupboards, where everything is organized and you can sometimes forget or misplace various art materials. I find the width of the room a problem because there is a lot of walking and loss of time going from one end of the room to the other. The ventilation could be improved, actually it can be rather a health hazard. The other thing that could be improved is for display purposes. I feel the room should have more bulletin boards to display work, rather than the bare walls. These are rather inaccesible because you have to climb quite high to reach areas to place the work.

Classroom Atmosphere

16. Does music in the background affect the students' work or behaviour?

Paul: Sometimes, but often it is simply more noise over the conversation.

Sylvia: Yes, it depends. There was one class where we did employ music. A few times, with grade one, they liked to listen to little songs while they were working. but I found because they were singing songs, some of them wanted to come over and sing and they got a little distracted, so I did not continue that routine for long. Sabi, in grade three, liked to accompany on his harmonica. That didn't interfere or distract.

Question: But actually he wasn't participating in the art class then?

Sylvia: No, that is the problem for him, but it was mostly towards the end of the class. Actually if it had come from the children and someone had asked if they could play a record, I certainly wouldn't have minded.

17. Do you accept children talking to each other and/or singing while doing their work?

Paul: Of course, within limits of course. Yelling across the room is too much.

Sylvia: Yes, I do.

18. Do you play games? If so, why?

Paul: Yes. At the end of the class often with the young ones because they need a break from routine, from the time they spend on doing work, concentrated work. Also as a reward, sometimes. We can laugh collectively.

Sylvia: Games? If there is some relationship with what they are doing. I don't play games. Maybe in grade one, in a double period and they are getting a little tired, it might be a nice break, relaxing. Maybe they have all been sitting for a while, they want to stand up and move a bit, maybe a nice little game is a sort of intermission. Mostly I would like it somehow to be integrated with something we are doing with art.

Personal Relationship

19. Do you think some of the grade seven girls are conscious of you, the teacher, as a young male?

Paul: Yes, in a few cases this year. The best is not to do anything unless the situation is either overt or powerful. A talk should do, because the girl is

usually upset or very sensitive.

Question altered to: Do you have a personal relationship with any of the students?

Sylvia: I have a personal relationship with every student. Every student is an individual and therefore my relationship with each one is individualized. The way I relate to one individual will be totally different as compared to another individual, because interests, attitudes, ways of expressing oneself are different. I feel if I am going to break the gap between me and the child, we have to come to mutual grounds. I don't expect the child to change for me and at the same time I'm not going to completely change and we have to meet on an equal setting.

20. Do you think children should like you personally?

Paul: Not necessarily, but if they absolutely hate me, they won't work.

Sylvia: Yes. I think that, especially in art, it has a lot to do with communication and rapport. If a

child is negative about me, I think they will not want to communicate with me or perhaps with others because I am present. I feel that would have an influence on his art.

Teaching Style and Methodology

21. Do you expect the finished work to be individualized?

Paul: Yes, I do, and I try to have the child avoid copying to get his own idea.

Sylvia: I expect every part of it to be individualized, not just the finished work.

22. Do you teach the care of supplies?

Paul: Yes. You need to care for the tools you use.

Sylvia: I try to. It is a little difficult at times in this particular school. It is almost like pushing, forcing the issue. Hopefully, I'm going to try again next year, right from the beginning, now that I realize how important it is. Once I bought supplies in January,

I personally stressed how expensive these supplies were and how they were intended to last for the entire year, and the children were quite good.

23. Do you expect every child to be actively engaged in doing art during the period?

Paul: Yes, I try to get them all involved.

Sylvia: I would like to get every child to be actively engaged, but I will quote Lowenfeld and say that from a realistic standpoint, I do not expect every child to be engaged with every project all the time. On the other hand, you can expect all children to be engaged in some project for the entire time. If a child come to me and says "I just don't feel like doing that", that's understandable. Nobody feels like doing everything all the time; that is quite acceptable.

24. Do you think that student compliance with your instructions affects their creativity?

Paul: No, my instructions refer mostly to the way to organize their work, not to the content of their work.

Sylvia: No, not if the instructions are based on a mutually agreed-upon approach, where I am not in any way infringing on their freedom, and they are not in any way doing something that will cause me great upset. So I feel it is something that can be mutually achieved through discussion with them. Then I feel we are both on the right track, rather than me demanding something of them that either they can't give me or don't want to give me.

25. Do you make lesson plans of various projects for each class ahead of time?

Paul: During the Summer I make a starter list from which I pick, and during the course of the year I add as seen fit or feasible.

Sylvia: I make lesson plans briefly, but there is the option for the children to opt out of the plan so that they can do what they are interested in. There are things that happen as one goes into the classroom that are totally unexpected, and suddenly the lesson plan goes out the window, which might come back in later on. Sometimes the lesson plan takes on a different

character. It is initially the same, but the children sort of change the idea after the lesson starts. The lesson plan is only a sketchy possibility for motivation. It is not a definite motivation where all the children follow.

26. Do you permit the students to divert from your plan?

Paul: These are broad enough so that the children can divert.

Sylvia: (Answered in no. 25.)

27. Do you expect them to complete each project?

Paul: As much as possible.

Sylvia: (Answered in no. 25.)

28. Do you adjust the project to various individuals in the class?

Paul: No, they do as much as they can.

Sylvia: (Answered in nos. 21 and 25.)

29. Do you plan a correlation of art subjects with holidays?

Paul: Absolutely not, because in family periods for example, they will do things for each season. It is over-cluttering and boring for them.

Sylvia: Sometimes.

30. Do you vary your projects each year?

Paul: Yes.

Sylvia: This is the first year that I have been teaching here. I taught art in another school, in which case most of the projects were quite different from the ones I had done there. This year I have arranged it that each grade did totally different projects from the others, so that next year I do have the liberty to repeat projects because nobody from that grade has done them. However, from my own personal standpoint, I find that I cannot always do the same project, even if the child has not done it, just for my own stimulation.

Although at times I know I will do it because the response will be different at a different level.

31. Do you plan group work, if so, at which level, and how often?

Paul: Yes, at all levels and as often as possible to emphasize collaboration.

Sylvia: (Answered in no. 30.)

32. Do you prefer to present the over-all project to the class at the beginning of a new project, or to direct them one stage at a time?

Paul: The over-all project of course, but it can vary.

Sylvia: I prefer to do it more of an over-all, because I think if an individual has an understanding of what the over-all situation is going to be like, they're more motivated. If you do sort of one section, what happens next? You are sort of left, why are you doing this? If there are too many questions left unanswered, I think the child wants to know what

exactly is going to happen. If you do it step-by-step, it is almost spoon-feeding; you do this first, you do this next. If it is over-all generalized view, the child has a certain understanding, and then he knows, well, now I'm going to do what I want to do and that's it. I think it involves less interference from the teacher's point of view and more about motivational, because when you have an understanding, you naturally want to do it, I can't work like that (spoon-feeding).

33. Does it alter with different class grades?

Paul: No.

Sylvia: (Answered in no. 32.)

34. Do you prefer to demonstrate a technique or give your pupils an idea and let them find a way?

Paul: Again it varies. Mostly I give them an idea and let them go. If there is a problem they can come back for an explanation.

Sylvia: (Answered in no. 32.)

35. Do you demonstrate the idea by showing your own work?

Paul: No. I sometimes work with them, which is different.

Sylvia: No, I never show my work. Depending on the class and depending on whether or not they have an understanding of how it is going to work on their own and create on their own, and if I feel they will not be copying me, that is if I feel it is going to be more of an incentive to expand, then I will do something, but not the whole thing, just a certain amount and I will stop at a certain point. If I sense that for some reason, that particular class, or that particular project, I should not get involved because I am going to infringe on their creativity, then I don't do anything.

36. Do you expect the students to follow your advice or instructions when you look at their work in progress?

Paul: No, but some do, even if I don't say so.

Sylvia: No, I don't expect them to. When I walk around the room, we are just talking, we're sharing. It is ideas going back and forth and it is not my work, it is their work.

37. Do you demonstrate your ideas on the blackboard?

Paul: Sometimes, when it is appropriate.

Sylvia: I don't really demonstrate. Usually I just throw out ideas. Once, we were working on masks and I wanted to give them the idea of how to exaggerate, eyes for example, and I exaggerated that eye, so that they got the idea of how the mask is an exaggerated form of expression. In that class, in that project, I showed them one tiny, little thing; explaining my idea but not telling them how to do it.

38. Do you sometimes work on the childrens' drawings. Why?

Paul: Very seldom. It does occur though, because of a difficulty or a need to advance, i.e. a good student with talent wishes to try something different.

Sylvia: No.

39. Do you direct colour selection?

Paul: Not at all.

Sylvia: Now and then, when I want a child to concentrate in certain areas of design, I might say, "I'm going to limit you to four colours." It is a problem-solving situation in terms of design. Generally, though, I don't.

40. Do you teach the art elements? (e.g. line, texture, space, colour, pattern, design).

Paul: (Answer omitted.)

Sylvia: One year I did, when I first started to teach, but my philosophy has changed now. Particularly in the grades I have now, one to five, children are learning these things by doing. I don't feel, at this point, that it is going to make much difference whether I say, "Use the secondary colours", how terrific! For instance, teaching line, I would not necessarily

reserve that for higher grades. I think that I could talk to children in grade one about line, about exploring line in their environment, do different lines and it could be a very interesting experience. I would not want to do a formal lesson whereby, let us say, I would explain the colour wheel on the board and get them to try to find the secondary colours. I don't try to get technical. We might have periods in which we do texture or line or colour, but not in a very structured way.

41. Do you sometimes permit the students to do whatever they like in an art class?

Paul: I sometimes give a single period for free drawing but on the course levels.

Sylvia: Yes.

42. Do you use visual aids (slides, films, prints)?

Paul: Yes, at times.

Sylvia: I used a book. I had one book on art pictures through history, and I showed them as

motivation, for them to get an idea of how different artists have dealt with a certain media or dealt with a certain theme or whatever. I wish that the school did have more of a supply. I would like to have more audio-visual. In this school, I don't know why, the children say, "We are losing our time" or "We are wasting time". It is as if they think they have to as they don't want to listen, they don't want to speak, they want to do. I would love to give them more exposure to other works of art besides the ones happening in the class. Art does extend beyond the classroom.

43. What determines your planning of various projects?

Paul: Ideas, interest.

Sylvia: The time of year; what is happening in their life; certain holidays; certain important events; certain seasons, influence the children, and maybe that takes off into certain projects. I plan according to the age groups. Certain materials are more suitable for one age or group than another. I plan for variations, so that the children will not feel that they have done

this before, or feel bored, that they would like something new. Sometimes there are events in the school, there is something happening.

44. When they are finished what they are doing before the others, do you expect them to ask you what to do next?

Paul: Yes.

Sylvia: It depends. Some children might be at a certain stage where they don't know what to do with themselves, for example, at the beginning of the year, I might make some suggestions, I might say "What would you like to do?". Actually though, they seem to come up with their own ideas, they seem to take their own initiative. They begin to realize it is not me that has to tell them what to do, but that they are there to try to express themselves in their way, and so they begin to initiate their own projects. Sometimes it attracts other children to become involved. I'll give you an example from grade four. This was not a project I initiated. One child wanted to make a kite, and then another one. The whole class didn't do it, there were about four or five who started to do it. It was a sort

of branch-off from other things that were happening.

45. Do you require all surfaces to be covered (filled in) on the sheet?

Paul: As much as possible, yes. As much as the child feels to do.

Sylvia: (Answered in no. 44.)

46. Do you purposefully plan problem-solving projects for the higher grades?

Paul: Yes, to put their minds working on structure and how to find answers.

Sylvia: I think I design problem-solving projects for any grade I teach. I feel that whether you give a grade one child a picture to draw about, for example, what makes them excited, isn't that a problem? How are they going to demonstrate it on the page, what materials will they use, where do they put their first mark on the page, it is a problem whether it is a grade one or grade six. But it is not a structured lesson.

47. What is the effect on the students when they see you doing art work with them?

Paul: They find it stimulating.

Sylvia: (Does not work on their work.)

48. Do you require any homework, for example, research before a project, or to finish some work at home?

Paul: Very seldom. They get plenty from other teachers. They do have to bring me things, like some materials from home on occasion.

Sylvia: The only type of project that might go home could be to bring in certain materials, or perhaps I might ask them to look at some things and bring back information. One time we did birds, for example, and I asked them when they walked home to look at some of the birds that they saw, to come back and report, to tell the class about it. It is really observation that they might have to do, bringing in materials or bringing in ideas. I might ask, how do you think we could do it, or maybe you could find something at home that would help

you.

49. Do you object to a parent helping their children work at home?

Paul: (No answer.)

Sylvia: Well, I feel there is help and there is help! The help where the parent is actually doing it, I don't consider it help, it is interference. The help where there is good questioning and good rapport between the parent and child can stimulate the child. If a parent shows the child, it becomes judgemental, such as, this is the way it is right, and that is the way it is wrong. I feel that the art room is one place where right and wrong does not exist.

50. Do you integrate art with other subjects?

Paul: As much as possible, literature, writing.

Sylvia: Yes, this is my "thing". I really feel that I would love to arrange a programme where I could do this full scale. Unfortunately, this is the hardest place to do it, because everything is so segregated. I

don't know what the other teachers are doing. The children come to me in isolation. At least when you are the class teacher in a classroom situation, you have your finger on everything from A to Z. If you want to take time to do art related to what you are doing in literature, you know what you are doing, you are aware of what the children are doing. Although, because I have the humanities I feel that is one of the key subjects to work in with art. It has really worked out very well.

51. Do you sometimes have different types of activities going on concurrently?

Paul: Not often, but it happens, no more than four at one time.

Sylvia: (Answered in no. 44.)

52. Does your presentation change with repetition to different classes?

Paul: Yes, from one class to the other it gets more precise and shows in when I know how a group can take it.

Sylvia: This year I only had one class of each grade, so I didn't have the problem of presenting a project twice. Even if I don't intentionally change the presentation, it will naturally change because of the mix of children I have. Probably some of the children would change it, and probably, now and then, I might change it too, because of the type of children. It does not apply this year because I was working with one group in each grade.

Media

53. Do you offer a choice of media for the project in hand?

Paul: Not much, materials are about.

Sylvia: Yes, I always offer a multi-media situation. Sometimes I limit them a bit, but most of the time it is a multi-media situation. Children want to explore. Sometimes they have a good idea of how they want to accomplish it and certain materials do not fit in with their ways of accomplishing that project.

54. Do you prefer or encourage the children to use any particular drawing materials (e.g. inks, paints, papers, pastels, wax crayons)? Size of sheet?

Paul: Usually fat pencils for sketches at trial drawings.

Sylvia: No, I encourage them to use whatever materials they wish to try to explore as many as possible so that they are not necessarily down to one. If they want to cut the sheet or if they want a larger size or even if the don't want to work with certain kinds of paper and they want to use cardboard, I encourage them to use the material that will satisfy their needs.

55. Is your decision based on class level and/or on availability of materials?

Paul: Availability.

Sylvia: It is based on a class thing; it is an individual thing. As far as materials are concerned, naturally if they want to work with cardboard and I haven't got any, there is no choice.

56. Do you experiment with different materials?

Paul: As much as possible and depending on supplies.

Sylvia: (Answered in no. 54.)

Evaluation

57. Do you compare one class's work with another's?

Paul: Often.

Sylvia: No. I don't even compare one individual's work with another, so why should I compare one class with another!

Discipline and Behaviour

58. Do you consider it important for children to be obedient and well-behaved in the art room?

Paul: Yes, otherwise you have chaos.

Sylvia: I define that as meaning that children are not running around carelessly in a sort of helter-skelter fashion, not knowing what they're doing and just being disruptive. In that case, I don't want that kind of behaviour. I expect them to understand that. but as far as sitting at a table, being quiet, not talking to somebody, not sharing with somebody, not getting up from one's seat, not going to get the materials that you need, those types of things, no. I expect children to be resourceful on their own, do what they have to do, go where they have to go in the art room, search out what they need and share with other children, but in a way that is not disruptive, sharing but not disruptive.

59. Do you think insisting on obedience to your instructions affects the students' feelings for you? How?

Paul: No, not really.

Sylvia: It depends. If my idea of obedience is in a sense not to disturb other people, not to disrupt others, a child can understand the logic behind that.

It is not too hard for him to understand this at any age, six or ten or whatever. I don't think that it is going to affect the child's feelings towards me. I think he is going to respect and understand that rule and feel that I am not imposing on his freedom, but rather trying to encourage freedom.

60. Do the children behave differently on different days of the week or at different times of the day, e.g. early a.m. or late p.m.?

Paul: Not really.

Sylvia: When I think about grade four, they come late in the afternoon. They like art and they know their schedule and know what is coming next. They look forward to it, it does not matter if it is late in the afternoon or at nine in the morning. As a matter of fact, if the class were cancelled I think they would be really disappointed. We used to have a Wednesday four o'clock class and one day there was a concert taking place that evening at seven. This was winter time, some of the kids have to take a bus home that might not arrive until five. For a nine year old child it is dark then. If I were the parent I would not like my child

roaming around then, and I cancelled half of this double period. I had such objections, you wouldn't believe. You might have thought they would want to get out early, but no, not when it is art.

61. Do you expect the children to stop at once when told to, —even if they are involved in what they are working on?

Paul: Yes.

Sylvia: No. Usually, when I call for their attention, I let them know that in a couple of minutes or so we are going to be stopping. They should plan for that, so that they can gradually ease off rather than suddenly cut off cold turkey.

62. Do you find the students respond to reasoning when respect for each other and for student-teacher is discussed?

Paul: Generally yes, but it has to be told and told again.

Sylvia: They definitely respond to logical reasoning. However, some of the children who have not had this approach perhaps with parents or other teachers, by the time they become nine or ten years old, the approach is not as effective and it may take longer to reach that child. Hopefully, some of the children that have not quite arrived at understanding respect and so on, will gradually, after another year with me, realize how to handle the situation.

Teacher-Observer Relationship

63. Do you object to a tape recorder or camera being used by the observer?

Paul: Yes. It distracts the children and me.

Sylvia: No, never.

64. Were you usually aware of the observer's presence in your art room?

Paul: Not at all.

Sylvia: I think to honestly answer, I would say that at the beginning or at a few sessions I was aware of you being present, because this was a new situation for me. As time wore on, I didn't notice you. I didn't take that much interest. I felt that you were non-judgemental and I was not in any way affected after the initial period.

65. Did you inform the students of the purpose of an observer in your art room?

Paul: No.

Sylvia: No. Actually it came about where they immediately asked you rather than me and your response seemed to satisfy them.

66. Did you object to the children showing me their work in progress? Did you object to the students asking me for supplies?

Paul: No, not at all. It made you as observer, welcomed and part of the class.

Sylvia: No, I did not. I feel that a child, wishing to show his work to somebody else, is a form of communication. Art, being a potential for communication, is just another step in that area. No, I don't object if a child has a problem, where to attain certain supplies, and if I am not available, I think it is making use of another resource person.

67. Did you expect any participation of the observer during the art class?

Paul: I wanted it.

Sylvia: I had no expectations at all.

68. Did you discuss the childrens' work with the observer?

Paul: At times.

Sylvia: To a certain extent. We couldn't help it, because you know the children as well as myself. Once you're involved with the children, you know them personally, it is very difficult to NOT discuss work that is being done, especially if the children show you

their work.

69. Did your teaching style change when the observer was present?

Paul: Not at all.

Sylvia: No. I feel that the style I have is the same because it is related to my personality. For me to change my style would mean that I would have to change my personality.

Comments

Paul returned the questionaire and offered no criticism or comment of any kind.

Sylvia made the following statement on her own initiative at the end of the interview:

"I think your questions were challenging. They made me stop and think and evaluate. The questions probed my feelings on art education and they made me enunciate. through your organization, your questions allowed me to sum up."