ARTS AND LEARNING RESEARCH

Edited By

Joan Russell, *McGill University*

and

Regina Murphy, *Dublin City University*

Instructions for Contributors

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Cover design and graphics: **Jodi McKeown**
Book design, graphics and production: **Sandra Gonzalez Zackon**

*The artist is **Annie Grunberg**, 10, a student at Mater Christi School, in Burlington, VT. Done in pencil, the drawing tells us that "An Inuit girl is asleep in her tent and she's dreaming that she is with the animals. The animals are like a part of her and a part of each other. They fit the spaces that her body is forming." The faces are decorated by tattooing, which was an earlier Inuit tradition. Annie's drawing was inspired by reproductions of Inuit tapestries which reflect the unity of man and animal in Inuit culture.*

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Between the Ideal and the Real: A Reflective Study of Teaching Art to Young Adults

Patricia James

University of Minnesota

Although art educators design instruction that is intended to be consistent with the best educational theories, and use outstanding exemplars to teach artistic concepts and processes, we may find that there is a significant gap between the guiding ideals that we bring to the classroom and the reality of what the students and we actually do. Reflective inquiry is a way to understand the beliefs and actions that shape specific classroom situations. In this autobiographical narrative, I describe a reflective study of a performance assignment in an introductory multimedia art class for first year college students. The focus is on instructional decisions and ways that thinking about the ideal and the real can inform changes in teaching. Examples of classroom interactions illustrate how ideals evolved or were undermined, and three general kinds of problems are identified, as well as areas of instruction where solutions could be implemented.

Each semester when I begin teaching an introductory, multidisciplinary art course to culturally diverse first-year college students, I am idealistic about what we will be able to accomplish together. As I make my plans, I envision students willing to be adventurous and open-minded about the arts. I hope that they will think in complex, metaphoric ways and make connections between art and their own lives. I anticipate that these young adults will take individual responsibility as well as work collaboratively, and I especially hope they will find pleasure and meaning in their work. In my teaching, I intend to be responsive to students' diverse needs and voices. I expect that everything will come together—my instruction, the social environment, and students' engagement—so that students can construct new understandings of themselves and of the arts.

Students and I sometimes accomplish these ideals, but frequently, we fall short of them. Certainly, there are many successes over the semester when students do meaningful work and I am able to communicate in ways that make sense to them. Too often, however, there are significant gaps between what is hoped for and what actually happens.

Although we design instruction that is intended to be consistent with our beliefs, we may experience disjunctions between what we hope for and the ways that real students interpret and enact assignments within actual classroom contexts (Robertson, 1999). Tensions between the ideal and the real may be especially evident in art classes in which students explore unfamiliar concepts and processes and exhibit their work to other people. Unlike courses that rely on lectures and testing, students in art classes are often asked to construct and solve their own problems and to navigate the ambiguous, interpretive nature of the arts.

When the reality of what happens in my practice does not match my ideal, I feel that I have let students down—I have not helped them work to their full potential. This uncertainty between what I hope will happen and what actually *does* happen is frustrating, and it can lead to doubts about my own and my students' abilities. "Why don't students get this? Why do they settle for mediocrity? What's wrong with young people today? What's wrong with me?" are questions that I may ask rhetorically, but which lead to few substantive answers. Instead of casting or assuming blame, I can think of the gaps between the ideal and the real as opportunities to develop a deeper knowledge of what is actually occurring in my classroom. "Ideal" and "real" become concepts with which I can better understand and improve my teaching and students' learning. The ideal shapes what is being aimed for, and the real shapes what is actually possible.

Reflecting on the tensions between the ideal and the real led to the writing of this paper. In this autobiographical narrative, I examine my instruction during one semester in which students worked in small groups to create live multimedia performances based on social themes. Previous cycles of teaching and research showed me that I needed to

improve methods for promoting student engagement. I was especially aware of the difficulty of encouraging young adults to utilize their spheres of interests and prior experiences at the same time that they were asked to move out of their comfort zones and venture into the unknown territory of the arts.

Using the metaphors of "guiding ideals," "evolving ideals," and "undermined ideals," I describe several examples of classroom interactions and examine my role in the problems that emerged during one semester. I place particular emphasis on my own perspective of classroom interactions and ways that I made sense of the sometimes chaotic interactions that took place in the classroom. This autobiographical approach allows me to explore conflicts in my thinking and actions. Bullough & Pinnegar (2001) suggest that autobiographical narrative "reveals to the reader a 'pattern in experience' and allows a reinterpretation of the lives and experience of both the writer and the reader" (p. 16). I invite readers to make their own interpretations of the tensions in my practice and to reflect on their own practice.

About Reflective Research

Since teachers have access to information that may not be ascertained through other research methods, reflective research is a valid and valuable way to identify and analyze the inherent complexity of classroom practice (Clandinin & Connelly, 1994; Cochran-Smith & Lytle, 1993). Although reflective inquiry is a way to improve one's own practice, it also adds to broader knowledge about teaching and learning. By writing about their reflective research, teacher-researchers contribute to a larger "conversation of practice" among educators (Yinger, 1990) as they work to understand teaching and learning in complex, real-life situations. Research that adds to this conversation includes studies in art education (Anderson, 1995; Galbraith, 1995), reading (Wilhelm, 1997), philosophy (Fishman & McCarthy, 1998), and teacher education (Placier, 1995).

Reflective practitioner research is both reflection-in-

action (Schön, 1987) and reflection-on-action; in other words, research takes place both within the flow of actual practice as well as retrospectively in systematic study. An example of reflection-in-action is when I sense from students' body language that they do not understand what I am saying, so I mentally step back for a second to reflect on what has just happened and draw on my years of complex knowledge about students, the arts, and teaching. In this way, I quickly devise an alternative method, which may change the direction of instruction. This change will have immediate consequences, but it also may have a long-term impact on my teaching and research because the new solution will help me rethink the problem (Moore, 1994). To capture these reflections-in-action, after each class I recorded my decision-making processes as well as my descriptions of classroom interactions, questions about problems that emerged that day, and suggestions for further change.

Reflection-on-action is a retrospective inquiry that identifies larger patterns and connections. It is a spiraling process of action, observation, recording, reflection, and action that leads to more meaningful, effective practice and to insightful research questions (Hillocks, 1995; Schön, 1987). In addition to my own reflective writing, I used multiple methods of data collection. Students signed an IRB-approved permission form that allowed me to photocopy their reflective writing assignments, which they turned in once a week. I also collected other student writing and photographed and videotaped students' artwork. My analysis and interpretation of data focused on instances in which there were tensions between what I hoped would happen and what actually did happen. I especially looked for examples of student engagement and non-engagement and how I had framed assignments and communicated with students.

The Classroom Context

The course, "Creativity Art Lab: Experiences with the Media," is the only hands-on art course within the liberal arts curriculum of an open-admissions college in an urban research

university. The mission of the college is to enable students who are institutionally defined as "academically underprepared" to transfer into degree-granting colleges within the university. My course is designed to teach critical, metaphoric, and creative thinking and to broaden students' repertoires of ways to express their ideas and feelings. I emphasize meaning-making, divergent thinking, and improvisation rather than established artistic techniques. The semester starts with a photomontage assignment, moves to creativity exercises incorporating masks, spoken word, movement, and music, and ends with a project in which students create live performances.

During the semester of this study, the 18 students in my course were a cohort of culturally diverse first semester, first-year, low-income students, which is a population that is often marginalized in higher education. My course was part of a Multicultural Learning Community with two other courses: Multicultural Relations and Basic Writing. The three courses were linked by themes of identity, community, and agency. As members of the community, students were encouraged to critically examine issues of diversity, to practice democratic pluralism, and to deepen their understandings of what it means to join with others toward a common goal.

This was the students' first semester at the University, and most of them were making difficult emotional, intellectual, and social transitions from high school to college as they negotiated among their families, workplaces, peer group, and university worlds (Beach, Lundell, & Jung, 2002). As first-generation college students, many were not acculturated to higher education in the same way as students who come from college-educated families. Some students reported that they had a history of rebelliousness and outsider status in their high schools, and many were ambivalent about being in college and did not know what major or career they would pursue. A number of students identified themselves as creative people who enjoyed expressing themselves through dance, painting, music, poetry, and writing. Other students, however, claimed that they had no artistic abilities or interests and were in my art class only because they wanted to be part of the larger learning community.

Although I held the ideal that students and I would be able to understand each other, there were many ways that my students' realities were incomprehensible to me and I was incomprehensible to them. As a middle-aged white woman, my life experiences have been very different from those of the 18- or 19-year-old African American, Native American, Asian American, and mixed race students in the class. Demands on students' lives, including family responsibilities, friends' deaths, and multiple jobs, were very different from the demands on my life at their age. Another significant difference was our understandings of how we think knowledge is constructed. Whereas I think of knowledge as uncertain, contextual, and co-constructed, many first year students have an understanding of knowledge as something that is "out there," that is certain, absolute, and transmitted by authorities (Baxter Magolda, 1992). In addition, my aesthetic preferences contrasted with those of my students: my interests are in contemporary visual arts and experimental theater, while most students' preferences included hip hop, MTV, and other products of popular culture.

Although students generally were engaged in class activities, their counterproductive behaviors such as rowdiness, tardiness, and absenteeism, tempted me to exclaim: "They're not acting like college students!" Some students disengaged by reading newspapers or playing a hand-held computer game during class activities. A few students challenged my authority, such as the time a student announced that one of my assignments was "stupid!" Although students demonstrated an exuberant energy that contributed to their creative endeavors, at other times, that energy turned against the well-being of the class. In response, I alternated between being easy-going and sternly reprimanding students when their behavior was immature. Despite the learning community's guiding ideals of democracy, my position in the class was, by definition, that of an authority figure with power to give grades and make decisions that affected students.

Class Activities

At the beginning of the semester, we engaged in individual and group visual, written, and movement exercises

designed to create a supportive environment and to give students practice working with metaphoric and creative thinking. Writing personal analogies helped students grasp the multiple levels of metaphoric meanings in images, movements, and sounds (James, 2000a). The first project was to make photomontages, which was a well-established assignment that had been through many cycles of reflective inquiry (James, 2000b). Students' finished photomontages showed an understanding of visual metaphor and an ability to engage in creative processes, which gave me confidence that when students did the second project, a performance assignment, they would be able to expand on what they had learned.

In the performance assignment students were asked to develop their own ways to use visuals, movement, text, and music to express ideas they were studying in the other classes in the learning community. The goals of the assignment were outlined in my hand-out: "(1) Demonstrate that you have integrated your learning in this class and the learning community; (2) create and perform a work of art that is meaningful to you and that will be meaningful to other people; and (3) use your individual abilities in collaboration with other people." Ideal performances would be metaphorically and aesthetically rich and would deal meaningfully with the social issues students studied in their other classes. We prepared for the performance assignment in a number of ways, including watching videos of culturally diverse performances and attending a live play. To gain more practice in creative, critical, and collaborative processes, groups engaged in various "mini-performances," in which they had half an hour to create short performances based on a theme.

For a number of years, I had structured the performance assignment so that students created individual performances expressing their personal thoughts and feelings. Although there were a number of exciting performances during this time, many students floundered when they worked alone, and I felt that I needed to make changes in the assignment so students would be better able to help each other. In addition, the learning community's emphasis on collaboration called for a group approach rather than an individual one. To begin the process of

collaboration, however, we first had to decide how the groups would be formed. After a frustrating discussion about whether the groups should be randomly assigned, self-selected, based on personal compatibility, or centered on a theme, students decided that they wanted to form groups based on their interest in a theme; the themes they chose included sexism, racism, and gay/bisexual/lesbian/transgender issues.

Tensions Between the Real and the Ideal

Guiding Ideals

As part of my reflective inquiry, I identified my beliefs and values about teaching art, which I call my "guiding ideals." The Oxford English Dictionary defines ideals as "a conception of something, or a thing conceived, in its highest perfection, or as an object to be realized or aimed at; a perfect type; a standard of perfection or excellence." Ideals may be based on actual models, but often they are shaped by visions of that which may be possible but has not yet been achieved. The guiding ideals in my teaching are the mental models that shape my decisions and interactions.

One of the guiding ideals that informs my teaching is the belief that students and I are each working toward self-understanding, integrity, and meaningful involvement with others. Noddings (1984) calls this an "ethical ideal," in which we are committed to "our best picture of ourselves caring and being cared for" (p. 80). In addition, I am guided by ideals about open-access education and the role the arts can play in helping "at risk" students. It is a vision of the arts as a valuable way to help marginalized students make connections among the world of ideas, their personal and cultural knowledge, and the arts, and to become creative and critical learners who are able to symbolize their thinking in a variety of ways (James, 1999). I believe that students who have not experienced success in traditional academics can thrive when given the opportunity to learn in non-traditional ways that engage their intellect, bodies, emotions, and social selves.

My ideals about both art and teaching are informed by

a "systems approach" to creativity (Gruber, 1989), which envisions creativity as a complex process that is socially and cultural interactive, and in which multiple insights and heuristics are utilized in a "constant interplay among purpose, play, and chance" (p. 4). I believe that teaching, like art making, is a process of divergent and convergent thinking, risk-taking, and merging of inner vision with outer experience. In teaching, this means that although the teacher has a vision of how to achieve goals, a tool box of ways to help students learn, and knowledge about the subject matter, classroom interactions will always generate emerging information that demands improvisation and leads to new and unexpected forms and insights (Moore, 1994).

In the course syllabus, I summarized some of my guiding ideals for students:

> *This class is about artistic thinking. It is about turning things upside down and inside out so that we see the world in new ways. It is also about using the arts to better understand our own experiences, to gain a deeper understanding of what it means to be human, and to challenge our usual ways of thinking about society.*

Evolving Ideals

Analysis of students' and my reflections showed a more fluid way to think of ideals: they can be shaped by interactions between abstract guiding ideals and the lived experience of people interacting with each other and the environment. I call these "evolving ideals." Evolving ideals do not necessarily replace guiding ideals; instead, they enrich and inform these mental models. They are a new way of thinking that results from a creative process. In my own teaching, evolving ideals were formed when students worked with my assignments in ways that made sense to them, but which I could not have predicted. The concept of evolving ideals helped me to see value in students' work, even if it was contrary to what I expected. Instead of thinking of students' solutions as problems that needed intervention, I could turn their unexpected solutions

into new examples.

There were many instances of evolving ideals over the semester, but one exercise in particular can serve as an example. In the middle of the semester I asked students to do small group mini-performances of the poem "Alone," by Maya Angelou, which is about the need to trust other people. A recurrent refrain in the poem is "Nobody, but nobody, can make it out here alone" (Angelou, 1975). The groups had 30 minutes to create a reading of this poem, which they would then perform for the whole class.

To prepare for the small group work, we read the poem out loud as a whole class and discussed its meaning. While I talked about some of the approaches students could try in their readings, several students chatted loudly with each other and ignored what I was saying. Finally, I stopped and stared at one of the students as she rambled on with the student next to her. She apologized, but I felt students had gone too far this time. I told the whole class that their behavior was really a problem – they were disrespectful, and I felt as if I were invisible. One of the most frequent disrupters said that he became really nervous and annoyed when I showed my aggravation and tried to reason with them. He asked, "Why don't you just snap and yell at us?" Another student said, "Yeah, like tell us to shut the f… up." I said that I know how to "snap," but I did not want to do that because they were college students who should be able to monitor themselves. Although I made my point, none of this discussion felt right, and I knew that the students and I were far from our ideals in our interactions with each other.

After practicing, each group performed the poem in front of the class. The first three groups used a variety of interesting ways to interpret and present the poem, such as speaking in unison, taking turns saying lines, and using various body positions and props. When it was time for the last group to perform, only one person, Matt, sat by himself on a stool in front of the audience and read the poem. As Matt read, the other group members walked into the audience from the back, sat on top of the tables, and started talking loudly among themselves. Several students in the audience turned around to give the three group members mean looks and to hiss at them to be quiet, and

they looked to me to do something about this rudeness. Despite the confusion around him, Matt quietly continued to read the poem: "…nobody, but nobody, can make it out here alone." He was virtually invisible in the confusion, as I had felt an hour earlier.

When Matt finished reading, there was a long silence as the audience thought about what had just taken place. Finally, one audience member excitedly exclaimed that the performance was about our earlier discussion about their rudeness. The group had done such a masterful guerrilla performance that the audience did not know what was or was not the performance. Students had an "ah ha" moment in which they suddenly understood the power of art – and their own power – to effect change and insight. The group's solution to my exercise emerged from tensions in the class. They had developed an imaginative way to help the class perceive our classroom interactions, the poem, and themselves.

Although the group had started to rehearse a more "normal" reading, when they talked about how frustrated they had been during our earlier discussion, they decided to turn the problem into a performance. Students had found a way to use the interactions in the class as both content and form for their work. By doing so, they gave new meaning to Maya Angelou's poem, and they expanded our possibilities for performances. This group came close to matching my ideal of what impromptu performances could be, and they did it in their own terms and in a way that made sense to them. My guiding ideals about student engagement became realized, but they evolved beyond an abstract ideal into one that was co-constructed with students. Their performance would inform thereafter the way that I perceive students' potential and preferred ways of learning. I wish I could write that all teaching and learning after this time showed new levels of understanding and collaboration. Instead, things seesawed back and forth between successes and problems.

Undermined Ideals

There were times when my guiding ideals were thwarted, and it was difficult to let evolving ideals emerge; I call these times "undermined ideals." Consider, for example, these scenes when students worked in small groups to create their final performances. On the next to last day of class, five students were almost an hour late, and several others were absent. In spite of having just one week of rehearsal left to get ready for their performances, there was a sense of lethargy and resistance among students, and I became increasingly – and visibly – impatient with them. After the activities that students had engaged in over the semester, I thought they had sufficient practical and conceptual tools with which to proceed. Today, however, almost all of the groups were at a standstill—it was as if they had learned nothing during the previous 13 weeks. Students tended to look down when I came around to help, and I was aware of interpersonal tensions among some of them that added to their resistance. Several students wandered out of the room and did not return.

It seemed that the class was disintegrating and that apathy, distrust, rigid thinking, and lack of seriousness dominated. I was especially concerned that students would trivialize the serious social issues they were dealing with in their work, such as homophobia and racism. What was happening seemed to be the opposite of my ideals. There was little sense of democratic participation or individual engagement. I felt anxious about students' inability to work together to develop meaningful ideas and enthusiasm for their performances, and I was disappointed with myself for not finding ways to generate enthusiasm and enforce discipline in the class. I had slipped into an adversarial stance: it was a battle of students versus the teacher. The gap between the ideal and the real seemed enormous, and I had little hope for what the students would be able to accomplish.

On the last day of class, however, I became more hopeful. There was a lot of energy as students talked about what they would do for the final performances the following week.

As I walked from group to group to see how I could help, students were often so engaged in their discussions that I did not want to interrupt. Their conversations reflected a thoughtful understanding of the issues they had studied in the other courses in the learning community. When I tried to gather the class together for a few minutes, one group asked that I not stop them because they were "cooking."

Students had found the resources to work together effectively. I thought that my despair, though not unfounded, had been disproved, and that students were ready to take responsibility for their work. I looked forward to the performances, and I was confident that students had reached a point in which they were committed to their ideas and willing to refine them by working outside of class the rest of the week. The ideal seemed possible. Unfortunately, I was misreading the cues; in most cases, students' enthusiasm about their ideas went no further than talk.

During rehearsal week, the gap between the ideal and the real widened again. When groups met outside of class, they were generally unproductive, and there was usually at least one member who did not show up. In spite of the improvisatory work they had done earlier in the semester, students tended to sit and talk *about* ideas instead of actually trying them out. On the morning of the final performances, students came in early to pull their work together, and it was apparent that most of the groups had not rehearsed during the week. To make up for lost time, students worked frantically to set up their performing spaces and to rehearse.

The final performances took place in front of classmates and several instructors and academic advisors. Using dialogue, poetry, masks, movement, projected images, and music in varying combinations, the groups explored issues such as race, sexual orientation, and domestic abuse. The first performance was a series of skits about racism and homophobia. The second group used poetry written by one of the students, music, and slides to show racism in daily life. Performance three started with a drag show celebration of homosexuality and then, using paper masks, they showed instances of a gay high school student

trying to fit in despite the homophobia of his classmates. The fourth performance, the most successful, was about domestic abuse, and it ended with powerful reading of hip hop poetry about social injustice.

As students embodied social concepts they had studied in the learning community, there were moments of insight and beauty. On the whole, however, I was disappointed with their work, and I think many of the students were disappointed as well. Their performances were neither as well conceived nor as well rehearsed as they could have been, and several were illustrative, literal skits rather than performances with metaphoric meanings, aesthetic richness, or conceptual depth. Many difficulties could have been averted with more planning and rehearsal—and with more effective instruction. Students' performances had potential, but they did not fully engage either my ideals or their ideals. Instead, they were a half-hearted compromise between our ways of seeing the world.

The Gap between the Real and the Ideal

There were number of times over the semester that students and I were able to accomplish my ideals in ways that were meaningful to students. Too often, however, our activities resulted in frustration, resistance, and unrealized potential. My assignments were challenging to students, but they needed different strategies to accomplish my goals and to realize their own goals. Certainly, students were responsible for their own learning, but it was my job to know how I might help them to assume their responsibility.

To find patterns of problems that occurred over the semester, I looked for ways that I might have made it difficult for students to achieve their potential. Instead of trying to analyze the myriad reasons behind students' actions, many of which were beyond my control, I focus on three wide-ranging problems that would be possible for me to address within the classroom: (1) how I learn about and utilize student knowledge; (2) how I help students to generate artistic ideas; and (3) how I provide structure that is appropriate for young adults. The

problems take into account multiple dimensions of teaching and learning, including the personal, social, cultural, and cognitive. The solutions I suggest below are non-specific because each classroom context will require improvisation and further creative problem-finding and reformulation.

Listening to Students

I assumed that because of my many years of teaching and researching, I understood students and what they were thinking. Too often, however, I interpreted students' behavior through my own lens. I relied on students' reflective writing and comments to inform me about what they were thinking, but these sources often were not sufficient because students could not fully articulate their thoughts, especially to an authority figure. I also held an ideal that if students were involved in interesting experiences they would care about what they were doing. In reality, however, what was interesting to me was not always interesting to students, and they became disengaged or resistant when what I presented did not make sense to them. The ambiguous nature of the art that I presented and the tasks that I assigned were unsettling to students who were searching for more certainty in my instruction and in their own work. Even though I provided multiple opportunities for students to practice working with metaphors, students were often focused on literal, concrete meanings and were uncomfortable with the multiple possibilities that emerged as they made and talked about art.

To design instruction that fosters engagement, I need to find ways to learn more about students' ideals, cultures, and ways of learning. What do students value? What do they hope to achieve? What would they like to express about themselves? By making these questions an explicit part of the assignments and discussions, students may be able to answer them in ways that make sense to them. Since students often have difficulty articulating their thoughts and feelings, these questions may need to be addressed in small, safe steps, such as free-writing, drawing, and small group discussions that help students

become more comfortable and confident about revealing themselves.

Generating Artistic Ideas

I was asking students to generate their own artistic content and to develop ways to express themselves without the customary years of art knowledge that might facilitate such expression. Although students had shown an ability to construct expressive metaphors and to be innovative with space and materials, when it came time to demonstrate their learning in their final performances, they had trouble making the leap from parts to whole. The mini-performances were not thematically linked to one another, so students did not have a sense of control over the concepts and processes they had practiced. To enable students to have more control over their work, I need to have each activity explicitly build on the previous one so students understand what processes they are using and can apply them on their own. Unifying all of the exercises around one element, such as a poem of their choice, will provide a stable focus so that students can experiment with other elements, such as movement and visuals. I also need to help students become more comfortable with ambiguity and open-ended thinking. Assigned readings about creative processes will help them develop strategies for creative thinking.

I thought that students would be enthusiastic about exploring contemporary issues that affected them. Racism, sexism, and homophobia, however, are discomfiting issues that challenge students' accustomed ways of thinking, and making art about these issues often adds to the risk. Students bravely worked with difficult themes, but their work tended to be stereotypical rather than informed by their own experiences or by the readings and discussions in their other classes. Although I had shown examples of how those themes have been dealt with by professional artists, students had difficulty translating what they saw to their own experiences and ways of expressing themselves. I also assumed that if students chose broad themes, they would be able to narrow them down on their own; instead, students tried to cram multiple interpretations of a theme into

one performance, which resulted in overly general work.

In the future, I need to provide students with more practice identifying their own life experiences and translating them into aesthetic forms such as movement, images, and sounds, rather than only talking about the issues on a general level. In addition, I need to develop exercises that help students to select specific themes rather than work with abstract concepts like "racism" and "sexism." More emphasis on the aesthetic and metaphoric dimensions of artistic expression will help students become emotionally and physically involved in their work. By encouraging students to use their previous artistic abilities, such as singing and dance, I can help these students bring their own knowledge into the process of planning their performances, and they can energize other students by their example. Videotaping mini-performances would help students to see themselves as artists, to take a more active role in critiquing themselves, and to develop their own artistic standards.

Providing Structure

My ideals were overly ambitious for first semester freshmen – not because they were not capable of artistic expression, but because they did not know how to manage their time or assignments. I was asking students to do complex, open-ended tasks at the same time that they were juggling the demands of other courses and multiple aspects of their lives, and they became overwhelmed by choices. Because I wanted students to let creative processes occur in an unforced way, I allowed my policies about due dates and classroom behavior to fluctuate too often for students to trust me and to feel confident about their boundaries, so students became lax or inhibited in their work.

Since students had worked together in the mini-performances and in the other classes in the learning community, I assumed they would be able to monitor themselves and to generate their own enthusiasm and methods for working together to develop their performances. Although I knew the principles and methods for effective group work (Bruffee, 1993; Johnson, Johnson & Smith, 1991), I did not do

enough to incorporate these methods into my instruction so that students could collaborate effectively. I thought that students would work out the mechanics of getting together with their groups; instead, they had difficulty meeting and negotiating with each other.

Although I hoped to be democratic, easy going, and responsive to students, I often gave contradictory messages and conveyed the impression that we were on two different sides. I tried to encourage exploration at the same time that I maintained institutional standards, and I attempted to be on the same level with students at the same time that I was an authority figure who was charged with evaluating them. This role switching was confusing for students because they did not know what to expect; my role switching was stressful to me as well, which added to my tension in class and impaired my ability to act with consistency and compassion. Instead of enjoying the process of artistic exploration, we were all struggling to keep our equilibrium. In addition, I did not place enough trust in students' working methods, and I intervened when they may have found their own ways to think of ideas or solve a problem.

To help students organize their time and efforts, I need to provide clear, consistent structure. This might involve small steps such as individual and group accountability sheets, designing more explicit assignment handouts, and developing concrete ways to help students learn collaborative skills and time management. Perhaps most importantly, I need to be a reliable tour guide who does not change the itinerary or the rules of the road during the middle of the trip. I also need to find ways to help students turn behavioral problems into creative solutions, such as the time the small group did the successful performance about disrupting the class. In many cases, students' resistance and withdrawal signal larger social issues that could serve as content for their art work.

Conclusion

Using the concepts of real and ideal has helped me to evaluate my instructional decisions and understand the

students' perspective more clearly. The next time I teach this class, I will incorporate what I learned from my reflective research into day-to-day classroom interactions as well as into the over-all design process, especially in regard to how I structure the classroom environment and assignments, help students use their personal and cultural knowledge, and help them generate artistic ideas. The problems and successes of subsequent semesters will provide further information for continuing cycles of action, observation, recording, and reflection that will inform evolving instruction which comes closer to students' and my ideals. It is not merely a matter of "fixing" individual problems, however; instead, it is a matter of revisioning how I understand the situation as well as constructing concrete, developmental steps that help students span gaps between their own knowledge and what is being asked of them.

As teachers, we continually shape our understanding of what occurs in our classrooms based on models that we have for what *should* happen, as well as the actual things that *do* happen. By reflecting on the nature of the events that unfold during teaching, we can construct instructional bridges that help students better understand what is being asked of them, and we can develop solutions that take into account students' personalities, experiences, and cultures. In many cases, the problems themselves suggest creative solutions that help us re-conceptualize what is happening in the classroom. The possibility of attaining the ideal, informed by real classroom interactions, can guide us to shape evolving instruction that has integrity with students' needs, our instructional goals, and the arts.

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Perspectives on Challenge: A Longitudinal Investigation of Children's Music Learning

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Overview: Challenge in Context

Evidence for the importance of challenge in artistic thinking exists across the spectrum of musical activity. Mature musicians' descriptions of performing and composing often allude to its importance (e.g., Nachmanovitch, 1990; Stravinsky, 1974), and observations of young children's spontaneous music making reveal their ability to create challenges for themselves (Campbell, 1998; Littleton, 1998). The educational implications of students' perceived challenge have been discussed in terms of self-regulation, cognitive strategies, and self-efficacy (Baird & Penne, 1997; Corno, 1986; Meyer, Turner, & Spencer, 1997; Pintrich & DeGroot, 1990); however, these studies have focused primarily on English, science, and mathematics learning. The extent to which children are aware of and responsive to musical challenges in instructional environments is relatively unexplored. In this paper, the concept of challenge is examined in the musical experiences of three children when they were 4-5-years old and later at age 11-12. Their personal efforts to construct musical meaning through active engagement with musical materials, engagement both guided by and vulnerable to adult intervention, are interpreted from multiple perspectives. These perspectives include those of the children, their parents, and the researcher-teacher, and take into account the influences of time and place.

The concept of challenge is fraught with ambiguity. It can be perceived as providing either opportunity for action or threat and risk – views often associated with artistic expression. This fundamental ambiguity, coupled with the complexity

implicit in the diverse interplay of personal, developmental, environmental, and social influences, suggests a wide range of possibilities concerning individual perspectives on challenge.

Theoretical Framework: Challenge in Learning

Studying the role of challenge in music learning calls for a theoretical framework that links challenge to skill, is based on the assessment of immediate experience, and honors the individual's perspective. The paradigm of flow experience (e.g., Csikszentmihalyi, 1975, 1993, 1997) provides a useful lens. Considered as optimal experience, the flow state occurs when perceptions of both challenge and skill are simultaneously high. This condition creates an ideal learning environment—in order to sustain flow, skills must improve to meet challenges. Activities that produce flow are self-rewarding, and therefore, self-perpetuating. As an individual's skill level improves through practice, challenges must become increasingly complex. Using flow experience as a framework affirms the enjoyable nature of music learning *vis-à-vis* the compelling challenges afforded in the engagement with musical materials.

Researchers have referred to music as one of the "quintessential flow activities" (Whalen, 1997, p. 7) and studies have shown music classrooms to be flow-facilitating contexts (Csikszentmihalyi & Larson, 1984; Csikszentmihalyi & Schiefele, 1992). In developing the case for his praxial philosophy, Elliott (1995) suggests that the goal of music education should be to create and sustain flow experiences. A survey study of 9-12-year-olds' attitudes regarding private music lessons affirms this inasmuch as challenge and enjoyment were both found to contribute to satisfaction with those lessons (Rife, Shnek, Lauby & Lapidus, 2001).

Interviews with students and parents have demonstrated that peers and adults influence how children perceive themselves in terms of their engagement with musical activity (Howe & Sloboda, 1991; Sosniak, 1990). A study of flow in families showed that when parents provided access to clear goals while allowing for children's self-initiated action and choice-making, the children

could be more focused, and felt appropriately challenged and skilled (Rathunde, 1988). These specific examples of the social milieu's effect on children's learning experiences are linked to theoretical underpinnings across disciplines. Building on Piagetian constructivism (e.g., Piaget & Inhelder, 1969/2000) and Vygotsky's (1978) emphasis on socially mediated activity, Rogoff (1990) addresses both the active involvement of the individual and the commensurate scaffolding by significant others through her apprenticeship model of guided participation. On a macro level, a related approach to creativity involving the domain, the field, and the individual suggests a discipline's situatedness in an historical time and place influences what is valued, and thus, determines the definition of artistic challenge and the ensuing trajectory of individual effort (Feldman, Csikszentmihalyi, & Gardner, 1994). Dewey (1934) wrote about experience as involving the interaction between organism and environment; he interprets this duality as the source of tension—interpreted here as challenge—whose resolution ultimately leads to enrichment and fulfillment.

Challenge can be a strong motivator for learning when experienced in an activity for which one has the commensurate skill and in a supportive social setting that provides opportunities for personal action. Music provides an exemplary context in which to study challenge: its multi-sensory, temporal nature provides the immediate feedback necessary for adapting behavior to improve skills (Custodero, 2002). Previous analyses of flow experience in young children's music learning addressed patterns of behavior across groups of children (Custodero, 1997, 1998, 2000). Since salient individual differences were found in children's self-regulation in challenging learning situations in other subject areas (Pintrich & De Groot,1990), it is probable that individual profiles describing how children define and respond to challenge in music learning environments would expose similar differences.

Objectives of the study

Dispositions, the "habits of mind or tendencies to respond to certain situations in certain ways" (Katz, 1999, p. 2), are believed to develop early in life. Given that young children are thought to be in flow most of the time and that this dramatically changes

when school begins (Csikszentmihalyi, 1993), longitudinal data are needed to track patterns of influence around flow-related behaviors to see how early interactions with people and materials might determine later attitudes and practices. The extent to which the character of adult intervention might play a role in later artistic habits is of particular interest, since it was already linked to challenge in previous analyses of children's flow experience (Custodero, 1998) and is known to influence children's early perceptions of their competence (Cowan, Powell & Cowan, 1998).

Mindful of these concerns, the following questions were addressed: (a) How is challenge manifested behaviorally and verbally in three 4-5-year-old children's music learning? (b) What do the same children, at age 11-12, report regarding challenge in their music learning? (c) What is the character of parent-child intervention and how might it influence children's perceptions of challenge? (d) How stable are children's dispositions toward challenge over time? A context-based microanalytic approach (Marshall & Rossman, 1999) was used to examine the musical experiences of three participants, chosen from a group of five students who were involved in both the preschool and preadolescent studies and who had the greatest amount of data[1] available for analysis. In Study 1, quantitative coding and descriptive observations of class session videotapes, along with transcripts from individual interviews with the children were reviewed to report and interpret their perspectives of challenge. Study 2 involved multiple interviews with the participants, during which they were shown videotaped excerpts of their preschool music experiences (from Study 1); the children's parents completed narrative questionnaires providing information regarding adult influences around challenge. The two studies are reported independently, followed by a synthesis comparing and integrating the longitudinal perspectives.

Study 1: A View of Challenge at Age 4-5

Method

The setting was a privately owned music school offering group lessons for children aged 3-10, situated in a suburban area of the western U.S.; participants were members of a beginning intact class of 11 children. The three children in this study were from middle class, culturally diverse family backgrounds; each had one sibling of the opposite sex. Their parents were teachers, small business owners, and clerical workers who paid for and attended 1-hour weekly classes with their children. The curriculum included a variety of activities such as keyboard playing, singing, rhythm and ear training games, and movement. Recognizing that preschool music practices are in no way standardized, the specific curricular content served as a catalyst for discussing general task characteristics. This research method was designed to make transparent children's contributions to their own learning, rather than to provide generalizations about *what* should be taught. Applied across instructional settings, such a design may lead to implications regarding *how* music might be taught *vis-à-vis* student-responsive, context-specific pedagogy.

Central to this initial study was my role as teacher: the generative nature of this research that involved the observation of flow experience required a grounding in the instructional framework specific to the setting. As challenge is defined as emanating from interactions with the immediate task, it was important for me to have an intimate understanding of the curricular expectations. At the time of data analysis I had taught similar curricular content to more than 500 young children over a period of 12 years; this previous experience allowed me to make informed interpretations of children's performances on specific musical tasks. Such intimate knowledge of a particular age group's interactions with musical material acted as a baseline for ascertaining how children were experiencing flow through the balance of demonstrated skill and available

challenge associated with each activity.

I interviewed each child individually for 10-20 minutes in the music room. Conversation focused on activity preferences and attitudes toward the class, and questions were adapted *in situ* to reflect children's imaginative thinking. For example, I needed to ask "What would you choose to do if a 'magic music fairy' gave you three music wishes and you could do whatever you wanted?" rather than "What is your favorite thing to do in music class?" Transcripts and descriptions of the children's behaviors during the videotaped meetings were reviewed to discover how the children perceived challenge.

In addition, eight class sessions were videotaped by a trained volunteer, who randomly selected a group of children to tape, stayed with that group of children for a single complete activity, and then chose another group for the following activity. Later, the tapes were coded for visible signs of flow experience using the research-developed Flow Indicators in Music Activities (FIMA) form (Custodero, 1998). (See Figure 1 below.) For each musical activity, such as singing a song or playing an ear training game, a FIMA form was filled out for each child who was visible on the tape for that entire activity. The FIMA was comprised of four parts: 1) objective information defining participant and task characteristics, 2) a 7-point semantic differential scale of Affective Indicators, 3) a 10-point Likert scale of Behavioral Indicators, and 4) written Comments, which included descriptive and interpretive remarks and questions. For this investigation only the last two portions were used. An expert in early childhood music who was familiar with the curriculum and I each coded and offered written commentary on all the class session data. We discussed discrepancies during several collaborative sessions and achieved moderately high to high reliability in the quantitative coding (Custodero, 1998).

FLOW INDICATORS in MUSICAL ACTIVITIES FORM

Figure 1. Flow Indicators in Musical Activities Form.

The first behavioral indicator, Perceived Challenge, was defined in terms of self-assignment, self-correction, and a

deliberate quality of gesture.[2] Examples of high Perceived Challenge include a child trying to play a piece with her eyes closed (self-assignment), or very carefully altering her own fingering as she plays through a keyboard song (self-correction and deliberate gesture). Low Perceived Challenge scores were given in the absence of these three qualities. These observed behaviors were initiated by the individual children and not immediately related to direct instruction; they were often noted during transitions between group activities and were considered challenge-*seeking* behaviors.

Three additional "transformational" indicators – Anticipation, Expansion and Extension – addressed what children did to transform the musical material presented during class instruction. Anticipation was defined as verbal or physical attempts to guess or show "what comes next" during the presented activity. Expansion involved making the presented material more complex, for example, adding "air piano" fingering to a sung melodic pattern. Extension occurred when children continued to engage with the presented material after the teacher had finished her delivery. Children used these strategies to adjust or to *monitor* challenges presented by adults to sustain their own flow experience. Table 1 presents a summary of the challenge-related behaviors.

Table 1. *Definitions of Challenge-Related Behaviors*

Behavior	Definition
Challenge Seeking	Initiated by individual to extend the context of direct instruction (Measured on FRSA as "Perceived Challenge")
Self-Assignment	Purposeful activity which is initiated by the child, rather than by the adult
Self-Correction	Error acknowledgment and adjustment in reference to established "rules" for an activity in the absence of physical or verbal instruction from adult
Deliberate Gesture	Quality of movement very focused and controlled, often exaggerated, with no extraneous motion
Challenge Monitoring	Initiated by individual in the context of direct instruction (Measured on FRSA as individual "transformational" indicators)
Anticipation	Verbal or physical attempts to guess or show "what comes next" during the presented activity
Expansion	Making the presented material more challenging by transforming it in some way
Extension	Continuing to engage with the presented material after the teacher has finished

To address the nature of challenge-related experiences in the music setting, both quantitative and qualitative data were analyzed. First, individual children's challenge-seeking and challenge-monitoring behaviors were investigated in reports of participants' mean scores for these indicators across all activities, and in qualitative data taken from the FIMA comments and individual interview responses. Second, the role of adults in guiding challenge was examined quantitatively through cross tabulations featuring specific musical activities that had the highest scores on a dimension comprising a combination of Perceived Challenge + Adult Awareness.[3] The social and cognitive characteristics of these activities that most challenged individual children and for which they were most aware of concomitant adult participation, guidance, or intervention suggested certain styles of influence, which were then compared with related qualitative comments on the FIMA form. Intersections of these multiple perspectives were then interpreted to form a descriptive account regarding the mediating role of others in the perception of challenge.

Results

James: *"I already know how to play the Clock Song [sic: I went ahead in my book!]"*

Seeking and Monitoring Challenge: The first information James provided during our interview session was that he had progressed ahead in the book and learned the "Clock Song." After he played the piece for me, I asked the "magic music fairy" question about a preferred activity. He chose the Major/minor game, as did most of the children. The Major/minor game was the highest flow-producing activity in the study (Custodero, 1997). In this game the children stood around the piano and responded to my improvisations with child-invented movement (standing up to "smile" or squatting down to "hide"). James also chose activities that we had recently done in class and told me that he did not like to make up his own songs. James seemed most happy at the keyboard and was also very animated when discussing his athletic prowess.

Table 2, Means of Perceived Challenge and Transformational Indicators, shows the average scores for challenge-related flow indicators for the participants and the class.

Table 2. Means of Perceived Challenge and Transformational Indicators

	Class N=444(32)*	James N=38(29)*	Linda N=463(3)*	Julie N=41/3*
Perceived Challenge	3.99 (1.4)	4.03 (1.54)	3.56 (1.50)	4.37 (2.3)
Anticipation	4.06 (2.5)	5.24 (1.95)	4.53 (1.96)	4.74 (2.3)
Extension	1.57 (2.1)	1.9 (2.3)	1.21 (1.9)	1.3 (1.9)
Expansion	2.88 (1.5)	2.90 (1.99)	1.60 (1.5)	2.9 (2.9)

Note: Range was 0-9. The unit of analysis is the musical event; the *N* for each indicator represents the number of events sampled and coded for the individual child. *Differences in *N* reflect revisions to the form in the course of the study, specifically the addition of expansion, which involved the lower number listed. Standard deviations are in parentheses.

James has a moderately high mean for Perceived Challenge – his deliberate gestures while playing keyboard and his expansion-like body movement to the beat while singing were described in FIMA comments. Also noted in the FIMA were his self-correcting behaviors. Of the three "transformational" strategies evident during instruction, Anticipation was the most evident; another observation during a singing activity suggests his proclivity toward anticipation: "challenge is manifested in animated answers – pride of knowledge." Anecdotal notations suggest that James often expanded the experience for himself physically through moving his body to the beat—this is supported quantitatively in an Expansion score higher than the class average. He was also fairly consistent in singing while playing keyboard songs.

Guiding Challenge: Cross-tabulations revealed that James was most challenged and most aware of adults while playing ear training games, led by the teacher; and playing keyboard,

supervised by parents. His father's influence was documented in the FIMA comments for an informal keyboard playing activity that lasted 6.5 minutes: "[James says] 'It's too hard doing it with both hands' after he plays once, but he continues to try – sufficiently challenged? Keeps coming back to the keyboard song during this prolonged transition time – talks, looks around, plays again with prompting from Dad." A similar episode resulted in the following commentary: "Dad keeps interrupting his 'work.' The pressure of one-on-one interaction with parent [has a] negative effect." However, an example of parent-child interaction initiated by James involved positive affect. In this contrasting example, the observer described how James enthusiastically ran back to his seat at the keyboard after an activity on the floor "to show parent story concept."

Interpreting Challenge: James exhibited both challenge-seeking and challenge-monitoring behaviors that emanated from his active participation in musical activity. His sharing of information on the "Clock Song" suggests that he perceived that self-assignment was a worthy characteristic. His consistent use of Expansion also speaks to his ability to seize inherent opportunities in musical material, particularly while singing and while playing the keyboard. James' perception of challenge seems dependent on adult-established guidelines. For example, he equated going ahead in the book as a valued challenge. However, inventing his own music was not as clearly perceived as an important goal. This dependence on adults to establish challenges is further evident in his proclivity for Anticipation, the strategy most dependent upon adult presence and guidance.

Linda: *"I want to play the drums."*

Seeking and Monitoring Challenge: When asked what she would like to do most, Linda wanted to engage in free play with the drums during our individual meeting – an activity never included in the music class. Although her scores for Perceived challenge, Extension, and Expansion are generally low (see Table 2), the video data and FIMA comments indicate that she consistently sought and worked to maintain a high level of challenge in her music making. "[While playing a keyboard song she] restarts, self-corrects, sings along, which helps her hear errors others missed." One particularly poignant moment

was her spontaneous creation of a dance to rhythms we had been clapping – she was both extending and expanding the earlier activity. Further extensions are indicated in written descriptions from the FIMA forms: "on the way to the next activity you can hear her singing the song." That Linda demonstrated more anticipation of the presented material than did many of her classmates, suggests that she was engaged during many of the teacher-directed activities as well as during the more fleeting (and less "code-able") transition times.

Additional observations suggest that Linda was thinking about the challenge of musical tasks she encountered in the class. This metacognitive quality was evident in a FIMA entry for a pitch identification game where the teacher, covering her hand, plays a key on the piano for the child to find: "As [Linda is] leaving [the piano] she says 'I saw your hand.' Did she feel this was 'cheating'? If so, indicates high perceived challenge." The second coder also noted "I think she was looking at the movement of [the teacher's] hand and arm to determine [up] or [down]."

Guiding Challenge: Like James, Linda's interactions with her parent help shape her perception of challenging activity. One coder wrote: "During the first [minute and 25 seconds], Mom is writing letters for her to trace. She is waiting attentively. Seemed very satisfied with accomplishment [of tracing the dotted letters]. Asks for Mom's approval." Cross-tabulations indicated that Linda perceived significantly more challenge in activities such as writing, keyboard playing, and ear training games, which tended to be more varied, as compared with singing or rhythm games, which were more repetitive, and therefore more predictable.

Interpreting Challenge: Linda's choice to go beyond the usual context of the environment by playing drums during the interview indicated a spontaneous challenge-seeking quality very different from James' preference for familiarity. Quantitatively, the low means for the flow indicators could be an artifact of the setting: perhaps the teacher-directed quality of the music class held less challenge for her than it did for other children such as James. It could also be due to a flaw in the protocol, which did not take into account the transitions between activities, where several of Linda's challenge-seeking

and challenge-monitoring behaviors were documented.

Linda's spontaneity is matched with an acute awareness of others in the context of instruction – she drew upon cues the teacher offered (intentionally and unintentionally) and imitated her peers as they engaged with the task to meet the challenges she perceived in a given activity. Her use of visual cues for aural tasks demonstrates a possible re-definition of the task, one that calls for reliance on alternatives when conventional cues are unclear. Observer comments about an ear training activity which featured pitch identification with corresponding body parts (e.g., C = waist, D = shoulders), supports this: "physical imitation [of teacher/peer] modeling = perceived challenge, overriding the aural challenge [to identify pitches]".

Julie: *"Now, all by myself!"*

Seeking and Monitoring Challenge: Like James, Julie chose the Major/minor game as the one activity she had wanted to do with me during our individual interview meeting. She heightened the challenge level of the game by requesting that I join the obligatory dramatic play. This involved my pretending she had disappeared during the minor sounds (with commensurate sadness) followed by the surprise of her return when she stood up upon hearing major sounds.

Although seemingly low, Julie's mean score for Extension was higher than the class mean.[4] Observational descriptions of Julie's experience included several comments about the deliberate quality of her gesture as well as focus and self-correction. Like the other two children, singing along with keyboard playing was an important way she monitored her own challenge. One entry recounts Julie's self-assignment capability: "Now, all by myself!" – she shows Mom. [She is] very deliberate [with her playing]! Does without the book, then 'raised the challenge level' by requesting the book [so she could *read* the music] from her parent."

Guiding Challenge: As expected, Julie's interactions with her parents, who took turns attending class, helped to define the quality of her engagement. During one activity she "corrects her dad," the only child in the study to display this type of reciprocal relationship. Her ability is further demonstrated in this note regarding playing a keyboard piece: "[She] needs help

from Dad first time, then made that information her own, completed and repeated task correctly." In a contrasting example, the quality of the activity ("finding the musical alphabet") may not have provided an appropriate amount of challenge to sustain flow: "Calls Dad over to participate in task. Is *very* intent and focused. Flow state (and affective disposition) and involvement in activity stops without adult acknowledgement and when Teacher comes around to check 'Homefun'[5]. In addition, there are several accounts of Julie's imitating and also positioning herself closer to the teacher during activities that involved standing around the piano or sitting on the floor.

Interpreting Challenge: Julie showed evidence of both creating her own challenges and adapting the challenges presented to her through instruction. Her extensions of these presented activities suggest that they were optimally challenging for her. Perhaps the most salient feature in Julie's challenge profile was her ability to utilize the adults in her environment to meet her own needs. She directed me in helping elevate her experience in the Major/minor game during our interview, the indications of her desire to be in physical proximity to the source of challenge also show this trait. Julie is able to control when and how her parents intervene; it seems that she trusted they would respond when invited.

Perspectives on Challenge: James, Linda, and Julie at 4 and 5

Indicators of appropriately high challenge, self-assignment, self-correction, and a deliberate quality of gesture were evidenced in the descriptive FIMA comments and the interview data with these three children. Self-assignment was demonstrated in James' sharing that he had gone ahead in the book, Laura's choice of playing drums, and Julie's playing "all by herself." They were not as verbally explicit about self-correction or deliberate gesture; these qualities were behaviorally explicit. Through these behaviors a sense of personal agency was expressed – an action with consequences for which they could feel personally responsible.

Individual differences were highlighted when considering the three transformational strategies: James' affinity for anticipation suggested that his perception of challenge was more reliant on adult cues than from more creative experiences with the art form. Linda and Julie seemed more drawn to expanding and extending, perhaps being more responsive to the musical possibilities than to social prompts. The FIMA comments were helpful in suggesting that much challenge-seeking behavior went on during transitions between one activity and the next, which were not reflected in the quantitative data. One strategy each child used to self-monitor and provide feedback for self-correction was singing while playing the keyboard, perhaps due to the accessibility of multiple sensory opportunities – that is, hearing, seeing, and touching – afforded by music (Custodero, 2002). In this singular activity, children *hear* sounds of the keyboard and their own voices. They *see* the notation on the score, the linear aspect of melodic structure on the keyboard, and perhaps even the rhythm of the tune in their teacher's movement. They *feel* the keys under their fingertips, the vibrations of their vocal chords, their breath as they break between phrases, maybe even their bodies moving to the beat or rhythm. The challenges inherent in music making seem particularly matched to these children's perceptions of their own skill, as they demonstrated conscious efforts to maintain a high level of engagement.

Study 2: A View of Challenge at Age 11-12

Method

In Study 2, five participants from Study 1 were interviewed seven years after the original data were collected; they were aged 11 and 12. Three 90-minute sessions were conducted with each participant over a 3-week period. Stimulated recall, which involves replaying videotape of an individual engaged in educational practice as a means of bringing that individual "back to the moment" (e.g., Prawat & Anderson, 1994; Spindler & Spindler, 1987), was particularly well-suited to the follow-up study. A previous study by Pillemer and colleagues (1994) found that preadolescents who experienced a salient event at around age 4.5 retained long-term memory of that event. It was assumed that the

addition of video stimulation in the follow-up study would assist the participants in recalling not only the events themselves, but also how they were feeling and thinking about those events.

A simplified version of the FIMA, the Adapted FIMA (AFIMA) was devised for the preadolescent children to use as they "played researcher" and coded their own preschool music experience in terms of affect, challenge, and skill (see Figure 2 below).[6] There was no attempt to predefine challenge. Interviews with each participant, including their viewing of the preschool data, were videotaped for later transcription. Discourse involved three categories: (a) general information about the child's current interests and involvement in activities, (b) memories about the early childhood music learning context, and (c) comments about the video data and coding process. Their thinking about music making and challenge was interwoven within all three of these categories.

ADAPTED FLOW INDICATORS IN MUSICAL ACTIVITY FORM (AFIMA)

Figure 2. The Adapted FIMA form.

In addition, parents' reports on music making at home as well as their perspectives on their children's musical lives and learning processes were collected in a written narrative format. The short questionnaire included several questions meant to elicit responses around topics of their child's learning style, current musical life, motivational factors, and home music environment.

Results

James: *"I sort of see [challenge] as good and bad…"*

At the time of our interview, James was 12 years, 4 months old, and was taking private piano lessons at the same school where he took group lessons as a preschooler. He spoke in a contemplative, distanced tone about his current musical life.

R[esearcher]: Would you say your piano lessons are challenging?

J: Sometimes, like when I get a new song and say I didn't get like any… practicing on it and I have to play that song for a solo or something.

R: Is challenge a good or bad thing?

J: Well, I sort of see it as good and bad. … It's sort of good like when the pressure's up then everything's not easy like "Twinkle, Twinkle" or something, but it's bad sometimes because it can put you under too much pressure.

James' explanations for assigning low challenge scores to certain preschool music activities he observed involved two issues: They were very easy and/or familiar. Higher challenge was ascribed to new keyboard activities and to the solo playing context because "it makes you a little nervous."

Identifying the role of adults in creating challenge seemed to be complex for James. During a singing activity with hand motions, he coded challenge as very low, "because [the teacher was] doing it before us so it wasn't really challenging.

We knew what to do just by watching [the teacher]; [it was] not so challenging whenever the teacher was helping." Here, it seems the presence of a model lowers the level of challenge. However, in another context he insinuates that attention to the model raises the challenge. After coding an ear training game in which the students sing back melodic patterns and shape the contour with their hands he responds to the researcher:

R: You put a 3 [for challenge]. How would it have looked different if you were like, a 7?

J: I would have been looking at you and like doing the right hand. I was like… [he looks off to the side, purposely looking away from R, and moves his hand in a cupped (sic: wrong) fashion, rather than keeping it straight].

The dialogue above shows James' awareness of the importance of deliberate gesture in defining challenge. He was also cognizant of his own anticipation behaviors, which he mimicked while viewing the video. He noticed his own expansion, that is, movement to the beat while singing, and began unconsciously imitating that movement as he watched himself. At one point he made an important connection between this indicator of flow and enjoyment (a relationship Csikszentmihalyi (1975,1988, 1997) has addressed):

R: Did you notice anything about that activity?

J: *My head – whenever I move my head up and down like that it means I'm having fun.*

James' Dad: Responses to the questionnaire corresponded to much of what James had shared; his voice provided an additional perspective in the interpretation of the data. It is worth noting that he used the word "challenge" twice in his narrative, emphasizing its importance for him: "[James] learns things new fairly easily and can adapt. Curiosity tends to motivate, as well as [provide] a challenge to prove he can succeed at task." In response to the question "Is there anything else you'd like to tell me about your child?" he wrote: "James has the ability to do anything he wants well if motivated. However, sometimes he gets bored of events/lessons if not

challenged. He gets frustrated easily when something seems hard but if pushed finds he can do it and then enjoys it greatly."

This parent indicated that it is important to keep the challenge level very high, and sees that as a responsibility of the adult. He wrote: "[James was] very glad when able to succeed at pieces he worked on. [James'] teachers played a big role in getting child[ren] involved or whether [the children] were interested." James apparently practices only when his dad suggests it and "likes to play but does not play often just to play. He practices for lessons…"

Linda: *"I like challenging things unless it's too challenging, and I can't figure out what to do…"*

Linda was 11 years, 7 months at the time of our meeting. She sings in an auditioned community children's chorus and has been chosen to sing in a quartet ensemble. When I asked what she liked about music, track, and soccer (all activities she had told me about), she immediately brought up the concept of challenge. I had briefly shown her the AFIMA form before the formal interview started, since there was some apprehension over the coding process. She evidently was intrigued by the notion of challenge:

R: What did you like about those things?

L: Well, they were all challenging. I like challenging things unless it's too challenging, and I can't figure out what to do, then I don't really enjoy it as much.

R: So do you think challenge is a good thing or a –

L: Well it depends on how challenging.

R: So there's a limit, up to a certain point challenge is good?

L: Yeah.

Here Linda is intimating that perceptions of clear goals and appropriate skill level are necessary for challenge to be good, to be flow-producing. Knowing what to do and how to

do it makes a challenge worthwhile.

During her first attempts at coding a singing activity, Linda assigned a "2" to challenge. When asked to tell me about that, she replied "I don't know, I liked singing when I was little. I would always be jumping up and down while I was singing … so it wasn't that challenging." One explanation for her remarks could be the assumed lack of focus she attributed to extraneous movement of jumping up and down. Although in describing her current experience she linked challenge with enjoyment, she may not have made the same link as she observed herself at 4 years old.

This relationship between challenge and enjoyment arose during our second session, when Linda had asked a friend, Andrea, to join us:

R: It sounds like what both of you are saying is that if something is really challenging it's not a fun thing. Is that true, do you think?

L: No, it's not always. Well, sometimes it could be, but sometimes it could be really fun. Like mountain climbing, some people say it's really challenging, but some people really enjoy it, and-

A: Like math homework. It's really challenging but you don't want to do it.

L: Yeah. So there's different things. It depends on whether you like it or you don't like it.

R: So what about some of this music stuff?

L: I like it so it's fun for me.

R: So if that was really challenging it would be a positive thing for you?

L: Yeah

Their perspectives speak to findings that show that extracurricular activities are consistent sources of flow for students (Rathunde, 1993). It is also particularly notable that

Linda mentioned mountain climbing, as Csikszentmihalyi (1975, 1988) has cited this as a flow-facilitating activity.

Linda's Mom

Linda's mother's recollections of her daughter's early musical experiences were positive. They suggest that she had been at least moderately challenged: "Linda always enjoyed going and was very attentive when in class. Linda loved and still loves to sing. She loved the songs and sang them all the time at home. She sang even without prompting." This self-initiation was echoed in comments regarding Linda's learning style: "Linda studies people, things, and situations. After she has assessed the situation, then she engages herself. Linda has a curious nature and is intrigued by everything." It also impacts her current musical life: "Linda sings with the [local professional] Children's Choir … She thoroughly enjoys singing … she always looks forward to the practices and loves to perform. She looks quite content when performing. Music is important to Linda, It's evident in her daily life." Her mother noted her daughter's self-initiated musical behavior very early: "I believe that she was born with a love for music. As soon as she started talking, she started singing, humming, and playing with her singing voice."

Julie: *"Challenge is good because I don't like easy things."*

Julie was an 11.5-year-old preparing to enter 6th grade when we met for our interview. She was still taking small group keyboard lessons and enjoyed playing and making up her own songs, one of which she performed for me. It was evident that keyboard playing was still a source of optimal experience for her.

Involvement and focus were important in her perception of challenge, as exemplified in her comments about singing the "Goodbye" song: "It didn't look like it was very challenging … It kind of looked like I wasn't really, really into it. If it was challenging, I probably would have been more focused into it." Playing keyboard solos was generally found to be a challenging activity (Custodero, 1997), but Julie didn't think so. Her

interpretation seems based in her current experience, specifically, the idea that no music reading, most likely a source of challenge for her presently, was necessary. She explained "I don't think this activity was really very challenging at all because I didn't have to look at anything at all except the piano…"

Julie showed awareness of the role of her parents in defining challenge levels. In referring to an instrument-playing activity, she observed "Maybe it was a little bit challenging because Dad came up and helped me a little bit with the triangle." She accepted that the activity must have been too challenging for her to do alone, and that her father needed to intervene. Our dialogues below, each addressing a keyboard activity, offer further evidence of the importance of the adult's role in the assessment of challenge.

J: I don't think it was very challenging because I was pretty focused and knew what I was going to do.

R: So you think it was easy for you?

J: Yeah, because every time my dad tried to help me I'm like no, no [and pushed him away]! I think I really knew what I was going to do.

R: How would it look different if it was challenging?

J: I think I would have let my dad help me or I would have let him do the main parts or the parts that I didn't know, and I was eager to do both parts. And I'd be more looking at you or looking at my classmates. And every time my dad was wanting to help me I would accept his help.

Here, she maintains the belief that asking for or accepting adult assistance is a sign of high challenge, for which she does not have the appropriate skill level. Challenge means "hard."

J: I think I knew what I was doing, so I'll put somewhat [challenging].

R: How would you know if it was very challenging?

J: I think I would go a little SLOWER and I wouldn't be smiling. And I'd be asking my dad for help or raising my hand for help. I wouldn't be zippin' through – I'd be playing it slower like (does exaggerated finger motions). More slowly and more unsteady because I didn't know what I was doing.

This last example proposes affective and physical cues for challenge, supporting the importance of deliberate gesture as a sign of effort and concentration. Also, she, like her cohorts, suggests that familiarity decreases challenge.

Like Linda and James, Julie's observations of challenge within herself as a young child were different from her descriptions of challenge in her current life. During our third session she took out her toe shoes from ballet class and demonstrated her prowess in that artistic discipline. When I asked if it was hard, she nodded yes. When I asked if she liked it, she nodded again. In describing her keyboard practice routine, she said she'd sit for a longer period of time if the song was harder, and offered "Challenge is good because I don't like easy things."

Julie's Mom

Julie's mom echoed what Julie had said about being drawn to challenge: "Julie loves challenge, she is a quick learner, visual as well as auditory. Since she is also competitive, she liked the group setting…" According to her mom, Julie especially loved the performing or solo parts of class and now practices on her own and often creates her own music.

This parent also commented about what she sees as the long-term benefits of being in an appropriately challenging environment. The first four words are from the "school song" which was the opening ritual for each class:

"Just say I can." Those words will never leave me or my kids. It laid a foundation for 'never giving up.' Even if it is hard and very difficult, with perseverance and practice it was

doable, and it applies to all subjects, not just music…

Perspectives on Challenge: James, Linda, and Julie at 11 and 12

The preadolescent description of challenge was context-specific; its quality determined not only by interest and enjoyment, but also by familiarity. This perspective corresponds with findings that challenge was significantly affected by the number of weeks an activity had been experienced (Custodero, 1997). Children's contemplation of challenge-monitoring strategies addressed the availability and use of resources. The notion of getting assistance, either by explicitly requesting it or imitating a model provided in the environment, indicated high challenge. However, when a model was provided and the task seemed too easy, perceptions of the challenge level were low. Similar results occurred in Meyer et al.'s study of challenge in mathematics classrooms (1997). They found that teachers whose language reflected an orientation toward "telling" the obvious rather than eliciting student discovery of the unknown resulted in low perceptions of challenge on the part of students.

As the participants watched themselves as preschoolers, their spontaneous behavioral responses reflected their recognition of the flow monitoring strategies. They imitated rhythmic expansions and deliberate gestures, mimicked the affective involvement of anticipation, and noticed when an activity extended past the teacher-set time frame. All three even admitted having extended the music material on the tape after the first interview was over, by nostalgically singing or playing some of their preschool favorites. Their behaviors indicate the intuitive salience of these strategies and provide further evidence that children are challenge seekers.

Synthesizing Multiple Perspectives on Challenge

Adult influences on children's perceptions of challenge

In their written narratives, parents differed as to their perceptions of the locus of control for their children's learning. Linda's mother wrote of her daughter's inherent love of music and how much enjoyment it has provided and continues to bring to her life. Julie's mother also wrote about her daughter's enjoyment, and seemed to indicate that it was the experience with musical activity (in a supportive context) which had made a lasting impact on her. James' father wrote about his son's enjoyment as well; for him it was associated with skilled performance, which involved external "pushing" for satisfactory achievement.

The children each had different ways of interacting with their parents that affected the quality of their experience and their ability to develop self-monitoring strategies. Julie clearly felt confident in her knowledge of when and how she would use the expertise of the adult: intervention was always initiated or invited by the child. Linda also was aware of when she needed her mother's help and even displayed signs of metacognition as a preschooler. As mentioned above, these two participants demonstrated dispositions toward feeling capable and in control of maintaining an appropriate level of challenge in their own musical experiences. Research by Deci and colleagues (1991) indicates that this sense of autonomy is a highly motivating characteristic for an individual.

James, it seems, has a stronger reliance on external adult guidance, adopting what Bereiter (1990) refers to as a schoolwork module, a pragmatic approach to getting the work done, rather than embracing the work itself. The parent interaction episode described in his profile may be "uninvited intervention" on the part of the well-meaning father who believes that his son needs to be pushed now, in order to enjoy the product of his efforts later. Quality of experience is sacrificed for delayed reward; the self-rewarding nature of activity is

suppressed.

Stability of children's dispositions over time

Early interests around specific musical activity – James' pride of accomplishment regarding keyboard playing, Linda's extending activities through singing, and Julie's attraction to and focused engagement with a variety of activities – all had correlates in their choices of musical foci in preadolescence. That participants were aware of similarities between their preschool selves and their current selves was particularly compelling. Each reflected on the observed strategies for interactions with both musical material and with others by offering a variation on "I still do that."

Katz (1999) writes that dispositions are not taught, but are strengthened through being actively expressed and acknowledged. The experiences of children in this study suggest that early interactions with musical materials in the context of adult guidance and intervention may have long-term influences on how dispositions evolve. Julie's and Laura's demonstrated abilities to create challenging experiences for themselves may reflect early "music challenge seeker" dispositions. As preadolescents, these children knew how to seek out interesting activity – parents report that both children regularly engage in music activity on their own. Julie was exceptional in her passion for artistic challenge, from choosing to spend leisure time composing to dancing 'on point'.

James did not appear to be comfortable with seeking musical challenges at this juncture. He was still taking keyboard in the same location he attended as a preschooler, he only practiced when his father scheduled it, and he rarely played anything other than the assigned lesson pieces. As a young child, he was enthusiastic and tenacious about engaging with musical tasks, traits that seem absent in the older James. It may be that his heavy reliance on external support may have left underdeveloped or at the least, under-utilized, his ability to

seek challenge as he matured.

Implications for Research and Practice

Although it is impossible to establish general trends from the data presented, they do suggest a possible interpretation to be further examined. It may be that all children are innately disposed to seek challenge musically; however, when the requisite personal agency is not actively expressed and acknowledged, dispositions for generating rewards from musical activity may be altered. Given the salience of environmental context, similar investigations of experiences in a variety of early childhood music settings would contribute greatly to the knowledge of early influences.

Regarding procedures, improvements in the video protocol for Study 1 to better capture transitions would help to expose more extension and expansion behaviors. With the ever-growing use of video to document children's lives, stimulated recall may prove a viable resource for soliciting children's perspectives on their musical experiences. Finally, findings of this study argue for a systems approach involving the study of children's artistic motivation and achievement not only in the classroom, but in family settings as well, being mindful of the reciprocal nature of parent-child interaction.

The proposed model for observing and facilitating challenge has strong implications for education. When appropriate challenges are presented with clear structure coupled with opportunities for action on the part of the child, sustained involvement is likely, and skills will develop and improve based on meaningful interactions with materials. By forcing engagement in inappropriately challenging activity, where there are no perceivable opportunities for personal control, learning may occur at a surface level (Entwistle, 1988) at best, and children become trained to resist efforts to expand and extend possibilities.

Using the paradigm of flow experience to interpret student learning challenges our own perspectives as teachers

and researchers, for we must attend to how children define tasks through creating their own challenges. Recognizing and teaching to challenge-seeking behavior means honoring the nature of artistic process, and realizing a responsibility for creating habits of artistic inquiry that may have consequences beyond the immediate educational context.

Author's Notes

[1] The amount of data was influenced by the random sampling technique and uncontrollable conditions of naturalistic inquiry such as missed class sessions.

[2] In this first observational flow study, perceived challenge was coded as a single indicator defined by these three behaviors. Subsequent studies have isolated self-assignment, self-correction, and deliberate gesture as separate indicators (see for example, Custodero, 2000).

[3] In the original study, the eight Behavioral indicators in the FIMA were reduced to three dimensions, one of which, "Challenge," was comprised of Perceived Challenge and Adult Awareness .For details on these dimensions, which resulted from factor analyses of the flow indicators, see Custodero, 1998.

[4] This indicator was particularly difficult to code within the parameters of the event sampling protocol – often one could hear children extending an activity beyond the teacher-established time frame, but it was problematic to record, as the source was not always visible on tape.

[5] Our name for at-home assignments.

[6] The measures of affect reflect the flow indicators grouped by factor analysis into three dimensions in Study 1.

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Enlivening Data: Using Theatre To Communicate Educational Research

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Instructors in teacher preparation programs, graduate education courses and in-service professional development events have the difficult task of engaging participants such that they not only understand research results and theory, but also merge these to create praxis. In effect, instructors need to engage participants in ways that help individuals to understand and contextualize the findings. We suggest that by using a theatrical art form to represent and to enliven the findings, we can then engage participants at a deeper level of understanding of the issues involved. We also suggest that through this deeper level of understanding, participants are better able to contextualize and to utilize the ideas to improve practice. Through experiencing the theatrical art form, as participant or as observer, participants become immersed in the representation of ideas.

Imagine, for example, a group of school district and in-school administrators, candidates for administrative positions, and education graduate students filing into an auditorium as part of a professional development exercise. They have been told that what they will be observing will be an exploration of issues surrounding school principal succession—a particularly difficult period in any individual administrator's career, or for the organization awaiting a potentially culture-altering event. The audience fills the seats, talking softly, waiting for the play to start. At the appointed time, the lights dim and the staged

reading[1] begins.

> *In the following scene two characters on stage are in a power struggle and that is the focus of this scene. Later on in the play, a racism issue is addressed (See Meyer, 1998 for the entire play). In several of its actual presentations the characters have been performed by actors and non-actors, men or women, persons of color, differing ages and at times with prior discussion and other times with none. Regardless of who reads, acts or watches the scene, the reactions have been remarkably consistent.*

SCENE 1 – The Superintendent's office in February

AT RISE – DOWN CENTER – DONALD DEDROTY (DEDR), DEPUTY SUPERINTENDENT, SITTING NERVOUSLY IN SUPERINTENDENT DOUGLAS GLASGOW'S (DG) OFFICE. AFTER A FEW SECONDS, THE SUPERINTENDENT ENTERS AND SITS.

DG: *(After a few moments)* Donald, let's not mince words. I will not overstate our mutual dislike for each other. That must be put aside. The School Board needs four new principals and at least three, if not five new Vice-Principals, very soon. We have to get together on this one.

DEDR: What do you want?

DG: I want you to do your job.

DEDR: What is that supposed to mean?

DG: In the last two years, since I took this job, you've done virtually everything to undermine this office. Either consciously or not, and I really don't care, you've been manipulating the powers of your office for years, more for your personal gain, than that of the School Board. You may have many friends in, shall we say, high places. You have also made many enemies.

DEDR: Your point?

DG: Regardless of this, it is your responsibility to oversee the candidate list for prospective principals and vice-principals. I want a list within a month. I want you to work with Peter following all School Board selection protocols and create a list. Have interviewees, keep notes, etc., etc.

DEDR: Why don't you just have Peter do it alone since you don't trust me?

DG: You are right about that, I do not trust you. However, Peter is extremely busy reorganizing the personnel department and preparing the school teacher cadres for next year. You know the wards and their School Boards better than anyone. I want you to make the best short list possible.

DEDR: I don't understand you. It seems as if you're goading me.

DG: Perhaps, but not how you think. All I am asking you to do is your job, work with the Regional Directors and Peter and generate a list of candidates.

DEDR: Without sounding too crass, why should I be so *trustworthy*?

DG: One, I don't have the time, and two, you're too close to retirement to put it in jeopardy.

DEDR: *(Pause)* Is that a threat?

DG: Not at all. We are planning to go through a major front office reorganization – ya' know – to save money and be more efficient. If you do not want *your* office and position to become even more redundant than you have already made it, I suggest you do this well.

DEDR: I do take this as a threat. I'll be informing my lawyers. If you do threaten me, I'll see you in court.

DG: I would be very careful what and how you speak to me,

Donald. No one and no position is sacrosanct in this School Board. I know the law, the collective agreements much better than you. I suggest that you not become too … aggressive. If it comes to that type of confrontation, you will lose everything and more. Your friend, Board Vice-President Kazankis, will not help you. He is too selfish and ruthless.

DEDR: How bad do you want me out?

DG: I'll be quite frank, tomorrow would not be soon enough.

DEDR: What I meant was, how far is your office willing to go to get rid of me?

DG: Are you suggesting something?

DEDR: I'll consider some options and get back to you.

DG: That's your call. In the meantime, I request you perform your duties as best as possible and fulfill all your professional obligations as your mandate outlines. That will be all.

DEDR: *(Gets up to leave, takes a few steps, turns back)* You know, you've basically fired me just now.

DG: No, I'm doing what I should have done a while ago. Call it what you want to call it. You don't have many options here. I have been cutting you slack for just too long. I have covered your ass so many times, it's not funny. Your track record is painted with many shades of gray. Going gracefully carries no stigma. You can blame it on anything. Fighting me can and will get dirty. You will also lose.

DEDR: Perhaps, perhaps.

SLOW FADE TO BLACK

Theatre as Representation (TAR) as an alternative

The above scene was part of a larger piece, *Transitional Wars* (Meyer, 1998), that was presented to a group of in-service administrators. This presentation was used to assess the instructional utility of Theatre as Representation (TAR) for the professional development of administrators and for the preparation of students of educational administration. The reactions of these administrators are discussed below, but given this experience, we ask two questions: How does presenting a TAR affect the reader/actor and observer, whether these individuals are students or practitioners of educational administration? How can a TAR scenario foster insights for individuals?

We suggest that by placing research findings and theories within a dramatic piece, participants can be affectively as well as cognitively engaged in the exploration of issues within the safety of a scripted scenario. We have labeled this technique Theater-as-Representation or TAR (Meyer,1998, 2001a, 2001b). One of us (Meyer) has used this method successfully in several settings as a means to highlight specific issues, the complexities and nuances of which are not as easily examined using other forms of presentation.

To examine the further use of TAR as a teaching tool, we have divided this paper into three parts. The first explores TAR as a tool for learning; the second studies the way the scenario is constructed; and the third leads to the development of an explanatory theory. We have attempted to ground our ideas in several theories of learning including Vygotsky's notion of social constructivism (Wertsch, 1984), Saul's (2001) ideas about common sense and intuition, and Goleman's (1995, 1998) notion of emotional intelligence. When TAR is used as a teaching tool in a classroom setting, all participants (or students) have the opportunity to take on roles in the piece, either as actors/readers or as audience members on a voluntary basis. Each TAR examines fundamental concepts of administrative and organizational theories (e.g., sources and uses of power, micro-politics) that have been contextualized through the use of research and through the analysis of data collected from

participants who will be, are, or have been practitioners. Because TAR is grounded in interview data, dialogue is based on real phraseology and pacing that helps to create the sense of verisimilitude necessary to immerse both actors and audience in the scenario. TAR is also founded on principles of experiential learning (Dewey, 1934; Kolb, 1984; Barone, 2000) and the use of imagination in learning (Greene, 1995).

Part 1: TAR as a tool for learning

The staged reading above was presented to an invited audience of mostly educators and several others. The evening was divided into several episodes: instructions, the viewing of the play, response completion, response sessions and a plenary session with the author. The first response form was an immediate-independent written response questionnaire that was followed by a Likert-scale questionnaire response form. Of the forty-one viewers, nineteen were women, twenty-one were men and one was non-declared by gender. Teaching and administrative experience of the group ranged from twelve to thirty years. Ethnicity was not asked in the biographical background, since the focus of the piece was on power relationships within school board politics. The viewers from whom the data were obtained were members of a large culturally, ethnically, and racially diverse urban population who make up the fabric of the school boards in the city. After completing the questionnaires, audience members moved into designated focus groups for a thirty-minute, open-ended, audio-taped de-briefing, followed by a question and answer session with the author

a- Written responses

In the written responses, many participants commented on the content, on the embedded political and racial aspects, and on the behavior of the school board members as exemplified in the piece. The racial aspect relates to a later controversial scene where there is heated discussion between school board administrators and members regarding the placement of persons identifiable by racial or ethnic origin in administrative

positions, regardless of their administrative experience or expertise. Administrators who had first-hand knowledge and experience with school boards enthusiastically agreed with what they saw onstage. Many commented on the potentially positive and constructive use of theater in the professional development of current and future administrators. One central office administrator with 22 years of experience suggested that the issues presented were important, even though the starkness of the play was disturbing. Another administrator, with 35 years of experience commented that "theatre can be an excellent tool in the training and professional development of administrators," because "Your play was right on in revealing the issues and the ways that School Board members and the school board administrators work. You certainly showed the dynamic tension that exists between them."

Teachers in attendance also found the scenario to be true to experience. One 18-year veteran stated that the scenario clarified issues through the interaction between the actors and the audience. "The play was impressive in its understanding of the dynamics between the central office administrators and the school board members."

Another participant, an administrator for 28 years, believed that the scenario exposed sensitive issues. "Many decisions are being made for the wrong reasons; decisions are political and not based on student needs. … The play made the situation more real and was a good way to expose what really goes on in many boards."

The complexity of power relationships are highlighted in the above statement. The play provided a springboard for reflection on this administrator's own experience with school boards. Another participant, an administrator with 35 years of experience agreed:

> I felt the play reflected the actual process of administrative appointments. Unfortunately, promotions are not made based on qualifications. [Board members] use the excuse that there must be visible minorities as administrators, "to reflect the changing color of the community." The fact that

*deals are made is quite realistic; rules and regulations
are waived.*

Other participants commented on the specific content
and issues in the piece, such as implied racism, power politics
and the need for each constituent group to pursue personal
agendas. Viewers who had not witnessed such activities at the
school board level stated that they were either shocked at what
went on, or at the possibility of it. However, given their
experience with their school boards, these participants
confirmed the veracity of the scenario. Whether they had
experienced the subject matter of the scenario or not, the
participants were involved emotionally and cognitively.

b- Likert scale survey responses

Survey questions probed the audience perceptions of
the power of theatre in studying administration. The questions
referred to the performance itself (see Appendix 1 for question
examples) and to the content and structure of the play As an
administrator preparation tool, 74% of viewers felt that it would
have a positive impact. While 18% were undecided, only 8%
felt that it would have no impact. Viewers felt strongly (74%)
that Transitional Wars did provoke thinking about
administrative practices. A small number (8%) said that it did
not, while 5% of viewers were undecided.

Approximately three-quarters of respondents (72%)
stated that the specific issues explored in the scenario are not
studied in preparation programs. The majority of the
administrators (55%) indicated that the issues as presented
reflected their experience. Overall, the responses seemed to
indicate that the piece provoked thought and concern about
current administrative practices, and on the issues presented
in the piece itself.

c- Focus Group Debriefings

The debriefing sessions lasted 30 minutes. Even
though no established protocol had been set, the discussions in
each group of 6-7 participants followed a similar pattern after

the moderators asked participants to simply "start talking" about anything regarding the scenario. Most discussions began with comments concerning the plot, content and issues of governance, followed by a review of the use of theatre as a teaching tool. Toward the conclusion of each focus group's conversation, opinions converged on the usefulness of *theatre as representation* as a teaching tool to provoke discussion about administrative issues and of its value in furthering educators' knowledge of school governance[2].

The content of the six debriefing sessions included many topics, viewpoints and personal agendas on education and School Board governance. The sessions' audiotapes were transcribed and analyzed according to the areas of concern that were discussed in the sessions. Some of these areas were administrator power relationships, administrator hiring practices, and the use of TAR as a provocation device for administrator professional development. Many questions and concerns were raised, and comments were made about strengths and weaknesses in school boards' procedures, leadership, decision-making protocols and communication links. The following responses from several members of Group 3 were typical.

"The politics of it all hit you."

"Unfortunately, I can't say that it surprises me … and political concerns are more important than pedagogical concerns. It's actually dirtier than was on the stage."

"It was very typical of the kind of interaction that goes on where everybody is trying to cover up their mistakes that have been made in the past – there's never any planning or – how can we not let this happen again, and the students, although they were mentioned – really that was not as important as public opinion or political correctness or bandying back charges back and forth – charges of racism – everybody is defending their own bailiwick – looking after their own interests."

"It didn't surprise me. In fact, I almost thought I was at my monthly board meetings. It's there, except that it isn't quite as blatant. … My reaction to it is the same as my reaction to it when I go to my board meetings … and that is to get totally angry and say to myself, "Why am I going to these things?""

"There is very little in the study of administration that has the data represented in theatre this way. In fact, it's virtually non-existent."

"I definitely think there is something when you have the interaction in this type, when you are using this type of vehicle. The interaction between the actors and the audience it's, it's just altogether different from reading about something, – or reading case studies, – or studying another way. I just think it brings everything to light. It's like watching politics like Watergate,… I think as a tool, I find it very, very exciting. I think it's good teaching practice."

Participants agreed that TAR was and could be an engaging teaching tool. It enticed participants to become immersed in the issues without the risk of a real-life involvement. Many discussions started with the scenario then easily shifted to an examination of participants' own experiences. The groups consistently progressed from reaction to content, to reflections on the use of *theatre as representation* as a tool for provoking discussion.

Part 2: Constructing a TAR Scenario

Constructing a TAR scenario that provokes discussion as illustrated above is a complicated process—a process that was developed by one of us (Meyer) and is described briefly here. Unlike a prototypical dramatic scenario, the content of

the TAR must be grounded in qualitative research that focuses on issues embedded in complex contexts. The TAR used as illustration here, *Transitional Wars* (Meyer, 1998), was inspired from data collected in 13 interviews with senior school administrators in a large Canadian, urban center. It examined issues of principal selection and succession. The script was developed in three creative stages. The first stage, analysis of interviews, was subdivided into two steps. First, the data were coded, and categorized into four broad spheres of "infra-influence," that is, strongly inter-connected ideas grouped into spheres much as one would use a Venn diagram to explain intertwined, but different concepts. These four spheres were: principal selection processes and requirements; principal's personal goals; politics; and ethics and politics. In the second stage, subcategories were developed from the grouped data creating 22 rules of inclusion within the spheres of infra-influence.

The second part of the creative process used the grouped data to write a novella that identified the sequence of events, personalities involved, the nature of the interactions, the context and issues. The novella did not highlight these areas, but did allow the underlying theme, in this case the politics behind the selection and succession of a principal, to be examined. This stage framed and shaped the dialogue and action of the dramatic piece, as illustrated in the following excerpt from the novella:

> The Superintendent, Douglas Glasgow was sitting in his office staring out the window.... Today's major problem was his Deputy Superintendent Donald Detroty's latest mess – the screwing up of the legal suit of Revett High School. He was the most incompetent of the inherited old guard bureaucrats. He was dangerous and most powerful.... He had worked his way up virtually by default and became excellently politically astute. (Meyer, 1998, p176).

The third creative step was the development of the initial script using the novella as the framework. This was the most complex process because playwriting differs from other

forms of artistic literary creation in that it requires the playwright to translate two-dimensional data into a form that enables readers/actors and the audience to perceive the truthfulness of the scenario, cognitively, affectively and intuitively. For a TAR scenario to have validity as a means to represent data, the researcher must be conscious of the playwright's craft in successfully fusing data with performing art techniques and practices. While no foolproof method or formula for writing a play exists, many prescriptive texts explain play elements and playwriting methods (e.g., Korty, 1986; Griffiths, 1982; Lajos, 1946/1960). As Thornton Wilder (1941/ 1960) says,

> In the theatre we are not aware of the intervening storyteller. The speeches arise from the characters in an apparently pure spontaneity. A play is what takes place. A novel is what one person tells us took place. A play visibly represents pure existing. (p. 115)

Packard (1987) explains that dramatic action can be expressed in "three words: actions, visuals, and stakes" (p. xx). He goes on in detail to explain that "drama is action" (p. xvi), that characters await phenomena to occur, and most important, that characters weigh the stakes of life that come before them.

The process of transforming data into a scenario must be evident at all stages of a script's development in terms of theme development, in sequencing of action, and subsequently in all aspects of its performance. Hence, using Packard's ideas, and the novella as the descriptive basis for the action, the initial script was created. Revisions occurred after each rehearsal or performance as a result of re-interpretation of the content by the performers. These alterations to the dialogue and to the pacing lent further authenticity to the type of interactions anticipated from the fictitious characters and to the emotions that they might be expected to exhibit.

Part 3: Toward an explanatory theory

The above discussion seeks to illustrate how cognition and emotion are intertwined, and how learning was evident in

individuals' insights into the ideas and issues examined. Overall, the data highlight the degree of affective and cognitive engagement of participants and the audience, and the contribution of the affective domain to knowledge acquisition. Unlike a case study (Kowalski, 1995) or simulation-role play (Maier et al, 1975), TAR allowed the performers to assume the role without the need to improvise, and to give the dialogue the sense of presence and immediacy which a flat text cannot convey. Once immersed in the role, participants were provided with a perspective different from the one they had experienced as a practitioner, thus allowing them to lay bare their own assumptions about and understanding of administration. This approach is especially useful for classroom use, where participants (as characters or audience members) are presented with a three-dimensional exposition of theories and contexts that can not be easily duplicated by a text or improvised simulation (Meyer, 2001a, 2001b).

Post-presentation discussions revealed that many participants discovered that their engagement with the story line was far more intense as compared with their engagement with other, more traditional forms of data dissemination. Because of the theatre-like dramatic interactions between the character roles and the participants' evolving knowledge and experience of administration, participants stated that they had a visceral reaction to the portrayals of conflict, control, and power in the scenario. The immediacy of the moment, fused with the scenario's sense of reality gave them a sense of experiencing the case first hand.

Part of the reason for the participants' reaction rests in the medium itself. It has been argued that the difference between a short story/case study and a dramatic script lies in several major foundational elements.[3] First, a story, regardless of the genre, relates a tale, while a theatrical piece or script dramatizes the tale more directly. Second, a story is meant to be read and possibly discussed at leisure, while a script is performed with all the actions, interactions and voices of the characters presented to the audience in a specified time frame. Third, a story has the flexibility to alter its temporal line; it can easily move from present to past to future and so on, whereas a

play does not have that flexibility. Fourth, in a story, the plot's premise tends to be more a proposition that supports a logical conclusion and it is usually written in a narrative style with a possibility for long descriptive passages. A play or theatrical piece, however, is spoken in the first person in a dialogue or monologue with the audience in the role of observer. Virtually no description can be presented, hence the play must rely on such devices as set design, physical properties, lighting and audio elements to add a contextual flavor or perhaps a dimension of background although these devices are not absolutely necessary for the play's underlying message to be expressed.

The fifth and final major difference lies in the arena of dimension. A story (or even a script in the technical sense) is presented two-dimensionally through pieces of paper with words written on them. A play, however, is a three-dimensional work that uses live physical representation to help create meaning by translating written text to action and interaction. As such the viewer is guided in ways that help the viewer to understand.

During a TAR, both the active participating actors and the viewing audience members conjointly experience the live human element. Live theatre representation forces both parties to take a stand in what they respectively portray and view. The element of temporal movement within a scene and actual time (in terms of minutes and seconds) is also present. However, this is latent, not visible. The influence of this temporal element is heightened, intensified or lightened by psychological influences of human interaction with the constant intertwining between the real and created personae of each individual actor.

This is what occurs in a performance venue during a performance. The stage action is viewed by the audience as observers who are present but who are not attached physically to the actual action. The audience synthesizes the visual, aural and intellectual messages from the onstage actions, often feels the tension of the play's onstage projection and becomes psychologically and emotionally engaged with the transmission.

Using drama in the ways that are discussed here is an attempt to have the learners become engaged, not just cognitively, but affectively through emotional involvement by acting in and viewing scenes that appeal to participants' knowledge and understanding of schools. Goleman (1995) reminds us that the word itself, *emotion,* has its root in the concept "to move" (p81). In this case emotion helps participants to move to a deeper level of understanding of complex issues.

Furthermore, all inter-relationships with other individuals, ideas, places or spirituality involve more than cognition; they also involve an emotional interpretation of the present with reflection on the past and a hope for the future. We suggest that the combination of participation in TAR with analysis of the experience stimulates participants to think about what issues are being explored. New understandings occur because "The act of innovation is both cognitive and emotional" (Goleman, 1998, p100). Understanding these two facets of the act of innovation is important for future teachers and educational leaders who must learn to listen to both in order to become effective leaders (Cherniss, 1998). A TAR approach fosters this attribute by the fusion of participatory experience, the surrealistic creative, emotional considerations in a non-competitive, non self-critical situation.

Conclusions

TAR is designed to provoke reaction and cause participants to form an opinion on what is seen, felt and previously understood. It has the potential to enable new insights. The participants' learning is stimulated by a re-examination of their beliefs. In effect, every question raised by TAR is explored along a complex, multidimensional path constructed by the playwright. Continuously and simultaneously, participants reflect on the real and perceived connections between the "true" world of their professional reality and the assumed reality of the scenario.

In administrator preparation programs, the deconstruction and reconstruction of possibilities and

interpretations focus specifically on the problems and issues that are generic to the principalship. Through TAR scenarios, we can expand problem solving and situational analysis to highlight those aspects that we want individuals to grasp. The data from participants' reactions to this and other TAR scenarios lead us to believe that the participants' zone of understanding (Wertsch, 1990) expands multi-dimensionally within the self-reflection during and after the live participation or observation, much as Schon (1983, 1987) describes. Participation—either as passive observers or active readers/participants of a TAR scenario—has the potential to expand participants' knowledge by creating an internalized network of pro-active or re-active directions through prior thought and ideas based on examples presented through TAR.

Some specific conclusions have become evident:

1. The presentation of a TAR scenario is effective in and of itself as an exploration of issues. Participants' understanding of administrative issues is further enhanced when follow-up discussions are used to explore individuals' preconceptions and assumptions.

2. For participants to see, feel and believe the truthfulness of the situation, the TAR scenario must be solidly grounded in data.

3. TAR scenarios enable psychological and emotional engagement of participants with sensitive issues (e.g., discrimination related to race, gender, socio-economic status, and religion) without fear of personal or academic reprisal.

In the future, we need to explore further the strengths and weaknesses of TAR as a method of instruction, in particular the ways to blend the cognitive and affective domains. We also need to develop further our understanding of the circumstances under which TAR might be best used.

Authors' Notes

[1]A staged reading is a dramatized reading with minimal staging and without full theatrical effects.

[2] In subsequent use of this scene in classroom settings, the authors have asked students to rework the endings or to alter the outputs for the purposes of experimenting with different reactions within both role play and potential conflict resolution strategies. Readers may wish to consider Mienczakowski (1997), for further insight on ethnographic parameters; and Boal (1979/1985) for possible classroom applications on the political use of theatre.

[3] We realize the discussion here is reductionist and that we are presenting 'story' and 'play' as polar opposites, rather than as points on a continuum of literary forms. Theories about differences between narrative and presentational theatre date from Aristotle, but a detailed discussion of these theories is not possible here. However, we suggest that interested readers may wish to visit Brecht (1964), Cole (1960), or Clark (1965), to gain a deeper insight into this phenomenon.

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Appendix 1

The survey questions probed the audience perceptions of the utility of theatre in studying administration. Below are the questions that referred to the performance itself and to the content and structure of the play.

Key: SA= strongly agree; A= agree; U= undecided; D= disagree; SD= strongly disagree

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Philosophical Hermeneutics as a Theoretical Framework for Understanding Works of Art

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Philosophical hermeneutics is a theory of interpretation that describes the process of understanding as a phenomenon grounded in cultural, social, and historical contexts. It offers a useful framework for helping students to identify the kinds of truth inherent in a work of art and for interpreting meaning that is personally relevant while not wholly subjective or relative. In this paper, I make an argument for the value of philosophical hermeneutics as a theoretical framework for interpreting meaning in a work of art.

"The pantheon of art is not a timeless present that presents itself to a pure aesthetic consciousness, but the act of a mind and spirit that has collected and gathered itself historically." – Hans-Georg Gadamer, *Truth and Method*, p. 97

The above is a quote from Hans-Georg Gadamer (1900-2002)—an existential phenomenologist philosopher who was the leading thinker in philosophical hermeneutics. His words reflect the conviction expressed by numerous art education scholars (e.g., Anderson, 1995; Fehr, 1994; Geahigan, 1999; Venable, 1998) that meaning in a work of art is constructed through not only the formal elements of line, color, and shape, but also the historical and cultural contexts of its making and the contemporary context of the viewer.

Gadamer presented his earliest ideas on the nature of understanding in art in *Truth and Method* (1960/1989), his

treatise on philosophical hermeneutics. Hermeneutics has been defined as a theory of interpretation "that has always centered on the analysis of human understanding as a phenomenon inseparable from a grasp of cultural context, intention and historical change" (Cooper, 1995, p. 192). In the late eighteenth century, hermeneutics was developed as a methodology for interpreting scriptural, classical, and legal texts. Gadamer's theory of hermeneutics is philosophical in that it does not propose a methodology for interpretation, but seeks to determine the ontology of human understanding. As a starting point for his explanation of philosophical hermeneutics, Gadamer devoted the first part of *Truth and Method* to a discussion of aesthetics and what he referred to as the truth in a work of art in order to demonstrate his approach to hermeneutics. This laid a foundation for his argument for a revised definition of knowledge in the human sciences that does not rely on an epistemology borrowed from the natural sciences but one that is founded in the humanities. In *Truth and Method* Gadamer's approach to hermeneutics consists of rehabilitating a concept¾in this case a Kantian conception of aesthetic consciousness¾and then examining that concept within current experience.

Although Gadamer did not write a book on aesthetics, he did write several essays, and he published lectures after *Truth and Method* (1960/1989) that have been compiled into a volume edited by Robert Bernasconi (RB). The lead essay of this volume, *The Relevance of the Beautiful*, serves as a helpful review and expansion of the ideas presented in the first part of *Truth and Method*. It will be referenced throughout this paper. Henceforth, *Truth and Method* will be referred to as TM and *The Relevance of the Beautiful* as RB in text citations.

This paper explores how philosophical hermeneutics may expand our understanding of the act of understanding meaning in a work of art. According to Gadamer, a dialogue with a work of art can deepen our self-understanding and consequently identify a kind of truth, and therefore knowledge, that is inherent in art: "…art is knowledge and experiencing an artwork means sharing in that knowledge" (TM, p. 97). Gadamer defines the truth or knowledge in art

as self-understanding or insight. The exploration of philosophical hermeneutics in this paper can inform teachers' approaches to discussing art with their students, encouraging their students to remain open to a work of art—to enter into dialogue with it—by paying attention not only to the formal elements, but also to the historical, cultural, and especially personal contexts through which they interpret meaning in a work of art.

To assist the reader in understanding Gadamer's ideas, I begin with a description of the process of hermeneutic reflection. This is followed by a discussion of Gadamer's analysis of the hermeneutic nature of understanding in art, his identification of the kinds of truth and knowledge that are inherent in a work of art, and his explication of key concepts that characterize his theory of aesthetic experience: experience as *Erfahrung*, application and self-understanding, play, symbol, and festival. This prompts comparisons with John Dewey's theory of art as experience (Dewey, 1934). Although Gadamer's concerns are ontological and Dewey's instrumental, an initial highlighting of the affinities between the two philosophers' theories on aesthetics is instructive, especially considering the influence Dewey's philosophy has had on art education. This comparison is preliminary and warrants more exploration than is feasible within the scope of this paper. I conclude with a consideration of the significance for art education of Gadamer's assertion that the kinds of truth or knowledge inherent in a work of art (insight or self-understanding) is as important for human existence as that created through a scientific epistemology.

An Introduction to Gadamer's Philosophical Hermeneutics

Gadamer describes his approach to hermeneutics as philosophical in that he is not interested in developing a methodology for understanding. Instead, his interest is existential and phenomenological. It is existential in that he wants to study the ontology of understanding. It is

phenomenological in that the experience of understanding is the phenomenon under study, and that all understanding is contextual and open to continued modification through experience. It is also phenomenological in that Gadamer is trying to grasp the pre-theoretical layer of our understanding as opposed to the epistemological (and methodological) emphasis that is characteristic of the sciences (T.A. Schwandt, personal communication, March 2, 2002).

In Gadamer's philosophical hermeneutics, theory and practice function reciprocally through the process of hermeneutic reflection (Johnson, 2000, p. 72). Inspired by Plato's use of dialogue, Gadamer's hermeneutic process is one of continuous questioning and examination of the presuppositions embedded in the questions. Through an open dialogue with a work a question is posed based on existing knowledge and experience. The question and the questioner become transformed through appropriated knowledge and experience gained from the work and through the dialogue, and new questions are posed. This cyclical process of idea (theory) and experience (practice) informing and transforming each other is referred to as a hermeneutic circle.

According to Gadamer, whose philosophy was significantly influenced by his teacher, Heidegger, interpretation is conditioned by prior knowledge, what Heidegger called fore-conceptions, and cultural biases or historical consciousness, which Gadamer referred to as tradition. Gadamer defines tradition as a kind of transmission and translation of the past into the present, "the constant interaction between our aims in the present and the past to which we still belong" (RB, p. 49).

The hermeneutic process of interpretation is initiated because the meaning of a text (or work of art) is unclear. In order to understand its meaning, the interpreter enters into a dialogue with the work by asking questions. In a sense the work "responds" through its multiple contexts¾historical, cultural, and biographical¾and symbolic language, whether the words of a text or formal properties of an artwork. The

essential characteristics of dialogue are openness to diverse ideas and a kind of élan, or self-sustaining energy (Dunne, 1993, p. 21-23). With a work of art, as in a conversation between two people, the participants in a dialogue should be open to each other, within an atmosphere of mutual purpose and self-sustaining momentum. Through this dialogue, understanding is achieved, or "when viewpoints are brought together in conversation then, like the rubbing together of fire sticks (to use Plato's image), they can sometimes produce the illuminative spark that no one of them can quite produce on its own" (Dunne, 1993, p. 21). This applies to classroom conversations about a work of art, in which the viewpoints of each student can contribute to understanding, as well as a one-on-one dialogue with a work of art, in which a student inquires into its meaning and the work responds through its multiple contexts and symbolic language. The dialogue is also a form of inquiry, through which, for Gadamer, we search for a kind of truth (Dunne, 1993, p. 23).

A dialogic approach to art criticism within an art education curriculum initiates the meaning-making process with questions and the dialogic inquiry proceeds through an open exchange between the multiple contexts of the work of art and those of the students. The teacher serves as moderator, striving to keep the dialogic inquiry open by steering away from debate, posing stimulating questions, and exploring how a work of art might relate to students' personal experiences.

Through hermeneutic dialogue, the interpreter realizes what he or she does not know and by remaining open to new ideas becomes changed through the process of understanding (Johnson, 2000). Gadamer explains the hermeneutic process as "… the art of seriously questioning what one really means when one thinks or says this or that. In doing so, one sets out on a journey, or better, is already on the journey" (as cited in Johnson, 2000, p. 78). During this journey the interpreter reflects on his or her preconceptions and traditions and rejects those that inhibit understanding while following those that seem productive and keep the

interpreter open to new conceptions. Through this process of reflection and appropriation of new ideas, the interpreter transcends his or her preconceptions and traditions and becomes transformed in the experience of understanding, gaining a deeper self-understanding, a kind of truth, in the process.

Gadamer uses the experience of understanding a work of art—aesthetic experience— as an exemplar of the ontological nature of understanding because aesthetic experience, according to Gadamer, requires that the interpreter enter into a dialogue with the work. For Gadamer, understanding is ontologically dialogic, with dialogue being characterized by a kind of play, or ongoing to and fro movement.

The ambiguous quality of art provides hermeneutics its central task—to interpret something that has an unclear meaning. Meaning in a work of art is bounded by the historical, cultural, and biographical (i.e., of the artist) contexts of its creation while remaining open to a dialogue with the interpreter, whose interpretation is conditioned by his or her own preconceptions and traditions. According to Gallagher (1992,), "one task of hermeneutics is to identify the different factors, including the epistemological, sociological, cultural, and linguistic factors, that condition the process of understanding" (p. 5). Therefore using philosophical hermeneutics as a theoretical framework for understanding art can help students to identify the various contexts that framed the work as well as to reflect on how their personal experiences inform its interpretation. It is important that the student maintain an open and reflective attitude so that through this dynamic dialogue, or play, with a work of art, the student can gain a deeper self-understanding. On this topic Gadamer observed,

Our experience of the aesthetic too is a mode of self-understanding. Self-understanding always occurs through understanding something other than the self, and includes the unity and integrity of the other...we learn to understand ourselves in and through it [the artwork], and this means

that we sublate (*aufheben*) the discontinuity and atomism of isolated experiences in the continuity of our own existence. (TM, p. 97)

Gadamer goes on to explain,

In the experience of art we see a genuine experience (*Erfahrung*) induced by the work, which does not leave him who has it unchanged, and we inquire into the mode of being of what is experienced in this way. So we hope to better understand what kind of truth it is that encounters us there. (TM, p. 100)

These passages seek to explain how the process of understanding, exemplified in aesthetic experience, helps us to understand ourselves better, which necessarily changes us. Therefore, aesthetic experience, by its very nature, is transformative. The centrality of the concept of the dialogic nature of understanding to Gadamer's philosophical hermeneutics is illustrated by a poem by Rainer Maria Rilke, which Gadamer quoted at the beginning of *Truth and Method*.

> *Catch only what you've thrown yourself, all is*
> *Mere skill and little gain;*
> *But when you're suddenly the catcher of a ball*
> *Thrown by an eternal partner*
> *With accurate and measured swing*
> *Towards you, to your center, in an arch*
> *From the great bridgebuilding of God:*
> *Why catching then becomes a power—*
> *Not yours, a world's. (TM, frontispiece)*

For Gadamer, Rilke's game of catch serves as a metaphor for the dialogic nature of understanding—the need to remain open (in play or dialogue) to another—and its ontological power.

It is important to emphasize that Gadamer does not claim that a methodical, historical reconstruction of the context of a work's creation will fully illuminate a work's

meaning. Instead, a work's meaning cannot ever be fully known, there is always "something else" that escapes full understanding. Understanding is not reached solely through a historical consciousness of the work's original context, but through a dialogue between the past and the present contexts (prior knowledge, traditions) of the interpreter. Through active participation in dialogue a work of art's meaning is constructed. Gadamer cautions, however, that the object of interpretation constrains the interpretation. For example, Da Vinci's *Mona Lisa* may not be understood as a representation of a giraffe in an African landscape. In other words, interpretation is not completely relative or solely contingent on the interpreter's subjectivity, as is the case in radical hermeneutics (Gallagher, 1992).

Gadamer's Hermeneutic Reflection on Aesthetics

The Questions

Gadamer's inquiry into the nature and meaning of aesthetic experience begins with two questions:

1.   Does not the experience of art contain a claim to truth which is certainly different from that of science, but just as certainly is not inferior to it? (TM, p. 97)

2.   And is not the task of aesthetics precisely to ground the fact that the experience (*Erfahrung*) of art is a mode of knowledge of a unique kind, certainly different from that sensory knowledge which provides science with the ultimate data from which it constructs the knowledge of nature, and certainly different from all moral rational knowledge, and indeed from all conceptual knowledge—but still knowledge, i.e., conveying truth? (TM, p. 98)

Gadamer hypothesizes that the kinds of truth found in a work of art is manifest in self-recognition and increased

self-understanding or self-knowledge. It follows that he then asks, "What is the being of self-understanding?" (TM, p. 99) What is its nature? Gadamer asked,

> What is the importance and significance of this particular experience which claims truth for itself, thereby denying that the universal expressed by the mathematical formulation of the laws of nature is the only kind of truth? (RB, p. 16)

> The hermeneutic problem of understanding the nature of truth manifest in the self-recognition gained through aesthetic experience is complicated by the roles tradition and historical consciousness (an awareness of the biases and prior knowledge that are passed down in time through familial and societal influences) and contemporary context or experience play in the process of interpreting a work of art. Gadamer refers to this complication as a riddle set by the problem of art.

> …the riddle that the problem of art sets us is precisely that of the contemporaneity of past and present…we have to ask ourselves what it is that maintains the continuity of art and in what sense art represents an overcoming of time. (RB, p. 46)

> According to Gadamer, one can approach this riddle and grasp the nature of truth as self-recognition by examining aesthetic experience via a study of the concepts of play, symbol, and festival.

Aesthetic Experience as Erfahrung

> To understand the relevance of play to aesthetic experience, it is important first to explain Gadamer's categorization of experience into two types, *Erlebnis* and *Erfahrung*. *Erlebnis* is an experience one has that is immediately grasped and separated from the continuity of life, something that is abstracted in its remarkableness. It is "unforgettable and irreplaceable… Something becomes an'experience' not only insofar as it is experienced, but

insofar as its being experienced makes a special impression that gives it lasting importance" (TM, pp. 61, 67). Gadamer's *Erlebnis* does not contribute to the growth of further experiences, but is closed off from the continuity of life by its very immediacy and exalted as a singular embodiment of some kind of universal meaning.

Every experience is taken out of the continuity of life and [is] at the same time related to the whole of one's life. It is not simply that an experience remains vital only as long as it has not been fully integrated into the context of one's life consciousness, but the very way it is "preserved and dissolved" (*aufgehoben*) by being worked into the whole of life consciousness goes far beyond any "significance" it might be thought to have…Precisely because it does not combine with other experiences to make one open experiential flow, but immediately represents the whole, its significance is infinite. (TM, p. 69-70)

Gadamer assigns aesthetic consciousness, which he describes as a purely sensory, formalist understanding of a work of art that abstracts it from its context, as an aesthetic experience that fits into his category of experience as *Erlebnis*. Gadamer calls this abstraction "from all the conditions of a work's accessibility" (TM, p. 85)—for example, the original context of its making, its religious or secular function— aesthetic differentiation. In Gadamer's view, museum collections are an example of aesthetic differentiation, since not only are works of art abstracted from their original context, they are also abstracted from the context of their collection—the taste of the collector (p. 87). Art works viewed in this way are an experience of artistic genius divorced from the conditions of the work of art's production and exalted as some ideal of aesthetic experience (p. 70).

John Dewey, in *Art as Experience* (1934, p. 7), also complained of the arts' abstraction from the social context of their creation and placement into the removed, rarified contexts of museums, theaters, and galleries. Dewey is especially critical of the arts' removal from everyday life, the

life of the community:

> Objects that were in the past valid and significant because of their place in the life of a community now function in isolation from the conditions of their origin. By that fact they are also set apart from common experience, and serve as insignia of taste and certificates of special culture. (Dewey, 1934, p. 9)

While Dewey criticized the capitalist motivations of the typical collector and the resulting removal of art from communal life, Gadamer includes the context of the private collection as something that belongs to the history of a work, and therefore contributes to its meaning.

Gadamer considers the abstraction of aesthetic differentiation to be a kind of perverse formalism. "Pure seeing and pure hearing are dogmatic abstractions that artificially reduce phenomena. Perception always includes meaning. Thus to seek the unity of the work of art solely in its form as opposed to its content is a perverse formalism…" (p. 92). Gadamer asserts that perception (*Wahrnehmen*) is related to knowledge because we perceive or take note of truth—"to take something as true (*Wahrnehmen*)" (RB, p. 29)—we assign meaning to it. In Gadamer's definition of perception we see another connection to Dewey, who asserted, "*What* is perceived are meanings, rather than just events or existences" and "an aesthetic experience, the work of art in its actuality, is *perception*" (as cited in Jackson, 1998, p. 57).

Instead of aesthetic differentiation, Gadamer proposes aesthetic non-differentiation:

> It seems to me that the concept of aesthetic non-differentiation…is wholly valid; here there are no clear divisions, and the movement of understanding cannot be restricted to the reflective pleasure prescribed by aesthetic differentiation. It should be admitted that, say, an image of the gods that was not displayed in a temple as a work of art in order to give aesthetic, reflective pleasure, and is now on show in a museum, retains, even as it stands

before us today, the world of religious experience from which it came; the important consequence is that its world still belongs to ours. (TM, p. xxxi)

Gadamer is emphasizing the need to stay connected to the history of our experiences, to be present and aware instead of experiencing an artwork as some kind of transcendent and finite ideal abstracted from the history of its making and the present situation of its viewing. Instead, the experience of a work of art conceived of as *Erfahrung* is characterized by openness and a sense of history or tradition.

This kind of aesthetic experience—as *Erfahrung*— is situated in the continuity of life instead of held apart. It builds upon prior experience—the history of the artwork as well as that of the viewer—while staying open to new experience. Aesthetic experience as *Erfahrung* is not abstracted as something universally significant and finite, but remains integrated within an ongoing construction of meaning as one seeks to continually understand one's experiences.

Gadamer's categorization of experience into *Erlebnis* and *Erfahrung* may be compared to Dewey's concept of experience (as inchoate) and *an* experience (as consummate). Both philosophers recognize that there are different types of experience, but that aesthetic experience exemplifies the essence and achievement of the most satisfying kind of experience—*Erfahrung* in the case of Gadamer and *an* experience for Dewey.

Gadamer's characterization of *Erfahrung* as a consummatory and transformative kind of experience relates to the nineteenth-century German concept of education as *Bildung*. *Bildung* is a continual process of self-formation through culture, "that by which and through which one is formed becomes completely one's own…in acquired *Bildung* nothing disappears, but everything is preserved" (TM, pp. 11-12). Through consummatory, transformative experience (*Erfahrung*), *Bildung* is characterized as "keeping oneself open to what is other—to other, more universal points of view"

(TM, p. 17). In this characterization we see the role of the dialogic process in the cultivation of *Bildung* and the necessity of *Erfahrung* to the educative process, and consequently the importance of aesthetic experience (as *Erfahrung*) to the process of education conceived of as *Bildung*. Hence, aesthetic experience is in itself educative.

Both Gadamer and Dewey attribute the aesthetic to the experience as opposed to the specific object. The aesthetic occurs in the experiencing—the mediation between the object of art and the viewer. Therefore, for both philosophers, the role of the interpreter is paramount in the understanding of meaning that occurs in aesthetic experience. Meaning is not contained uniformly within the physical work of art, waiting to be mined by the interpreter, but is co-constructed in the perception process of aesthetic experience.

For Dewey (1934), the act of perceiving a work of art is reconstructive; it is a process by which the perceiver goes through the same creative act as the artist in the sense of understanding qualitative relationships that make up the whole of a work of art. "For to perceive, a beholder must *create* his own experience" (p. 54). For Dewey, a work of art does not exist separate from a viewer's experience of it, but in cooperation.

The *product* of art—temple, painting, statue, poem—is not the *work* of art. The work of art takes place when the human being cooperates with the product so that the outcome is an experience that is enjoyed because of its liberating and ordered properties. (1934, p. 214)

Stated explicitly, the work of art "has esthetic standing only as the work becomes an experience for a human being" (*ibid* p. 4). Therefore, aesthetic experience is a constructed event, a cooperative act between the "product" of art and the viewer. The artwork relies on the viewer to construct this experience through perception, using his or her personal and theoretical knowledge in order to recognize the relationships seen in the artwork in relation to those of

the viewer's prior experience.

For Gadamer, aesthetic experience is also a constructed event which occurs through a dialogic exchange between the viewer and the multiple contexts of the work of art—for example, the historical context of its making and original function, the artist's biography, the physical properties of the work, and the present conditions (physical and sociocultural) under which it is viewed. This construction (*Gebilde*) is renewed with each dialogue with a work of art, reflecting the "unfathomability of its meaning" (Gadamer, 2001, p. 72).

What this entails is that all *our* constructions, all our efforts to understand *Gebilde* [the 'construction' of art] through constructions, *must each time be taken back*. We must come back again to the *Gebilde* itself, beginning each time anew. (Gadamer, 2001, p. 72)

Thus the effort to understand—the aesthetic experience—is the 'construction' (Gadamer) or 'work' (Dewey) of art.

In order to understand a work (or 'construction') of art, to have an aesthetic experience, we must actively engage through an ongoing dialogue with its content as expressed in all its elements: formal, symbolic, psychological, contextual (historical, biographical (of the artist), physical, and personal (of the viewer)). The challenge of nonobjective art, what Gadamer said "requires thinking" (RB, p. 9), is that a significant amount of the content or meaning is expressed in the formal elements of color, line, shape, and texture as opposed to symbols or imagery that may be read as recognizable forms with commonly understood representations. It therefore requires increased effort on the part of the interpreter.

We can no longer see a Cubist picture or a nonobjective painting at a glance, with a merely passive gaze. We must make an active contribution of our own and make an effort to synthesize the outlines of the various planes as they appear on the canvas. Only then, perhaps, can we be

seized and uplifted by the profound harmony and rightness
of a work, in the same way as readily happened in earlier
times on the basis of a pictorial content common to all. (RB,
p. 8)

Again, as an alternative to the pure formalism of
aesthetic differentiation, Gadamer offers aesthetic non-
differentiation—understanding a work of art not by
abstracting or differentiating the sensory elements, but by
interacting with all of the contexts of the work of art, which
are unavoidably present to us in our experience of it.
Therefore, understanding a work of art requires extended
engagement, our participation, our play.

Play

Gadamer defines play as medial, a "to-and-fro
movement that is not tied to any goal that would bring it to
an end…it renews itself in constant repetition" (TM, p. 103).
Play mediates meaning between the viewer and the contexts
of the work of art—historical, formal, and contemporary.
Therefore, the mode of understanding a work of art, the
ontology of aesthetic experience, is play as it is the experience
of understanding a work of art that mediates between the
work of art (its contexts) and the viewer. This non-teleological
definition of play is best exemplified in examples such as
the play of light, or a play of colors. It is not like playing a
specific game such as basketball in which there is a goal of
winning, of getting the most baskets within a specified
amount of time. Additionally, in play the players lose
themselves, become absorbed and swept up in the play, as if
in a spell. This immersion seems effortless and relaxing.
Children's play is a good example. In imaginary play,
children become lost in the game, "They are no longer
themselves, a subject. They act differently from themselves"
(Johnson, 2000, p. 21). In a sense, they become transformed
in the play.

Gadamer considers play to be perfected in art,
because it is transformed into the structure of aesthetic

experience. Aesthetic experience is a constructive act between the viewer and the work of art; the viewer is an essential player. For Gadamer, through the play of aesthetic experience, the viewer becomes transformed. In the to-and-fro movement of play, the give and take, understanding occurs and the 'truth' in art is disclosed. It is through the disclosure of meaning or truth that self-transformation is made possible. Meaning is revealed through an interchange, a dialogue, a hermeneutic circle in which pre-understanding or foreconceptions and tradition both influence and become influenced by subsequent understanding. In essence this is the hermeneutic process. In the work of art, what was hidden (meaning) becomes illuminated, in the viewer, what was unknown becomes known: truth, the self. Gadamer explained,

> The being of play is always self-realization, sheer fulfillment, energeia which has its telos within itself. The world of the work of art, in which play expresses itself fully in the unity of its course, is in fact a wholly transformed world. In and through it everyone recognizes that that is how things are. (TM, p. 113)

> To see that "this is how it is" is a kind of self-knowledge for the spectator, who emerges with new insight from the illusions in which he [*sic*], like everyone else, lives. (TM, p. 132)

This is what it means to have genuine understanding, genuine aesthetic experience: Gadamer is referring to the very nature of human existence, what it means to live in our world, to be engaged emotionally, psychologically, intellectually, physically. When he writes of self-recognition, he means recognition of the universal characteristics of human experience as well as the individual, unique, personal experience of the spectator. "For it is the truth of our own world—the religious and moral world in which we live—that is presented before us and in which we recognize ourselves" (TM, p. 128). The 'truth' in a work of art is self-recognition. This truth-finding—finding relevance to one's experience—is an essential element of a student's meaning-

making process with a work of art. Gadamer uses the symbol to further explain this concept of self-recognition in art.

Symbol

Gadamer refers to the Greek meaning of symbol as a token of remembrance, a piece or fragment of something that is used to help one remember the whole. He describes symbol as "that other fragment that has always been sought in order to complete and make whole our own fragmentary life" (RB, p. 32). In this sense, art can be seen as the fragment which completes our life. By participating in aesthetic experience, we recognize something that reminds us of ourselves, our experience—a symbol that unites our fragmentary misconceptions or misunderstandings into an understanding of meaning in a work of art that resonates with our experience.

Gadamer explains that this meaning, or understanding, may be called insight. According to Gadamer, "insight is more than knowledge of this or that situation...insight always involves an element of self-knowledge...insight is something we come to..." (TM, p. 356). Aesthetic experience as *Erfahrung* is a mode of self-understanding through insight. In the process of understanding meaning in a work of art we gain insight and this necessarily changes us.

This insight—self-understanding—is a form of knowledge and truth. This truth is essentially an openness to experience, "The truth of experience always implies an orientation toward new experience" (TM, p. 355). This openness to experience, through which one gains insight, is a necessarily continuous, building-up process that changes us. It is transformative, a process of cultivation, or *Bildung*.

This understanding or insight, according to Gadamer, occurs through 'reading' the symbolic language of the work of art in the process of the play of aesthetic experience. In the case of nonobjective art, where the symbolic language is

perhaps not as easily 'read', finding meaning requires increased involvement and cannot be achieved by "a passive gaze." However, the interpreter's traditions and foreconceptions still inform his or her understanding of the work of nonobjective art, even if the symbolic language seems completely unrecognizable. For example, in a painting by Mark Rothko, the almost vibrating fields of color relates to my experience of the world; I am reminded of the way the horizon at the ocean looks at twilight. Equally important is the knowledge of the context of the work's creation, which greatly increases the potential for understanding its meaning. The combination of all of these things—what Gadamer calls a work's language—personal experience, art historical knowledge, and formal analysis, are essential for discovering meaning in a work of art, whether contemporary or ancient. For Gadamer it is this language that holds the truth of the work of art—our self-recognition.

To understand what the work of art says to us is therefore a self-encounter. But as an encounter with the authentic, as a familiarity that includes surprise, the experience of art is *experience* in a real sense and must master ever anew the task that experience involves: the task of integrating it into the whole of one's own orientation to a world and one's own self-understanding. The language of art is constituted precisely by the fact that it speaks to the self-understanding of *every* person, and it does this as ever present and by means of its own contemporaneousness. (Gadamer, 1976, pp. 101-102)

With these words Gadamer reiterates his identification of aesthetic experience with *Erfahrung*, an essentially transformative and therefore educative form of experience, and highlights the importance of aesthetic experience to education as *Bildung*. The passage also illustrates the value of cultivating student interpretations of art from a theoretical framework of philosophical hermeneutics in its emphasis on the self-understanding of each individual that can be found in any work of art throughout history and into today. When approached from the perspective of meaning and life experience, any work of

art can become significant to any student, regardless of age, gender, or ethnic background. To explain how a contemporary viewer can find meaning in the art of the past as well as how history informs the art of today—art's autonomous temporality—Gadamer employs the concept of the festival.

Festival

In German, the word for festival (*Schauspiel*) means both spectacle (*Schau*) and play (*spiel*) and we can see why Gadamer likens the experience of art to that of a festival. First, there is the common aspect of spectacle. In keeping with his hermeneutic process, Gadamer retreats in time by referring to the religious spectacles of the Middle Ages and how they functioned as didactic theological plays for the community in the same way that religious painting and sculpture served a didactic function. Secondly, both the festival and aesthetic experience are an event of participation. Each requires that the spectator engage in the play of the experience. Also, art and the festival have a similar temporal character in that they are experienced repeatedly through time, yet each experience is unique. The temporal experience of the festival and of art is not characterized by a series of separate moments, what Gadamer refers to as time spent or filled in a finite way, but by a continuity that is more autonomous and self-determined, similar to our experience of youth or old age (RB), or the educative experience constituting *Bildung*. It requires our active participation. Here again we see the distinction between *Erlebnis*, an experience that is finite and happens *to* us, and *Erfahrung* as a continuous and consummatory experience we participate in. In experience as *Erfahrung*, the past is unavoidably brought forward into the present. This is the essence of Gadamer's definition of tradition, "the constant interaction between our aims in the present and the past to which we still belong" (RB, p. 49). Tradition is something to which we inevitably belong. To explain his concept of tradition, Gadamer uses

Malraux's (1965/1967) idea of the "museum without walls," in which all periods of artistic achievement throughout history are simultaneously present in consciousness, brought together by the imagination (RB). As in the celebration of a festival, the participant of aesthetic experience becomes swept up in play. Through the engrossing play of aesthetic experience, the viewer experiences the continuity and meaning of human existence.

A spectator's ecstatic self-forgetfulness corresponds to his continuity with himself. Precisely that in which one loses oneself as a spectator demands that one grasp the continuity of meaning…Just as the ontological mode of aesthetic being is marked by parousia, absolute presence, and just as an artwork is nevertheless self-identical in every moment where it achieves such a presence, so also the absolute moment in which a spectator stands is both one of self-forgetfulness and of mediation with himself. What rends him from himself at the same time gives him back the whole of his being. (TM, p. 128)

Conclusion

In his discussion of the qualities that characterize the nature of aesthetic experience, *Erfahrung*, self-recognition, play, symbol, and festival, Gadamer emphasizes the significance of participation, absorption, and perception to understanding the kinds of truth in a work of art. Through active participation in the event of play that is aesthetic experience, the viewer becomes engrossed and transformed, perceiving something of him or herself that makes sense—seems true—forging an understanding of the whole.

…the power of the work of art suddenly tears the person experiencing it out of the context of his life, and yet relates him back to the whole of his existence. In the experience of art is present a fullness of meaning that belongs

not only to this particular content or object but rather stands for the meaningful whole of life. (TM, p. 70)

This occurs through a process of hermeneutic reflection in which a "fusion of horizons" takes place—pre-conceptions and traditions become fused with new knowledge, and each is transformed into a new understanding (Johnson, 2000, p. 34). The conceptions exist in the multiple contexts of aesthetic experience, that of the work of art (its historical, biographical, and physical contexts), and that of the viewer. Understanding is mediated in the dialogic event of aesthetic experience. Therefore, philosophical hermeneutics emphasizes the need to engage in a hermeneutic conversation with all aspects of a work of art in order to understand it.

What is demanded is precisely the active application of our own thirst for knowledge, and of our powers of discrimination, when we are confronted by art or indeed anything that the mass media make generally available. It is only then that we experience art. The inseparability of form and content is fully realized as the nondifferentiation in which we encounter art as something that both expresses us and speaks to us. (RB, p. 51)

Gadamer calls for an active application of our curiosity, a dynamic inquiry into meaning. Gadamer's claim that genuine aesthetic experience requires participation and absorption is similar to Dewey's approach to aesthetic experience (as well as education). Gadamer's assertion that understanding a work of art takes paying attention—more than a passive gaze—aligns with Maxine Greene's (1995) emphasis on attending in aesthetic education. Although Gadamer's philosophy is significantly less known in the fields of arts and aesthetic education, his philosophical hermeneutics shares important ideas with these other philosophers of arts education. More importantly, philosophical hermeneutics makes a unique contribution to arts education in its multi-contextual approach to understanding works of art as a dialogic event and in Gadamer's identification of the kind of knowledge found

in a work of art (insight or self-knowledge) and the nature of its truth. This truth, self-recognition and increased self-understanding, is not only a powerfully unifying force, but also transformative and therefore educative. The knowledge in a work of art contributes to the process of understanding what it means to be human and through this process, aesthetic experience necessarily changes us. In other words, one cannot help but be changed when engaged with art. To follow Gadamer's example, I quote Rilke, "For here there is no place that does not see you/You must change your life" (Mitchell, 1995, p. 67).

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Acknowledgement

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Foucault and the Training of Docile Bodies in Dance Education[1]

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Describing a typical dance studio class in a university setting is a difficult task. There are diverse dance techniques, levels and pedagogical styles that may be included under the umbrella of "higher education dance." In addition, dance education includes classes in areas such as African Dance and other world dance forms, social and folk dance, and so forth, which are quite different from modern, or ballet technique classes. However, since modern dance or ballet is a primary focus in so many college and university dance programs, and since there are some commonalities that characterize these types of dance education in the United States, I will focus on these types of classes at the college level.

When I think of a typical university ballet or modern dance technique class, I see a large studio space filled with mirrors. The dance teacher usually stands at the front of the studio while the students are often lined up in neat rows facing the mirror and the teacher. Students in dance classes spend much time gazing in [sic] the mirror in order to perfect the outward appearance of the body and strengthen dance technique. They commonly wear leotards and tights or variations of tightly clad clothing that allow the teacher to view the body from an outside perspective. Very often the dance teacher focuses on specific corrections, placement of the body, proper technique, and efficient performance of particular dance movements. (Green, 1999, p. 81)

The particular pedagogy that I wish to address in this paper is a pedagogy that is prevalent in dance studios in higher education. This is one in which teachers do not necessarily attempt to help students find meaning in their dance experiences and empower them to own their own bodies. I am referring to a more conservatory approach to dance education,

a type of pedagogy that exists in universities and colleges too, particularly in ballet and modern dance classes. It is an approach that gives power to the teacher to manipulate students' bodies. This traditional pedagogical approach is more closely associated with an unchanging way of teaching dance, an approach that has been handed down from generation to generation.

This conservatory-style system for training students' bodies is ripe ground for a Foucauldian analysis. Foucault (1979) points out that the western prison system, has moved from an institution that punishes by inflicting pain through torture and physical abuse, to one that appears more humanely aware and sensitive but is in fact more hidden and reaches its end through a system of surveillance, supervision, training and correction. Building on Johnson's contention that Foucault was a model thinker in looking at how bodies are shaped and molded by society (Johnson, 1992) I contend that dance training is another example of a practice that moves from repressive control to the implementation of a system that requires subjects to be observed and corrected through the ritual of dance technique classes. In the conservatory-style system student dancers' bodies are docile bodies created to produce efficiency, not only of movement, but also, a normalization and standardization of behavior in dance classes.

It may be significant to point out here that dance classes in particular areas such as modern dance and ballet are called "technique" classes. Foucault also used this term, identifying "technologies of the self" as part of regimes of power that society requires of people to discipline themselves. These dance techniques are similar to the social techniques described by Foucault..

While physical poking, prodding, and pushing were common teacher practices in ballet and early modern dance training, we have developed new ways of ensuring docile student behaviors. Recently, as there have been a number of lawsuits against dance teachers who physically abuse student bodies, there has been a movement to find less overt ways of producing normalized behaviors in student dancers. This shift towards surveillance, and particularly self-surveillance, has been effective in training docile dance performers, but not so

effective in producing dance artists who take ownership of their bodies and artistic processes. As Quinby (1991) suggests, perhaps impeding the creative energies that could subvert the dominant paradigm is just the point. By producing docile bodies in dance classes, there is less likelihood of ending up with political artists who question norms of ideology as well as practice.[2]

This essay and Foucauldian analysis of my dance education study (Green 1999), looks at dance education as a disciplinary power that trains students to be docile citizens in the dance world and creates standards for dance behavior and bodily being. I will argue that human beings are made subjects through this system of "dance technique," and I will explore how the social manipulation of bodies and constant correction affect the artistic and personal lives of five dance students.

The study: Somatics and the gendered body in dance education

Theoretical Framework

In addition to the ideas of Foucault, the study draws on the ideas of a number of diverse postmodern, feminist, and somatic thinkers. As a researcher, I continue to wrestle with diverse ideas as I attempt to situate myself within sometimes complex and conflicting perspectives in a postmodern world of uncertainty and change. I recognize my own subjectivity and thus attempt to be self-reflexive and look at how I am positioned in the research context.

The use of somatic practices such as body awareness and imagery, in dance classes is a growing trend in dance education (Eddy, 2002; Fortin, 2002; Green, 2001, 2002a, 2002b). Hanna (1988), a major somatic theorist, asserts that data from a first-person perception are quite different from data observed from a third-person view. He explains that somatics is a matter of looking at oneself from the "inside out" where one is aware of feelings, movements and intentions, rather than looking objectively from the outside in. Although Hanna emphasizes the point that neither the first-person mode nor third-person

mode of observation is more factual or better, he claims that there is a distinct difference between the two, as separated by *soma* and body. Where a body may be defined as an objective entity, studied as any material object from the outside, a soma is a "living body" that is observable from a first-person viewpoint. Thus, according to Hanna, somatics is the study of the *soma*, not as an objective "body" but an embodied process of internal awareness and communication. It is interesting to note that while much postpositivist and feminist research recognizes the researcher as a first-person subjective participant, somatics affirms an inner perspective of the *soma*.

Although somatic theory and practice tend to focus on inner experience, there are some somatic theorists and educators who move into a more macro socio-political sphere and address how our bodies and somatic experiences are inscribed by the culture in which we live. I call this body of literature "social somatic theory" because it addresses socio-political issues related to somatic theory and practice. Since this project moves into a socio-political realm and begins to explore critical, postmodern and feminist issues related to the body and movement, it draws heavily on this body of literature. These various discourses bump up against each other and may not be consistent with some components of Hanna's somatic theory. However, one commonality among the literatures of social somatic theory is a general shift that moves outward from micro to macro dimensions and from self to society.

This study draws particularly on the writing of theorists Johnson (1992) and Behnke (1990-91), and others who have addressed issues of bodily authority and have demonstrated how our bodies are shaped by the cultures in which we live. According to these theorists, western culture creates the myth of a body/mind split. This split does not simply separate our minds from our bodies and favor mind over body. Rather, there is an active obsession with the body as an objective, mechanical entity. This split removes us from the experiences of our bodies and often results in disconnecting us from our own inner proprioceptive signals and from our *somas* as living processes.

Furthermore, Johnson argues, dominant cultures often perpetuate this body/mind split in an effort to maintain somatic

weakness and confusion of oppressed groups in society and preserve and control in an attempt to maintain a status quo and capitalistic currency. By disconnecting people from their sensory and sensual selves, through the imposition of external models of "ideal bodies," or standards of what the body "should be" and how it should act, the dominant culture maintains control as people in oppressed groups distrust their own sensory impulses and give up their bodily authority.

Much of Johnson's work is grounded in the discourse of Foucault (1979, 1980), who looked at power and its relationship to knowledge. Although Foucault was interested in studying power and extremes of standardizing bodily behavior that have characterized institutions in a historical context, and did not directly address the body in the context of pedagogy, he rejected power as repressive, and explained it through discourse. He believed in deconstructing language through a historical reading of texts to highlight how the body is socialized and habituated.

His studies approach the body as a site of social and political control and power. Although I point to these connections between social somatic theory and Foucauldian thought, I do, however, wish to trouble the uncritical resonance between the two ideologies in relation to dance. A number of tensions exist between these schools of thought. For example, Foucault would not be fond of the idea of bodily experience and would be suspicious of the practice of working pedagogically through the body. Although he viewed the body as a site of political manipulation and control and studied it as an effect of the culture in which we live, his writing suggests a suspicion of typical somatic conceptualizations such as bodily experience and practice (Foucault, 1979, 1980). As Frank (1990) points out, "What Foucault contributes to the study of the body — beyond his studies as a site of political violence — is an enhanced self-reflectiveness about the project of the body itself" (p. 132).

In other words, Foucault does not claim that the body can provide us with a grounded truth or that education through the body can free people from oppressive social policies and authoritarian regimes. His writing offers an approach rooted

in critique of institutions through discourses created by the dominant culture. He would be cautious about somatic practices and creative work because of his claim that experience is based on how our perceptions have been socially constructed. He would be leery of any claims to "experiential" or "somatic" authority. Many critical theorists and feminists (for example, McLaren 1989; Simon & Dippo 1986) also believe that a focus on experience gets in the way of critical social work. In fact, Johnson (1992) himself points to the danger of using somatic practice as a panacea to the world's ills without framing the discourse in a larger social context. He suggests that by focusing solely on individualistic bodily experience, we may be hypnotizing ourselves to the outer world and the problems Foucault addresses through his historical analyses.

Nevertheless, it may be recognized that although Foucault rejected bodily practice and experience in his early career, towards the later part of his career he came to "refute the autonomy of discourse," (McNay 1993, p. 27) and to refer to the corporeal aspect of life. He acknowledged that "the discursive and the material are linked together in a symbiotic relationship" (*ibid*). Thus, although he was more suspicious of experiential or corporeal notions of body in his early years, he grew to be more accepting of such aspects later in his life.

Consequently, I use somatics and Foucauldian thought as tools with which to view dance education with the recognition that while they are not the same thing, Foucauldian thought may be used as a lens, while recognizing the social limitations of somatic theory and practice.

Methodology

In a study (Green. 1999) that looked at the training of student bodies I investigated how the bodies of participant student teachers in dance are socially inscribed in relation to gender. I investigated the students' perceptions of how their body images are influenced by how they feel they should look and act as women dancers. In this study, somatic practice was used as a tool to investigate students' perceptions of their bodies, more specifically, the experiences of five undergraduate

dance education majors in a university level instructional setting. The five students volunteered to participate in a somatics/creativity teaching and research project at a state university in the south. Over a period of one semester, three hours per week, movement explorations, somatic exercises and discussion were used as tools to explore the students' perceptions of their bodies, and how these perceptions have been influenced by society and the dance world. They were asked questions about their previous experiences in dance, and how they have learned to perceive their bodies in reference to a specific weight and body ideal.

The class was designed so that during the first part of each session, the students would be exposed to various somatic practices (body awareness systems) and during the second part of each session they would immerse themselves in the creative process and work towards a group production or performance. This performance took the form of an interactive movement forum, whereby students danced their ideas about student bodies, performed somatic improvisations, spoke to the audience and invited the audience to join them in discussion and movement.

A qualitative/postpositivist/naturalistic inquiry approach was used. These terms refer to different aspects of the study. For example, "qualitative" refers to the type of methods used during the data collection process. "Postpositivist" refers to the paradigmatic framework for the study (Green 1996a; Green & Stinson, 1999; Lather 1991). "Naturalistic" refers to the research approach. According to Guba and Lincoln (1989), in naturalistic inquiry, the researcher cannot know what constructions will be introduced during the investigation, and cannot predict beforehand, what claims, concerns and issues will arise. While the initial research problem and general procedures for data collection and analysis provided parameters and a general guide, I was purposefully open to emerging patterns throughout the study.

I began the investigation by announcing the new experimental course, "The Gendered Body in Dance Education," to dance education students who were preparing for student teaching. I designed and taught the course as both a pedagogical

endeavor and an opportunity to collect data for the research project. The purpose of the project was to understand this particular research issue and to generate theory regarding dance in higher education. Thus, I used a purposive sampling (Guba & Lincoln 1989; Lincoln & Guba 1985). I was hoping to enroll students who were interested in somatic work and the socio-cultural issues tied to the body in dance.

The five women who decided to join the project ranged in age from 20 -24 years, knew each other prior to the project, and were from diverse backgrounds. Some had studied in public school settings while others had studied in conservatories and dance studios. One woman, "Jasmine,"[3] was African American, and four were Caucasian. "Missy" came from New York, "Kathy" and "Tess" were from New Jersey, and Jasmine and "Nancy" were from North Carolina. Kathy and Tess identified themselves as lesbians.

Data Collection

Data collection took place throughout the duration of the two-semester study. Since I was not looking at the efficacy of particular somatic practices, I did not include a movement analysis or quantitative assessment of results in body perception changes. I was more interested in class discussions and interviews that reflected general changes in perception through somatic practice as an investigative tool. Classes met once a week for three hours and usually included discussion, somatic and creative work, and work on the final performance/ production. Each session was audio taped and videotaped. Audiotapes of group discussions were transcribed and used as group interview data. The data collection methods included individual interviews, group interviews, observation and documents. Individual interviews were conducted with each of the five women in May, at the end of the project. We addressed perceptions about socially inscribed bodies at the beginning of the project and, after experiencing somatic practices, at the conclusion of the project. We also addressed the role of dance educators in relation to their perceptions of the body, and their plans for future action. I used unstructured (Denzin, 1989) and

theme-oriented questions (Kvale 1983) to achieve an open sense of give and take between us.

After each exercise, students discussed their experiences informally, as a group. These discussions provided a natural vehicle for data collection by providing information about students' lived bodily experiences. These informal group discussions were ongoing throughout the course of the project. However, once during November and once during May, after reviewing collected data, I focused specific questions around my current findings and emerging themes. These interviews also served as "member checks" (Guba & Lincoln 1989; Lincoln & Guba, 1985).

Observation provided additional data. Videotapes of classes provided a source for making field notes. Documents also provided a primary data source. Throughout the duration of the project, the students submitted various forms of artwork from class sessions and for the production/performance. The students also collected ads and articles about body image that they analyzed from a critical perspective, and they submitted journals that included their experiences, feelings, reactions, changes and observations during the project.

Data Analysis

Data analysis included both an informal "analysis-in-the-field" phase, and a more formal "cut-up-and-put-in-folders approach" whereby themes were generated and categories emerged from the data analysis process (Bogdan & Biklen, 1992).

Methodological trustworthiness was achieved through triangulation of data and sources, systematic reflexion, checking for discrepant cases, member checks, questioning my own assumptions and findings, theorizing, and colleague debriefing

Ethical Issues

Many ethical issues arise in a study of this type. I will address two: researcher reflexivity, and teacher-researcher

power. Adler (1993) suggests keeping a log of one's teaching experience to facilitate reflective inquiry and explore taken-for-granted assumptions to question one's own established beliefs. I have attempted to explore both suggestions and have included a section on discrepant cases at the end of my analysis.

Regarding the issue of coerciveness and obligation to students, I informed the students about the class and study before the class began and let them know that they were not required to take part in the study. All five students indicated that they were interested in participating in the research as well as in the class. Since the class was an elective, the students joined both class and study willingly. I informed them that they might drop out of the study at any point without penalty.

On the issue of grading, I informed the students that they would be graded on the quality of their written work and project rather than on what they said about their experiences. I took into consideration the fact that they might want to please me and tell me what I wanted to hear in order to receive a good grade. For this reason I attempted to be reflective and to encourage them to disagree with me. In fact, many of the students provided data that challenged my initial assumptions (as evident in the section below, regarding discrepant cases). These data provided some evidence that the participants were not interested in pleasing me in order to receive high grades in the class. Furthermore, during both the first and final individual interviews, I asked each student whether or not she felt pressured to provide particular responses and support my claims and findings. Each said that she felt able to voice her opinions and viewpoints.

Foucault and Dance Training

With these issues in mind, initial findings from the study suggest that these participants' previous experiences in dance reflected an emphasis on "ideal body" myths in society and particularly in the dance world. When asked to describe and talk about their bodies, the women emphasized the influence of a dualistic perception of body as separate from mind and represented through an objectified perspective. For example

Jasmine spoke about her "butt" being too large, particularly for dance, and she continually referred to her body as unacceptable according to a stereotypical model in dance. In response to my request to recall any "body stories" they might have, Jasmine offered the following narrative in her journal:

I was sitting in [the ballet studio] putting on my street clothes after a typical ballet class. So that meant I felt like a total zero with two left feet. But of course I was not alone in my thoughts. Three of my friends were thinking and saying the same thing. Then in walked the stereotypical ballerinas, long legs and arms, skinny, white [skin], hair pulled back or short, and very defined facial features. Don't forget the flexibility for days [sic]. And all we did was say, "Here come the 'real' ballerinas and of course [we] are leaving. We would not fit in with them." As I thought more about this the more I felt that I and my friends were still caught in the traditional attitude and myths [that you must look like this to be a "real" dancer]...I still fall so easily back into that stereotyped ballet body ideal. I even find myself wishing my body were like that and asking God for a body like that.

Students' journals contained a number of descriptions of their views of ideal bodies required in dance technique classes and in the dance world in general.[4] However, what particularly stood out were their ideas about how dancers were required to behave in order to achieve such ideal bodies and in order to be successful in dance. In their view, dancers were required not only to move in certain ways and habitually train their bodies to perform in certain ways but to train themselves to act in the world through very specific means. For example, they reflected on the destructive effects on their perceptions of body as a result of dancing at what they called "Dolly Dinkle" dance studios (usually private dance studios that often required them to wear frilly outfits for dance recitals). They referred to these studios as more of a social training ground for young girls and women than as a facility to teach dance.

However, it may be interesting to note that the participants often claimed that with all the destructive effects of social influences such as advertising and media, the dance world itself was a more serious culprit because students were

directly faced with the pressure to live up to these expectations on a daily basis. In dance classes they were, in Foucauldian terms, constantly under "surveillance."

Although I began the study with the assumption that the idea of dancer as social tool played largely in the lives of these students, I was surprised to see the extent to which discussions and journal entries revolved around these experiences as meaningful for these students and how detrimental these experiences were to their lives as students and dancers. Jasmine's comments above are typical of the responses from the students that indicated that they were struggling with the tension between concepts of their bodies as social tools and the agency of dance as artistic expression. The study brought to the students' awareness these deeply rooted issues which underlie their perspectives about their bodies—issues that they are not always encouraged to address in their dance lives. Thus, the study served as a vehicle for raising their consciousness.

Docile Bodies in Dance Technique

In *Discipline and Punish*, Foucault (1979) refers to the soldier of the early seventeenth century as a model for bodily honor and respect:

The signs for recognizing this profession are a lively, alert manner, an erect head, a taut stomach, broad shoulders, long arms, strong fingers, a small belly, thick thighs, slender legs and dry feet, because a man of such a figure could not fail to be agile and strong. (p. 135)

Echoing Foucault, Tess wrote about a perfect body as a necessity in the dance profession. She listed the requirements for an acceptable dance body:

[In the dance world] there is only one acceptable way to see us. Example:

Legs = Need to be long, slender, super flexible, usually the skinnier the better, and if you don't have thin legs it is because you are lazy and don't want to have to work at it. Legs

are a definite accent point of the body.

Buttocks = Small, proportional to the skinny legs, and round, it must be firm and not jiggle.

Stomach = flat, no bulge, preferably no room to pinch an inch. Should be hard.

Hips = No fat, As close to the bone as possible, No love handles.

Waist = Should have a straight line. No large hour glass shapes. Shapely to attract men, Never sag.

Arms = small a small amount of muscle & no flab under the arm & no flab between shoulder and breast.

Face = Thin, fine, clear bone structure.

Lips = full, heart shaped.

Eyes = Large.

Hair = Long.

Should be light as a feather. Never eat sweets.

Both Foucault and Tess point to a required mastery of the body in an attempt to achieve perfection and control. Foucault refers to the body as both an object and target of power. He says, "It is easy enough to find signs of the attention then paid to the body – to the body that is manipulated, shaped, trained, which obeys, responds, becomes skillful and increases its forces…a body is docile that may be subjected, used, transformed and improved" (p. 136). I believe that these student dance bodies, as Tess described are docile bodies because they require a system of codification and methods that are, like Foucault's socialized bodies, under meticulous control and surveillance (Foucault, 1979).

Docile bodies also require a system for hierarchical surveillance, normalizing judgment, and continuous supervision (Foucault, 1979, p. 192). Foucault describes such a system in his portrayal of the prison whereby inspection through spatial portioning provides a continuous hierarchical gaze, thus training or correcting citizens to be uncreative and self-

supervising. In such a physical setting, citizens become docile and are trained to behave in normalized ways.

Dance training aims to achieve normative behavior. One of the ways in which it does this is through the use of mirrors. Mirrors provide a means for self-surveillance, a way that teachers can check students and students can continuously check their bodies and movements. For example, the participants in the study referred again and again to the traditional western dance setting, with particular reference to the existence of mirrors as an ominous and powerful presence that contributed to physical self-evaluation, behavior regulation, body objectification, and competition. As Tess explained,

We as dancers spend so much time in front of the mirror. And I sit there and pick my body apart the whole time. And many of my classmates claim that they are overweight and need to lose [weight] but they have bodies that are fine and outside the dance world these women are considered small, skinny, tiny. But here they are considered chunky, flabby, not professional material. They tell me how bad their eating habits are for them, then they won't even finish their salad. When I enter class, I look around to see who is smaller than me and think about how big I am. If I concentrated in class half as hard as I do on the shape of my body I would be an incredible dancer. I want to know how to change this attitude because I don't want to pass it on to my students...Cause you can do a lot of damage when you take all that we've been programmed with and then you sit in front of a mirror over and over and over and [you are] encouraged to correct, correct, correct, pull up, pull in, suck, tuck. You're getting all that all day. So, [the mirror] it's kind of a reinforcer....Everything that we do reflects how we are perceived.

In addition to its emphasis on perception, the investigation examined the attitudes of dance teachers and the values and assumptions that they communicated about how students should look. As Kathy reflected in her journal, "...it is sometimes more important that the dancer look a certain way than it is that the dancer have something to communicate." It is worth noting that, as Bordo (1993) and (Brant 1995) point out, the ideal of a woman's body has changed within the last decade.

The new aesthetic also includes a toned and muscular ideal. However, this new model does not replace the societal expectation of achieving a small, emaciated body, with an empowering model of strength, vitality, health and power. On the contrary, bodies, particularly women's bodies are still required to be conditioned and manipulated into "shape." Women are urged to spend large amounts of time observing and training their bodies. Bodies must remain thin and smaller; but now women have the additional demand of appearing strong and muscular too. According to Thomas F. Cash (cited in Brant 1995), professor of psychology at Old Dominion University, "It's [the fitness ethos] just added another master to be served.... Women say they want to look healthier, not be healthier" (p. 88). With an exaggeration of this attitude in the dance world, the students said that they often felt added pressure to meet this cumulative ideal. They were encouraged to spend time making sure their bodies looked fit but they were not necessarily encouraged to eat in healthy ways. Because being muscular is now aesthetically pleasing, women have to develop their muscles *and* remain skinny.

The issue of the ideal body is a significant gender issue because of the higher proportion of women in most dance classes in universities. An ideal body image, therefore, is particularly imposed on these young women who strive daily to meet these aesthetic ideals.

The students provided many examples of teacher directions which required self-training and regulation in order to achieve an external standard. Comments included instructions and corrections such as, "Don't let your butt stick out," "Lock your knees," "Make sure your back is flat," "Squeeze your butt." These comments help student feel that they must always judge and "correct" their bodies in class.

With the training of docile dance bodies so prevalent in the minds of the five students, authority and power relationships became overriding sub-themes in the study. They often discussed their feelings of oppression and dominance. Some students indicated that they felt intimidated in class, particularly in the class of the guest artist, "Jeff," who often chided them in public. During class discussions Kathy referred

to "the whole authoritarian structure" of dance classes. And Tess referred to a silent code, warning that "If you break that code of what you're supposed to do, you are just upsetting the whole hierarchy." In her journal, Jasmine literally and metaphorically remembered, "I remember beginning in a jazz class...and I got scolded for being out of line."

Recurring themes included authoritarian practices and standardized behaviors that were required within the broader educational dance setting. Control was sometimes established through institutionalized codes of dress and behavior, particularly in classes at dance conservatories. Missy explained that students at a nearby conservatory were required to wear different colored leotards to indicate the different levels of the students; beginners would wear one color while advanced students were required to wear another color. This is a problem for students because it categorizes them by ability and level publicly. Students wearing colors representing more advanced levels tend to get better treatment from teachers and peers. Missy reported that eating was monitored and that students were required to participate in "weigh-ins" at another dance department.

The students referred to these practices as a violation, and an assault that resulted, for them, in a disconnection from their bodies. On the other hand, somatic awareness sessions and practices attended during the study tended to provide them with a place where they could reconnect to inner senses and somatic impulses while releasing some of the habitual physical strain of keeping constant vigilance and surveillance over their bodies.

However, it may be significant to point out that although somatic practice was used as a vehicle for body awareness and release of habitual tension patterns, it should not be used apart from social analysis and critical thought. It may be just as problematic to view somatics as a panacea for dealing with the effects of power and the training of docile bodies. In an earlier study (Green, 1993), I pointed out the danger of employing somatic practice apart from a socio-cultural context and within an individualistic and micro context alone. Unless we use a broader social lens to examine how bodies are habituated and

regulated through normalizing standards of bodily behavior, we are not likely to change the pressure to conform to a dominant ideal body model or to break down strategies for training docile bodies

Nevertheless, the myth of the ideal body is pervasive in the dance world and dance students, who are mostly young women, are particularly vulnerable to the current spread of diet regimes and other technologies aimed at bodily "correction" (Bordo, 1993, p. 104). While "control" and "mastery" are concepts used in media and advertisements to dictate desirable behavior regarding weight management and body regulation in the larger society, "prohibitions against female indulgence" are even more severe for dancers in the studio and the micro dance culture. Lack of control of the body is not tolerated.

Bruch (cited in Bordo 1993) notes that a typical symptom of an eating disorder is the feeling of "not owning the body and its sensations" (p. 147). Dance students are faced with a rigorous routine of daily training that teaches them to disconnect from their bodies, and the threat of disorders that further weaken and disembody them. In an attempt to "not take up too much space," (*ibid* p. 160) some female dancers run the risk of literally vanishing from the dance world.

Technologies of the Self

There was one discrepancy in the data regarding strength and control. As a feminist and somatic educator, I began to feel quite uncomfortable with a number of responses that described feelings of power and control experienced by some of the participants while they were practicing weight and strength training at the gym. I could not ascertain why students expressed such feelings of power associated with current techniques that require body modification and regulation. To me, the new fitness craze was not empowering for women. While women could learn to build muscle and look more like men, I believed that strength training, like traditional dance pedagogy, required women to spend more time training an ideal body, thin, yet now muscular, whose purpose was an objectified representation designed for the male or teacher gaze. Yet it

seemed to me that the participants were not ready to release an aesthetic ideal and conclude that reaching this ideal had empowered them. Missy for example, talked about her recovery from an eating disorder, which included taking a job at a gym:

When I looked at different people in the gym there are so many different body types… I realized aesthetically to me someone who was muscular…was more attractive than a skinny person with no shape, no muscle tone. Finally I was like, I always looked like I worked out even when I didn't. I was like….it is not in my genes to look like a beanpole. Apparently I said there is something in my genes that tends toward the muscular. That's what I'm going to do. I got to eat right to help me build my muscle definition. I looked at this as a health conscious choice of proper eating but I said that gave me a goal to eat something right. Because this was something that I wanted. It was still an aesthetic body because I was going toward the aesthetic. I couldn't get it without eating.

As a teacher, I became very concerned about Missy. She had come to me prior to our encounter in the course because she had not been eating for a very long period of time. She was worried because her body was not functioning properly and she was afraid that she might not be able to dance. Since I taught the body courses and I was her advisor she came to see me. I was the one who drove her to the hospital and listened to her story about her inability to keep food down. Now, during the project, she was telling me that she was eating, and taking care of her body yet she seemed to be compulsively working to mold her body into a more familiar and contemporary shape, but nevertheless an imposed body ideal.

Missy exercised a sense of control and power when she refused to eat and became focused on molding her body. This is one area where as teacher and researcher I was conscious of interacting subjectively within the research study. As a teacher, I could not help but be concerned about the harm Missy was causing to her own body by trying to mold it into an aesthetic ideal, regardless of the health implications. Yet as a researcher I was intrigued by Missy's insistence that she had control over her body. I sought to listen to her words, but I cannot say that I accepted her words at face value. This may have been because

of my belief that her feelings of power and control were illusory.

Bordo (1993) explains that this feeling of strength, control and power is deceptive. She describes it as a modification practice that leads women to collude with a dominant culture. The self-control necessary to diet or shape the body may afford dancers a sense of mastery over their bodies, a goal that is valued in a male-dominated society. However, "to reshape one's body into a male body is not to put on male power and privilege. To feel autonomous and free while harnessing body and soul to an obsessive body practice is to serve, not transform, a social order that limits female possibilities" (p. 179). Thus, self-management of bodies is a "continual and virtually impossible task in our culture" (p. 187) and particularly in the dance world. The ideal body is impossible to achieve because it requires a vast amount of energy which often saps the body of usable strength and decreases agency in women by disconnecting them from their bodies as they fight to adapt to cumulatively impossible standards that are designed to control women's bodies and desires.

Another problematic conundrum was also related to Missy. While most of the students pointed out that the guest artist, Jeff, was abusive and intimidated them and other students, Missy explained that she liked to be pushed and physically challenged. She said that although she experienced pain in Jeff's classes, she liked it. Listening to her, I could not help but feel that Missy's responses were due to her training, that she might have felt more comfortable with this approach because it was familiar. She felt as though she was working hard and achieving success in controlling her body through self-discipline and restraint. She was creating a self, and molding a body that brought her pleasure because she was working toward achieving a bodily ideal. In Bordo's words, she may have experienced some sense of "mastery" over her body, with pain as an unfortunate result. Her words often haunted me because I could not help but think that this was a case of physical denial and an effort to numb the body. Yet at the same time, the pleasure Missy experienced from doing this seemed immense. I could not deny this sense of agency that Missy seemed to receive from this mastery, however, as a feminist, teacher, and somatic

educator, I was also concerned about Missy's apparent willingness to relinquish ownership of her body to a male authority figure. On the one hand, I asked myself, "Who am I to deny Missy and other women this feeling of 'empowerment' and control?" On the other hand, I kept asking myself whether or not this feeling of control was an illusion that weakened Missy's ownership of her body and affected her health and well-being.

This idea of mastering and shaping a body resonates with Foucault's (1988) concept of "technologies of the self." According to Foucault, technologies of the self are the different ways in our culture that humans develop knowledge about themselves: economics, biology, psychiatry, medicine, and penology. Foucault's main point is not to accept this knowledge at face value but to analyze these so-called sciences as very specific "truth games" related to specific techniques that human beings use to understand themselves.

Foucault identifies four types of "technologies of the self": 1) technologies of production; 2) technologies of sign systems; 3) technologies of power, "which determine the conduct of individuals and submit them to certain ends or domination, an objectivizing of the subject" (p. 18); and, 4) technologies of the self, "which permit individuals to effect by their own means or with the help of others a certain number of operations on their own bodies and souls, thoughts, conduct, and way of being, so as to transform themselves in order to attain a certain state of happiness, purity, wisdom, perfection, or immortality" (p. 18).

This study revealed the existence of the last two types of technologies—technologies of power, and technologies of the self—operating within the field of dance. But while I expected technologies of power to play a large part in dance training, I was surprised to find how much technologies of the self played a role. What disturbed me the most was that Missy and the other four participants had on several occasions indicated that they enjoyed the harshness of dance classes and what they perceived to be the strength and reward of shaping their bodies into dancers. For them, the ideal dance body was a way to happiness and perfection. There was much resistance when I pointed out

the health risks of disconnecting from their bodies and attempting to force their bodies into an aesthetic ideal. It seemed to me that the dance world had somehow created an environment whereby teachers were no longer responsible for directly shaping student bodies but rather utilized a "science of dance training" which requires students to develop skills and attitudes through self-analysis, self -judgment and self-evaluation according to the attainment of a specific ideal. From a Foucauldian perspective this shift from the direct shaping of student bodies by the teacher to a science of dance training creates a culture of silence rather than one of creativity and action where students constantly observe, judge, and correct themselves. In such a culture, students are unable to take ownership of their bodies or to explore their creative processes. But it also creates the illusion or "truth game" of happiness and success in the attainment of the goal.

As McWilliam (1996) found, specific schooling and other practices "permit individuals to act upon themselves to promote 'care of the self.'" The focus on molding the self is how a human being turns him or herself into a *subject*" (p. 9).

Morgan (1996) explains that Foucault proposes that

Certain forms of selfhood or subjectivity will be dominant in a particular modern society. These forms are maintained most effectively and invisibly when individuals exercise self-surveillance and thus regulate their 'own' behavior according to those norms. The mechanism or 'technology' works when the normalizing 'gaze' constructs a person as more or less conforming to that norm. This gaze then becomes internalized as each individual defines and 'sees' herself or himself in those terms. Thus each becomes his or her own 'personal trainer'(p. 34).

Moreover, in her reflections on personal training, Morgan suggests that the pleasure involved in creating such a self, (i.e. this hurts; thus this feels good) is a particular form of "auto-eroticism," which is part of "a particularly austere and abstinent regime of exercise and practice" (p.35).

Thus, viewed through the lens of Foucault's (1988) technologies of the self, the five dance students in this study may understand their choices as freely derived and attained.

They may not see the larger normalization process whereby they train their bodies in an attempt to fit an external ideal; and they may not see how their "docility is experienced as control, power and pleasure" (p. 37). This may explain why Missy, like so many women with eating disorders, say that they feel power and control over their bodies. But this is also why we have to be careful about conceptualizations such as body awareness and somatic authority. Just as mirrors, the teacher, the self-discipline, the minute corrections, and so forth are techniques and voices that students internalize, a sense of ownership through somatic practice may be internalized too. While somatic practice may be a tool to examine these problems in dance class, and serve as an alternative to the physical and mental habituation of dance technique, it must also be problematized and looked at critically, so that it is not used in a way that it becomes another "truth game."

Conclusion

Through this analysis, I have attempted to problematize dance education from a Foucauldian perspective. This perspective is significant for dance education because most university programs in dance departments are based on a modern dance technique and approach that grew in the 1930's and 1940's as a revolt against the constraints of classical ballet. While ballet sought perfection and ideal bodies, modern dance embraced a more freeing, creative and empowering approach to the art form. Dance programs in universities tend to offer modern dance technique classes and choreography classes based on the individualism of major modern dance pioneers. However, as Ellsworth (1992) found with her film students, arts educators may not be as empowering as they think they are just because they claim to profess how to emancipate or free their students from a false consciousness (see also Green 2001). While dance educators may be attempting to "free" students through an arts education based on the techniques of modern dance pioneers such as Martha Graham and Merce Cunningham, whose techniques offer an expressive means to communicate art, they may not be aware of how power actually plays out in the dance classroom. The Foucauldian analysis offered here may be a way

to rethink dance pedagogy. Furthermore, this analysis provides some insight into how techniques of the self are implemented within a discipline that uses the body as a physical and social instrument. This instrumental use of the body reflects how society creates professions in which diverse techniques are used to internalize and construct selves and ideals through a system and institutionalization of body politics.

One may ask where the line is between desire and an imposed ideal. Is anything we want a culturally imposed idea? If, for example, after a period of self-reflection in which she challenges imposed ideas of body type, Missy chooses a muscular type, why is this cause for concern? How does she know that she is only trading one stereotype for another, and not tapping into a more grounded awareness of self? How does she know that she is not? These are excellent questions. But my point here is that there is no awareness of self outside of socio-cultural considerations and constructions of self. The idea of self is socially constructed and continuously moving and changing (Green, 1996c). A muscular ideal body in dance may be no more empowering than an emaciated one because it requires its citizens to work in often-abusive ways to meet this ideal model.

Yes, during the study I did struggle with the idea that Missy derived great pleasure from sculpting her body into a muscular body ideal. And I did ask myself how I could question such a choice when she seemed so determined and wanting to take on this image. I tried weight training myself and found that I derived pleasure from the activity. In fact I continue to go to the gym today and often enjoy such experiences. I struggle as a researcher and a citizen with this issue.

But technologies of self do exist. Is it wrong that Missy is playing a truth game with her body? Upon reflection, I do not think it is a matter of right and wrong but a question of why and how we mold our bodies in such ways. Do we wish to experience the kinesthetic rewards of movement? Or do we strive to copy such movements in order to soothe and/or satisfy the outside gaze. We help to create the world in which we are embedded. I think that what we can learn from Foucault is that, rather than trying to stop being docile bodies we need to

be continually aware of how our bodies are manipulated and controlled. I am not referring to embracing a particular aesthetic of beauty based on a particular construction of meaning, but rather to look at the ways the outside gaze can, while seemingly creating pleasurable body experiences may work to disempower us. Social habits may be experienced as pleasure or a "rewarding" or "good pain." In other words, the value of the conceptualization of any aesthetic ideal becomes problematic, particularly in dance education, where bodies are often molded to fit the outside gaze of the teacher authority. We may not be able to truly liberate our bodies through the pedagogical process but we can place a mirror on the ways that we create technologies of the self to promulgate our own power in the dance classroom.

Author's Notes

[1] Portions of this paper were previously published in Green, J. (1999). Somatic authority and the myth of the ideal body in dance education. *Dance Research Journal, 31*(2), 80-100.]

[2] Of course some dance educators do work against the behavioral paradigm. Many teachers are becoming aware of a growing need to give dance students ownership of their bodies and a number of dance education scholars have problematized an objectified approach to teaching dance (Alter, 1986; Brightman, 1997; Marques, 1995, 1998; Shapiro, 1996, 1998; Smith, 1998; Stinson, 1993; Stinson, Jones & Van Dyke, 1990).)

[3] Pseudonyms are used to protect the identity of the five women.

[4] See Green, 1999 for a more detailed account of the students' journals.

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Insight and Voice: Artful Analysis in Qualitative Inquiry

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The intention of this article[1] is to portray how six graduate students and an instructor (the researchers named above), explored artful analysis in Interpretive Inquiry, a graduate qualitative research course. This exploration began in the classes, and continued in a collaborative research group that emerged from the course. It resulted in some very interesting insights into our work as researchers. In what follows we present individual examples of the different kinds of analytic approaches we used, and we discuss what emerged in these processes. Then we describe our collaborative process and discuss the role this played in our work.

We originally defined artful analysis as any move away from the typical, constant comparison approaches to data analysis (Maykut & Morehouse, 1994) in order to represent "the essence of a phenomenon at a certain point in time, while retaining the signature of the creator" (Butler-Kisber, 2002, p. 238). Constant comparison approaches unitize data and then rebuild the resulting categories into interpretive themes. In artful analyses, the researcher approaches the data in more holistic ways to get at a core of meaning within a particular context. We will demonstrate how the process of engaging in artful analysis contributes to a deeper understanding of research material, and how construction of the forms themselves are

potentially more accessible than traditional textual material (S. Allnutt, Personal communication, May 2001), adding validity and value to the work. We will also show how our definition of artful analysis became more refined as a result.

The work that we share in this paper began as part of the analytic qualitative exercises we did during the Interpretive Inquiry course. Subsequent to the course, we used a process of co-operative inquiry (Heron & Reason, 2001) to re-visit the context, the processes, and what was produced as a result of our exercises. For the purposes of this paper, we focus on the use of narrative, found poetry, and collage as forms of qualitative analysis. We found that our collaborative work, both in class and later in our co-operative inquiry group, built a sense of community while retaining our individual voices. We have tried to represent this duality by creating a multi-vocal, "textual collage" rather than a seamless paper in a single voice.

We believe that this paper will help to further the discussion about arts-based qualitative inquiry. It has contributed to our thinking about the interpretive potential that exists in the use of a variety of artful processes, and how important research issues arise as a result. The insights that emerged from our work suggest some possible directions for the teaching of qualitative methods, and reaffirms that what we know and how we know it, are inextricably related (Eisner, 1991).

Lynn: Course Rationale, Context, and Experiences

In the past decade I have become increasingly interested in arts-based qualitative work. I am currently an associate professor in the Department of Integrated Studies in Education at McGill University and for a number of years have been teaching our introduction to qualitative research course. Three years ago I proposed an advanced, pass/fail qualitative course to give students with a background in qualitative inquiry the opportunity to experiment with less traditional ways of analyzing data without the added weight of grades. My hope was to promote greater methodological transparency in

dissertation work. I have found students to be well-grounded in issues of access, ethics, data collection strategies, and representational possibilities (Eisner, 1991; Ely, 1997), but that they require more opportunities to explore ways of making explicit the interpretive processes that transform data from the "raw" form to the ultimate, public representational one. Not all researchers agree on the necessity for methodological transparency (Barone, 1992), and in many publications the research approaches are not articulated in other than very general terms. I have found that students become excited about the possibility of using alternative representational forms, but are hard pressed to find examples that make the interpretive approaches explicit, a demand they face in order to make their work convincing to their dissertation committees.

My rationale for the course was a response to this need. Qualitative research spans a continuum of approaches including those with a more positivistic orientation (Miles & Huberman, 1994) to those that embrace feminist and post-modern epistemologies (Rogers et al., 1999). The more traditional, positivistic qualitative researchers build their research on conceptual frameworks, most often using the constant comparison method in their analyses (Maykut & Morehouse, 1994), and espouse an objective researcher perspective. More recently, qualitative researchers have come to embrace a post-modern stance, one that recognizes subjectivity in research, emphasizes the position and voice of the researcher in the process, and engages in participatory ways to conduct the work (Hills, 2001). They use a range of arts-based approaches to represent stories of those who otherwise have been silenced (Richardson, 1995) and to reduce the hegemony inherent in more traditional textual presentations (Denzin, 1997). These alternative modes invoke embodied responses to research that provide different ways of seeing and understanding (Bagley & Cancienne, 2002; Eisner, 1991). No longer are presentations at research conferences made solely by single authors, read to passive audiences. More and more, teams of researchers engage in performance and visual texts that frequently involve the audiences (Ellis & Bochner, 1996). Electronic journals are springing up across the continent to accommodate visual-based

representations such as the International Journal of Education and the Arts edited by Tom Barone and Liora Bresler. The more traditional journals are adding CD-ROMS to their packages to accommodate this trend (Norris & Buck, 2002),   a growing number of theses are being presented in part, or full, as alternative representational forms (Dunlop, 1999; Hussey, 2000), and a number of arts-based texts are appearing that will be helpful to students (Diamond & Mullen 1999; Mirochnik & Sherman, 2002). Still, much of the most recent discussion has centred on how to assess alternative modes of qualitative research (Barone & Eisner, 1997; Bochner, 2000; Denzin, 2000; Ellis, 2000; Richardson, 2000) and the skills and abilities necessary to make arts-based work persuasive. As a result of these discussions in the field, the approach I have taken with graduate students is to move away from an emphasis on the final, public representational forms, and instead to use artful analytic approaches as strategies to open up data to different possibilities and understandings.

I designed the course entitled "Interpretive Inquiry" to explore a variety of non-traditional/arts-based processes for analyzing data in a series of exercises. The course was structured in a way that students worked individually from their data, and collaboratively with common data, using approaches described in articles provided in a course pack. I chose the readings based on how well and succinctly the authors articulated their methodologies. I wanted the students to start from a core of their own practice, to work through these weekly exercises, and ultimately connect their work to theoretical perspectives (Macedo, 1999).

Each week the students read two methodological articles and one theoretical one. Then, using data they had previously analyzed, they experimented with one approach and brought it to class to share, and to submit to me for written feedback. I intentionally organized the classes around a substantial amount of group work, so that the students could benefit from the collaboration (Lee & Smagorinsky, 2000), and I could step into the role of facilitator, assuming a more direct stance as needed. The culminating exercise for the course was the preparation of a visual exhibit of the work accompanied by

short oral presentations. The focus of this assignment was to reflect individually on what transpired during the course, and to share the exhibits and reflections with the group.

In addition to sharing with peers and handing in the weekly work for my feedback, we all wrote memos for the last 5-10 minutes of each class to record our ongoing reflections. Submission of the memos was voluntary, yet quite regular, and proved to be very helpful for my planning.

These memos, along with the exercises, presentations and discussions in class provided a reflective means for understanding my practice more fully. I became aware that students understood their data in significantly different ways as a result of the work. I was struck by the sense of community that developed during the course, manifested in the poignant and generous sharing, and the supportive responses that were a regular part of the classes. I also noted the energy that the students put into the work, both in class and at home, in spite of the fact that the class was held for four hours in the evening, and the work was not graded. I discovered how the structure and organization of the course allowed me to become more of a co-learner rather than instructor, giving me a proximity to the students that otherwise I might not have had (Butler-Kisber, in press).

For example, I was able to join different groups when they shared work. This allowed me to tune into their thought processes and better understand the work they submitted. It helped me to realize early in the course that exercises I had planned using the common data did not engage them, and made me decide to let that work go. I was able to encourage spontaneous, whole-group sharing when I thought something particularly interesting should be communicated to everyone. I was able to respond to individual needs immediately, as well as to gain insights into what I needed to explain or elaborate in a future class. For example, when one student was grappling with how to move in a more qualitative direction without encountering difficulty with her more quantitatively-oriented committee, I presented a study in which I had been involved on psychological safety on our campus that illustrated just that (Butler-Kisber, 1995). We had used a qualitative methodology

to retain the important contextual aspects and avoid forfeiting our beliefs, but had prepared the results in such a way that the recommendations were equally convincing to those coming from a quantitative perspective. In summary, what I saw happening in the Interpretive Inquiry course made me want to examine more closely what exercises sparked new understandings and why.

During a debriefing session in the last class, I inquired whether my sense that new understandings had emerged as a result of their work resonated with their personal experiences. Their resounding response was "yes", so I suggested that we might explore more fully and collaboratively what had occurred as these analytic approaches were implemented. I invited interested students to continue this discussion after course evaluations were completed and grades were submitted to avoid giving an implicit message that participation was obligatory.

Initially we agreed to meet as participant/researchers approximately once per month for nine months. As our group evolved this intensified to once a week. Our work followed a co-operative inquiry approach (Hills, 2001, p. 341), a cycle that includes identifying questions and issues, implementing a framework for practice, recording what happens, reflecting on the experience and making sense of the whole venture. Initially, we focused on two questions: What insights were gleaned through artful analysis, and what was the role of voice in the process?

To establish a framework for practice, each member selected and shared again with the group at least one artful analytic approach she applied in the course. Following each presentation, the group discussed the process and dialogued with the presenter. The sessions were videotaped to document the interaction, and each of us kept brief notes to facilitate a further analysis of what transpired in these discussions. We decided early on not to transcribe the tapes, but rather to use them as a way of revisiting our process.

We engaged in a continuous cycle of action and reflection, by re-writing our pieces several times and distributing them to the group. We individually and collectively

examined these pieces to tease out common themes and different perspectives. Ultimately, this process helped us to expand our definition of artful analysis as follows:

Artful analysis is a stance (M. Stewart, Personal communication, September 2001) that a qualitative researcher appropriates in order to use alternative "tools" such as found poetry, collage, dance, video, narrative, photography, and so on, to move beyond the more traditional, categorizing analytic approaches. It serves to open the reading of the data to a peripheral vision, to a more embodied, intuitive and vulnerable interpretation. These more porous readings can be used as either interim and/or final representational forms. (S. Allnutt, Personal communication, August 2001)

Our "final" versions of the artful work were produced after many iterations and discussions, laughter, crackers, and chips with occasional doses of wine. These follow and illustrate our varying perspectives on insight and voice.

Susann: Representing the Unrepresentable—Finding the Researcher in the Data

Figure 1

"Searching"; "Looking"; "I've got the whole world in my hands"; "Innocence denied"; "Escape"; "Growth"; "Starting

fresh"; "Unlocking the power of nature"[2]

Collage[3] was one of the artful ways that we visited research material in our Interpretive Inquiry class. In my case, I was revisiting research data because I was in the process of applying to the Ph.D. program, and not actively involved in research when I participated in this course. Thus, I reviewed material from my Master's research, in particular one of the interviews conducted with a participant, Emily[4].

For my thesis, I interviewed six women (three in their twenties and three in their forties) about their memory of their body experiences (what I called "body voice") in their transition from pre-adolescence to adolescence. My interest in this transition time and its impact on a woman's life and identity came from both my own experience and my readings of Carol Gilligan and her colleagues' work on how girls seem to lose voice in their transition to adolescence. The body had not been fore-grounded in Gilligan's research and I wanted to explore this absence.

I focused particularly on how body image and body perception might come into play in a possible loss of voice. One of the tools I used is called photo-elicitation. My participants brought photos of themselves to the first interview and these photos were used as both a memory prompt and focus for discussion of their stories.

Emily was a young woman in her twenties studying teacher education at the time of our interviews. She was interested in participating in the research because she felt that her voice was dampened and stifled, and she wanted to understand more about why that might be. She was attracted by the title of my research "The Body Voice," because some of her life concerns also centred around body image, weight and eating.

Emily talked about changing schools in her teens. She had found her new boarding school very difficult, despite her desire to attend it, and attributed her loss of voice in some measure to her experiences there. She had recounted at some length the difficulties of going to, and eating in, the school dining room, and her discomfort with the cliques, the teasing and

bullying, dressing up for supper, and the issues around food and body image that emerged for her there.

In preparation for the collage class, I reviewed Emily's transcript with the idea that I might collage her school dining room experience. I had retained a very strong visual/spatial image of that environment from her story. What I discovered on rereading the interview transcript was that Emily had said virtually nothing about the physical environment of the dining room. I had populated it in my imagination. I could see it so clearly in my mind, however, that it made sense to me to try to portray it in a collage, to enhance her textual account.

I had not done any collage work previously, either personally, or in such a learning context. The doing was a very intuitive process; I chose images that struck me as appropriate without understanding why. Only afterwards, through reflection and writing, did I realize that I was trying to recoup Emily's dining room encounters and to make them less painful. When I examined the collage I saw relief and healing through nature, openness to new experiences, and an unlocking of fear.

Some of these images are obvious and some are not. The collage is divided into elements of shadow and light. For instance, the upper right side contains a dark room, with a figure cut out of it. The space of the figure is filled in with a partial landscape. Beside it, a dress (not fully showing the person wearing it) is positioned under the lower part of a seated person. This represented the dining room, how Emily felt invisible/overly visible there and how issues around clothes were part of her insecurity at the school. Immediately below that is a child's mouth, wide open, positioned next to a woman's torso—the "body voice". The dining room appears to be obscuring parts of the face of the child and the body of the woman.

Running along the bottom of the collage is a panoramic picture of a vast open landscape. In the middle of it sits a lock coated in blonde hair, behind which is a crash-test dummy seated in a lotus position. For me this represented the lock that appearance can put on us, despite our inner attempts at positioning ourselves differently. Landscape or nature, however, can be a saving grace, both through perspective (taking a

different stance) and experience. Emily had spoken of her love of nature since early childhood, and I too find nature healing and forgiving.

Much of the middle and left side of the collage continues to foreground nature as a means of bridging our inside and outside perspectives, portrayed literally by the bridge. The child's eyes, and the eye as sun on the horizon, represent new ways of perceiving our emotional and physical environments. The eye on the horizon at the top left side is an attempt to balance the darkness and shadow of the right side. All through the collage, however, there is darkness interspersed with the bright colours of flowers, grass and horizons. Some of these decisions of placement, light and shadow were aesthetic; others remain unclear and intuitive even now.

What I came to understand with a profound emotional shock, as my notes written immediately after the collage experience indicate, was that I had done the dining room collage about myself as well:

We all had such a deep focus in this endeavour. Rarely do I not notice time fly. I was sunk in the experience. And later thinking about my explanation, which only came to me during the doing of the collage, what I was trying to recoup for Emily…I realized I hadn't just done the collage about Emily, I had done it about me. Like one of my classmates and the collage she made which was supposed to about her mentor but which she realized was about herself. I, too, realized that the feeling that I had inside of me as I imagined Emily going into the dining room did not have to be dredged up from my imagination, not that I went to a private school or changed schools. Indeed, I did not. I went to the same school with a core of the same people from grade one to grade twelve. Perhaps it was that experience of sameness that made my first cafeteria and dining room experiences feel like I was running the gauntlet. I have never lost that feeling. Entering a room with people eating at tables, people who all seem to know each other, and seem to be comfortable with each other, can start me off in a cold sweat. I have learned how to deal with it, mostly I don't enter such rooms, but nonetheless, it remains.

When I was reviewing Emily's transcript, when I had the brief forethought that I might collage the dining room experience, I realized that she didn't say that much about the dining room experience, in fact, nothing about the physical space. And yet I can see it so clearly, but I couldn't say which of the dining rooms I have known might resemble it. It has high ceilings, very high, so that the noise echoes around. There are long tables with wooden chairs, in fact, lots of wood everywhere, polished shining wood and high French windows. Oh, I remember, Leysin Grand Hotel, 1978 (Analytic memo, May 15, 2001).

The feelings I experienced as I imagined Emily going into the dining room were inside of me. The discomfort that she described was very familiar to me. I had recouped my own experience, as well as hers. I do not think that I would have understood this if I had only written about it, or if it would have even occurred to me to write it out. That was the first time that I experienced a shock of recognition, or empathy, using an artful form as a process of understanding.

I started to realize that my original story of Emily was unravelling for me. I had finished my Master's research and indeed my thesis sits in the library, over and done. But during this course, doing collage and other forms of analysis using my interviews with Emily, I remembered her, I revisited her, I learned the paths I had not travelled with her in my earlier work. I remember saying once that I had never understood how someone could take a paragraph in a Shakespeare play and write a thesis about it. After I had done this work, I realized how one could – how inside each acorn is an oak. Our lives are so rich, so devious, so complex, so twisted and straight at the same time. I thought when I took Emily's interviews as the resource for this course that I would just be going over the same map, tracing the same trails. I was wrong. There is a multitude of trails.

By creating a collage of just one of the experiences Emily had recounted brought me to understand several things. One is that Emily's story was the story of a whole person. It is very difficult not to lose the whole when one is categorizing data. Davis and Butler-Kisber (1999) suggest that collage can "heal

the violence" that categorizing creates and bring the fragments back "into a whole" (p. 18). I had acknowledged in my Master's thesis that I was only using parts of Emily's story. I knew that at least. But I learned through the process of collage just how partial this had been, how I had ignored threads and paths to focus in on what I had "themed." Links that were not fully elaborated in my Master's thesis, such as Emily's relationship to nature, came out in this collage work. Emily's voice in this regard, dampened in my earlier writing, came through strongly.

Secondly, the relationship of researcher to participant, always difficult to define, always potentially fraught with issues not foreseen, can be interestingly explored through collage. Davis and Butler-Kisber (1999) suggest that collage "allows elusive qualities of feelings and experience to emerge and be addressed tangibly" (p. 4). This material evidence, the collage product, which emerges from the less material skills of listening and reflecting, can be almost mirror-like. "Oh, so that is what I was thinking. Oh, so that is what she meant" (or more honestly, "so that is what I think she meant").

Thirdly, collage pointed out to me, along with the other artful analytic tools we used, that looking at data through many different lenses contributes deeply to the research puzzle. I have done more collaging since that first experience, still exploring concepts and ideas of interpretive inquiry. I have become more adept, in a way, and yet, each time, I am never quite sure what will emerge. In the same way as someone said, "I don't know what I am thinking until I write about it," I don't know what I am feeling until the collage is done. Sometimes the insight of meaning doesn't come until much later, or until a colleague has looked and named the intuitive element therein. Eisner (1991) suggests that the pattern that emerges may "border on the uncanny" (cited in Davis & Butler-Kisber, 1999, p. 4)

Collaging does not have to be shared or shown or become part of a published piece in order to be useful to research: witness my shock of understanding about Emily's dining room experience. What did that teach me about what I was doing, and had done? I learned yet again that researchers' personal stories are always embedded in both their topics of interest and their focus on the matter at hand. The puzzle always

has more pieces. Writing is not always enough—less linear approaches can also be fruitful. My insights about Emily's and my voice sit in the collage. Explaining those insights can be difficult, but can also be worthwhile. Furthermore, using collage in a collaborative context can be even more useful, as insights garnered from colleagues or participants reveal new ideas for researcher reflection.

We cannot and should not have to represent everything we might see; I feel that we must understand the limitations of what we are doing, of "respecting the unrepresentable" (Elam, 1995). But any respectful means of furthering our understanding of our research, our participants and ourselves should be explored.

Linda: Holistic-Content Analysis

The horrible, horrible thing, one of the many horrible things about this disease is that it takes such a long time, and it's so devastating, and it happens so slowly. It's so slow, and it takes so many years, that by the time it's over you're robbed of even treasuring your memories because the memories you need to treasure are from so long ago, and so buried, and you've spent at least 10-15 years not wanting to think of them because you couldn't bear what's happening to your parent now. There was no vacation from grief. Because you're left with a shell, it's like a photograph of somebody. You're left with a photograph and in the end of Alzheimer's, even the photograph disintegrates, and doesn't even physically resemble that person anymore. So you are robbed of everything in the most slow, painful way you could possibly imagine. I mean just horrible, horrible, just to have to stand back and watch somebody you love being tortured, it's double torture. The affect is gone, the facial expression is gone, the eyes are dead and for anyone who's seeing someone dead with their eyes open that's what it looks like. That's why we close the eyes of the dead. If it was pleasant to see we'd let everybody's eyes stay open right? But we close the eyes because it's disturbing. You look at your parent and the heart's beating but that's it, and it can go on forever. I think what I've learned most of all was that really what you're dealing

with twenty-four hours a day, seven days a week without any vacation is grief. Nobody prepares you for that.

These words of unrelenting loss and grief were expressed by a daughter who cared for a parent with Dementia of the Alzheimer Type (DAT). The vignette is from interview data I gathered for my Master's study (Furlini, 1999) where three middle aged women between the ages of 43 and 52, each who cared for a parent with DAT, reflected back on their caregiving experiences that spanned 6 to 15 years.

One of the exercises in our course was to revisit our data using use holistic content analysis to try to harmonize the narrative whole and its various parts. This holistic content approach helped me name and understand more fully some of the approaches I used intuitively in my M.Ed. thesis. It also served to legitimize my researcher voice.

Holistic content analysis (Leiblich, 1998, p.87) is comprised of two strategies that help to delineate and interpret life stories from a holistic point of view. The first strategy helps to draw out a broad perspective of themes and emerging foci, while the second involves looking at a specific section of the narrative to represent the whole.

One pattern I had observed was the overwhelming number of responsibilities these women carried. They assumed the role of caregiver to a parent, in addition to their role as mothers to their children. Two women worked full time, while the other attended school full time, and all three managed their households as well. Theirs was a constant juggling act of trying to accomplish many tasks, and getting through the day.

Another pattern I had detected was the cumulative effects the caregiving process had on the energy and morale of the women over time. The caregiving work of these women spanned from 6 to 15 years, and yet, health professionals and other family members gave little attention to this grueling dimension of their caregiving work. As a result, this pattern became one of the most crucial findings of my research.

Leiblich suggests that attending to inconsistencies and contradictions lends breadth and scope to the themes. In the

first approach the researcher rereads the narrative several times to search for patterns, inconsistencies and silences. Looking back at my work through this lens, I realized how I had intuitively done this. For example, one woman spent most of the interview describing how much she had invested personally to fulfill her caregiving responsibilities. Yet, at the end of the interview she diminished the importance of her contributions, and expressed guilt for having focused on the toll caregiving had taken on her personal life. Unconsciously she illustrated the inconsistency between trying to maintain her psychological well being, while responding to her strong feelings of duty and obligation. I came to this understanding because I had attended to inconsistencies and contradictions in applying the holistic content analysis.

Leiblich emphasizes the importance of paying attention to silences. When I reread the narratives with this in mind, I noticed how the three daughters often deflected my questions or recounted some experience they had shared previously. The transcripts revealed that as I prodded them further about this, they became silent. After enduring silences, however, they opened up, revealing their losses and accompanying emotions, some of which had remained largely unarticulated until this time. In further discussion, they shared how our conversations had given them the opportunity to acknowledge these losses and emotions.

Leiblich also emphasizes the need for the researcher to adopt a participatory approach to the work. I realize now that having invited the daughters in my study to validate important themes, I was sharing the authority in the process of analyzing their stories.

Finally, Leiblich encourages the researcher to account for her personal perspectives, as well as her theoretical one. According to Leiblich, attending to both the personal and theoretical is often overlooked. Although the researcher's personal lens may be acknowledged, it is often unclear how the researcher distinguishes the personal from the theoretical. As an exercise for our class I tried to flesh out my researcher stance in my study. It was a stance I had not articulated before.

Most significantly, I believe that my personal caregiving experience has been the driving force in forming my personal holistic perspective. As I evolved through my 20-year caregiving experience with chronic dementia, I perceived that professionals viewed me in the immediate without regard for my lived experiences and the context that shaped my life. With time I have sought out and collected the stories of many other caregivers such as myself and I connected their stories with my own. I appreciated how differently caregiving can be lived, which ultimately complements and balances my personal perspective. Juxtaposing this personal perspective with my theoretical perspective forms the crux of the holistic analysis that I apply to my work.

The second strategy Leiblich advocates is to find a specific section of a story to represent an exemplar of the whole. She states that the researcher must first have a grasp of the story, and then can look for a section of the story that may elucidate a recurrent theme. In the three daughters' narratives, there was a recurrent theme of ongoing loss and grief. Changes in the relationship with their parents, such as a lack of reciprocity emerged. Despite their parents' physical presence they searched endlessly for the parent "who once was," and this facet of their experiences coalesced their stories. As an exercise for the class I culled the transcripts for the one that most poignantly portrayed this unrelenting grief. The silences within the narratives had helped me distill from the work stories that illustrated their grief. The exemplar presented above provided a way of representing a comprehensive view of grief that was experienced by all of the three caregivers. It also resonated with my own experiences as a caregiver.

These exercises helped me to name analytic strategies I had used intuitively in my previous work. I was able to explore these data more fully to look for an exemplar and use this portion of a transcript to represent an artful narrative of a poignant and important caregiving theme. The exercises encouraged me to integrate my voice and stance as a researcher. As well, they served to emphasize that the whole is always greater than the sum of its parts.

Neomi: Poetic Analysis in Qualitative Work

With The Student [5]
Performance
Teaching
Methodology
Mental
Physical
Difficulties.
Children are very talented.
Children are slow.
How is it possible to deal with that?
Music can help.
Find the common language.
Challenge . . . them.
Communicate.
Prepare them to be ready.
Get through.
Talented or not.
Little ones
Interesting for them.
Interesting for you.
More advanced
Chopin Competition.
Prepare whole program, huge program.
Just go with each pupil whatever talent level.
Each person is different
Create something different.
Then it works.

The poem above is based on the words in a transcript of an interview that took place in the fall of 1998 with a piano teacher, Madame Dyachkov, an expert piano teacher who teaches in her home studio in Montreal. She attended and taught at the renowned Moscow Conservatory of Music, and accompanies well-known musicians. This poem represents how Madame Dyachkov believes a teacher can develop a piano student's passion for learning music. In the process of creating the poem, I was able to tease out the essence of Madame Dyachkov's teaching—the importance of teaching to the needs

of each pupil, whether the student is talented, slow, young, or more advanced.

To create the poem I followed the process of constructing "found poems", using existing words in poetic form (Butler-Kisber. 2000; 2001; Richardson, 1995). I began by listening repeatedly to the tape, while carefully reviewing the transcribed interview text. In the excerpt from which I created this poem, Madame Dyachkov was talking about her doctoral research on teaching music to students with special needs. Restricting myself to words that she used in the interview, I scanned the text, looking for important conceptual clusters and jotting down different ideas. I highlighted words and phrases that referred to how she works with her piano students. I continued to move back and forth between her explanations, comparing these notions with my own experience of teaching and learning music. Next I rearranged her words to capture her use of rhythm, pauses and syntax. To illustrate the analytic process further, I have highlighted Madame Dyachkov's words in the following text that I used to create one of the stanzas in the poem.

I proved that first of all by **music** that we **can help** for many years of mental diseases through the interest of somebody is perfectly stimulated, interested in something. It is very easy to use this state and to teach something. Actually, we discovered that there is no unable person who cannot learn the music. So, you are going to ask me about **talented** children. It will be difficult for me to tell you because even when it is considered for children, not to be skilled, it is possible to work. This is very interesting. Between the pupils whom I watched, there were some that in Russia at least, it would be considered, not what do you say professionally, handicapped. But, it works because it is interesting to **find the common language** with them. And, for me, it is a **challenge** to work with them. And, each child is so interesting and so important to find the way to **communicate** with them so that to develop.

Music can help
Find the common language
Challenge . . .
Communicate
As I repeated this process, I came to understand that

Madame Dyachkov believed that the role of the teacher is to help individuals reach their potential by using creative approaches, finding a common language to communicate with students, and by selecting interesting and challenging programs. Madame Dyachkov's ideas were also congruent with the theoretical framework that was guiding my doctoral thesis, particularly Vygotsky's (1978) notion of the zone of proximal development.

I created other poems from her interview in a similar manner. The poem, "Feelings", expresses Madame Dyachkov's view that a student's emotional state affects how they play. The words of the last poem, "Initiating Ownership," demonstrate how important it is that teachers encourage students to take more initiative and find a way to provide just the right amount of stimulation. These examples further demonstrate how poetic analysis allowed me to understand Madame Dyachkov's voice more clearly, to illuminate this through her words, and to connect her philosophy to the existing theory. The process of creating and using found poems as an analytic tool helped me make connections I had not made before.

<div align="center">

Feelings
Feel
Explain
Tell
"Fa - Sol"
Find nice sound.
Feelings
Use this state.
Plan
Find this second.
Concentrate.

Initiating Ownership
It has to be
their decision.
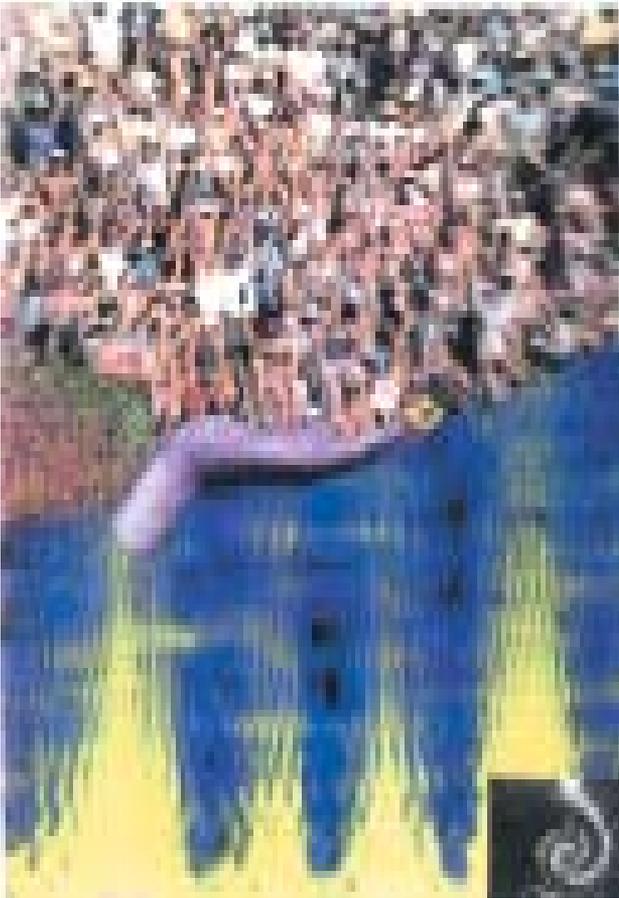Find the stimulation.
Calm
Not too much initiation.
Stimulate
them
More initiation.

</div>

Pamela: Collage as Method—From Resistance to Insight

Figure 2.

One of our exercises in class was to use collage as a way of contextualizing our data. Donna Davis, a collage artist and former student in our department, led the evening. She began by explaining that collage allows for multiple ways of looking at phenomena. As a Ph.D. education student with a fine arts background, I immediately began to wonder how this occurred. Donna outlined very open-ended directions for constructing the collage. She suggested we look for images that did not necessarily represent our data, and she encouraged us to break apart images to reinvent them by cutting into and/or overlapping to connect them. While we engaged in this process, I became curious about how one chooses the images.

As I began selecting images from magazines we had brought to class, I found I was unable to find the exact "pictures" to represent my work, so instead, I chose images that functioned symbolically, images that represented ideas to produce my collage. Later, I was to learn that it was this "open-ended space" created by the symbols that allowed for multiple views to exist. The day after our class workshop I wrote an analytic memo about my experiences of using collage as an analytic tool (see below). It summarizes how, through the process of collage, I developed deeper insights into myself, and my research interests.

Last night's class in Interpretive Inquiry was about alternative representation—creating a visual analytic memo through collage. Donna Davis presented some of her collages, which have provided a path for her to "get down to the personal experience", that is, a way of getting past the abstractions to the person/experience beneath. Davis, like Eisner, believes that the artist, as an expert, can assist the researcher in using alternative methodologies to do this. She feels that the use of images from magazines breaks apart other representations, in other words, breaks apart our stories. Davis also questions whether her own art practice of "making pretty" has blocked her own expression in the past. She feels that collage addresses this by providing a means to learn about the parts that are missing, the gaps, and allows for multiple perspectives of looking. Each viewer has her own

interpretation, her own story.

We were asked to make a collage following Davis' methodology, and by incorporating our research data as the starting point. I was very reluctant to work with the magazine photos, as she had suggested, because my own collages are abstract. I tend to resist the realistic image and work from what is in my head. I don't see that "picture in my head" out there and have to make it up, controlling each step, the colors, the composition, and the message. I leave little room for improvisation. That is the way I work—no surprises.

As I began my collage in class I questioned how one gets from the data to the images chosen. For example, if I am describing a group of women, do I look for an image of a group of women? Am I looking for an emotion, the feeling I have when observing my participants? Do we edit?

My resistance to this approach to collage led to a sense of frustration. I was not making what I think is my art, but I put together a few images. Not wanting to talk about the collage in front of the class, I walked around the room and remarked on each person's different style. Other students described their work quite literally. It was as if they had illustrated their words. I questioned what they had actually learned from this process. If they could already put it into words, what had this alternative methodology opened up, what different perspective had it lent to their understanding? Later during our discussion, I suggested to the class that it would have been interesting to have other students write their impressions of the collages before the maker explained it in words. I explained how this would allow us to hear multiple perspectives without first knowing the bias of the each maker's own interpretations. So we put up the few remaining collages that had not been discussed and each student left brief interpretive notes beside the works.

As the class continued I was half listening, half looking at my collage. The image was clearly split into two horizontally. The top half was a blur of people with their hands up. One image was a computer manipulation of multitudes of people at a rave, anonymity within a crowd of

pulsating energy. The lower half of the image looked like the heat radiating from the sun (which was not in view), with the heat moving upward from the bottom edge of the collage. In the lower right-hand corner there was a black and white image of water, manipulated into an image of a whirlpool, a force drawing energy into its centre. Along the curved dividing line between the images there was a colourful grid, a quilt in my mind, but really some image related to technology, and an open hand with a star-like, or sun-like image taken from a quilting magazine, the quilting pattern of the mariner's compass.

What came to mind is that the top half of the image, with its crowd of people, was a collaborative effort. Here my concerns for a "balance between the group and the individual" came in. The bottom image was the individual—one's interior, the mind, the soul, what comes from inside. What connected the two was the hand. I saw the two images in conflict, as if one must choose between the two. I thought of the collaborative project recently completed at the quilting guild that I am studying as part of my research, and how that isn't the same as when I do my own individual work. My fine arts background, where the unique, the new, are most valued, kept surfacing.

When my peers had finished putting their comments alongside the collages, I was surprised and excited by what other students had written about my work. "There is some energy. Something about being energized to accomplish something with others. Building a group spirit? Heat-fire-energy." "Holding the world in the palm of her hand she was unfolding a burning past. A vortex of energy enwrapped a future to be built and consumed." "Energy and enthusiasm." "Positive self concept built on praise, guidance and support." "Positive energy leads to success and people coming together."

What I learned from these responses is that others saw energy in the collage emanating from both group and individual effort. These two are not in conflict as I was seeing, but rather they work together. The group energizes the individual and the individual energizes the group. And yes,

this is what my research is about. The title of the piece would have to be about an open hand. Getting past my stage of resistance led to insight.

Tiiu: Insights from Poetic Analysis and Narrative Reflection

Making it real
Well, you know,
frustration in that course
was
part of
being in school…

That's why
I changed
my furniture project…
face it,
it is real.

No matter
how a teacher tries
to make it real for you,
it isn't.
The display units …
Frank and I
we went over each detail
ad nauseum.
You don't ever understand
(in school projects)
design is continually
changing
…adapting,
compromising,…
shifting your direction.

In a school project…

you have a
make-believe thing…
create a model…
that's pretty.

You don't have to analyze
if it works,
functions,
you don't really test it!

I am a Ph.D. student at McGill and an interior design teacher at another university. As explained earlier, part of the requirements for the Interpretive Inquiry course was to experiment with various analytic approaches with data that we had already collected. Up until this point, I had gathered data about what I was doing as a teacher of interior design. I assumed that these data would be the catalysts for understanding the learning experiences of my students. In the context of the inquiry course, I realized very quickly that these data were not as rich as they might be; I was missing the student perspective, something that interior design researchers rarely include in their work.

While we explored different artful analytic methods in class I began to have conversations with Anne, a student in my design course. After each time we spoke, I applied one of the artful analytic approaches explored in class. This type of inquiry is not common in my field, and as a novice to qualitative research, I found the tasks daunting.

The approaches we explored that had an impact on my work included languages of negation (Rogers, 1999), work as identity (Mishler, 1992) and poetic representation (Reissman, 1993). The work of Clandinin and Connelly (2000) provided me with the narrative underpinnings for these qualitative exercises.

These various approaches gave me different insights into Anne's voice, her words and the meanings underlying what she was (and was not) saying. I began discover similarities between these analytic approaches and the way

I teach the design process. For example, I tend to share my approaches to design, and encourage students to brainstorm ideas to "step out of" a particular problem, and move from "known" aspects of a design to "unknown" possibilities. I explain how it is important in this process to "loosen up," to try to "see" a design problem from various viewpoints. When students try things in different ways, this normally leads to a 'eureka moment' or solution to a particular design problem (Vaikla-Poldma, 1999). A similar experience occurred for me when we were exploring artful analytic approaches in the Interpretive Inquiry course.

As I carried out the various approaches, it made me think about and focus more on what Anne was really saying and question how my role might be influencing her words. I wrote a narrative as an interim text (Clandinin & Connelly, 2000), had conversations with Anne, and then wrote an analytic memo, each time exploring the words from yet a new perspective.

As I wrote about my conversations with Anne, I began to understand what was significant to her in the learning process. She explained that it was only after she had completed her design for a display unit in an exhibition, that the design process became meaningful and real to her. I thought I had always understood the importance of "real experiences" for learning, but Anne taught me just how important the actual production of a design is. I learned, too, that with each conversation, as I spoke less, Anne began to reveal more about her learning process.

In the Interpretive Inquiry class a group of us tended to gravitate to one another as we analyzed our work using different approaches each week. One particular night in a small working group, we used class data and tried Reissman's (1993) narrative approach that structures a narrative from a transcript by re-transcribing it into poetic form. We became very excited as the work and product seemed to flow very easily. Prior to the class I had feared this method, and was not looking forward to doing the group work. I was not one to write poetry and I had a low opinion

of my own abilities of writing prose of any kind. But the relaxed and accepting atmosphere of the group encouraged me to give this method a try, and despite myself, I became excited about putting words into poetic form. I overcame my fear I as I saw my ideas transformed into verse.

The writing of the poem literally flowed out of me, and I began to understand the value of non-traditional texts. The spontaneous creativity that came from producing a poem, first collectively, and then on my own in the poem above, led to an unleashing of narrative thought and reflection about my conversations with Anne. The various narrative experiences culminating in the poetry allowed me to see my conversations with Anne in a completely new light. I subsequently wrote reflectively about these experiences, exploring what had happened to me in class. As part of the work, I wrote the following piece about what I explored in my conversations with Anne, and the new ways that her voice spoke to me:

I see in my conversations with Anne her frustration of being a student, the joy of "the real thing," the reluctance of answering directly questions that would compare my style to hers. I also am seeing my own role in this differently each week, as we explore the various ways of producing and revealing narrative. I have just begun to scratch the surface where Anne's story is concerned. I realize that I need to pursue the ideas, the comments, and the gut answers that she has given to me thus far. I am also seeing my own biases in my questions to her. In the first conversations, I was trying to ask her questions about what worked and what didn't vis-à-vis my or a colleague') methods, while her answers tended to discuss her and the other students' experiences, and the consequences of receiving feedback received from the teacher. In the last conversation, I noticed that she revealed more, but I also let her talk, and questioned or pushed my own agenda much less than on the previous two occasions. This exercise revealed to me how bias exists in interpretive inquiry, and how it can be recognized through rigorous

understanding of text (Mauthner & Doucet, 1998, p. 122).

I have explored the events of the past two weeks from this perspective in my writings. The conversations with Anne and her fellow students, the meetings with colleagues that (perhaps unintentionally) reveal their method and motive all add new elements to my study. The grounding of these ideas is in the way they reflect the circular nature of my work, and what they reveal is the participants' experience in the process of learning, which I still see as linked to how we then socially construct space.

The experiences in the Interpretive Inquiry course made me realize many of the similarities between teaching interior design and conducting qualitative research. I came to understand the importance and value of including the participants' voices in the research process. By experimenting with these analytic approaches, I changed the role my voice would play in my research process.

Mary: How to Handle Contradictions in an Ethical Way—A Voice Below the Surface

She was a wee kid
She sat beside me
Watching Aiden
And one day
She just started to read
Every word, a little bit
And she's just
Building it and
Building it, and
Even from when
They were babies
It's the feeling
That's why they touch
Everything
It's essential

In the early ages
That's how they learn

Hands on Learning
She brings it
Back to something
They can understand
...and relate to
And that to me
In the first,
Formative years
is the foundation
How to touch the children
Connect with them

Structure
I think
It's a good thing
Here's your workbook
Take out your workbook
We're going to do some phonics here
Because that's what life is
A bit more structure
and grade one is
a good time
to start

Two Experiences
You see the thing is
I'm talking from
Two experiences
I'm talking
about…I'm talking about
the social
aspect of school and the
Educational
aspect of school
I'm very happy
With the social
aspect of school

While participating in the Interpretive Inquiry course, I was in the midst of gathering data for my Ph.D. thesis on literacy learning in a grade one class in a local public school. A sequence of analytic methods culminating with poetic representation helped to prevent me from misjudging a somewhat confusing and contradictory interview about literacy learning.

As part of my study, I had interviewed the mother of a student. She spoke about how she was home schooling her daughter, but also discussed with me her child's experiences in the grade one class I was studying. This puzzled me. I wondered why she would send her daughter to a public school when she was so convinced of the merit of home schooling. In an attempt to clarify this confusion, I first separated the principal narrative (home schooling) from the supporting one (classroom life) and studied each separately. Then, working with the idea that people tend to construct stories of their lives in a chronological and coherent fashion to explain their present situation (Mishler, 1992; Richardson, 1995; Stewart, 1998), I reintegrated the narratives in temporal order. This process clarified the relationship between home schooling and the classroom, and also helped me to understand how this mother's interpretations of the classroom evolved differently from my own. Before turning to poetic form, I summarized the home-schooling narrative and how the classroom experience related to home schooling. This helped me to focus on the essential meaning of the participant's experience (Fischer and Wertz, 1979).

Then, not wanting to suspend my own hunches any longer, I decided to explore the contradictions and more intricate connections I sensed were beneath the structure of the overriding narrative. I felt that by looking closely at more detailed stories within the larger narrative I might be able to hear a less "careful" voice of the mother, and understand more deeply how she viewed teaching and learning. To do this I returned to the interview transcripts and extracted sections that focused and expanded on accounts of teaching

and learning at home or at school. I condensed the text in places to help bring the meaning of these sections into focus. For example, I removed my own prompts as well as any "asides" that did not seem pertinent to my task. In so doing I realized that to some extent, I was trading off context for essence. I restricted myself to words and phrases from the condensed transcripts in order to stay close to the words of the mother, and began to create a poetic representation of the interview. I allowed myself to rearrange the order of phrases when it did not seem to compromise the essence of what she had expressed. Otherwise I simply played with words and lines while simultaneously thinking intuitively about the entire interview. Selection of the words and phrases was based on what spoke to me most as I read over the data. The following excerpt from the transcript shows how I selected phrases (highlighted in bold) to initiate this process:

I'm really pleased with the way she [referring to the grade one teacher] *is doing it. I'm not trying to suggest otherwise. I don't... I find they lose a lot of time in school...* **there should be a bit more structure. Because that's what life is.** *I mean, when you move on, it's fine in elementary school, but eventually the schools are getting so overcrowded that you have to be able to be independent.* **And grade one is a good time to start.** *I think that writing in phonics workbooks is a good idea...***I think it's an okay thing to have. "Here's your workbook. Take out your workbook. We're going to do some phonics here."**

The theme on structure emerged first; over time and after many drafts it took the form of the third poem. The others started out as part of one long poem and slowly broke into smaller ones as other themes became apparent. These smaller units came about by re-working the poetry —playing with it, leaving it, thinking about it, and returning to it numerous times.

The various approaches I used uncovered a voice below the surface of the interview. This resulted in insights

that, although potentially delicate, I felt comfortable sharing with my participant. The first two methods helped me to tease out my participant's rationale for home schooling her daughter while simultaneously having her in school, a narrative that is present in the interview but difficult to discern. She was happy with the affective development her daughter was experiencing in school, but felt that by home schooling her she was making up for the "basics" of literacy that her daughter was not getting at school.

The last method I used, which is the focus of this piece, addressed these contradictions within the overarching narrative. In other words, it paid attention to the smaller waves (the sub-text) of her story that did not move with the same rhythm or in the same direction as the larger one. Poetry was a way to include this less public voice as well as my own inner dialogue surrounding it. By framing the sub-text within the overarching story, I was able to address contradictions while maintaining the overall integrity of the narrative. Although it suggests "smaller waves," and allows for reflection about them, it does not necessarily upset the principal narrative. That is, the reader is free to consider the poems together or separately, which may suggest contradiction or not. This approach enabled me to bring back interpretations to my participant without feeling that I had either challenged the truths she chose to tell, or suppressed my voice and her less public one for the sake of a coherent narrative. This process allowed me to address and portray contradictions in my data ethically, and understand my material more fully.

Epilogue: Voices in Chorus

We have discussed how using artful analysis in a series of exercises in a graduate class on Interpretive Inquiry helped us gain insights into our data, and frequently strengthened our voices as researchers/teacher, as well as those of our participants. We believe that the collaborative nature of the class provided empathy, support, and alternative perspectives that

pushed our thinking further. We speculate that the supportive and responsive nature of the group was due, at least in part, to the vulnerability we experienced in risking artful approaches, and the empathy the artful products evoked. As well, our collaborative process flattened the teacher/student differential and contributed to more responsive and reflective teaching in the Interpretive Inquiry course. The exercises that began in the class provided the material for our subsequent analyses and laid the groundwork for the continuing collaborative spirit that has supported this work.

During an intensive, nine-month period, we used an iterative process of writing, presenting, dialoguing, reflecting and re-writing to retrospectively examine our work, and develop a deeper understanding of what we now mean by artful analysis that we articulated earlier. We have tried to show that the insights gleaned in this process were not just the results of having revisited our data. We would argue that revisiting data using more traditional analytic approaches would not produce the same results. Artful forms of analysis allow researchers to reveal essences, illuminate the "unsayables", articulate contradictions, and attend more carefully to ethical issues, "…to open the reading of the data to a peripheral vision, to a more embodied, intuitive and vulnerable interpretation" (S. Allnutt, Personal communication, November 2001) and produce qualitatively different results.

In the process of doing our work, we came to see that successful collaboration moves back and forth between the individual and the group, and always values and retains the individual voices. It is varied, intense, playful, honest, connected, and reflective. It mirrors artful analysis in many ways. We have attempted to retain our individual voices in the ways we have presented our work.

We believe that experimenting with artful analytic approaches enhances the validity/trustworthiness of the work. We were able to see and show our work in new ways, and from different perspectives. We were also pushed to be more specific and transparent in explaining our work to others. We became more aware, reflective and accountable. The value of this is in

how we have discovered ways to make our work more accessible, empathetic, evocative, and ethical. This article should add to the current discussion on arts-based qualitative work about analysis and representation, and transparency, and it should suggest potential approaches for teaching this kind of inquiry. More specifically, we hope it will help to answer some of the methodological questions that graduate students pose, and provide concrete ways and reasons for exploring artful approaches in qualitative inquiry.

The challenges, as we see them, are to explore how these kinds of approaches can be adapted to other pedagogical contexts, and to expand the range of analytic approaches to include, for example, other visual types of analyses. Furthermore, there is a need to develop ways that artful analytic forms can be transformed into appropriate, public representations.

Authors' notes

[1]An earlier version of this paper was presented at the Annual Meeting of the American Educational Research Association, New Orleans, LA (April, 2002).

[2]These are titles given to my collage by classmates in the Interpretive Inquiry course. Part of our process in the collage class was to look at everyone's collage and write down what the collage made us think of and also to title it, prior to hearing the "explanation" of what the collage meant to its creator.

[3]For our class purposes, collage meant using images and text from magazines or other image sources, cutting and pasting them on poster board of different sizes (size was our own choice). Williams (2000) suggests that the value of collage is that "it is a non-threatening medium where an individual does not need to feel 'artistic' in producing their piece of work" (p. 274).

[4]Emily is a self-chosen pseudonym.

[5]This poem needs to be performed to truly represent what is portrayed. Readers should try to imagine they are listening to the

auditory richness expressed by one whose first language is Russian.

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Graphic Representation as a Bridge to Understanding Conceptual Teaching

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This study explores how pre-service teachers actively construct new knowledge about pedagogy through sensory experience in university classrooms. We sought patterns of partial appropriation of pedagogical tools (Grossman, Smagorinsky, & Valencia, 1999) for conceptual teaching (Thomas, Pedersen, & Finson, 2000) in pre-service teachers' drawings of teaching and learning and in the written text where they explained their drawings. Future teacher educators may use our findings to devise entry points for dialogue that helps teachers to construct a repertoire of differentiated pedagogical knowledge. A differentiated repertoire of pedagogical knowledge implies understanding how to apply practical and conceptual tools according to whether teaching is explicit, conceptual, or exploratory (Thomas et al. 2000).

In many instances, teachers' prior frameworks of pedagogical knowledge acquired during their school experience are at odds with pedagogical knowledge promoted in university settings. As a consequence, the pre-service teacher's school experience is likely to partially or fully screen out university course content (Grossman et al., 1999; Holt-Reynolds, 1995; Wideen, Mayer-Smith, & Moon, 1998; Zeichner, Tabachnick, & Densmore, 1987). Experience can be a source of valid theory (Connelly & Clandinin, 1988; Hargreaves & Goodson, 1996), but when a teacher's personal practical knowledge (acquired through her own schooling and through participation in the wider culture) remains tacit, the persistence of that knowledge can also prevent improvement (Britzman, 1991; Hargreaves & Goodson, 1998) in her school practice.[1]

Researchers have examined how the consciousness of pre-service and early career teachers relates to remembered images of school. Goodman (1988) has asserted that childhood school experiences have a significant impact on teachers' professional perspectives, including affecting pre-service teachers' interpretations of course experiences and powerfully influencing the translated knowledge and projected practices of pre-service teachers (Thomas et al., 2000). Teachers have vivid images of teaching from their experiences as students (Calderhead & Robson, 1991), and these critical episodes become guiding images for teachers, Goodman argues, in the form of intuitive screens through which new information is filtered.

Images of teaching can capture and communicate practical knowledge of teaching (Elbaz, 1983; Johnston, 1992). Most of the research on images of teaching and metaphors for teaching concerns verbal images (e.g. Bullough, 1991; Munby & Russell, 1989). Verbal images are, however, only one kind of text that can represent teachers' personal practical knowledge. Like photographs and films, drawings "can say things that not only would require pages and pages of words to describe, but in the end could not be adequately described with words. To show what a classroom looks like," Eisner claims, "an excellent photo will do far more than the best of texts" (Eisner, 1991, p. 187). Eisner argues that the imagination is what allows us to "conceive what we have never experienced" and advocates cultivation of the senses as a way of expanding the curriculum and, consequently, the consciousness of the learner (Eisner, 1982, p. 31).

Drawings were used as indicators of human perception in the 1920s (Goodenough, 1926) and as indicators of students' perceptions during the 1980s (Chambers, 1983; Schibeci and Sorensen, 1983). During the 1990s, three research programs explored the potential of drawings as a means of illuminating tacit beliefs about teaching and promoting reflection among teachers and change in school practice. Weber and Mitchell (1995, 1996) documented the predominance of images of teaching as transmission in drawings of school practice by pre-service teachers in Canada, Israel, the United States, and Zaire. The Drawing on Education program (Haney, Russell, Gulek, &

Fierros, 1998) found that students' drawings of their teachers and classrooms had considerable power to illuminate practice and promote reflection by teachers on the educational ecology of classrooms and schools. The Draw-a-Science-Teacher-Test Checklist (DASTT-C) measured how students and pre-service teachers perceived the attributes of science teachers (Thomas et al., 2000). The designers of the DASTT-C have suggested how this instrument can foster reflection by pre-service teachers on the norms for school practice which their drawings represent.

Pre-service teachers' drawings of school practice are vivid sensory images, offering a medium for translating pedagogical knowledge, which is semantically stored (Nespor, 1987), into images. Drawings may provide pre-service teachers enrolled in university coursework and their instructors with representations of pedagogical knowledge uniquely amenable to critical examination.

When, from the pre-service teacher's point of view, the content *and* interaction during a university methods course are genuinely dialogic, the university classroom as an activity setting gains parity with schools as an activity setting (Grossman et al., 1999). By "dialogic," we mean that talk between the pre-service teacher and the university instructor acknowledges the pre-service teacher's elementary and secondary school experience as the foundation for any new pedagogical knowledge. Through dialogue, the pre-service teacher re-experiences and consciously considers emotional experiences during elementary and secondary school and, in partnership with the instructor uses that school experience to question, complicate, and deepen pedagogical knowledge explicated through the university curriculum. When pre-service teachers perceive that pedagogical knowledge in a university course is negotiated with their instructor in maieutic dialogue (not transmitted by an expert to novices), those pre-service teachers may appropriate new pedagogical knowledge to a greater degree (Barnes & Todd, 1995). Drawings of school practice by pre-service teachers and writings about the drawings may provide paths for university teachers to enter pre-service teachers' frameworks of understanding and, through conversation, help pre-service teachers interpret new

pedagogical knowledge (Thomas et al., 2000). Collegial dialogue based on visual imagery, we suggest, holds promise for teacher education.

Theoretical Framework

The developers of the DASTT-C (Thomas et al., 2000) classified drawings of school practice along a continuum of three teaching styles - explicit, conceptual, and exploratory teaching - to encourage pre-service teachers to consider a variety of instructional approaches. To score pre-service teachers' drawings more easily, we modified the definitions of explicit, conceptual, and exploratory teaching in the DASTT-C. We used the following:

Explicit Teaching: This is a didactic model for transmitting algorithmic or factual information. The task(s) students complete usually have a right answer or a set of steps to be completed to reach an acceptable answer. The teacher initiates classroom activities that provide information and/or modeling of a routine to be learned and repeated and also provides practice of the routine with corrective feedback. In representations of explicit teaching, the teacher, typically, is standing at center of a circle of the students or at the front of the classroom, often at a chalkboard and/or a teaching chart. The teacher is often telling the class about the topic and students take notes, sometimes raising a hand. Student assignments may be written on the blackboard. Students may be looking at texts or working with pencil/pen and paper.

Conceptual Teaching: This is a model that is didactic and at the same time constructivist. The tasks assigned to students are non-routine tasks that teach a concept central to an academic discipline. The teacher has specified the concept that is being taught through simultaneous, conceptually redundant activities. Tasks involve investigation, discovery, and open-ended problem-solving. In representations of conceptual teaching, typically, the students are carrying out hands-on, multiple-media activities in interdependent small groups; student-to-student task-related talk may be represented through

conversation bubbles, and the teacher is observing groups closely. The classroom is usually represented with many routine duties delegated to students. The teacher may be represented intervening briefly in a group's work to extend students' thinking or publicly assigning competence to students.

Exploratory Teaching: This is a maieutic model for teaching concepts. What makes exploratory teaching maieutic is that the curricular content arises in response to students' interests and decisions rather than curricular coherence occurring through specification of which disciplinary concepts will be taught. The task(s) students complete are non-routine and teach academic concepts through the coherence of the teacher's academic knowledge base, in response to work guided by students' interests and decisions. Over days, weeks, and months, classroom activities focus on two interdependent goals: student questions, and conceptual teaching of an academic discipline. Tasks consist of exercises and investigations that engender oral and/or written interaction which, examined in retrospect, is coherent in terms of students' understanding of concepts that constitute an academic discipline.   In representations of exploratory teaching, the teacher may be one of a group of students seated as a whole class in a circle or in small groups. The teacher may be represented observing students who are working together or actively orchestrating students' movement as students work individually, in pairs, or in small groups. Conversation bubbles may show task-related talk (e.g., the teacher or classmates helping a student develop a piece of writing or an interpretation of a literary text). The teacher may be represented helping students work on individual projects, discussing or exploring with students, or following up on student interests or questions. Classes may be represented in informal settings outside school.

In contrast to the three classifications of teaching in the DASTT-C, in this study our aim for pre-service English language arts teachers was conceptual teaching. We explored how drawings of school practice, together with simulation in a university classroom of a model for conceptual teaching, provided windows onto pre-service teachers' frameworks of pedagogical knowledge and paths toward increasing

appropriation of pedagogical knowledge for conceptual teaching. We see conceptual teaching to be important in an English language arts teacher's repertoire. We do not mean to imply that conceptual teaching is more worthwhile than explicit or exploratory teaching. Sound English language arts pedagogy depends on exploratory and explicit as well as on conceptual teaching. Exploratory teaching fosters entry into aesthetic experience as a reader and as a writer, across the graphic and lively arts as well as across purely verbal media. Explicit teaching, on the other hand, is necessary in the teaching of such conventions as mechanics and spelling and of routines for writing timed essays, such as the "five-paragraph essay" useful to students taking high-stakes writing tests and timed essay exams in college. Our goal is to develop one way that pre-service and beginning teachers can master pedagogical knowledge across the entire continuum of explicit, conceptual, and exploratory teaching.

Grossman et al. (1999) have identified five degrees of appropriation of pedagogical knowledge: lack of appropriation, appropriating a label, appropriating surface features, appropriating conceptual underpinnings, and mastery (likely to take years of practice to achieve). These authors situate pedagogical knowledge within the broader classification of "psychological tools," which "enable people to act on their environments." Pedagogical "tools," the authors write, consist of two types: conceptual tools and practical tools. Conceptual tools are "principles, frameworks, and ideas . . . that teachers use as heuristics to guide decisions about teaching and learning." Practical tools are procedures and resources that do not guide an array of decisions but, instead, "have more local and immediate utility" (Grossman et al., 1999, pp. 13-14). Drawings of school practice represent what pre-service teachers can imagine in episodic form, in time and space, and therefore, with accompanying writing, allow analysis on a number of levels. Drawings and accompanying writing permit identification of the conceptual and practical tools that a pre-service teacher has appropriated. These media show to what degree, and in which ways, tools for explicit, exploratory, and conceptual teaching may be interacting at cross purposes with

one another in the pre-service teacher's mental model of school practice.

Procedures

We collected early-semester and mid-semester drawings and accompanying written reflections[2] on the drawings from 21 pre-service teachers enrolled in an English language arts methods course. Among the drawings and accompanying writings, 17 of the 21 students' works provided a complete set of an early-semester drawing and accompanying writing together with a mid-semester drawing and accompanying writing. Of those 17 complete sets, 14 were by undergraduates and three were by fifth-year master's degree students. We analyzed the 17 complete sets of drawings and accompanying writings according to the categories (explicit, conceptual, and exploratory) that emerged as we reiteratively scored and discussed these drawings.

The pre-service teachers' two-month experience included:

• making two drawings of "an English language arts teacher teaching and students learning," accompanied by an average of two pages of written commentary in the form of a letter to the instructor;

• keeping—and voluntarily sharing—"commonplace books" of quotations and images resonant for each pre-service teacher;

• assigned readings from an English language arts methods text (Christenbury, 2000), two books of teacher stories (Draper, 2000; Graves, 1998), and a text (Cohen, 1994) on the system for conceptual teaching developed through the Program for Complex Instruction at Stanford University during the 1980s and 1990s;

• observing, writing genre reflections (Margolis 2002), and planning and teaching a lesson in a National Writing

Project teacher's middle school classroom;

• simulation of a Complex Instruction unit and an in-class test worth 20 percent of the final course grade on six major principles and practices for implementing Complex Instruction explained in the Cohen (1994) text and embedded in the simulation of a Complex Instruction unit.[3] The Complex Instruction unit which the pre-service teachers experienced through simulation taught the concepts of theme and Shakespearean tragedy.

Our aim throughout the data collection period was to catalyze and support synthesis by these pre-service teachers of received and constructed pedagogical knowledge. We were especially interested in how dramatization (through simulation of a Complex Instruction unit) together with pre-service teachers' drawing may foster a coherent synthesis of pedagogical knowledge appropriated during elementary and secondary school and during their pre-service coursework.

The Complex Instruction model students were taught during the course resembled conceptual teaching as described by Thomas & Pederson (1998). We sorted students' writings and drawings from the beginning and midpoint of the course into Thomas & Pederson's three categories of "explicit," "conceptual," and "exploratory" teaching, noting shifts between pre-course data and mid-course data, which followed the simulated Complex Instruction unit and preceded the test on Complex Instruction. We developed the descriptors we have used for "explicit," "conceptual," and "exploratory" drawings during this first stage of data analysis.

The second step of data analysis was to identify differences between students' writing and their drawings. What did the drawings show us that the writings did not show us and *vice versa*? Further, what entry points did the overlap and disjunction between the drawings and writings provide for dialogue to deepen pedagogical knowledge? What could we infer from these visual and verbal data to guide us into dialogue with the pre-service teachers?

Results

In brief, findings revealed a shift from explicit to conceptual teaching between the first drawings, at the beginning of the course, and the second drawings, which followed the simulated Complex Instruction unit. The beginning-of-semester drawings and accompanying writing showed the tendency toward explicit teaching that previous research on pre-service teachers' images of teaching and of classroom scenes has found. The mid-semester drawings and accompanying writing showed that, in correspondence with previous research, appropriation of the new pedagogical knowledge about conceptual teaching was mainly at the level of labels and surface features. However, the drawings and writing of several pre-service teachers showed more complete appropriation of the pedagogical tools for conceptual teaching.

Table 1. Data on classification of drawing and writing models portrayed by pre-service teachers before the course and mid-course

	Pre-course	Mid-course
Explicit model	13	5
Conceptual model	0	9
Exploratory model	4	3

As Table 1 shows, before the simulation, 13 of the 17 pre-service teachers drew explicit teaching and 4 portrayed the exploratory model. This finding was consistent with findings by Weber and Mitchell (1995). By mid-semester the pre-service teachers' drawings and writings had shifted so that only 5 retained the explicit model. At mid-semester, 3 pre-service teachers portrayed explicit teaching, and 9 portrayed conceptual teaching.

Table 2. Persistence and shifts in model portrayals from pre-course to mid-course drawing and writing samples

N = 17

Explicit, no shift: Explicit/Explicit	5
Exploratory, no shift: Exploratory/exploratory	1
Shift from explicit to exploratory: Explicit > Exploratory	2
Shift from explicit to conceptual: Explicit > Conceptual	5
Shift from exploratory to conceptual: Exploratory > Conceptual	4

Table 2 shows the shifts between pre- and post-simulation drawings. Five pre-service teachers who portrayed explicit teaching as their image of "a teacher teaching and students learning" at the beginning of the semester did so again in their post-simulation drawing. Seven of those who portrayed explicit teaching at the beginning of the semester portrayed conceptual or exploratory teaching following the simulation. Among the seven whose drawings shifted away from explicit teaching, five focused on conceptual teaching in their mid-semester drawings and writing.

The pre-service teachers' writing provided important information about the persistence of highly charged memories of school experience, sometimes impeding and sometimes furthering shifts toward representing conceptual teaching. Among the five pre-service teachers who represented explicit teaching at both the beginning of the semester and after the simulated Complex Instruction unit, the written comments by four suggested to us that these pre-service teachers perceived that they had made a shift to the model of teaching they had experienced in the simulation and had read about in the Cohen (1994) text. Their drawings, however, showed persistent predominating features of the explicit teaching model.
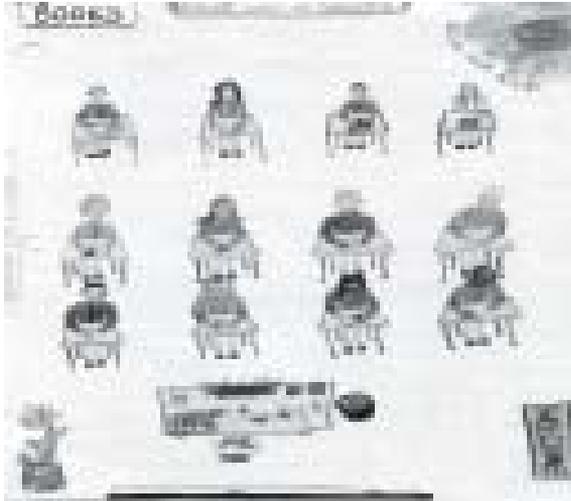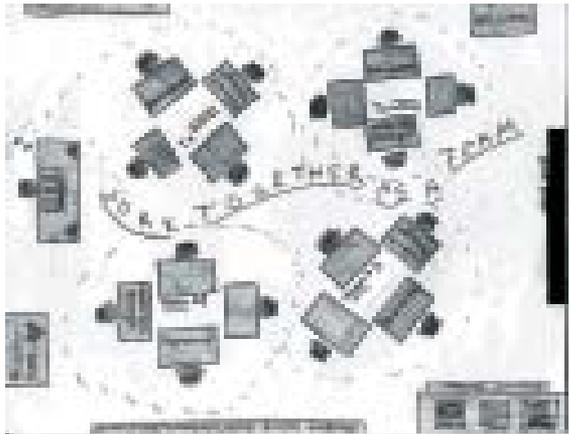
Figure 1

Figure 2
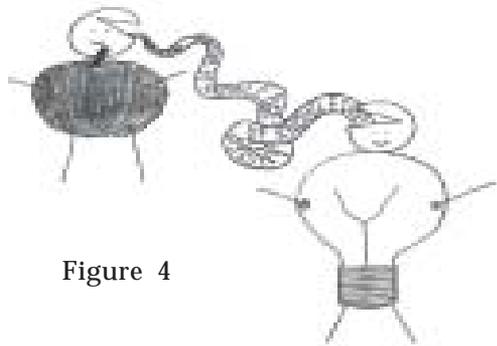
Figure 3

Figure 4

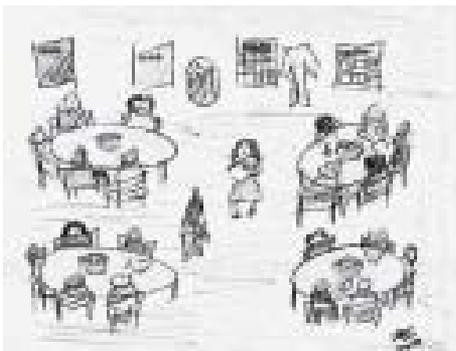
Figure 5

Figure 6

Figure 7

Figure 8

Figure 9

Figure 10

The writing by Ann, one of these four pre-service teachers, illustrates incorporation of labels from conceptual teaching by these four pre-service teachers into a persistent explicit teaching model. Ann wrote at mid-semester that from drawing "a teacher teaching and students learning," she had "learned . . . I [will] have love in my classroom. I will involve students with each other by doing group work, but if I see them not working together properly then I will have to try different strategies." In her beginning-of-semester drawing [Figure 1], Ann had drawn a holiday party. She had written, at the beginning of the semester: "My goals for this piece are . . . to show love in the classroom: The teacher walking around to make sure students are on task . . . ." See Figure 2 for Ann's post-simulation drawing. What has persisted in Ann's representations of school practice is the belief that a loving teacher directly supervises students' work, regardless of whether explicit or conceptual teaching is taking place.

It was not necessarily enough to catalyze a shift to conceptual teaching for a pre-service teacher to be discontented with an initial representation of school practice as explicit teaching. In one of the cases of persistent representation of explicit teaching, Barbara expressed dissatisfaction in her writing accompanying the first drawing [Figure 3] with how "stereotypical" her representation of teaching and learning at the beginning of the term was. Barbara's post-simulation drawing [Figure 5] prominently foregrounded a surface feature of conceptual teaching: a teacher making notes on a clipboard as students work in groups. Teaching as transfer of knowledge from one individual to another persisted so strongly in Barbara's mid-semester drawing and in the writing accompanying the drawing, however, that we coded this drawing as "explicit" rather than "conceptual." Barbara began the post-simulation drawing with graphic representation of a metaphor. Her metaphoric drawing [Figure 4] used the icon of an apple for the teacher, the icon of a light bulb for a student, and the words "knowledge¾transfer of knowledge—transfer of knowledge" inscribed on a banner between the apple and the light bulb as representation of the teacher-student relationship. Barbara wrote that in the representational post-simulation drawing

[Figure 5], she "tr[ied] to convert the same ideas [she] had for the first picture [Figure 4] but . . . make it seem more realistic." Although Barbara included myriad surface features of Complex Instruction in her representational drawing, there was no evident construction of conceptual knowledge by the students she depicted. We therefore interpreted Barbara's post-simulation drawing as representing persistent conceptualization of school practice as explicit teaching.

Celia's beginning-of-the semester drawing [Figure 6] and writing represented a teacher holding a crying student in her lap and comforting her (a memory from the pre-service teacher's elementary school years). We coded this first drawing as representing explicit teaching because of details in the drawing, such as the assignment on a chalkboard to read a chapter from the textbook and answer the review questions in the text. In her post-simulation drawing [Figure 7], Celia showed delegation of authority to students through cooperative norms and procedural roles and student-to-student task-related talk (in speech bubbles over the students' heads) related to concepts in literature. The task-related talk about literature in the speech bubbles included students saying, for example, "But that character does illustrate this theme, because . . . ," "I agree with Mary that . . . ," and "Joey, you've been quiet; what do you think?"] In her writing about the post-simulation drawing, which we coded as representing a shift from explicit to conceptual teaching, Celia wrote that "during our discussions of group work, my mind [kept] drifting back to my high school AP English class." When one of us asked Celia during a conference what ideas she had for her drawing following the simulation and preceding the test on Complex Instruction, she said immediately, "I have an image!" Celia had found an image from her school experience that was congruent with both a conceptual tool (delegation of authority) and practical tools (cooperative norms and procedural roles) for conceptual teaching.

In some cases students' drawings showed us aspects of the appropriation of tools for conceptual teaching beyond or far less than what the writing by that pre-service teacher suggested. Deborah's writing about her post-simulation

drawing, for example, stated in rather unspecified terms the value of "letting students discover on their own," "careful and thoughtful planning," and creating an "encouraging environment for learning and discovering." Deborah's goals for her second drawing were "to demonstrate my understanding of the text and to illustrate that information." Deborah's post-simulation drawing [Figure 8] was much more specified than the writing accompanying this drawing, and the details in the drawing indicated good synthesis of pedagogical tools for conceptual teaching. Deborah showed numerous surface features of Complex Instruction—the teacher with clipboard, observing several yards from a small group of students; task cards to provide small task groups with the resources they need to solve problems within the groups; and posters publicly assigning students to groups and to roles (not always but often procedural roles in Deborah's post-simulation drawing). In addition, the task descriptions on a wall poster consistently involved visual as well as verbal composition: evidence of understanding of a conceptual tool (assigned tasks that are true group tasks and that involve multiple intellectual abilities, beyond the usual reading, writing, and mathematical calculation).

A surprise to us was that a number of the pre-service teachers expressed that they disliked and felt awkward drawing. Yet those same students typically expressed how much the drawings they had made meant to them. For some, the drawings were expression of a belief about teaching that was proclaimed in writing accompanying the drawing. These proclaimed beliefs included that teachers should connect with students, should be "on the same level" with students [see Figure 9], or should have an equal amount of time and space in the classroom with students. Often, a belief proclaimed at the beginning of the term was proclaimed again, verbatim, in the writing accompanying the post-simulation drawing. Ellen, whose drawings are Figures 9 and 10, exemplifies this pattern. Her drawing shifted from careful, more confident figure drawing of all students' eyes on the teacher, representing a memory from a laboratory experience in a previous course (and explicit teaching) [Figure 9], to new ideas portrayed with a fuzzy "sketched" quality [Figure 10]. In the post-simulation drawing

[Figure 10] and the writing accompanying the post-simulation drawing, we noticed greater focus on student learning and a number of surface features of conceptual teaching. In the writing accompanying the second drawing, Ellen wrote that "anytime your norm is challenged, it can be confusing" and that the deliberate "fuzzy" quality of the second drawing reflected that her ideas were in a state of change. She wrote that she was moving toward envisioning students doing for one another what she had previously envisioned herself doing for students, so "they will not be dependent on me and thus more prepared for the rest of their lives."

As we have speculated how dialogue around these students' drawings and accompanying writing could unfold, our understanding of appropriate pre-service modeling and reflection has shifted away from a stance that we should model and promote only appropriation of tools for conceptual teaching.[5] Barnes' (1992) conceptualization of content and interaction frames has led us to conclude that the pattern of repeated proclamation of beliefs and values in writings across pre- and post-simulation writings has implications for teacher educators' use of drawings to scaffold teachers' eventual mastery of new practical and conceptual tools. Both course content and conversations between instructor and pre-service teachers, we suggest, should be recognized by the pre-service teacher to be dialogic, involving negotiation of meaning spanning the pre-service teacher's and the instructor's frames of reference. Without that sense of dialogue, the pre-service teacher's prior beliefs and values come into competition with new conceptual and practical tools or, worse, go underground. As a result, the pre-service teacher is forced into the role of "student" in the university course, exchanging display of the instructor's preferred conceptual and practical tools for the course grade.

Educational Importance of the Study

Using both pre-service teachers' drawings and their writings has been important to us as researchers. Graphic and verbal representations of their images of "a teacher teaching

and students learning" gave us windows onto a more complete understanding of these pre-service teachers' practical and conceptual tools and what they are thinking about these tools than either graphic or discursive data would have provided alone.

As teacher educators, we needed both drawings and writings to see ways to help pre-service teachers reflect on their understanding of school practice. Each teacher's drawings and writings provided a unique path to follow -first through conversation with that teacher during the field experience which follows during the second half of the methods course and then during student teaching. The following are examples of conversations we might have with each of the five pre-service teachers whose drawings we have discussed in this article to help them expand their repertoires beyond a fixed focus on explicit teaching or, if they have made a tentative shift from explicit to conceptual teaching, to bring them into a deeper, more confident sense of conceptual teaching.

Ann [Figures 1 and 2]. Ann wrote in her pre-simulation text, "I want the students to want to learn and I want to make it fun and group oriented." After the simulation, she made a drawing of desks clearly arranged for small group work with the path of the teacher moving about the classroom, monitoring to make sure the students are on task. Although Ann's writing displays enthusiasm for students working together in group work, her drawing after the simulation portrays the classroom as the teacher's territory and the teacher mainly as a behavior monitor.

To move Ann toward understanding of conceptual teaching, we might pick up on her commitment to a "positive classroom" and the Valentine hearts symbolizing the love in her classroom, a persistent theme in her pre- and post-test text and drawings. We see a possible path to follow being asking Ann to recall a loving adult she has known, one to whom she might go to show and celebrate a new discovery or a new accomplishment. We would try to help her see that some of her own learning has taken place with the encouragement of a loving adult, but not necessarily because of the direct

supervision and monitoring of an adult. We would try to raise her awareness of occasions when she has constructed her own knowledge. She would need to understand that she can trust students to stay "on task" if the task is interesting and challenging, just as she has done in the past.

Barbara [Figures 3, 4, and 5]. Like Ann's, Barbara's drawings show persistence of an explicit teaching model. Barbara's dissatisfaction with her first drawing as too "stereotypical" was followed by post-simulation drawing displaying surface features of conceptual teaching (group work, a clipboard with the teacher's observations of students' behavior). Barbara also made the post-simulation metaphoric design of an apple (teacher) and light bulb (student), with "transfer of knowledge" flowing from teacher to student.

Barbara seems to think abstractly with images symbolizing ideas. Her drawings show confidence in technique and precise expression of her ideas. To move Barbara into a deeper understanding of conceptual teaching, we would ask her to draw a metaphor to show how a teacher might set the stage for students to learn and how the teacher observes and may guide learning, but where the learning is built by students. We might encourage Barbara to brainstorm new symbols for students who are constructing their own knowledge—beyond apple and light bulb, to draw the new metaphor, and then to translate the new metaphor to a new, more representational drawing of a classroom.

Celia [Figures 6 and 7]. Celia made a shift from explicit to conceptual teaching,. We could support Celia's further thinking by listening to her talk more about her high school Advanced Placement English class, the memory which sparked her idea for the post-simulation drawing. She wrote, "I would like to call some of my old classmates to see what they remember about our work as a group." Celia had a vivid memory of groupwork where she realized she was learning with her peers. The remembered image of herself involved in groupwork seems to be a scaffold for her ideas about teaching.

Deborah (Figure 8). In a similar fashion, Figure 8 displays the careful post-simulation drawing by Deborah as she was

making a shift from explicit to conceptual teaching. In Deborah's post-simulation drawing, a teacher is observing a small group working on a multimedia task. We learned later that Deborah had found in her own yearbook a snapshot of an after-school math club (a group Deborah had not experienced). She used the photograph to imagine students "simply doing [math] to learn…It was just the students helping each other after class. They are teaching and learning." Deborah used that photographic image to draw what she thought it was like as a student to learn in a group. The image itself helped her understand the students' experience of interdependence. In further conversation with Deborah we might show her more images of students working together, not necessarily from her own memory bank, to fire her imagination and extend her thinking about conceptual teaching. Videotape, for example, of Vermont students with their hands in oil, sand, water, and feathers at a Complex Instruction activity center, talking animatedly about how the oil looks on the sand and about how they might get the oil out of birds' wings, could help this pre-service teacher imagine and represent the feeling tone and sensory details of interaction among English language arts students who are absorbed in working together to generate solutions to rich, open-ended problems.

Ellen (Figures 9 & 10). These drawings show Ellen's shift from a highly defined drawing of explicit teaching to her fuzzy, "sketched" drawing of conceptual teaching. When one of us asked Ellen about these two drawings, she said,

When you asked us to make notes about our thoughts when drawing, my list grew longer and longer as I thought of more and more situations where this [how strongly I feel about connecting with students] applies, both inside and outside of the classroom.

In our conversation with Ellen, we might ask her to talk while she sketches and ask her feelings about connecting with the students and about their connections, or interdependence, with one another.

Combining extensive reflective writing with drawings of school practice helped us to rethink how we are interacting

with pre-service teachers and how we are interpreting their work. During past semesters, when pre-service teachers made drawings with only immediate, brief annotation we had the sense that: (1) we were struggling, without much success, to instruct pre-service teachers in a particular model for conceptual teaching; (2) that the pre-service teachers' drawings of this particular model of conceptual teaching were made to please us, and consequently to earn a good grade; (3) that we were failing to apprehend much meaning drawings held for pre-service teachers who had made them; and (4) that we were, in sum, falling far short of tapping the educative potential of graphic representation of school practice by pre-service teachers.

First, the students' drawings augmented by extensive writing provided us with information different from what we could learn from discursive text about their understanding of the model of conceptual teaching that was emphasized during the semester methods course. It was also different from what we could understand by looking at the drawings without extensive accompanying writing. Because the forms of representation were different, we were able to understand the pre-service teachers' visions of education in more depth through their images paired with their writing. Many times the images displayed important details explicated in the text—visual qualities that represented how the pre-service teachers felt (such as sketchy drawing representing grappling with new knowledge), or discrete symbols representing metaphors in the pre-service teacher's thinking about pedagogy, for example.

In many cases, because we used two media (images and text), we were able to detect lingering images of pre-service teachers' beliefs that conflicted with or blocked their deeper understanding of the conceptual model. For example, in some drawings (post-simulation) the classroom was arranged with students working in groups on the assigned individual tasks and the teacher was still at the center or head of the classroom. Group arrangements would conflict with individual tasks. The teacher might be working with a single group (if intervening at all) but would not be at the center of the classroom giving directions in a consistent conceptual model. If we had seen

only the pre-service teacher's written text, we would not have detected these misunderstandings. Conversely, written text revealed assumptions that were at cross purposes with the visual imagery in drawing: the drawing reproduced above as Figure 2 illustrates how without accompanying written text, the point of entry for our dialogue with the teacher could have misfired. We could not have known, without the writing that accompanied the drawing that the dotted line showing the teacher's movement around small clusters of student desks and the label "Work together as a team" masked persistent belief that a loving teacher directly supervises students when they are working in small groups.

Second, we were concerned that the pre-service teachers' drawings of this particular model of conceptual teaching were made to please us, and consequently to earn a good grade. In this study we were looking for their understanding and not necessarily their ability or commitment to implement the model. We were looking for a variety of patterns of appropriation of practical and conceptual tools and in general for whether pre-service teachers had acquired mere surface knowledge or deeper understanding of the model. Whether the pre-service teachers had the inclination, ability, or commitment to use the model in their classrooms would be the important focus of another study. It would be important to find out how the pre-service teachers' images and descriptions of classrooms align with their student teaching practice. When their images display evidence of solid understanding of the conceptual model, does observation of their classroom practice show implementation of the model?

Third, because of our concern about whether we had failed to apprehend intended meanings in the drawings, we now think we should conduct interviews with the subjects to ask whether our interpretations of their thinking are accurate. In several cases when we conducted interviews and asked questions about the drawings and text, the pre-service teachers confirmed that our interpretations were exactly right. We think it would be valuable to interview the pre-service teachers

systematically to check our reliability.

When we shared our interpretations here about the pre-service teacher's drawings with some of these pre-service teachers, Ann said, "Yes, that's exactly right. That's exactly what I meant." Celia also confirmed our interpretation of her drawings, saying, "Yes. That's right." During previous semesters when we explored the possibility of educative experience centered on drawings of school practice—but asked for only brief, immediate annotation accompanying the drawings—students with whom we talked in focus groups did not generally confirm our interpretations of their meaning.

Fourth, we were concerned that we were falling far short of tapping the educative potential of graphic representation of school practice by pre-service teachers. In the future we would encourage pre-service teachers to make more metaphoric drawings. We discovered that many of the pre-service teachers spontaneously drew metaphoric symbols rather than, or in addition to, representational portraits of classrooms. The metaphors proved to be as revealing as the representational drawings and provided us with good entry points for dialogue.

These excerpts offer insights into how pre-service teachers imagining school practice through the dual media of drawings and reflective writings became accessible to us as educational partners. Representation of thinking in text and in images provided rich information. Future research could extend this line of research by asking the same questions and using other forms of representation, such as music and drama. We found that the use of various media improves communication between the pre-service teachers and their instructors and provides good entry points for dialogue to extend pre-service teachers' deepening understanding. The use of various media may also provide pre-service teachers with vivid new information to replace older images that block their acquisition of new ideas.

Authors' Notes

[1]Gudmundsdottir (2001) defines school practice as comprising not only what the teacher does but also what students do

and learn.

[2]To provide the pre-service teachers with ideas for their written reflections, we adapted Ostrum, Haake, and Bishop's (2001) guidelines for writing "process cover sheets."

[3]The Complex Instruction concepts which the pre-service teachers were responsible for learning in preparation for a final test were "the condition of ill-structured problem-solving," "delegation of authority," "establishing cooperative norms," "procedural roles within groups," "status problems and status treatments," and "sound evaluation."

[4]The names of pre-service teachers in this paper are pseudonyms.

[5]Now our stance, following this inquiry into pre-service teacher learning, is that we should model and promote student reflection on both didactic and constructivist teaching—including understanding the difference between didactic and constructivist teaching and the difference within constructivist teaching between conceptual and exploratory teaching, as these terms are defined here. While mastery of pedagogical knowledge and application of that knowledge to practice for explicit, conceptual, and exploratory teaching is unlikely to occur until at least after several years of certified practice (Grossman et al., 1999), such learning, once accomplished, holds the promise of equipping teachers to borrow and adapt activities in a principled, conceptual way (Smagorinsky, 2002).

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REVIEWS

- **Violin Voices: Traditional Music of the Old Pueblo**

  Reviewed by Joan Russell

- **Critical Links: Learning in the Arts and Student Academic and Social Development**

  Reviewed by Regina Murphy

Violin Voices: Traditional Music of the Old Pueblo

A Production of Southwest Series, Inc., Tucson, AZ (2001)

*Produced by **J. David Betts, Jennie Crouch, John Crouch***

Project consultant and narrator:
 Dr. James Griffith, *University of Arizona*

Reviewed by **Joan Russell**

McGill University

If one wanted to learn about the musical tradition of a particular group one would want to travel to the community where that tradition is alive, there to live and participate in the life of the community for a substantial period of time. The alert and systematic observer would talk to musicians and other community members for the purpose of learning about the history and social function of these musical traditions, and the value that community members place on these traditions. One might participate in some of the musical events in some way. Patterns of musical behaviours would be noted. One would want to find out how young people in the community come to learn the skills and repertoire of the tradition, and the nature and source of attitudes towards traditional music-making and how these attitudes are expressed and internalized (Rice, 1996; Russell, 1992, 2001, 2002; Veblen, 1999). One would become familiar with relevant literature in ethnomusicology (Blacking, 1973; Herndon & McLeod, 1995) and cultural anthropology (Geertz, 1973, 1983) and the particular research postures (Wolcott, 1992) used in these fields. One would study the extant literature related to the particular group of which the musical tradition is a part. One would want to know how, why, when and where a particular group of people use traditional music – in short one would want to know about the musical practices,

and the contexts in which they occur. *Violin Voices*, a multimedia, interactive CD-ROM offers an introduction to four violin traditions of the Sonoran region. The traditions and their contexts are presented through musical sounds, images, the transcribed speaking voices of musicians, and socio-historical-biological information. The information is organized around four perspectives: the practitioners and the contexts of their musical practices; the instruments typically used in each tradition; the socio-historical context of these traditions; and the biological profile of the Sonoran region. Each tradition is located for us physically on the Sonoran map, and is situated on a historical timeline from prehistory to the 20th century. A reference "book" lists credits (an impressive number of individuals contributed to this product), audio- and bibliographical references, and vocabulary specific to the musical traditions presented here.

The four traditions are revealed through the voices of Western Swing musician Edsel Smith, *Waila* fiddler Edmund Wilson, Apache traditional musician and instrument builder Chesley Wilson and Mariachi fiddler Cuco del Cid, their stories delicately elicited by experienced ethnographer Dr. Jim Griffith. The opening sunset scene of deep purple mountains against a deepening russet sky sets the visual stage for the visit to the region.

Dr. Jim Griffiths, a folksy, informal figure who is a professor at the University of Arizona, appears on the lower right corner of the screen, and introduces us to what we are about to see and hear. He explains briefly that ethnomusicology is the study of how music fits into the society that "owns it, plays it, and uses it." Dr. Griffiths is also available along the way to introduce the different components of *Violin Voices*. When the images of the four spokesmen for the traditions appear Dr. Griffiths tells us to click on the image of the tradition that interests us. Clicking on the image of our choice begins our journey.

The musicians. Clicking on the image of one of the four musicians activates a screen which is divided into two sections. On the right, a slide show presents us with a series of

photographs depicting the musicians in "play" mode in a variety of social contexts. On the left side of the screen the transcript of Dr. Griffith's interview with the featured musician can be read at leisure.

Edsel Smith recounts his origins as an old-time fiddle player, who learned the techniques and repertoire of western swing from friends and relatives in his community. Edmund Wilson, a fiddler from the Tohono O'odham reservation tells about *waila* music (definition found by clicking on the "red book" icon) that his Santa Javier Fiddle Band plays for dances. Chesley Wilson, who makes and plays Apache violin, drum and flute, explains how traditional Apache instruments are constructed from natural materials found in the region, and when and how they are used. Cuco del Cid informs us about the style and traditions of Mariachi music. The photos of the musicians in their traditional settings and dress that accompany these stories give additional life to the narratives.

The instruments: Each of the four traditions uses instruments that have evolved in a particular configuration and form in a particular place and time. They are connected to the social history, needs, opportunities, and human and natural resources of the community. Images of the instruments of each tradition are presented, and to know what the instrument sounds like one simply clicks on the image. Brief descriptions of the instrument's origins, its construction, its history, and the materials used are presented.

Sonoran bio-region. This is the geographical setting where the four traditions evolved and are practiced. Information about the region is organized into four sections: Seasons, Land Forms, Plant Life, and Bio Communities. We learn that the territory encompasses 120,000 square miles in the area of central and southern Arizona, and the southwest corner of California, Baja California and the northwestern part of Mexico. We learn that the area is rich in species diversity and geographic complexity. A slide show treats us to splendid photos of desert plantlife, and spectacular shots of sunset and lightning.

Reference section. Clicking on the red book icon leads us to a reference "book" which is divided into three sections: C

(Credits) B (Bibliography) and V (Vocabulary). The list of credits includes: programmer, art director, production assistants, research consultant, video editor, sound recordist, video production, audio assistants, musicians in the four bands, photographers, archival sources. The Bibliography contains five sections: a list of selected works of literature pertaining to the study of cultural groups and musical culture in general; and four sections devoted to Apache, Western, Waila and Mariachi reference material. An audio bibliography is included for each musical style. The Vocabulary is organized by musical style. Each section contains definitions of terms, and their origins, explanations about the instruments and musical styles found in these traditions, and information about how the instruments and styles came to be part of the tradition. For instance, we learn how the European polka found its way into Waila music. In addition, the vocabulary section provides information that helps to contextualize the musical traditions historically, socially and culturally.

I encountered a few technical problems, which I immediately, and perhaps unfairly, attributed to my lack of technical expertise. I could not move between the CD-ROM and Word when I was ready to begin making my review notes, so my notes had to be hand-written. But ethnography requires good hand-written note-making, so perhaps it was appropriate to do it this way. I would have liked more control over some aspects of the program. For instance, I could not control the slide shows. A "pause" feature would have been useful. The CD-ROM worked fine on 3 different Macintosh computers but I could not use it on the two PC's that I tried, although it is designed to be used by either Mac or PC. The screen, which allows the user to hear the sounds of the selected instruments, also offers information about the instrument. However, one cannot listen and read at the same time. I would have liked to hear the instrument while reading the information and I would have enjoyed hearing the voices of the speakers as they told their stories.

Although I felt confident in my ability to review the content, I consider myself to be technologically challenged, and so I approached this reviewing task with some apprehension.

A few sessions with *Violin Voices* were needed before I began to discover the richness of the information, to learn how I could gain access to more and more information via the various links, and to appreciate the amount of work that went into the making of this little disk. I began to realize that I could not digest the contents of this resource in an afternoon: I would want to have it on hand not only as a source of information about the four musical traditions but also to gain a sense, for example, of the kinds of questions an ethnographer asks, and the interview techniques that Dr. Griffith used to draw out the voices of the musicians.

Violin Voices is a very accessible "text" and an excellent resource for scholars of all levels — high school, undergraduate, graduate. It can serve as an introduction to some of the techniques of ethnography, and as a complementary resource for an ethnographic study of the musical traditions of the Sonoran region. As a pioneer in the production of the results of ethnographic studies on multimedia interactive software it is a fine model for future scholars wishing to publish their results in this form.

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Critical Links: Learning in the Arts and Student Academic and Social Development

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Decades of modest beliefs in the powerful effects of the arts on general learning rose to a peak in the early 1990s when reports of the so-called "Mozart effect" began to make headlines. At last, a valuable spin-off for music education could be demonstrated: listening to a Mozart sonata had caused the temporary enhancement of spatial-temporal reasoning (Rauscher, Shaw & Ky, 1993). In the heady excitement of this "concrete" finding, copies of Mozart's Piano Sonata for Two Pianos (K.448) flew from the shelves, well-meaning advice on the benefit of arts education proliferated and advocacy-style claims abounded (Bresler, 2002). That uncritical acceptance and exaggerated claims would eventually be refuted was hardly surprising and, in many respects, the publication of several meta-analyses in the Journal of Aesthetic Education in the Fall of 2000, may have come as a kind of reprimand to the upholders of popularized beliefs.

Two clear messages emanated from this publication: The first was that no study could claim to have identified a causal relationship between one situation and another unless the study had been designed to be truly experimental in the first instance; the second was that, of the thousands of published and non-published studies in arts education, only a very small number

fulfilled the criterion of being truly experimental. Clearly, there were lessons to be learned as to how one might conceptualize a study of possible links between arts education programs and non-arts effects and outcomes.

Given its purpose, *Critical Links: Learning in the Arts and Student Academic and Social Development,* edited by Richard Deasey, is a timely publication which provides us with the necessary clues as to how we might proceed with our research questions. The book comprises a compendium of 62 studies, selected on the basis of their focus on the academic and social effects of arts learning experiences. Prepared by James Catterall of the Imagination Group at the University of California, Lois Hetland, Project Zero at the Harvard Graduate School of Education, and Ellen Winner of Project Zero and Boston College, together with seven advisors, the Compendium seeks to identify convincing examples of arts education that might further debate on such issues as how to enable students to reach high levels of academic achievement, how to improve overall school performance, and how to create the contexts and climates in schools that are most conducive to learning.

The Compendium is logically organized and presented in a user-friendly format. The studies fall into five categories: 7 dance, 19 drama, 17 multi-arts, 15 music, 4 visual arts. The inclusion of at least one meta-analysis from the Journal in each section has ensured that the studies presented are relatively recent; about three-quarters of the studies are dated between 1995 and 2001. Along with the titles, author(s) and publication details, the research question of each study is presented at the top of the page while the methods and results follow in a succinct and consistent format beneath. To enrich the Compendium with a variety of perspectives, fourteen reviewers were invited to make additional comments—two to each study. Thus, along with the main focus of the research, each study is illuminated by two separate viewpoints under the headings "contribution to the field" and "commentary". In addition, each of the five sections on the arts is elaborated upon in an ensuing essay which further discusses the points raised, poses questions and problems and provides pointers to future areas worthy of

investigation.

One of the strengths of the Compendium is the thoroughness and rigor that are applied to each study in terms of its methods and limitations. By virtue of this process, areas of weakness and omission in the body of studies are highlighted. For instance, in the seven studies on dance education, dance is said to contribute to cognitive skills, creative and critical abilities, creativity (originality, fluency and flexibility), social behavior and motor coordination, originality and abstract thinking, and kinesthetic intelligence. But, as the essayist, Karen Kohn Bradley, points out: "Further research needs to delineate what the dance variable is (technique, improvisation, performance, or choreography), what the intended outcomes of that specific dance experience are and how the movements are assessed in relation to the intended outcomes" (p17).

Among the nineteen drama studies, benefits to other areas of learning include: linguistic and social skills, reading comprehension, expressive fluency, Piagetian measures of conservation and perspectivism, (psychological and intellectual development), literacy skills in very young children, narrative writing for second and third graders, persuasive writing among fourth- and eight-graders, older student engagement in learning as well as higher-order thinking skills, communication skills, self confidence and conflict-resolution skills. Catterall's essay provides an excellent backdrop to these studies by presenting a concise historical overview to drama in education, definitions of drama and art, characterizations of the studies and the issues of transfer. Though comprehensive in their findings, Catterall also notes that half of the studies in drama focused on children between preschool and fourth grade and calls for a greater attention in drama education on children in the upper grades.

The seventeen studies on multi-arts engagement provide some of the most refreshing insights in the Compendium in that they contain studies that are *not* strictly experimental in nature. However, it is assumed that their inclusion is justified on the basis of the sample size and duration of the study, among other factors. Ironically, while not meeting the strict criteria for inclusion in the Compendium, these studies

detail more specifically what particular schools have done to integrate arts and they also offer accounts of how arts-rich schools established their approaches. From a methodological perspective, Steve Seidel's study—looking at how participants (in the Shakespeare & Company program) identify the value of their participation for themselves—is a valuable example of ethnography and case study. Equally, the study by Dennie Palmer Wolf on children Creating Original Opera is worthwhile for its rich, prolonged engagement in a qualitative mode. As Dick Corbett notes, the arts-related practices in schools' contexts must be incorporated into study designs if the findings are going to have meaning for educators.

The cultural context surrounding studies in the arts also provides a "critical link" to the nature of the artistic practice. Questions of context and culture are sprinkled throughout the Compendium although not always highlighted. For instance, in response to the meta-analysis by Winner and Cooper (2000) titled: *Mute those claims: No evidence (yet) for a causal link between arts study and academic achievement*, Bruce Wilson asks: "How does culture play into the contribution of the arts to academic achievement—the dependent variable defined by this study"? And how can we push the definition of academic achievement "beyond narrowly defined test scores into attributes more highly valued by the world?" (p93).

Despite the illuminating findings of many of the studies, the true value of some of the research questions are in themselves unconvincing. For instance, in response to the research question: "What is the effect of three years of piano instruction on children's spatial, verbal, and quantitative skills?" I would like to pose another question: "What is the effect of three years of piano instruction on children's *music making*?" Or indeed, if one must look for extra-musical effects, one could look at the effect of three years piano instruction on the musical engagement of a child's family. If we were to constantly pursue utilitarian purposes for all our artistic endeavors, we would be in danger of belittling their integrity. As Eisner (1998) argues, "to use the arts *primarily* to teach what is not truly distinctive about the arts is to undermine, in the long run, the justifying

conditions for the arts in our schools"(p13).

Critical Links is an essential pre-requisite for the novice or experienced researcher who may be about to embark on a program of investigation into arts practice, with or without overt questions as to its effects on other areas of learning. Catterall's closing essay on the question of transfer in learning is a logical and eloquent finale to this collection of studies. He speculates that the "Holy Grail" of transfer may be habits of mind and dispositions impacting future problem-solving behavior. This may indeed be the case—if we agree that it is a case worth pursuing. But if a path of causality is the one we decide *not* to choose, then, in the words of Terry Baker, the essayist on visual arts education studies, "researchers ...need to find ways of counting as appropriate evidence more of the qualitative experience of the arts. They need to plant more markers on the paths we explore, but these studies make important beginnings" (p149).

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Reviewers

Good reviewers are the backbone of a journal. They read the submissions carefully and advise editors about acceptance, rejection and revisions. Some make suggestions for improvement at a level of detail that demonstrates a high level of commitment to this scholarly activity, thus providing support for authors from the academic community. Many reviewers participated in this process for the current volume. We are pleased to thank the following individuals who volunteered their time and expertise.

Margaret Barrett, *University of Tasmania*

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Linda Cameron, *Ontario Institute for Studies in Education*

Debbie Carroll, *Université du Québec à Montréal*

Tracie Costantino, *University of Illinois*

Nancy Ellis, *University of Vermont*

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Sponsored by the Arts and Learning Special Interest Group of the American Educational Research Association

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The Dissertation Award Committee of the Arts and Learning SIG invites entries for the Dissertation Award. A paper based on the author's recently completed dissertation, should be submitted. The award will be presented at a business meeting of Arts & Learning SIG at the Annual Meeting of AERA. The award will include the publication in the Arts & Learning Journal of a paper based on the dissertation.

Criteria:

The award will be presented annually to the scholar whose work, in the first instance, is of interest to Arts & Learning SIG members, and in the opinion of the panel of judges, bears the hallmarks of integrity, quality, depth of knowledge, style and significance to the field.

Eligibility:

The competition is open to all doctoral students whose thesis has been submitted in the 3 years prior to the 2003-2004 academic year.

How to submit:

An abstract and full paper should be submitted.

Five fully blinded copies of the manuscript should be submitted (see Publication Manual of the American Psychological Association, 4th ed., 1994, for example) for blind reviewing. The manuscript should be typed, double-spaced (including quotations, footnotes, and references) on 8 x11 inch paper, with ample margins, and should run to about 20 pages or less in typed length. The author's name and affiliation should

appear on a separate cover page, and only on this page, to ensure anonymity in the reviewing process. An abstract of 100-150 words should be included on a separate page. In addition, email the document in MSWord 95 or above to the editor. Manuscripts are accepted for consideration with the understanding that they are original material and are not under consideration for publication elsewhere, nor will they be sent to another publication simultaneously.

Authors who are not already members of the Arts &Learning Special Interest Group are required to take out membership (at the student or full rate) in order to have their paper reviewed.

Submission dates:

Deadline for submission: December 31st. The review process will take place during January-February. The winner will be announced at the Annual Meeting of the American Educational Research Association (AERA). A paper based on the dissertation will be published in the following year's journal.

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