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Art, sketchbooks, and knowing: A case study

Rauch, Kristin, Ed.D.

The University of North Carolina at Greensboro, 1991

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ART, SKETCHBOOKS, AND KNOWING:
A CASE STUDY

by

Kristin Rauch

A Dissertation Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Education

Greensboro
1991

Approved by



Dissertation Adviser

APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

Dissertation
Adviser

David H. ...

Committee Members

David E. Pappal
Ann M. ...
Roberta W. Rice

MAY 31, 1991
Date of Acceptance by Committee

MAY 31, 1991
Date of Final Oral Examination

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Rauch, Kristin, Ed. D. Art, Sketchbooks, and Knowing: A Case Study. (1991) Directed by D. Michelle Irwin. 200 pp.

The ways of knowing and perception of self-as-artist of eight eighth-grade art students were explored through the use of sketchbooks. For two quarters of the 1990 - 1991 school year, students drew and wrote in two sketchbooks, an in-class, teacher-directed sketchbook, and a home sketchbook for non-directed use.

A case study research design was used to provide careful description of the students sketchbook experience within the context of the art program. Participant-observation and semi-structured interviews were the data collection techniques. Eight students were interviewed regarding their sketchbook experience. Of that group, four, representing differing ways of knowing, were interviewed a second time in relation to their perceptions of themselves as artist-knowers.

The student voices suggested literal and abstract strategies in cognition, art-making, and perception of self. Story telling, use of symbols to create meaning, and subjective knowing emerged as abstract strategies. Attention to detail and representation, and objective knowing were literal strategies. Regardless of differences in strategies, the four students in the second interview perceived of themselves as the source of idea, and decision-making in art.

ACKNOWLEDGMENTS

In some ways this dissertation belongs to the art students who were willing to share their sketchbooks and ideas with me. I thank them for their time and courage.

Meg Masterman welcomed me into her art classroom at Charlotte Country Day School, and stood by me during my stay at the school. I value her friendship, and support.

This dissertation would not have been possible without the unfailing guidance of D. Michelle Irwin. She has been teacher, mentor, and friend. Her intellectual questioning, and caring have framed my entire graduate degree process. Thank you.

I am also grateful to the other members of my dissertation committee, Anne Deloria, David Purpel, and Roberta Rice for their support and sound advice.

Richard J. Reif has spent countless hours listening to the joys and frustrations of the process. I thank him for all the much needed practical support, so willingly given.

Jean and Pete Rauch's belief in me has long sustained any chosen endeavor. I thank them for their constant encouragement.

TABLE OF CONTENTS

	Page
APPROVAL PAGE.	ii
ACKNOWLEDGMENTS.	iii
LIST OF TABLES	vi
LIST OF FIGURES.	vii
INTRODUCTION	1
 CHAPTER	
I. THE CASE AND CONTEXT.	5
The Sketchbook Program	5
The Students	11
Robin	11
Lou	13
Marty	13
Chris	14
Charlotte Country Day School	16
The Middle School	17
The Art Program	20
The Teacher	26
II. REVIEW OF THE LITERATURE.	31
The Issues	31
Developmental Characteristics of Eighth- Grade Students	31
Development in the Visual Arts	33
Sketchbooks.	36
Ways of Knowing.	38
Knowing and the Conception of Self	44
III. METHODOLOGY	47
Selection of the Case.	48
Design of the Study.	50
Data Collection and Sources.	51
Data Sources	52
Data Analysis.	57
Validity of the Data	58
Confidentiality.	59
IV. THE STUDENT VOICES.	60
The In-class Sketchbook Activity: Bicycle from Memory, Bicycle while Looking	61

The Framing: Ways of Knowing in Art	78
Robin	82
Lou	94
Chris	104
Marty	114
Second Interviews.	125
Final Activity: Art Commission	127
Conceiving the Artist-Self.	134
Knowing in Art.	139
Paying Attention To	146
V. IMPLICATIONS.	154
The Language of the Students	154
Story-telling	154
Symbols	157
The Literal-Abstract Dichotomy	161
The Language of Curricula.	164
Implications for Further Research.	170
Summary.	172
EPILOGUE	174
BIBLIOGRAPHY	176
APPENDIX A. INTERVIEW QUESTIONS	181
APPENDIX B. SKETCHBOOK ACTIVITY HANDOUTS.	192
APPENDIX C. CHARLOTTE COUNTRY DAY SCHOOL WELCOME LETTER.	199

LIST OF TABLES

	Page
1. Framework for Ways of Knowing in Art.	79
2. Interview Responses Tally	81

LIST OF FIGURES

	Page
1. Bicycle from Memory, Lou.	64
2. Bicycle from Memory (A) & While Looking (B), Chris	67
3. Bicycle from Memory, Robin.	70
4. Bicycle from Memory (A) & While Looking (B), Marty	73
5. Introduction to Sketchbook, Robin	84
6. Sound Tape, Robin	86
7. Sliding Through the Wire, Robin	88
8. Art Postcard Analysis, Robin.	90
9. Homebook, Faces, Robin.	92
10. Homebook, Crossing Legs, Robin.	93
11. Sound Tape, Lou	96
12. Zipper Transformation, Lou.	97
13. Important to You, Lou	100
14. Homebook, Mouths, Lou	102
15. Homebook, Story, Lou.	103
16. Sound Tape, Chris	105
17. Art Postcard Analysis, Chris.	108
18. Important to You, Chris	109
19. Homebook, Cartoon, Chris.	112
20. Homebook, Figures, Chris.	113
21. Sound Tape, Marty	116
22. Important to You, Marty	119
23. Sliding Through the Wire, Marty	121

	Page
24. Homebook, Sports Logo, Marty	123
25. Art Commission, Robin	128
26. Art Commission, Lou	130
27. Art Commission, Chris	133
28. Art Commission, Marty	135

INTRODUCTION

How do children know in art? How do they make meaning of the process? To begin to answer that question reaches beyond the art product, beyond watching them work with art materials. It requires listening to their ideas about their own art making, about what they view as important in art, and how they view themselves as art makers.

This case study opened the opportunity to focus on the child's experience in a particular art learning situation, sketchbooks, and through that to increase our understanding of children's ways of knowing in art. Sketchbooks have long been a part of my own art learning and art teaching experience. I feel they provide an opportunity for genuine expression and experimentation.

Eight of the eighth-grade art students who were studying art for a full year at Charlotte Country Day School formed the case of this study. Through their drawings in sketchbooks, and through their telling about that experience, I hoped to better understand their ways of knowing in art, and to discover their personal voice in the art process.

Chapter One of the dissertation presents the students and describes the context of the school in which they are enrolled. The goals of the school, the art program, and the

art teacher are an integral part of the context. Although, the main body of the dissertation will be describing the student voices, those voices can not be clearly understood without some knowledge of the situation, and the hopes of those involved in setting the curriculum.

Guiding issues of the study are presented in Chapter Two. Relevant literature is summarized, both as it relates to the issues, and as it forms a theoretical base from which to ground the discussion of the issues and data.

Case study research, the methodology of the study, is described in Chapter Three. Strategies, specific steps, and guidelines are presented in relation to case study research in general and with regard to their specific application in this study.

The voices of the students emerge in Chapter Four. Through careful description and numerous quotes from the students about their sketchbook experience, the reader will learn of the differing strategies that form the ways of knowing in sketchbooks used by these children. In this chapter, the reader catches students in the act of constructing knowledge in art.

Chapter Five presents the conclusions and implications of the study. The student voices are connected to ideas in the literature base. Possible extensions or continuations of the present avenue of study are suggested.

Since much of the quoted data in the study are taken from interviews with the students and personnel of the school, an explanation of the citation system I employ is needed at the onset (see Appendix A for guiding questions for all interviews). I interviewed teachers from several disciplines at the school to better understand how the art students behave in other classes as well as in the art class. These interviews are called teacher interviews. Program interviews focus on the program, from the perspective of the department head and the school head. The interviews with students, both initial and second interviews, are called student interviews. Within each category, I numbered the pages consecutively, and then the specific site of a quote by a capital letter. Any reader wishing to consult the original data will find the citation in the text, for example (Program Interviews, 7A), and be able to locate that quote on page seven, paragraph A, of that interview file.

Reference is also made to descriptions and notes about specific sketchbook activities. These notes have been organized under the date of the activity. All material within that file is numbered consecutively. Within the text, I designate a particular note by the date, page number and letter, for example, (1-16-91, 1A).

Partial anonymity is the method of disclosure for this report. The actual names of the school, teachers and

administrators have been used. Anonymity of the students is respected; names appearing in the report are fictitious. This allows readers access to the program for future investigation, yet protects the confidentiality of the individual student.

The purpose of the study is to extend our understanding of the ways that eighth-grade art students find their voice, and come to know through the process of sketchbooks in art. The reader will have heard the voices of those students as they are framed in the structure of case study research. I hope to provide enough information so that readers will begin to draw conclusions of their own, and perhaps to question some of their basic assumptions about the ways that students learn in art.

CHAPTER I
THE CASE AND CONTEXT

The Case

The Sketchbook Program

It is 8:11 a. m. on a Wednesday morning, four minutes before one of Meg Masterman's eighth-grade art classes begins. I'm sitting in a chair across the room from the door, in an open area near the slab roller, with my sketchbook in my lap. I'm watching the art students enter. One girl is wearing a black bowler hat. Several of the boys are wearing white shirts and ties. One student has buttons pinned all over her clothing, and then I notice that nearly everyone wears several buttons. The students are dressed for Spirit Week, a week of fun and frivolity designed to build a sense of community among the students.

"What are we doing today?," Chris asks.

"All year-longers, get your yellow books and meet over here," Masterman responds, walking toward the open area between the sinks and the work tables, where I am sitting, "The rest of you know what to do."

"Oh yeah. It's Wednesday," the same student says to no one in particular.

The chatter, as the nine who are here today pull chairs over and sit down, is about the buttons, and a health test to be taken later in the day. They settle into a uneven semi-circle and quiet as Masterman begins to talk.

"You're going to have to close your eyes and concentrate. I'm going to lead you through something. You'll follow along with me. The first thing you want to do is get real comfortable and relax." Masterman notices one student is on the floor. "Grab a chair. Take my chair," she offers as she perches on the edge of the table.

"I want everybody to close their eyes."

She waits a few seconds and begins a guided imagery activity. The students listen with eyes closed as she reads of a hollow wire. They are to shrink down to the size of the wire and dive into the slippery light-filled interior. They are encouraged to imagine the speed, the various directions they can move inside the wire, and the curves, loops and angles they go through. They are encouraged to notice changes in the wire as they change direction. Slowing down, they are to land safely on the ground and enlarge to normal size. They are then asked to look at the form they just created with the wire, the form that they just went through.

"Now, take notes. Jot down a few notes about your experience and then draw the form that you see. Draw your experience," Masterman quietly says.

They all start writing immediately except Marty who, about one minute later asks, "What do you mean take notes?"

"What colors did you see?, What color was the straw or wire?, Did it move a lot?, Try to think of the first impression that you had," Masterman answers. After thinking a little longer, he starts to work.

It is 8:28 when the first student pauses and looks around. He goes back to work for a little bit longer and then asks, "When we're done, can we go?"

Masterman nods and gradually the group breaks up as one student or another finishes, puts his or her sketchbook back on the storage shelves and picks up his or her ongoing project. For some that is a watercolor figure drawing. Others, like Robin, finished with the figures, are working on an ongoing drawing of facial features. By 8:32, the sketchbook activity of the day is over. (1-16-91, 1A)

Twelve eighth-grade section-one art students at Charlotte Country Day Middle School elected to study art for the year. They met three days a week for forty-five minutes along with a number of students who have elected semester long art classes. These students also attended classes in algebra, English, physical education, science, social studies and a foreign language. They all attended a study hall everyday, and all selected at least one other elective from music, dance, science laboratory, or film, that they attended the days they were not involved in art.

From November 7 through March 16, 1991, the second and third quarters of the year, these 12 year-long art students have been involved with drawing or writing in sketchbooks one day a week.

When they walked into class on Wednesdays, students picked up their yellow sketchbooks, their classroom sketchbooks, and gathered for the day's activity. For fifteen to twenty minutes they worked in their sketchbooks and then they returned to other continuing projects. Students drew or wrote; they responded to suggested ideas or activities. The sketchbooks were a place to focus attention on sensory experiences, visual imagery, and personal understandings. The yellow sketchbooks were a record of their own art process.

In addition each student had a green sketchbook, their home sketchbook, to use at their own discretion. Throughout

the two quarters, they continued to work in diverse areas of art such as perspective drawing, figure drawing, watercolor painting, cut paper designs, or pottery and basketry. The two sketchbooks, one that stayed in class on the storage shelves and the other which travelled with the students, are a record of each student's experience with the planned activities of the classroom and of drawings they chose to make outside of class in their own way and time. The sketchbooks served as the place to participate in the activities and as a reference in the first interviews with the students about those activities. There were twelve in-class sketchbook activities. Sliding Through the Wire was number six. The activities were planned or selected by Masterman and myself to both focus attention on and provide an opportunity to practice mental imagery, sensory perception, translation of ideas to a visual form, and awareness of one's particular choices. The activities generally mixed all the ideas. Sliding Through the Wire encouraged the development of a mental image, while paying attention to and imagining the sensory nature of the experience, and then asked the students to sketch that experience, or figure out how they could translate that experience into line. The following is a brief description of the activities (see Appendix B for activity plans and handouts given to students):

November 7 - Introduction to Sketchbook. Who draws in sketchbooks and why? Make a drawing in your sketchbook that will make it your book.

November 14 - Bicycle from Memory, Bicycle while Looking. (Levine, 1988) Visualize a bicycle and draw it from memory. Discuss the questions you need to ask to do this. Uncover a bicycle and make a second drawing while looking at a bicycle.

November 28 - Drawing by Touch, Object in a Paper Bag. Feel the object in the paper bag without looking. Draw and write about the object.

December 5 - Sound Tape. Listen to sounds recorded on the tape. Make some quick notes and sketches. Listen again. Draw the experience.

January 9 - Oral Description of an Object. (D. Irwin, personal communication, September 6, 1988) Listen carefully to a fellow student as they describe an unfamiliar object. Try to draw the object, without looking at it, from the description. Ask questions. Listen to another description and try again.

January 16 - Sliding Through the Wire. Relax and listen to this experience. Imagine that you are doing what I say. Write and draw your experience.

January 23 - Art Postcard Analysis. Select five postcards that appeal to you. After looking at them a while, select one that you would like to look at longer. Use the questions on the handout as a guide to looking at the artwork.

January 30 - Important to You. Choose a word that is about something important to you. Quickly write as many words as you can that the first word brings to mind. Make a sketch about what you selected. Ask questions about what more you would need to know if you were to change the sketch into a finished artwork.

February 6 - Zipper Transformation. (Roukes, 1982) Look at the drawing handed out to you. Mentally transform it into another subject. Draw at least two transformations.

February 13 - Art Synector Game. (Roukes, 1982) Spin the dial on the art synector three times and write down the three numbers. Repeat that at least two more times. Look up the numbers to find words. Choose at least one set and make a sketch about the words.

February 20 - Art Postcard Empathy. Select a postcard of an artwork. Put yourself into some part of the artwork. Become part of it. Then take the idea or feeling that you get and draw and write about it.

February 27 - Sound/Graphic Analogies. (Roukes, 1982) Look at the list of themes on the handout. Select one and imagine the sounds that you would hear. Create a drawing that is an abstract equivalent of the theme.

March 6 - Wouldn't it be a Strange World If . . . (Roukes, 1982) Make up a list of at least ten impossible situations based on finishing the phrase "Wouldn't it be a strange world if . . ." Make a drawing that depicts one of your ideas.

March 13 - Art Commission. Imagine you have been selected to make an artwork for the new Fine Arts Building. The only limit you have is that the artwork must be about something that matters to you. Describe and show, with words, and sketches, what you would do to make the artwork.

Students were free to use the home sketchbooks as they wished. Two filled a whole book and started to work on a second. One drew three times, and then found out she did not have to draw in it and stopped. The other nine students drew seven to seventeen times over the period of the study.

The activity-related drawings and free drawings form a record of the students' experiences with the sketchbooks. The visual record of their production, their imagery, their perceptions and their reflections formed the core for discussion when I interviewed the students.

Seven boys and five girls chose to take art all year in Masterman's section one eighth-grade art class. I elected to work with students who chose art for a full year because I was interested in the experience of students who exhibited a preference for art. Of the twelve original

students involved in the study, three ceased to be considered as participants because of lack of participation due to illness or injury. When they were in class, they participated in the activities, and although I did collect their drawings, I did not interview them. One more student faded from consideration for the study because of her expressed lack of interest. The remaining eight talked with me about their experiences in the sketchbooks and about their liking of art. I initially observed and interviewed eight year-long art students.

After the first interviews, I selected four students who represented four different strategies for thinking in art, four different ways of understanding and knowing in art. They represented the range of differences among the larger group. These four year-long art students and their experience of learning in art through sketchbooks form the bounded system of this case study. A preliminary description of these four students as observed by me on sketchbook days and as described by their other teachers follows.

The Students

Robin

Robin arrives early almost every week and starts to work on the activity at the front center table before all the other students arrive. She knows what to do and even

when she is finished before the others, occupies herself with unfinished drawings from her storage shelf (12-5-90, 1B; 1-15-91, 4B). The first quarter of the study she sat alone at that desk, but always seemed ready with a smile when approached by Masterman or myself. There was little contact with other students. In January, a nod and smile accompanied an outstretched hand as I gave back her nearly full home sketchbook with the comment, "I bet you're glad to have this back" (1-15-91, 4A). After the change of semester, another girl shared the front table and they sometimes talked quietly about their work. About the same time, responses from Masterman and myself to a new short haircut, brought wide smiles (1-23-91, 1A). During the last sketchbook activity Robin got out of her seat and talked with several other girls at another table about her idea for the Fine Arts Center (3-11-91, 2B). She is quiet and very interested in her artwork. She rarely hesitates before starting an activity or questions what she is supposed to do.

Johnson, an English teacher, describes Robin as "more extraverted since Christmas. She's hanging with two other new kids and talks a little in class to someone right next to her" (Teacher Interviews, 19A). She also noticed that "she draws in class, draws eyes, female eyes. She draws people beside her. I've seen her try to draw me, although I didn't let her know I saw her. She does a good job of it"

(19G). When I visited the English class I recognized three of her drawings displayed with other vocabulary assignment drawings.

Lou

It is easy to not notice Lou. In class she is very quiet, although she sits with another girl and they often talk. She speaks softly when spoken to. She gets what she needs and rarely moves from her seat. There are no records in my activity notes of any comments she ever offered in discussions although there are notations of her quietly doing her work (11-28-90, 2B; 1-23-91, 1H; 2-20-91, 1A). It wasn't until after the first interview that I could have described Lou very well.

"She's very quiet. I almost think she would feel more comfortable if I couldn't see her," says Crowell about her behavior in science class. . . "In advisory, she talks a little bit more" (Teacher Interviews, 17A, 17C). Johnson describes Lou as "aware in class, with the group. She answers what she feels" (Teacher Interviews, 20A). However, Johnson also describes her a "very much to herself, not at all talkative in class" (19A). Lou is not known well by any of the teachers at Charlotte Country Day School.

Marty

Marty regularly sits on the side with three other boys. He arrives, sits down and gets drawn into conversation, only

getting his work when Masterman announces that it is time to begin (11-28-90, 1A; 2-6-91, 1A). He frequently asks for clarification about the sketchbook activities (11-14-90, 1A; 2-13-91, 1A), and was concerned enough about his ability to draw a bicycle accurately from memory that he asked, "Are we going to be graded on this?" (11-14-90, 1A). Once he starts to work, he pays close attention to his drawing or writing (2-20-91, 2A). He is courteous and often responds with a "Yes Ma'am" when I speak to him.

"Chatty, although not an initiator. The girls like him and are often starting conversation" (Teacher Interviews, 19B), is the way Johnson characterized Marty's behavior in English class. Ulrich finds him a "low-key kid, very quiet in science" (Teacher Interviews, 29A). Marty is quiet but responsive to overtures from his classmates. He is reserved with teachers.

Chris

Chris rarely walks into art class without a general comment or question about what is going to happen that day or about the sketchbooks. "Are we going to use these bags" (11-28, 1B)? "Do I have to sketch today? I want to do this (referring to his figure drawing)" (12-5, 1A). "What are these postcards for" (1-23, 1B)? "Are we starting something new" (1-30, 1A)? I always know when he arrives in the classroom. After some initial chatter, he heads to the storage shelves and then starts to work.

Burkhead, an English teacher, describes him as "always cheerful, upbeat . . . well-prepared, ready to get to work. He loves to participate and is interested in what we are doing" (Teacher Interviews, 25A). In science class with Ulrich, Chris is "more than willing to get involved. He's animated and interested. He'll go out on a limb to answer questions, and is sometimes even impulsive. Not rude or disruptive, but he acts so interested that he might call out. He easily gets back on task" (Teacher Interviews, 29C). Chris is an eager, likeable student.

I asked Masterman if she recognized any sort of standard behavior with the four students that I had selected to interview a second time. She briefly characterized her observations of these students in art:

Now, Chris, he's usually a loud kind of guy. He's not by any means disruptive. He's just loud as opposed to Lou who is very quiet and shy. I don't think Lou ever gets out of her seat. In fact she sits near the place where she keeps her artwork almost so she doesn't have to move around too much. She's real reserved. Robin just comes in and does her work and she's always really excited about the work she's doing. She's never real talkative or anything. Chris is. And Marty, well, Chris and Marty sit together so they tend to be talkative. It's nothing disruptive. They are well-behaved people.

What about interactions with other students?

Lou usually stays by herself. So does Robin. Now Marty and Chris, they hang out. They're pals, at least in this class. I don't know outside my class. (Teacher Interviews, 12A)

These brief descriptions reflect how their teachers and I perceived these students in class. In Chapter Four, these students' own voices express more fully their ideas about art, their understandings of their ways of knowing in art, and their understanding of themselves as art makers.

The Context

Charlotte Country Day School

Charlotte Country Day School (CCDS) is an independent, nonsectarian, coeducational school in Charlotte, North Carolina. It was opened in 1941 and today consists of three divisions, Lower School (K-4), Middle School (5-8), and Upper School (9-12), with a total enrollment of 1,427 students in 1989-90. The CCDS 1990 catalog describes a school dedicated to preparation for college and a lifetime of learning. A headmaster is quoted in the catalog:

The school aspires to foster in each student an able and inquisitive intellect, a sound and healthy body, a moral and disciplined character, a sensitive and reverent spirit, and a genuine concern and respect for others.

There is a belief that since each student is a unique individual, the possibilities for learning are unlimited. There is an expectation that parents, students, and school personnel all have responsibilities in meeting the stated goals of the school. The ability of the school to fulfill

its responsibility is balanced by the ability of the students to devote attention to their own development.

The Middle School

The Middle School or Carmel Campus enrolls approximately 460 students per year, grades 5-8, on a separate 46-acre wooded campus "allowing those students to journey through early adolescence in their own special environment" (CCDS Catalog, 1990). The Middle School's philosophy is stated as follows:

To teach students to strive for human excellence has been at the heart of the school's purpose since its founding.

In the Middle School students are encouraged to develop greater self-awareness and self-motivation and to assume more responsibility for developing independence in study and thought. They are also encouraged to become increasingly more accountable for their actions in and out of the classroom. (CCDS Handbook, 1990, p. 9)

David Plank, Head of the Middle School, describes the goal of the Middle School in this way:

The main goal is to provide an education that is best suited for the needs of each individual child, realizing that when you operate in a community of 460, there are pragmatic constraints that we have to deal with. But, we try to put a program together that is well balanced [among] the fine and performing arts, PE, and the academics and we try to adjust our teaching to fit the needs of children of this particular age. That's our philosophy--do the best possible job for each individual child taking into account their special needs. (Program Interviews, 7A)

There are 49 teachers at the Middle School campus, including 5th and 6th grade core teachers and teachers of English, mathematics, social studies, science, foreign language, physical education, fine arts, media and language development. Two of the fine arts teachers are art teachers. At the eighth-grade level, classes are offered in English, mathematics, foreign language, science, social studies, fine arts, computers, and physical education. Studio Art I and II are offered as term courses and as a year-long course.

While the child is at the center of the Middle School philosophy, there is an expectation that children are capable of positive school attitudes and behaviors, values that reflect the social positions in society that they are being prepared to assume. The Philosophy on Rules and Regulations is found in the handbook (CCDS, 1990):

The school's principles and regulations are based on the belief that, if properly directed, children will demonstrate a high degree of honesty, cooperation, respect for authority, consideration of the rights and feelings of others and concern for the overall tone, spirit, and standards of Country Day.

Ideally, the rules are a positive force that protect all of its members in the daily life of the school community even if, at times, they are perceived as negative factors. Students are encouraged to act in a manner consistent with a strong sense of responsibility to themselves, their parents and their school. (p. 17)

On my first official day at Charlotte Country Day, I was eating in the cafeteria and a sixth grade girl approached me and asked, "Are you new here? I mean, if you are, welcome to Country Day" (11-7-90, 1A). I did feel welcomed. On another occasion, I was waiting for one of the art students in the hallway and a 7th grade boy stopped and asked, "Are you lost? May I help you" (2-13-91, 2A). The students treated me with courtesy and respect whether or not they knew why I was on campus.

Plank responded to my request for a general picture of the CCDS student in this way:

That is difficult. Most of them come from homes where both parents work to support them through the school. They tend to be middle class and upper middle class. We have relatively few students on scholarship, but more than we've had for many years. There is a strengthening of our endowment efforts to enable anyone who qualifies academically but doesn't qualify financially [to attend the school]. So socially, we're a little rarified, a little more so than we would like to be. We don't have a large minority contingent, although it is growing all the time. We're encouraging it. So, I suppose in a nutshell, we're middle class white, striving not to be and I think we provide an education that is pretty good. I'm very pleased with what we're able to provide the children, but our program is essentially aimed at the child who is average ability to above.

What are the academic qualifications?

Essentially that. A child has to be of average ability or better, really, to benefit from our program.
(Program Interviews, 7C)

Masterman spoke about the CCDS student as one who:

as a general rule, comes from a family that cares.

Families that care enough about education to send them to a private school that costs quite a bit a year so sacrifices are being made at home for the education of the child. (Teacher Interviews, 4A)

Mary Ann Haden, Chair of the Fine Arts department and an art teacher herself, talked about the students in light of their art experiences outside of school:

. . . a lot of them have travelled, have been to museums in other cities or have been to the museum here. They're familiar with a lot of artists that you might mention to them. In their homes, they might have some of these paintings hanging. If not famous artists, then by some artist that they can relate to what you are talking about. They come from parents who are educated. They are stimulated because most of them are travelling. They're doing things in town after school. They're a stimulated bunch. And sometimes, it's more of a challenge to teach that kind of a child because they can become bored very quickly. (Program Interviews, 4B)

The Charlotte Country Day School serves an essentially white middle-class population of college-bound students. The students are perceived as the core of the program. Both the printed materials of the school and the descriptions of teachers and administration indicate that students are regarded with care and respect.

The Art Program

The Fine Arts in general, and the visual arts in particular, have a strong place in the CCDS curriculum. The Southern Association of Colleges and Schools (SACS) Fine Arts Narrative (1991) opens:

The arts are essential to the curriculum. Humans respond as whole beings; therefore, it is important to educate the total person. Because the arts are a vital part of every man's existence, it is essential for each child to have the opportunity to have educational experiences which will give meaning to the fullest life possible. (p. 1)

Art is required at all levels, from kindergarten through seventh grade, after which it is an elective course. I asked Masterman how art fits into the total program. She answered:

Well, you have to have art. I mean it is required up to 7th grade. Then you have to have so many [courses] as an elective to graduate. . . . Fine Arts is very important. I think it is a priority for Country Day. (Teacher Interviews, 3B, C)

Plank describes the role of the arts in the Middle School as:

. . . a wonderful age to introduce children to the fine and performing arts. So often, art is considered an extra, a frill, and when you are looking to change a curriculum around it's the art that you can move to after school or it's the art that they can get a little bit less of. We feel that it is an integral part of the kid's learning, the doing and the spatial appreciation. We think it is just wonderful for them. So it figures in there as a prominent part of what we are doing. No program would be complete without its art component. (Program Interviews, 7B)

The actual eighth grade art curriculum is formed around the studio processes of drawing, graphic design, printmaking, painting, sculpture, product design, and environmental design (Art Curriculum, p. 2). The SACS Fine

Arts Evaluative Criteria (CCDS, 1991) describes the Middle School art program as a:

sequentially based program, beginning with drawing, building into painting, printmaking, weaving, clay, sculpture, and etc. [sic] Art history and art criticism are incorporated into each lesson. (p. 5)

Later in the report the eighth grade program is described with the following emphases:

1. Use of all basic mediums: drawing, painting, printing, weaving, sculpture, clay, and art history.
2. Appreciation for other cultures and their contributions to art: African, Oriental, American Indian, European, American White/Black.
3. Design Emphasis

Beyond the words that are part of the curriculum, Plank talked the high degree of involvement of teachers in curriculum planning. When I asked him about his hopes for the art curriculum he replied:

I have to be honest and say I don't involve myself in the curriculum. I believe I hire very able teachers who work with the directors of study to produce a curriculum. What impresses me, when I go around, I see such a variety of things done and being done well. I like watching the basket weaving. These baskets suddenly appear from nowhere. And, they work with clay. I mean I know something is happening with clay long before I see the finished article because I find bits of it all over the place. When I see the two-point perspective and the one-point perspective, I know those children are being introduced to art in a way that I never was. These children are turning out some quality . . . even those students who are not able artists, who don't have any great vision themselves, are being taught techniques that make them feel good about themselves. So, I'm thrilled about what I've seen out there. I don't have the expertise to go in there and say, "I would do this instead." The most

that I would do is to ask what are the latest developments. We send our people to conferences all the time. They're involved in their own education so I feel relatively comfortable that we are moving in the right direction. (Program Interviews, 10A)

Haden felt a strong commitment to the curriculum. "I want Meg and I to go back and really look at our curriculum . . . together to make the curriculum our own" (Program Interviews, 1A). When talking about the studio art processes base for the curriculum, she mentioned, "when you introduce so many different mediums they're going to find their slot. They may not be able to draw or paint, but they can weave beautifully" (5A).

I asked both Masterman and Haden to express what they hoped a student would know after taking the eighth-grade art class. Both talked about ideas beyond the list of art mediums.

Haden: I hope they have an understanding for how the basic mediums produce an art work. How a basic weaving is done, something about clay and how it's fired and the glazes and tab rollers and coiling and pinch pots, just the basic things. Different types of painting, like watercolor and how that's different from acrylic and tempera painting. Some of the skills important in drawing, like contour lines. When they grow up as adults, everyone will be acquiring art, and that will have a great influence on what is produced by the art world, their taste and their understanding. I think when they buy a weaving or a handmade shawl, they will have a deep appreciation for the time and the talent that has gone into that. They will no longer refer to people in Africa as being primitive, but they will understand what talent and skill was handed down from generation to generation. I think that a lot of these people are going to be the power structure of their communities, wherever they go, and they're going to be making the decisions as to how much land is paved and

how many trees are going to be cut down for developments.

Rauch: Do you think they will get a feel for those kinds of decisions in art?

H: I think they'll learn to look and see in art and to appreciate. I think it will make them stop and think later on in life. And for some people, I think that they, with this basic knowledge, will pick this up years from now and say, "Oh, I'm going to take this clay class down at CPCC," [Central Piedmont Community College] and they will get all involved. They will have a hobby on the side or they may say, "I'm so tired of office life. I'm going to move up to the mountains and become a potter." And it will be a seed that I planted years before! (Program Interviews, 5B)

Masterman talked about the multiple roles that art can play and how she hoped that her students would come to understand both the useful and the decorative aspects of art.

What I try to do is show them ways that art can be used, not just for decoration, but how it can be used for everyday life. Like, we're going to make these shoes. To let them know that you can be expressive in your artistic approach as well as be utilitarian. That's one kind of idea I want them to understand. And, that it is ok, there is no right or wrong answer in art as long as you can back up or justify what you like or you don't like. (Teacher Interviews, 13C)

The Charlotte Country Day School art curriculum is strongly studio based. Through exploration in the various mediums it attempts to extend a student's experience with and understanding about art. Perhaps, the objectives listed in the SACS Narrative Report (CCDS, 1991) sum up the hopes of the art department best:

1. To offer the individual student a unique opportunity to exercise creative abilities through self-expression and perceptual awareness.
2. To promote a broader awareness in the student's sense of self and place within the environment.
3. to implement the above by involving the students in projects which use a variety of media to:
 - explore the elements of design,
 - create an awareness of art history, history through art, and other cultures, and to
 - enhance aesthetics.
4. to promote and value the individual's process of exploration and experimentation as the students take up the challenge of these projects.
5. To further develop values which promote the artist and his peers. (p. 2)

The eighth-grade art classes, although electives, are popular with the students. Haden and Masterman estimate that 80% of eighth-grade students take art for the semester. Masterman adds:

I think they value art. I think they love art! I think they really enjoy expressing themselves. I know they don't want it ever removed from their curriculum. No question, they always want to have art. I mean that's pretty evident by the amount of people who sign up. (Teacher Interviews, 5A)

Haden states:

I know that art is probably their favorite fine arts subject to take. It's very popular. When you hit the eighth grade where they can choose to take it or not, we have extra classes. We have extra classes whereas some of the other subjects do not. I don't know. I think they just enjoy it! One of the things we have succeeded in doing in the art program is making them feel good about themselves in relating to art. (Program Interviews, 4A)

The art program at Charlotte Country Day School is supported at all levels, from the students to the Head of the Middle School.

The Teacher

Meg Masterman teaches the year-long art students who used sketchbooks as part of the art program. It is her first year of teaching at Charlotte Country Day School. She is an active professional, participating in many school activities beyond the art classroom such as designing sets for school theater productions and advising cheerleaders. She is a member of the National Art Education Association and presented a paper on the integration of art and mathematics at the national conference in 1991. She is committed to helping students realize their own highest potential and is actively involved in the personal assessment of her teaching practices.

Masterman always wanted to be an art teacher but out of consideration of the wishes of her family tried several other careers first. She shared the following:

I knew I was talented so I went into mapmaking for six years. I was chief cartographer and ran the drafting department at Champion Maps here in Charlotte. The reason I got out of that was being a woman, at that time, in charge of men older than I, it was just a very stressful situation. (Teacher Interviews, 1A)

During her last year there she only worked part-time and "went into architecture, thinking it would make my

grandfather happy and, of course, it did. But, I found I didn't want to do that either" (Teacher Interviews, 1B). Masterman returned to school and completed her degree in art at the University of North Carolina at Wilmington and then worked as a graphic illustrator at an architectural, engineering, and landscaping firm. She worked until she was able to save enough money to complete the art certification program at the University of North Carolina at Charlotte.

(2A) She recalls that she:

was really influenced by my ninth grade art teacher. She really--I don't know if it was the first time I felt good about myself and my abilities to do thing but something back there in the eighth and ninth grade really turned me on to art. It was always in the back of my mind. (Teacher Interviews, 1C)

After completing student teaching, Masterman was immediately hired to fill an interim position with the public schools in Charlotte. She completed the year and then accepted a position at Charlotte Country Day School. It was a home coming of sorts; Masterman had attended kindergarten through sixth grade at CCDS.

Masterman meets two eighth-grade art classes three times a week, six sixth-grade art classes two times a week, two seventh-grade classes two times a week and one study hall a week. Her free time and many after school hours are filled with the additional responsibilities she has chosen to carry:

I was doing cheerleading which took up a whole lot of time. That was generally five days a week between practices and games and that was generally until seven or eight at night. We were working on the decorations for the Christmas breakfast. That's a big to-do we have here, a huge gathering for parents and students and alumni. So we always have nice decorations. That took a lot of time. We're also doing the SACS, so a lot of time is spent with meetings for that. . . . Now I've started an art club and that's how I'm doing the backdrops for the musical. There was a play in November, and I'm trying to remember, yeah, I did the scenery for that. Just myself and Ms. Johnson and two students. Of course, it was just painting . . . (laughter) but it takes a lot of time. (Teacher Interviews, 9A, 10A)

Masterman is a self-avowed workaholic and wouldn't have it any other way. In addition to all of these activities, she agreed to participate in this research study.

Life did not stand still to watch Masterman perform all her duties. In November, almost at the same time the study started, Masterman's mother, living in Pittsboro, NC, became ill. "Every weekend I was up with her, and then November 29th, she died. That just added stress to the situation. Not stress, but it was an emotional time" (Teacher Interviews, 10B). "At that point, the shift definitely went from school being my priority to my mother being my priority and my family" (11C). Some of the planning we'd started out sharing shifted to being more my responsibility, but both Masterman and I agreed that there was "nothing we could do to change it. Nothing." (11B).

Masterman is a professional teacher in that she is involved with her own continuing education and values an

attitude of continued learning. She attends the National Art Education Association conventions. This year she presented a paper on integrating math and science through making tessellations. She used examples of work made by the seventh and eighth grade art students at CCDS.

In our discussions of various activities, Masterman was often reflective, asking questions of herself about how and what she was teaching. I asked her if the students ask questions in her class. She replied, "Not really, but then I usually take them on a step-by-step basis so that any questions I try to cover anyway. Maybe that's good, maybe bad. I don't know. I don't know" (Teacher Interviews, 13A). It wasn't as though she was trying to find an answer that moment, but she was wondering. Later in the same interview she told about a student who wanted some feedback on her artwork and reflected that "I should do more of [giving feedback] anyway. It's hard to get around to everybody" (13B). She is aware of her own classroom behavior. A hope she holds for student learning is indicative a her whole attitude toward learning:

Everyone is always learning, including myself. I don't care if they know I'm not the perfect art teacher, because I'm not, and I'm not going to act like I'm the perfect art teacher. Sometimes the kids can come up with better ideas that I might have. (Teacher Interviews, 14A)

Masterman is a learner. She learns from professional activity, awareness of her own teaching and from her students.

CHAPTER II

REVIEW OF THE LITERATURE

The Issues

Two guiding issues form the core of this case study research.

1. What is the nature of art knowing as experienced by the students in the sketchbook experience?
2. In what ways do these art students view themselves as knowers?

These issues are illuminated by careful attention to the sketchbook drawings of the eighth-grade art students, to listening to the descriptions of the experience by the students, and by a body of literature concerned with developmental characteristics, ways of knowing, and self-awareness.

Developmental Characteristics of Eighth-Grade Students

Eighth-grade students are living in a time of transition in virtually every aspect of development. Newman & Newman (1987) describe the beginning of adolescence as a time of "rapid physical change that includes a height spurt, the maturation of the reproductive system, the appearance of secondary sex characteristics, and the redistribution of body weight" (p. 320). Within this change is a wide range of variability, both in age of onset and in rate of change

(Tanner, 1978). Youth are "closer to a physical identification as self as an adult" (Van Hoose & Strahan, 1989).

The nature of cognition also is transformed during early adolescence. In Piagetian terms, this is the time of the entrance into formal operations, the ability to individually perform hypothetical, propositional, and reflexive thinking (Sund, 1976). Phillips (1969) describes one aspect of the adolescent's cognitive transition in this way:

The adolescent . . . begins with the possible and then checks various possibilities against memorial representations of past experience, and eventually against sensory feedback from the concrete manipulations that are suggested by his hypothesis. (p. 104)

Thinking shifts from dependence on concrete experiences in the world to an abstract form of the world. Newman & Newman (1987) suggest that adolescents are:

capable of generating novel solutions and applying them to current life challenges. They also are able to be objective about the problem solving process and to gain insight into their own mental activity. (p. 334)

Erikson says identity versus identity diffusion is the major psychological task to be resolved (Erikson, 1963). It is a time of figuring out who one is and what one wants to be and to become. The crisis of identity is a struggle between the need to determine a self identity within the

many possible cultural identities (Green, 1989). The peer group provides the most immediate socialization context for working out identity issues (Newman & Newman 1987). It is possible that youth will find themselves in supportive peer groups or perhaps, experiencing alienation from their peers at this developmental stage.

In general, eighth grade is a transitional time in development during which variability and difference might be considered the norm.

Development in the Visual Arts

Many people have examined children's drawings and how they change over time (Kellogg, 1969; Lowenfeld, 1957; Lowenfeld & Brittain, 1987; Piaget & Inhelder, 1967). Lowenfeld & Brittain (1987) proposed developmental stages in art based on the assumption that as children change, so does the art that they make. They looked at art both as a reflection of development and as a means for understanding growth. The Pseudo-naturalistic Stage, 12-14 years, also called the Age of Reasoning, represents many eighth-grade art students. Children are aware of their own shortcomings in art and this stage marks the end of spontaneous art activity (Lowenfeld & Brittain, 1987). Drawing is characterized by a shorthand notation and cartooning is popular. Attention to detail, selection of important elements, and awareness of proportion, facial expression and

body action is seen in drawings of this stage. Self-identification is viewed in the purposeful inclusion of personal expression by some students.

It is during the Pseudo-naturalistic Stage that one of two differing perspectives of expression emerges, visual or haptic. Lowenfeld (1966) "demonstrated the existence of two distinct creative types, based upon two unlike reactions toward the world of experience" (p. 97). Visual types depend primarily upon information they receive as observers. They rely on sight, upon the appearance of things. They seem to have the ability to see the whole without immediate attention to detail. They retain mental pictures of their surroundings and think primarily in visual images (p. 362). Haptics depend upon touch and kinesthetically received experiences. They use "muscular sensations, kinesthetic experiences, impressions of touch, taste, smells, weights, temperatures, and all the experiences of the self to establish relationships to the outside world" (p. 362). The haptic is more subjective, with the artist often becoming part of the picture.

Whether the predominant mode of expression is visual or haptic, the Pseudo-naturalistic Stage is characterized by critical awareness, ability to focus on selected details, personal meaning, and the emergence of differing ways of expression in art.

The processes and ways that children learn in art are

even more important than the actual stages of development in art, according to Lowenfeld & Brittain (1987).

Drawing is a process that children use to signify and reconstruct their environment; the process of making a drawing is much more involved than a mere attempt at visual representation. That is, children may be acting out or moving part of their environment around, and the parts are merely symbolized by whatever happens to be satisfying enough to connect the image or object. (p. 50)

Drawing becomes a way that children construct knowledge.

Lowenfeld & Brittain (1987) go on to state:

the developmental stages, then, take on a great deal of meaning when we realize that the educative process goes on in the child's thinking and not in a teacher's list of potential artistic accomplishments, regardless of how enthusiastic a teacher may be about these goals. (p. 50)

Gardner also has written extensively on the arts and human development (1973; 1980). He (1990) suggests:

At adolescence, a new synthesis may occur: the youth now weds his technical facility to a more personal vision, as artwork becomes an occasion for expressing-- in a symbol system appropriate to the youth--needs, wishes, and anxieties of importance. (p. 19)

An eighth-grader may well be using the visual language of art to make sense of the world and as a way of knowing about this world. Gardner acknowledges levels of development in art, but thinks that they are less sequential and more holistic than other forms of knowing. He (1990) has observed:

From the first artistic encounters, one gains a sense of the nature of the enterprise of creating and reflecting; this sense is never wholly lost but continues to evolve throughout one's life, so long as one remains actively involved in artistic activities. (p. 43)

The visual arts can be considered in terms of stages of development with a change of focus and emphasis at this particular level. The developmental literature describes the drawings and creative types represented by drawings of children. Of greater interest for this research, however, is what artistic activity in sketchbooks tells us about purposeful expression and construction of knowledge from the viewpoint of the children.

Sketchbooks

The experience of the eighth-grade art students with their sketchbooks is the source for exploring the nature of art knowing and the students's views of themselves as knowers, the guiding issues of this study. Sketchbooks provide both opportunity for independent expression and a means of recording ways of knowing in art. Rice & McNeil (1990) write about the use of sketchbooks in the secondary school.

When a student makes art or views art, it is important to have a way to save what is thought, felt, discovered, or learned in the process. It is equally important to have an activity that allows students to observe how their minds work and encourages that knowing, that editing of sensations into meaningful

experience, as they deal with their contacts with art curriculum and the world. (p. 107)

They further suggest that "with sketchbooks, one has the power to construct, and may use that power to define for oneself who one is and what art is all about" (p. 109).

Sketchbooks have a long history of use in the adult world. Artists and non-artists alike have used them as idea books, as recording tools, and as a place to experiment. Kirwin (1987) describes the thousands of sketchbooks in the Archives of American Art as:

. . . a vast repository of ideas, perceptions, inspirations, images, and graphic experiments. As personal documents, they afford an intimate view of an artist's visual thinking and reveal a private world and creative process that is often more direct and more ardent than in formal works of art. (p. 21)

American artist David Smith is quoted in the Kirwin article as labeling the sketchbook as a "history of knowing" (p. 21). There is some record of the use of sketchbooks in the school setting, although many teachers may use them without documenting the experience. I have used sketchbooks and know other teachers who have made sketchbooks a part of the regular curriculum in visual arts. Levine (1988) used sketchbooks to involve children in drawing and writing in an elementary school art program called Sketchwords. Capacchione (1989) also used sketchbooks in combination with writing in the San Gabriel Garvey School district in Los Angeles, and has written a book, directed to parents,

teachers, and counselors, of 72 exercises in writing and drawing to foster children's creativity, self-esteem, and learning skills. Sketchbooks have also been used therapeutically (Center of Attitudinal Healing, 1979; Capacchione, 1979, 1988).

One can observe art in process in the sketchbook. According to Rice & McNeil (1990), the work of the sketchbook is "bridging drawing and writing, bridging thought and experimentation, and bridging the personal and the discipline sources" (p. 121).

Ways of Knowing

John-Steiner (1985) used sketchbooks and journals, or as she calls them "notebooks of the mind" as the text for exploring thinking and the languages of thinking. In addition, she also interviewed over one hundred artists, scientists, philosophers, and historians. She presents their diverse thought processes in her book. Her purpose was:

to delineate the similarities and differences between thought in its mundane and creative forms, and to complement and extend analyses of thinking obtained from laboratory studies with a broad, theoretical, and interdisciplinary approach to thinking. (p. 3)

John-Steiner was most interested in the "tension between the idea and its realization" (p. 8) and finds that

this tension becomes expressed through and is "linked to one of the languages of thought" (p. 8). These languages of thought are

embodied in the history of an individual, beginning with his or her efforts at reflection that first developed in childhood. But, the transformation of what is heard, seen, or touched is dependent upon the individual skill of the human mind in representing experiences as images, as inner speech, as movement ideas. Through these varied languages of thought, the meanings of these experiences are stored and organized. (p. 8)

John-Steiner observed and described visual, verbal, musical, choreographic and scientific languages. The verbal language of thought is a highly condensed metaphorical inner speech. It is not necessarily easily translated into an actual verbal or written form. Visual thinking is characterized by mental imagery and is a form of structure in motion. It is a way a thinking that reveals a myriad of nuances" (p. 109). Musical and choreographic languages are considered languages of emotion. They both "explore a meaning different from those inherent in verbal and visual languages" (p. 158). Musical language is described in terms of a good ear and an ability to conceive in musical phrases. Leonard Bernstein described it as "a metaphorical language created by transformations" (p. 156) of the elements of music. Choreographic languages build on a spatial logic with movement leading to movement according to how the body responds kinesthetically. Scientific thinking is explained

in terms of problem solving, analogous thinking, questioning, and visual and metaphorical thinking. It is characterized by testing "the value of an insight--a new pattern or a set of connections--for its general concepts" (p. 203).

John-Steiner presents the languages of thinking as separate entities for analytical convenience, but repeatedly describes the overlap that occurs in the actual experience of the people she interviewed and the sketchbooks she reviewed. For example, mental imagery, an aspect of visual thinking, is talked about by scientists, artists, and writers. Famous scientific examples include Einstein's thought experiments and Darwin's sketches of branching trees. Fritz Scholder stated in the interview that "to draw is to put down your thoughts visually" (p. 83). The British writer Margaret Drabble "relies strongly upon her inner voice while writing her novels; at the same time, she may visualize an event of her developing plot" (p. 212). Many of the people interviewed reported the use of multiple and diverse thought processes when involved in their creative work. The variety in languages of thought supports the notion of multiple ways of knowing.

A theory of multiple intelligences has been proposed by Howard Gardner (1983). Gardner, after working with many children and brain-injured adults, was basically dissatisfied with the relatively narrow definition of

intelligence as defined by the IQ test (1990, p. 13). The six intelligences outlined in his theory--linguistic, musical, logical-mathematical, spatial-visual, kinesthetic, and personal--broaden that definition, providing a more pluralistic view of intellect.

Linguistic intelligence is characterized by the careful trying of many slight variations in the sounds, meanings, and rhythms of words. A love of words and the curiosity to explore the subtle differences of the semantics, syntax, and phonology is shared by those who exhibit linguistic intelligence.

The constant monitoring and reworking of patterns of rhythm, pitch, timbre, and amplitude of sounds is important to musical intelligence. Composers have the ability to hear sounds in their heads and have extensive tonal memory. Igor Stravinsky described composing as doing, not thinking (Gardner, 1983).

Logical-mathematical intelligence is associated with the ability to order and assess quantity of objects and to sequence events in time. It allows for the recognition of patterns. Scientists and mathematicians are typical examples of those who excel using this intelligence. Gardner believes that it is this aspect of intellect that Piaget described in his theories.

Spatial or spatial-visual intelligence is characterized by the ability to perceive the visual world accurately and

to transform and modify one's initial perceptions. The ability to develop a clear mental image and to use mental imagery is common in those that are able in this intelligence. Re-creation of a visual experience is an aspect shared by artists and architects, though this intelligence is not limited to the arts.

Kinesthetic intelligence is linked to the use of movement to solve problems and express ideas. It is the ability to use the body in highly differentiated and skilled ways. Examples might include the coordination required by violinists or surgeons, or the use of the body for expressive or functional purposes, as a dancer, mime, or person riding a subway might exemplify.

Personal intelligence is often described in two parts, interpersonal and intrapersonal. The first is the ability to notice and make distinctions among other individuals, to recognize their moods, motivations, or intentions. The second is the ability to know one's own feelings, and be aware of one own sense of self. People with a keen personal intelligence have the ability to discern and work with the interactions between people.

Gardner (1990) redefines intelligence, in general, as an "ability to solve problems or to fashion a product, to make something that is valued in at least one culture" (p. 16). He insists the intelligences should not be compared, ranked or tested in isolation. His hope is that a broader

definition of intelligence will "take the focus away from what's important for success in America's schools to the much broader question of what it takes to be an effective member of a community that could be very different from ours" (p. 17). Acknowledgment and use of the language of multiple intelligences or multiple ways of knowing should cause us to ask questions about our current educational practices.

Eisner (1990), when speaking to the implications of artistic intelligences to education, pointed out "the more general realization that when we're talking about artistic intelligences, we're talking about ways of knowing" (p. 35). An artistic crafting requires special intelligence or intelligences distinct from the knowledge or intellect defined by the scientific paradigm. He continues:

But when we have a more catholic view of knowledge, and particularly the kind that comes out of the arts, we recognize that the avenues to human understanding exceed, widely exceed, what it is that can be said through science alone. There is an epistemic function to different forms of representation. The arts have an extraordinarily important contribution to make to escalation of our consciousness, developing our sensibility, and informing us, often empathetically, about what it means to be in somebody else's shoes.
(p. 34)

Recent research on multiple languages or intelligences have enlarged our understanding of what it means to construct and express meaning. There are many ways of knowing and of voicing what one knows.

Knowing and the Conception of Self

A final piece of the theoretical background to ways of knowing is the conception of self. Studies on women's development took off with Gilligan's (1982) questioning of the applicability of Kohlberg's (1976) stages of moral development to women. Gilligan (1982) and Lyons (1983) have identified two different modes of thought, connected and separate, that are gender related but not gender specific.

Lyons (1987) explored the epistemological dimensions of thinking of adolescent girls. She observed that the "students' ideas about knowledge seem connected to their ideas about the self" (p. 235). She identified two modes of self, autonomous or separate in relation to others, and interdependent or connected in relation to others. She describes the two modes of connecting knowledge and self in the following model of learner interests and goals.

Autonomous adolescent girls showed interest in questioning, proving, finding answers, solving problems, and being convinced by argument or logic. As thinkers and knowers, they were analytical, procedural, and rule-seeking and rule-using. They transcended time and particulars, needed to see before proving, and held thought and feeling apart.

Interdependent girls were interested in questioning, understanding situations and people, and their contexts.

They sought narrative or story and were interested in finding understanding of situations and their contexts. They were convinced by motives and by the particulars of their lives. As thinkers and knowers, they were tentative and questioning, and synthesizers. They used imagination to enter into situations, becoming involved in time and place. They held feeling and thought together.

Our understanding of knowing has also been expanded by the inclusion of women in the studies of ways of knowing. Perry (1981) proposed a sequence of epistemological positions--basic dualism, multiplicity, relativism subordinate, and relativism--based on a population of college-age males. Belenky, Clinchy, Goldberger & Tarule (1986) used Perry's model in their study of women's ways of knowing, and found that it did not adequately describe the voices of women in a variety of learning situations. They identified "five different perspectives from which women view reality and draw conclusions about truth, knowledge, and authority (p. 3). Just as Lyons (1983) had found that adolescent girls connect concept of self with ideas about knowledge, Belenky, et al. (1986) found that women's self concepts and ways of knowing are intertwined. For Belenky et al. (1986), the basic insights of constructivist thought are that "all knowledge is constructed, and the knower is an intimate part of the known" (p. 137).

The five ways of knowing are silence, received

knowledge, subjective knowledge, procedural knowledge, and constructed knowledge. Silence is the position taken by women who view themselves as mindless and voiceless. Those who view themselves as capable of receiving and reproducing knowledge from authority, but not capable of creating knowledge on their own, are received knowers. Subjective knowers view knowing as private, intuitive and personal. Women who have learned to apply procedures objectively are procedural knowers. Constructed knowers view knowledge as contextual and view themselves as creators of knowledge. They value both subjective and objective strategies for knowing.

Theories of development, ways of knowing, and modes of self connected to knowing informed my ways of thinking about how young adolescents construct knowledge of themselves and the world through art. The research reviewed supports listening carefully to the voices of the students in the context of their working in sketchbooks. What happened in the sketchbooks and how that informs us about the ways in which these students construct knowledge in art are issues that emerged from not only the voices of the students, but also from the literature on development and ways of knowing.

CHAPTER III

THE METHODOLOGY

Case study research is the study of a single case or bounded system utilizing naturalistic observation, and in which interpretation of patterns of interrelatedness are within the observed data (Stake, 1985). Through case study, one is able to understand the complexity and contextuality of a chosen situation which itself is the direct source of information. It is concerned with the whole process rather than isolated aspects of a process. Assertions or understandings in case study depend on interaction between figure and ground, between the system that is the case and the context in which it is embedded (Stake, 1985). Case study description has been characterized as "thick, like spaghetti" or highly interconnected (Geertz, 1973). When the interest of a study is to better understand a particular bounded system in all its complexity and within the context of its environment, then case study is an appropriate method.

The issues in this study are embedded in the processes, experiences, and perceptions of the year-long, eighth-grade art students. The case study approach enabled me to collect a variety of data which reflected the complexity of the sketchbook art learning of this group of students.

Selection of the Case

Selection of the year-long art students at Charlotte Country Day Middle School as the case for this study occurred for a number of reasons. Of prime consideration was the intrinsic interest of the case, especially for art educators. This program is not atypical in its use of art materials, ideas, and processes to engage children in learning. The use of sketchbooks to encourage development of visual imagery, sensory perception, and reflection on one's own learning was innovative. Using sketchbooks as more than places to draw provided the possibility of learning student perspectives concerning strategies or ways of knowing in art.

The age of the children was another consideration. Eighth-grade students loosely fit into the art development stage called The Age of Reasoning, or the Pseudo-naturalistic Stage, 12-14 years (Lowenfeld & Brittain, 1987). The authors characterize this time in art development as a time of turmoil and excitement, a time of choices. It is a transitional time between childhood and adulthood when children are developing social independence from adults. Students are more aware of and more critical of themselves. There is a struggle to develop their own notions of judgement and awareness. They are increasingly aware of the end product and show a greater awareness of the

quality of their art work. Brittain (1968) found that students "liked their art product when it turned out as they hoped it would or if they felt it was better than they had done before, whereas peer approval was important to only 18 percent and teacher praise or professional appearance mattered to only a few" (p. 395). Lowenfeld & Brittain's description of this stage of art development seems an ideal time to explore the nature of children's knowing.

Chapman (1978) suggests that "while art offers no panacea for the many and varied problems of growing up, it is one of the few subjects in which students can be actively encouraged to clarify and express their own feelings, thoughts, and perceptions" (p. 203). It is appropriate to use sketchbooks in an artistic setting to explore aspects of the students' perceptions and meanings relating to the sketchbook experience. Paying careful attention to the eighth-grade art students' sketchbook experience and listening to their thoughts and perceptions provided rich data to better understand their ways of knowing in art.

A final aspect of selection was that Charlotte Country Day school personnel were both willing to participate, and showed professional interest in the research. Meg Masterman readily agreed to have me in her art room and made the initial contacts with the school administration. Even though the research coincided with an extremely busy and stressful time, Masterman was enthusiastic and reflective.

Plank reflected on that willingness to participate in the study:

The reason I was prepared and pleased to have you is that I think it is very important that the schools and the University stay in close contact. Any research that is done on children in the field is more appropriate than that done in the laboratory. It's very important to have people who make a difference in our education be involved in the schools. (Program Interviews, 10C)

Design of the Study

The case, context, and issues are the conceptual organizers for the case study. I was a participant-observer in the eighth-grade art classes. I attended the class on Wednesdays, the day designated for sketchbooks. I worked with the art materials and joined in the general conversation and dialog of the class. Like Armstrong (1980), I was introduced as a person who would be in the class each week. I was there to learn and write about the work the students did in their sketchbooks. I shared the responsibility with Masterman for the design and implementation of the sketchbook activities, and often participated with the students in doing the activities. As a regular member of the class, I had considerable freedom and access to many areas of the school. I regularly used the copy machine and talked with many teachers in that room. I often ate lunch in the cafeteria. I became well

recognized by those in the same building as the art room and the building that holds most of the eighth grade rooms. My regular presence in the classroom, participation in activities and inclusion in the general talk of the classroom constituted prolonged engagement in the case (Lincoln & Guba, 1985). When it came time for interviews; the students were willing to give up a study hall period to talk about their sketchbooks.

Data Collection and Sources

Multiple sources of data were collected to provide a more complete description of case, context and issues. Data sources include classroom observations, sketchbook, interviews with students, teachers, and administrators, and examination of school goals and the art program guides. The case is embedded in the larger fine arts program, the special goals of Charlotte Country Day School, and other principal actors, such as Masterman. The data not only present the picture of the situation, but also provide multiple perspectives and as much information as possible so that readers can feel they clearly understand the case and context and have confidence in the presentation.

Data were collected to better understand the experiences of the children in the class pertaining to their learning through sketchbooks and their ways of knowing in art. The original etic issues of self-reflection and

visual-spatial knowing in art broadened after the initial interviews when it became clear that the students used other language to describe their strategies for knowing in art. In particular the students talked about their thinking, their art making and their concepts of self when involved in the sketchbook experience. These ideas emerged as conceptual organizers for analysis of the data.

The interviews emerged as the primary source of data for consideration of the issues. I found that my field notes on observable behavior in class and of the students actually working in the sketchbooks, were repetitive from week to week. Watching the students work in their sketchbooks was less informative than I expected. The actual drawings and the students' oral expression of what was going on in their minds became the richest sources of information in addressing the issues. Masterman commented after reading some of the interviews, "more was going on in their minds than we saw . . . amazing they can remember so much" (Teacher Interviews, 15A).

Data Sources

Multiple sources of data were utilized in this study both to address the issue of triangulation and to exploit the opportunity to present the "thick description" that differing viewpoints and explanations provide (Denzin, 1978; Stake, 1985; Yin, 1984). The data sources are listed below:

Relevant documents: Relevant documents include any printed or written documents that record information about the case (Yin, 1984). Many relevant printed documents were collected to describe the case and context of the study. The explanatory booklet, Exploring the Possibilities at Charlotte Country Day School, and the Middle School Parent-Student Handbook are published by CCDS to present to the public and their patrons. The documents explained much about the philosophy of the school. The school calendar and the daily bulletins at the Middle School provided a view of the crowded and varied schedules of the teachers and students at CCDS. The documents written in preparation for the Southern Association of Colleges and Schools described the goals and curricula of the Fine Arts Programs at CCDS. In addition, there was a teacher-developed curriculum for visual studies in eighth grade that suggests a series of units for study.

Participant-observer: As explained above my role was one of participant-observer in the art classes. I wrote my observations as soon as possible after the class, and added comments that were directed at analysis or planning at a later time. I photographed the school, class, and artwork as an aid to observation. I photocopied many pages of the student sketchbooks. I audio-taped Sliding Through the Wire because it was a guided imagery activity read aloud by

Masterman.

Audio-taped interviews: I interviewed eight students in a semi-structured interview format. During the interviews care was taken to notice and to use the actual phrasing of the interviewee rather than that of the interviewer (Lythcott & Duschl, 1990). The first interview centered around three basic areas: the students' experiences of the in-class activities, their use of the home sketchbooks, and their ideas and feelings about sketchbooks.

The first group of questions focused on the content of the sketchbook and art work in relation to the guiding issues. I questioned the students about each in-class sketchbook activity completed until the time of their interview. I asked about their experience of the activity, including questions about process, the way they felt, and any strategies they used to do the activity. I asked about the way they made particular decisions that related to their drawings how their drawings conveyed the meaning of their ideas.

In the second group of questions, I invited discussion about their home sketchbooks which focused on the choices and ideas that they made as well as use of art elements in their drawings. I concluded with questions about their involvement with sketchbooks such as when and why they worked in their home sketchbooks and what they felt they learned from the in-class sketchbook experience.

I interviewed four students again, using a semi-structured interview format. These interviews were also audio-taped. The second interview was structured around patterns that emerged in the initial interviews and through observation of the students in class. The questions were organized around their ideas for the final in-class activity, their view of themselves as artists, and the things that they notice when making or looking at art work. A final question asked if the sketchbook was anything more than a place to draw.

I selected the original eight students interviewed based on their acceptance of my request for an interview, consistent attendance in class, and a desire on my part to provide multiple perspectives on the issues. I looked for clear differences in patterns in the sketchbooks and in the responses during the initial interviews. I then selected four students for the second interview to better understand the differences between observed patterns. I used the second interview as a form of negative case analysis to both clarify and question my framework (Lincoln & Guba, 1985).

In addition, teachers and administrators were interviewed to better understand both the goals and structure of the school and program, and to provide a richer description of the students. The program interviews and all of the Masterman interviews were audio-taped. The other

subject area teachers were not comfortable with audio-taping. Notes from those interviews were typed and presented to the teachers the day following the interview for their review. Any additions or corrections to the data were made at that time. The headmaster of the Middle School, chairperson of the Fine Arts department and the collaborating teacher were interviewed about the goals of the school and program. I talked to the art, science and language arts teachers of the students involved in the second interviews to allow for multiple perspectives on student behaviors in class and to develop a picture of their strategies in other subject areas.

I transcribed most of the audio-taped interviews. The tapes, transcriptions and interview notes are part of the separate data base of the study.

On-going communication with the art teacher: As expected, on-going discussion occurred between Masterman and myself concerning the experience of the class. Most of our discussions pertained to the planning and implementation of activities. I considered these conversations part of the data base, and jotted down the topics we discussed. These conversations reflect the interactive planning process.

Artifacts: During the duration of the study, the students were actively involved in making art, both in their sketchbooks and using other selected art materials. I collected and have included in the separate data base the

in-class drawings of all year-long art students. I collected and either photocopied or photographed a representative selection from the homebooks. The original homebooks have been returned to the students. These artifacts, in conjunction with the actual voices of the students talking about the artifacts, are the most valuable data in gaining an understanding of the issues.

Data Analysis

Analysis of the data was concurrent with data collection. This analysis made me aware of the on-going process of the study. It aided in the development of the activities and in the planning necessary to implement those activities. Review of the drawings in both the in-class sketchbook and the homebook directed the development of the initial interview questions.

The data analysis of the interviews was thorough. I became familiar with the content of the tapes through the transcription process. While hearing them, reading them and then rereading them, I noted certain words or ideas that were repeated over and over again. These ideas, such as attention to detail or a subjective stance were marked on the typed copy. Student interviews, program interviews and teacher interviews are part of the data base. Within each category, I numbered the interview pages and labeled each mention of one of the emerging ideas with a letter. Readers

wishing to refer to the original data will be able to locate a particular citation by referring to the appropriate interview file and appropriate page and letter designation. Pages of notes on particular activities are numbered and filed under the date of the activity.

I developed a framing for considering the ideas of the students through this careful review process. I was able to collect ideas into the larger concepts of ways of cognition in art, concern with the techniques in making art, and understanding of self in art. I tallied the responses of the eight first interviews under these headings. This suggests differing ways of knowing in art.

This framing and the relationship of the construct to pertinent ideas in the literature directed the development of the second interviews. I transcribed, and carefully read these interviews, organizing them in a similar way. I listened carefully to the voices of the students for ideas that might contradict the framing and for ideas that might assist in describing the complex ways of knowing in art.

Validity of the Data

Multiple sources have been described and triangulation of data presented whenever possible. Particular attention was given in interviews to listen carefully and conscientiously to the voices of the students so that any conclusions would be based on their understandings rather

than my own (Lythcott & Duschl, 1990). Other opinions, in particular those of Masterman and the students, were solicited to confirm and disprove information and interpretations. My weekly attendance at the art classes constituted a prolonged engagement with the program providing sufficient time to both collect data and understand the case well enough to question my findings. The final report was offered for participant review. In following these guidelines, I am confident that I have presented a large body of acceptable data.

Confidentiality

Confidentiality of the student participants is respected. Plank supported the use of the school name and anonymized artwork of the students in his welcome letter. (see Appendix C) This allows readers access to the program for future investigation, and aids in the possibility of generalization of this particular situation to their own. Partial anonymity (Yin, 1984), that of the students, is the method of disclosure for this report. No actual students names are reported.

CHAPTER IV

THE STUDENT VOICES

The purpose of this chapter is to present the ideas, sketches, and voices of the students. The chapter has three main sections. The first section focuses on student experience with the in-class sketchbook activities. It includes a description of one of the activities, the interview data referring to it (see Appendix A for guiding questions), and points out the patterns of process and reflection of the students that were typical across the sketchbook activities. I have included some of the student drawings and quote extensively from the interviews.

In the second section, I present a framework to organize and consider the data. Interview segments from other activities allow the voices of four students, selected as representing diverse ways of knowing, evidenced among this group of eighth-graders, to be heard. Ideas and strategies observed and discussed in the home sketchbooks are included in this section to provide a more complete description of the students' choices in art. Again, the drawings and the interview responses speak for the students.

The student voices are presented in the third section through a final sketchbook activity and through their second interview ideas. The second interview (see Appendix A for

guiding questions) developed from the data patterns recognized in the first interviews and from a desire to further describe the framework.

This organization not only presents the data in a manner which will allow the reader to vicariously experience the sketchbook activities from the point of view of the student, but also demonstrates the integrity of the framework by revealing the process of data analysis.

The In-class Sketchbook Activity:
Bicycle from Memory, Bicycle while Looking

"Draw a bike from memory for the first five to eight minutes of class," said Masterman on the day of this activity. "Oh, no!," "Do we have to?," and "Are we going to be graded on this?" were comments heard around the room. Despite their protestations, the students started the assignment right away (11-14-90, 1A). After about eight minutes Masterman stopped the students and asked them to consider what they had to think about when doing a drawing from memory; what kind of questions they had to ask themselves. Responses ranged from not remembering, to asking about specific details or parts, to asking how one rides a bicycle, to how a bicycle all fits together (11-14-90, 2A). Masterman then pulled aside the sheet that had been covering her own bicycle and told the students to make another drawing while looking at the bicycle.

This activity is one that Levine used in the Sketchword program at her school, describing the activity as one where "they got to make up the questions in their heads" (Rauch, Unpublished paper, Dec. 1989). The eighth-grade art student drawings are all recognizable as bicycles, but exhibit a wide range of solutions. Six of the bicycles appear functional, although none are completely accurate. One has the wheels connected directly from tire to tire and another seems too distorted to ride. Two drawings show a setting or context, one with a rider, and the other, placed in a scene with a tree.

During the initial interview, I asked a series of questions about the bicycle drawing activity. I had the sketchbooks at the interview and the students and I often referred to the drawings. I asked students to describe how they started their drawing and what it felt like to draw from memory. I asked them to describe the questions they asked themselves while drawing, any difficulties they had, and what they learned about their ability to draw a bike. We then talked about how drawing a bike from memory was different from drawing a bike while looking at it. I asked if having the bike there meant they could draw it better and which process they preferred. I asked how they would go about drawing a bicycle now.

There were 12 full-year eighth-grade students in Masterman's class. Eight regularly attended and wanted to

be involved in the study. I interviewed all eight students and then selected four student to study in depth. The criteria for identifying which four to study further are explained in the next section. The responses of the four students who became the core of the study are included here to introduce the variety of student voices heard and the complexity of ideas shared about the are experience. At the time of the interviews, which took place during the last two weeks of February, the students had completed nine in-class activities.

Lou remembered her brother's bicycle, although she did not get a very clear picture of his bicycle in her mind. She created a scene around the bicycle and realized she was drawing what was in her mind. The student interview about her bicycle sketch (see Figure 1) follows:

Rauch: How did you start this drawing?

Lou: Well, I just thought about--I was thinking of the handle bars and I couldn't remember what they looked like.

R: What else?

L: The wheels. I had no ideas how you connected them so I just like guessed.

R: How did you imagine this bike?

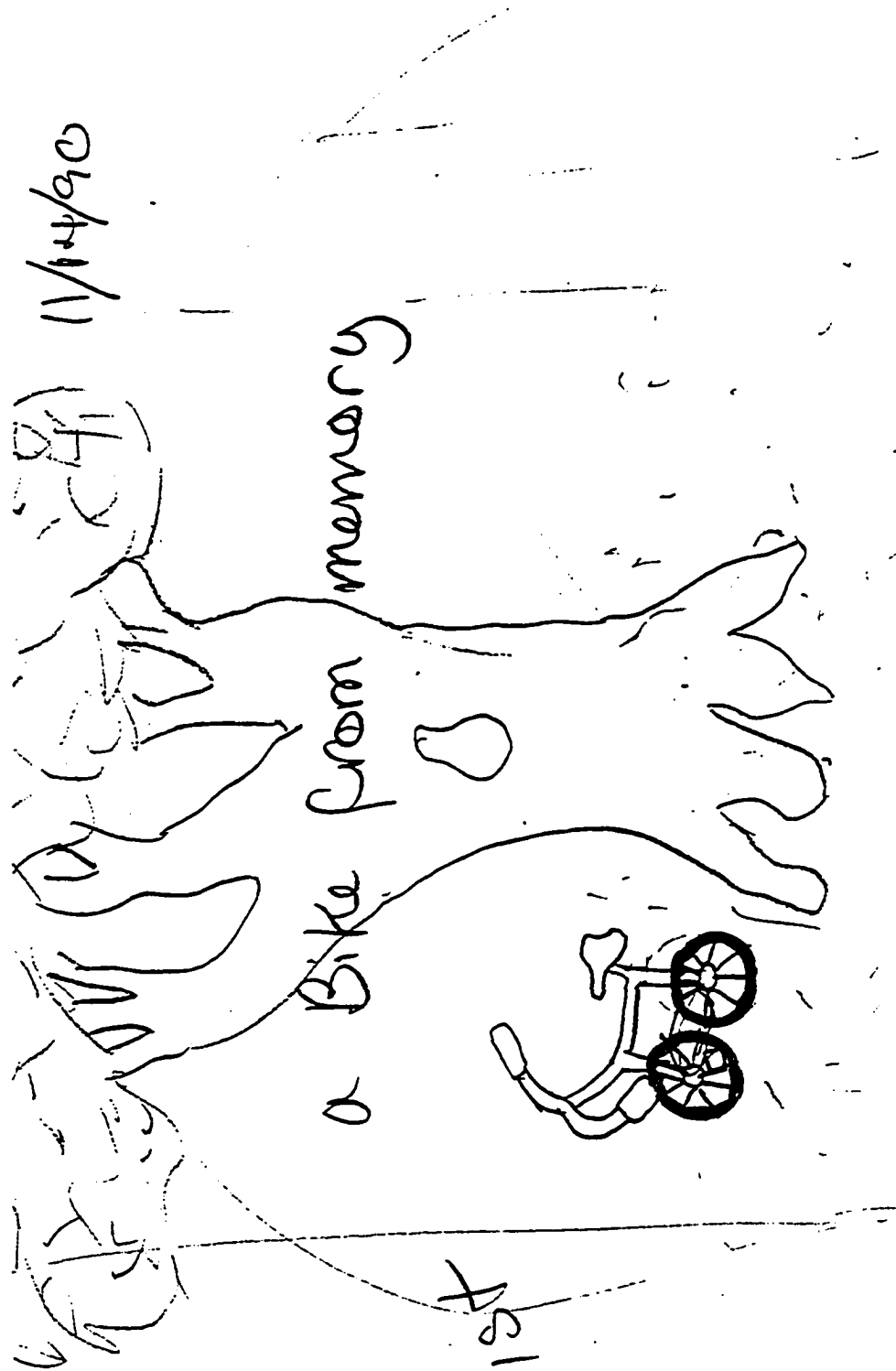
L: I remembered my brother's bike.

R: Do you remember what questions you were asking yourself when you were drawing it?

L: I was just trying to remember what it looked like.

R: . . . Did you have a picture in your mind?

Figure 1. Bicycle from Memory, Lou



L: Not a very clear picture, just little pieces.

R: What else is in this drawing?

L: The tree.

R: Why did you put that in?

L: Because I thought that--just like--I don't know. I was just messing around with this drawing.

R: . . . Did you have a picture in your mind before you started to draw?

L: No. It just came in pieces.

R: Did you learn something about drawing when you did this drawing from memory?

L: Not really.

R: Now think about when you were drawing this bike in front of you. How was that experience different?

L: Well, I thought it was more fun to draw from memory. Drawing from seeing it was kind of boring.

R: Tell me more about that.

L: Well--it was harder to draw it by looking at it.

R: . . . Which one of the drawings do you like better?

L: Oh, this one.

R: You're pointing to the memory one. Why do you like that one better?

L: I don't know. Just--this one reminds me--I guess it reminds me of my brother's bike.

R: . . . What's important about the two drawings?

L: Well, this [drawing of memory bike] is what I had in my mind. This [drawing of actual bike] was what was really there.

R: What is important about the stuff that's in your mind as opposed to what's really there?

L: Well, what's in my mind is what I'm going to put down as opposed to what's really there. (Student

Interviews, 29-31)

Chris's responses add another perspective. He drew detail almost from the start and only drew the actual bicycle (see Figure 2). He remembered his own bike but looked around the room for pictures of bicycles. He was aware he needed to look at a bicycle to draw it, but still enjoyed drawing the memory bike for the challenge of the process. The student interview started with:

Rauch: When you were drawing from memory, do you remember how you started?

Chris: I started with the wheels and I just started drawing from that.

R: What came next?

C: Well, I think I just drew a bunch of little spokes in there and then I put a little bar for the handle bar and I looked around at different posters and stuff to see if they had bikes on them.

R: Why did you do that?

C: Because I couldn't remember how, like, which bars go to which part. I left out a whole bar.

R: How did it feel, drawing from memory?

C: It was kind of neat to see what would come out once you saw what the real thing was.

R: . . . Did you get a picture in your mind?

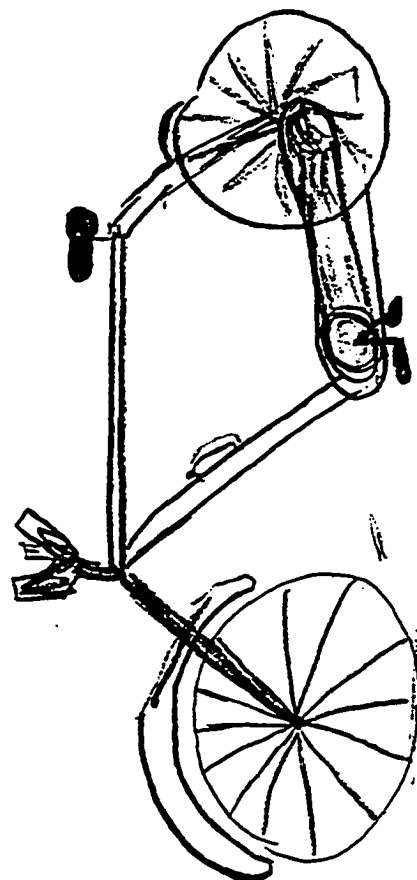
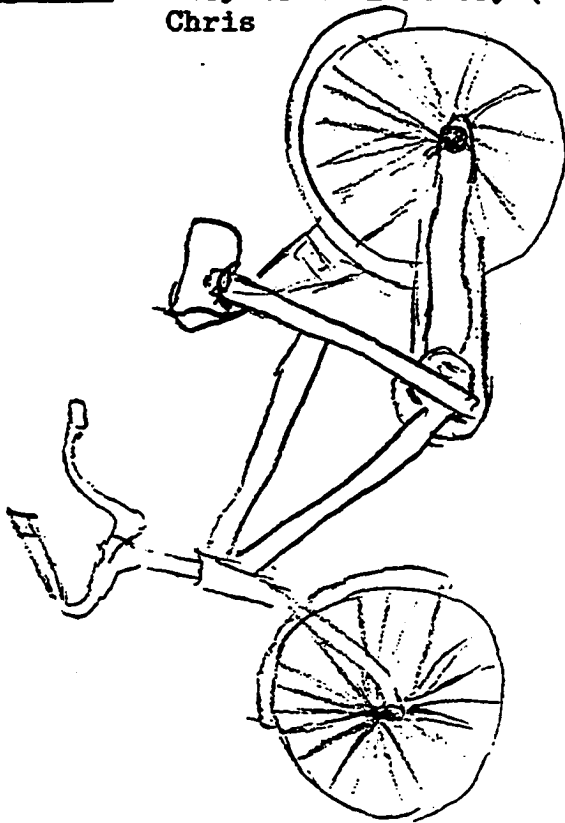
C: Yeah.

R: Describe that picture to me.

C: I just pictured the bike that I have. It's just a black Schwinn and [the sketch] came out looking nothing like that, at all.

R: . . . What kind of questions were you asking yourself when you were drawing the memory bike?

Figure 2. Bicycle from Memory (A) & While Looking (B),
Chris



Bi
Bi

C: Basically, what parts go to which bars and stuff like that. Where did the pedals hook up to, stuff like that. I couldn't remember any of it.

R: Did you learn something about your ability to draw?

C: Yeah. Look at something first.

R: What else?

C: Oh, if you're going to do it from memory, make sure you know what you're drawing about. And think of the words that describe it.

R: Now, the drawing of the bike in front of you. How was that experience different?

C: It was funny because my bike looked nothing like it- I mean the bike that I drew. . . and I mean I enjoyed drawing it from memory more than drawing from looking at it.

R: Tell me why.

C: Just because it was more interesting. It was, like, more to look forward to.

R: . . . Having the bike in front of you, what did that mean for your drawing?

C: . . . Oh, just that I can draw a lot better looking at something than I can from my memory.

R: So does it matter that the memory bike doesn't look exactly accurate?

C: Not really unless I was doing it for a reason. Like, if it was a job or something like that, I'd probably need to be more accurate. . . Just for now for sketchbook reasons, it was a lot of fun.

R: So what is good about this drawing that makes it a lot of fun?

C: Just that it was neat to see how well I could do it- with my memory without actually looking it up.
(Student Interviews, 49-51)

Robin was more interested in drawing a person and an idea than in drawing the bicycle (see Figure 3). She

imagined a story and tried to express the feeling of her story in the drawing. She is aware that she cannot draw a bicycle accurately but enjoys the opportunity to imagine an idea from memory. Robin talked about her bicycle drawings in this way:

Rauch: When you were drawing a bike from memory how did you start your drawing?

Robin: With the wheels

R: And then what?

Ro: The seat . . . the frame part and the handles.

R: How did that feel trying to draw it from memory?

Ro: I didn't really feel anything.

R: How did you imagine the bike?

Ro: I remember watching some movies with like older bikes, you know, and I pictured an old man going down the sidewalk and riding an old bike, not one of the modern bikes.

R: . . . What else did you see?

Ro: He was riding through a park and it was real nice, the park.

R: What questions did you ask yourself when you were drawing the bike?

Ro: I don't know

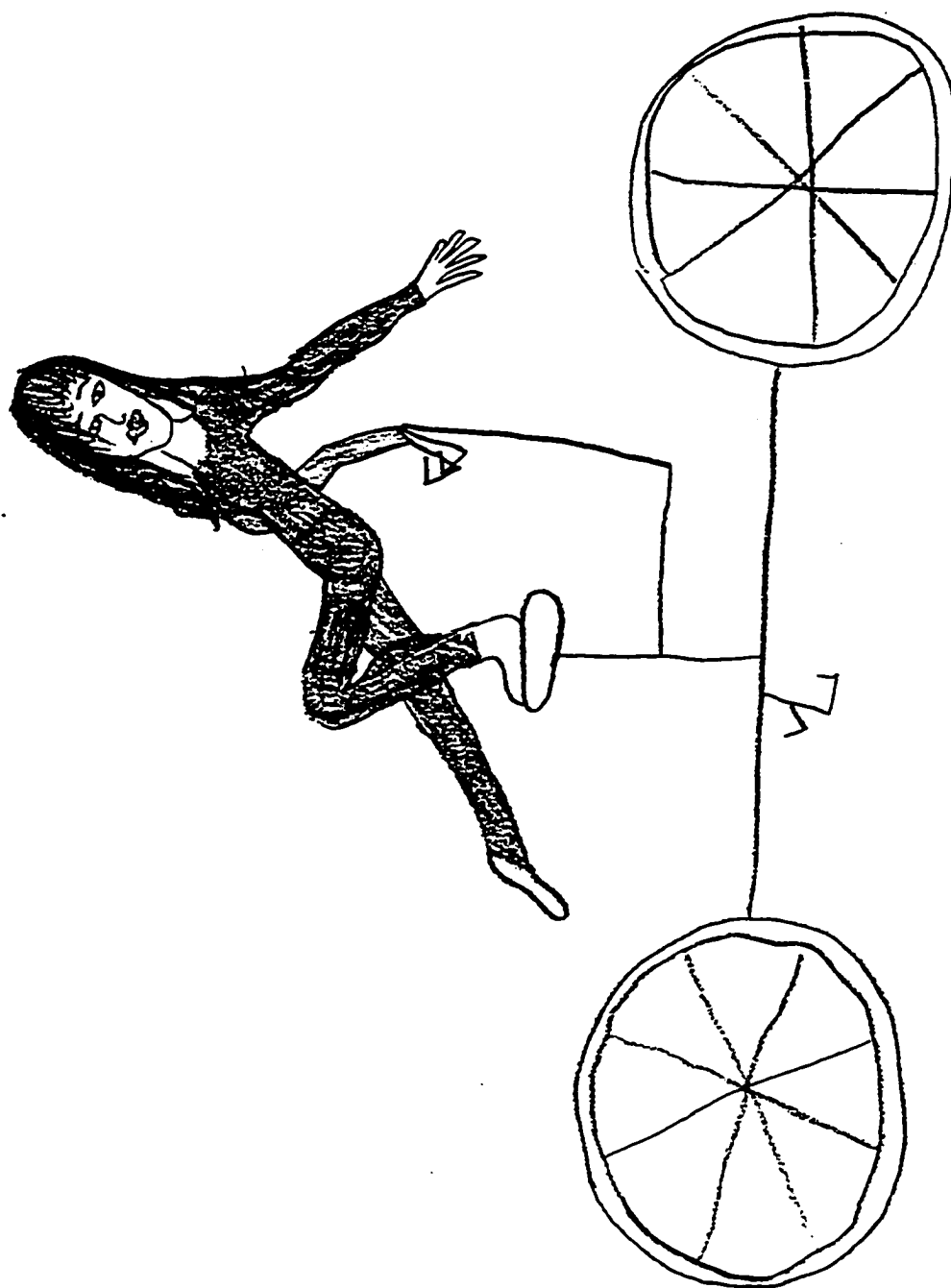
R: Was it difficult for you to draw the bike?

Ro: No.

R: So you weren't puzzled about anything?

Ro: No.

Figure 3. Bicycle from Memory, Robin



R: . . . You had the vision of the old man but what does your actual drawing look like?

Ro: . . . Kind of hard to explain. It looks like she's having fun and the old man was happy to be where he was. But I thought if I drew an old man it would, maybe kind of, make it look not too happy.

R: . . . In this drawing, the drawing from memory, what's the most important part of it?

Ro: The person.

R: I agree. Why do you think that is?

Ro: Well, she's kind of like happy and playful. It makes the picture happy and playful but if there were somebody in there with a frown it would make the picture [sad].

R: Did you learn anything about your ability to draw a bike when you did the picture?

Ro: Well, I can't draw a bike really well.

R: Why do you think? We know that's a bike, but why do you think you don't draw it really well?

Ro: Probably cause you don't see one everyday and you don't look at them for a long time.

R: Now think about drawing the bike when it was in front of you. How was that experience different from the drawing of memory bike?

Ro: The memory bike was an old-fashioned bike. You know, real old. But the one that was in front of us was newer, more modern.

R: Did the experience feel different when you were imagining and when you were looking?

Ro: (nod Yes). . . because when I was imagining it, it got to be whatever I wanted it to be. But in front of me it was like I couldn't make it what I wanted it to be.

R: . . . Did having the bike in front of you mean you could draw it better?

Ro: No.

R: . . . Do you think it's important to draw things accurately?

Ro: No.

R: Why not?

Ro: Because some of the things that we draw--Well, I like making them what I think they should be--and like, if you have it in front of you, it kind of like makes you draw it the way it really is and you don't get to change it.

R: How do you go about making the decisions to change it?

Ro: Well, it depends on what you like, like if you really like a triangle you could make the wheels a triangle. You just have to decide.

R: What would a bike with triangle wheels--would that mean something different?

Ro: Well, it would probably mean that you weren't going anywhere in your life 'cause triangles can't roll. (laughter) You're not going to go anywhere. (Student Interviews, 71-74)

Marty expressed still different concerns about the bicycle drawing experience (see figure 4). He drew the part he was sure about and then felt nervous that he was not doing it well. He tried to remember details and was most comfortable drawing with the object in front of him. The interview follows:

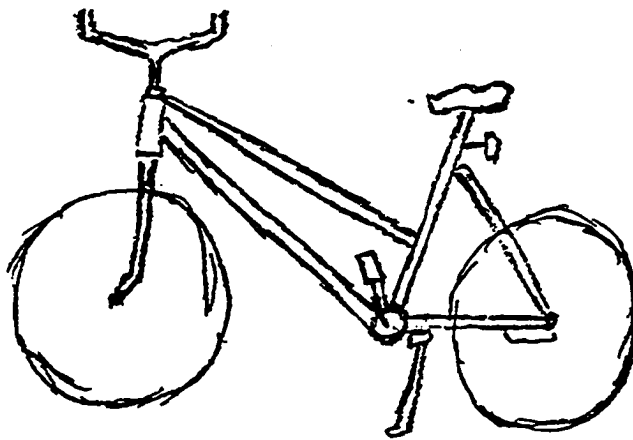
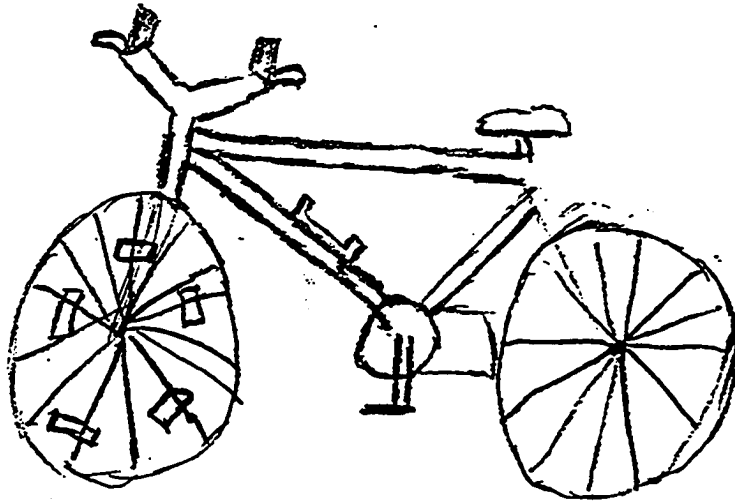
Rauch: How did you start your drawing?

Marty: With the wheels and just worked up cause that was the only thing I was like, sure about.

R: How did that feel?

M: Unsure. I didn't know if--I was thinking, "Is this going to be for a grade or something?" I was nervous because I didn't think that was very good or anything.

Figure 4. Bicycle from Memory (A) & While Looking (B),
Marty



. . . So I thought I didn't go into enough detail.

R: . . . What questions did you ask yourself?

M: Just--I mean I was trying to think of more details and putting in as many as I could but I couldn't really think of anything other than the main frame.

R: . . . How was that experience different from drawing from memory?

M: I felt more sure of myself because I got to just look at it and basically just copy. You knew what you were drawing and all that stuff.

R: Did having the bike in front of you mean you could draw it better?

M: . . . Yeah. It really did because I knew what I was drawing and I was more sure of myself and my drawings are usually better when I do that [look at what I am drawing]. (Student Interviews, 149-152)

Ideas and strategies for solving this particular activity emerged from the content of the interviews. I heard the voices of the students talk about imagining the bicycles in stories, in relation to familiar bicycles, or just alone, as an isolated object. I heard strategies of paying attention to structure or paying attention to detail in trying to draw the bicycle. I heard some students speak with confidence of their own subjective understanding of a bicycle and of concern that the drawing wouldn't be right.

Robin, Lou, Chris and Marty talked in different ways about the drawing bicycles from memory. They described different thinking strategies, and feelings about the experience. The differences in thought, feeling, and expression that surfaced in this activity are representative

of differences that existed across the activities.

Robin invented an elaborate story about an old man, with the idea of creating a happy feeling in the sketch. She made a decision to replace the old man with a young girl to better convey this idea. She was aware of the symbolic use of those figures. She displayed little concern with the structure or detail of the bicycle, satisfied that her highly inaccurate drawing of a bicycle would convey the particular meaning of bike that she wanted to convey.

Robin did not remember asking herself any questions. Although she was aware that she did not accurately draw a bicycle, she did not feel the bicycle needed to be accurate; the meaning she wished to convey as artist directed the drawing. She preferred drawing from memory as she could make her drawing whatever she wanted it to be, and felt less restricted in changing the bicycle. She recognized the possibility of an artist making decisions about what they want their drawing to be, when she suggested that drawing triangular wheels might mean not going anywhere.

Cognitively, Robin conceived of her art process in terms of story and symbol. She was concerned with idea and structure, rather than detail, when actually drawing. In terms of her own knowing, she valued her subjective perception and the meaning of her sketch over the techniques.

Lou thought about the activity in terms of her life story, drawing her brother's bicycle. She placed the bicycle in a scene with a tree because she was, in her own words, messing around. Playing with the idea allowed her to draw an environment in addition to the actual object. The drawing suggested a context for her brother's bicycle.

While feeling guided her drawing, she was still concerned with structure and technique in the drawing process. She was aware that the bicycle was drawn inaccurately and questioned aspects of the structure such as how the wheels were connected. She expressed a desire for accuracy but realized that she would draw from her own perspective, from what was in her mind.

Cognitively, Lou thought in story, but did not express any added meaning through symbols. In the drawing process she was concerned with realism and a story. In terms of her own voice, she knew she would draw what she knew even if the drawing was not quite as accurate as she wanted it to be.

Chris enjoyed the challenge of drawing from memory. He knew he didn't remember his own bicycle well enough to draw it accurately so he looked around the room hoping to find a photograph or drawing of a bicycle on the wall to use as a resource. He questioned the basic structure of the bicycle as well as specific details about parts, such as the pedals. He was eager to see the actual bicycle so he could make corrections.

Cognitively, he was concerned with the reality of the object, with putting all the parts of the bicycle together without connecting it with a story, a context, or any symbolic meaning. In drawing, he was concerned with both structure and detail and knew where to find the information he needed to draw the bicycle accurately. In terms of his own art voice, he was fully aware and confident in his ability to draw within the requirements of this activity, and aware that the drawing might need to be more accurate in other situations.

Marty visualized his own bike even imagining the sensation of riding it, but he focused on trying to remember the details. He struggled with the task of drawing a bicycle accurately from memory, worried that he might be falling short of this goal. Although the drawing is structurally accurate, Marty did not feel he had shown enough detail. He felt far more sure of himself while drawing the actual bicycle because he felt he had the ability to reproduce what he saw.

Cognitively Marty was concerned with visualization of his own bicycle. He did not visualize it in context or with any ideas of story, or other meaning. In discussing the drawing process, although his drawing demonstrates an understanding of the structure, he did not acknowledge the accuracy and repeatedly mentioned a concern for detail and the adding of more detail to his drawing. He valued

technique and representational portrayal. In terms of a personal voice, he was keenly aware of an external standard. He expressed nervousness from the beginning of the activity as to how the drawing was going to be judged and assumed that it would not be considered good because of the lack of detail.

I heard the ideas concerning story, context, object, the use of symbols to convey meaning, and the voice of the students in talking about the other sketchbook activities. The ideas surfaced in the student interviews and became the starting point for developing the construct for organizing the data.

The Framing: Ways of Knowing in Art

A frame sets a boundary on a work. It focuses attention on what it encloses. After listening carefully to what the students said about their sketches and their art process, I constructed a framing to serve as a way to organize and clarify the ways of knowing represented in the art and art talk of these eighth-grade students. I reviewed the first interviews conducted with eight of the 12 full-year eighth-grade art students. I connected their talk to different processes of cognition in art, to different strategies when involved in art-making in their sketchbooks, and to different perceptions of themselves as artists. The framing is just one way of organizing the data, but has

proved helpful to me for understanding the complexity of the students' perceptions.

The framing revolves around three basic components used in the art process--thinking, doing, and finding a voice as artist--and two ways of knowing--abstract and literal. There are no doubt other aspects of the art process that could be considered, but these are the areas that I chose to focus on after listening to the students as they talked about their in-class sketchbook experiences.

Table 1

Framing for Ways of Knowing in Art

	Cognitive Process	Art-making Process	Perception of Self as Artist-Knower
Abstract Knower	I story-telling	: meaning	I subjective
	I personal context	: through structure	I
	I meaningful symbols	:	I
	I	:	I
	I	:	I
	I	:	I
Literal Knower	I recognition of object as it is	: correspondence to reality	I received
	I	: getting it right	I objective
	I	:	I
	I	:	I
	I	: detail, parts	I
	I	:	I

In the cognitive area, I arranged the student voices in terms of story, personal context, or in direct relation to an object, as it actually is. Story-telling, both fanciful

and personal, suggests abstract processes, while attention to an isolated object is more literal. I understood some students to talk in terms of the symbolic meaning of their sketches and experiences while others used symbols as a literal translation of an object.

In the area of art making, the framing organizes student responses as meaning or correspondence to reality through detail or technique. Their drawings either exhibited structurally meaningful connections or appeared to have separate parts. The importance of idea in the artwork contrasted with an emphasis on technique and getting it "right". Abstract strategies connect with a concern with meaning and awareness of structural connections to symbolic meaning in the sketches, while literal strategies are directed at detail and depiction of parts.

Perception of self ranged from an almost total trusting of a personal subjective point of view to that of being highly aware of another's point of view.

This framing for ways of knowing in art made sense to me. The structure connected the student voices and sketches to my own understanding of ways of knowing.

Given this basic framing, I went back to the data and classified interview responses according to these categories. I found that one student, Robin, almost always responded connected with story, symbol, composition that carried meaning, and the importance of ideas. Her way of

knowing in art consistently employed these strategies and I wondered whether they were connected. I began to think of Robin as an abstract knower in art. If we were to use Belenky et al.'s system to categorize her responses in the first interview, she would be a subjective knower.

Marty, on the other hand, almost always responded as a knower in art who was concerned with the object, specific content, detail, literal composition, and the importance of technique. I began to think of him as a literal knower in art. He seemed to perceive of himself as a received knower in Belenky et al.'s system.

I returned once again to the data and counted the individual responses in the three categories and tallied how many responses indicated abstract knowing and how many indicate literal knowing according to the criteria described.

Table 2

Interview Responses Tally

	abstract	literal
Robin	29	3
Doug	13	32
Marty	5	34
Lou	22	11
Susan	24	18
Chris	11	24
Joan	19	13
Michael	19	13

It was this tally that led me to select Robin, Lou, Chris and Marty as the four students to be interviewed a

second time. They represent a differing mixture of abstract and literal strategies for knowing in art. I felt I could learn more about the complexities of these strategies and of the ways that they might be interconnected if I listened to them voice their thoughts, feelings, and observed their art expression. The next section introduces the four students.

Robin

Robin placed the activities in context of story in several of the activities. When talking about the Sound Tape activity, I asked her what she was thinking when the sound tape was playing. She shared this:

It was a lady in a real big house and she had, like, a minute to get to work and she was running and, like, trying to catch a bite to eat but she didn't have enough time--and she didn't feed the dog and he was, like, barking and then I think she tried to get the dog food and some fell in the toilet so she flushed it. I think she tripped and hit some pots and pans and then she washed her hands. (Student Interviews, 77B)

Robin listened to the sounds and placed them in a very descriptive story. The tape was played twice. During the first playing, Robin drew many separate little drawings. When asked to consider the relationship between the drawings and the sound tape, she responded, "She used them" (Student Interviews, 77D). She went beyond saying they were sounds that she heard on the tape and thought of them in the context of the character she imagined. Robin also thought of objects in context. When drawing an object in a paper

bag without looking at it, she imagined one like it that could be found in her kitchen. I asked her why and she responded:

Because that's where you find one of these. . . . It was, like, in the drawer where it was supposed--where it was in my kitchen. . . . It was like in the corner because that's where we put the things that we don't use a lot. (Student Interviews, 76A)

She did not create a story for this object but she did imagine it in the location where it might be found in her own house.

The very first drawing (see Figure 5) Robin sketched in her in-class book was a composition with a small portion of a profile at the edge of the left side of the paper, a foot with a ballet slipper pointing toward the top of the page, a view of a skirt and legs and then a half a smiling face on the right side of the paper. At the top is an eye enclosed in a circle with a series of soft smudges around it. We had this conversation about the drawing:

Rauch: Can you describe what you did?

Ro: Well, this is a person. It doesn't really look normal with the hair, but I don't really like drawing people the same [as they appear].

R: Why did you place her where you did [on the right edge]?

Ro: Because she's looking at this [gestures to the rest of drawing]. She's looking at--this [the eye and smudges] is kind of behind her. This is kind of, like, sky, but it, like, it's hard to explain, but it symbolizes the above. . . . This foot, the ballet slipper, symbolizes travelling, going places.

Figure 5. Introduction to Sketchbooks, Robin



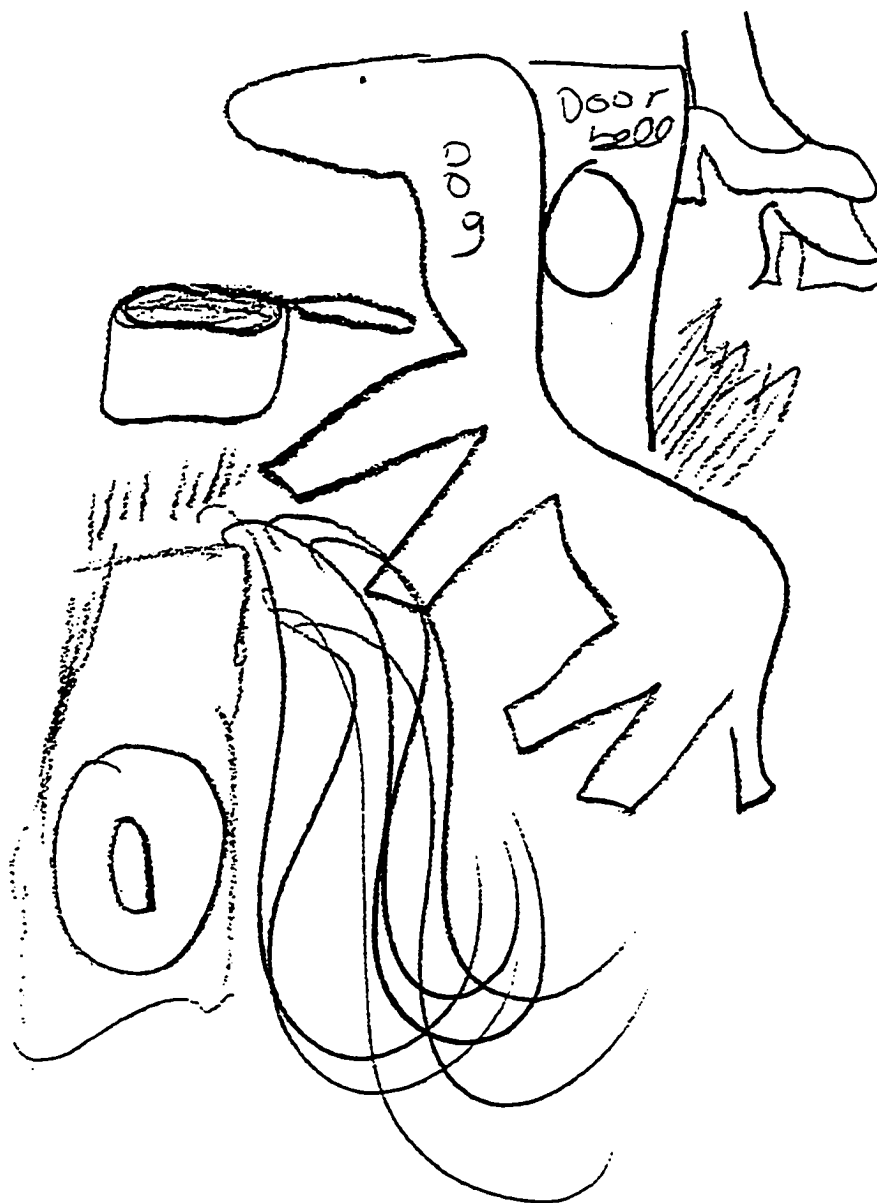
R: There's another profile way on the left edge.

Ro: That is just, kind of, distorted a little and that's because she's looking in, mad, at what's going on here. (Student Interviews, 70A)

Robin was aware of the symbolic nature of the visual language and purposefully manipulated it to express a complex idea. At times she used visual elements more literally as when she continued to describe this same sketch in this way, "I put it (the eye) at the top of the paper, and people usually think of the sky as being up and the clouds symbolize that" (Student Interviews, 70B). This placement and use of clouds to represent the sky is a usual and literal symbol of sky. The use of the eye to suggest the above, the ballet slipper, travelling, and an isolated, distorted figure to present an emotion are unusual and more personal uses of symbols. The composition or structure of her drawings also carried meaning. The first time she listened to the sound tape she drew many separate drawings. After listening again, she drew a small sketch at the bottom of the page that places the objects in a composition. (see Figure 6) I pointed this out to her during the first interview and asked her to tell me about that. She first started to list the different parts, but when I asked her why she placed them differently in this sketch, she replied:

. . . the different pictures, you know, the water and the dog, symbolize different things in the story and putting them all together, you kind of, like, pull the story together. (Student Interviews, 78A)

Figure 6. Sound Tape, Robin



Robin not only was aware of the specific symbolic content of the parts of her drawing, but she also recognizes that the organization of the sketch has symbolic meaning. Some of the symbolic content is literal and some abstract.

Robin valued her own perspective and her subjective way of knowing in art. She talked about this in relation to the bicycle activity, but she also demonstrated the same ideas in other activities. Her drawing for the Sliding Through the Wire activity showed a female figure filling the inside of a tube and bending and curving with the tube. (see Figure 7) I asked her to describe what she was thinking while Masterman was reading the guided imagery paragraph. Robin answered:

You know how at amusement parks where you have those water rides where you go down the tube. Well, that's what I was imagining but usually there, they make you sit up and, like, slide down on a raft, but here she was doing it which ever way she wanted to. . . . As she went she bent it--so it would be like floating through space and then like everywhere you went you had, like, a tube following. (Student Interviews, 79C)

The figure in her sketch is clearly in control of the direction of the wire, and the figure itself is more important than the wire.

We talked about the Art Postcard Analysis activity. Robin selected a non-objective painting with long bands of color arranged in vertical stripes on the canvas. She specifically mentioned selecting the non-figurative work because that style might remind a viewer of something.

Figure 7. Sliding Through the Wire, Robin



(Student Interviews, 80A) She chose it so she could figure out what she wanted it to be. (Student Interviews, 80B) I asked if those were ideas she would like to use in her own work. This is what she said:

No. Because, like, when I draw something, I want it to be, like, if I look at something and I see it, I want it to be, like, like, I take that in and it comes out how I see it. . . . so then other people can see it that way. (Student Interviews, 80C)

Robin was concerned that her viewpoint, her vision be expressed in her sketches. She was aware that her idea was carried out in the sketches but was also aware that there are alternative ways to express ideas. The sketch she made during the Art Postcard Analysis activity is a good example of how she re-created an idea. (see Figure 8) The students had been asked to draw a sketch in their sketchbooks that in some way related to the postcard. (see Appendix B for lesson handout) Robin drew two female forms sitting back to back with their knees drawn up to their chests. She said this about the postcard and her drawing:

In the picture, the different colors are right next to each other and they don't bend or anything so, like, if you drew people, they wouldn't be facing each other. It's kind of like, well, I just thought of two people looking away from each other. (Student Interviews, 80C)

Robin carried the idea from the art history postcard and drew that idea in an entirely new way. Her personal subjective readings of the art postcard translated into a

Figure 8. Art Postcard Analysis, Robin



Sketch



entirely new work that focused on the idea of not bending and not touching. The idea was the focus of her experience in this activity.

Robin's home sketchbook work was consistent with her in-class experience. She filled one full sketchbook and was about one third of the way through a second by the middle of March, 1991. More than half of Robin's sketches are of female faces, and about half of those place the faces in a context in the form of a title, written commentary or the addition of other visual elements. (see Figure 9)

When I asked Robin to tell me about all her female heads, she replied, "I just like drawing people because the way you draw them can make people think the way they [the figures in the drawings] feel" (Students Interviews, 86B). She also figured things out in her sketchbook, for example, there are several pages that depict figuring out how to draw crossed legs. (see Figure 10) One time she experimented with a new technique of rubbing in the negative space around the female head with pencil. (Student Interviews, 89A) Working in her home sketchbook was "relaxing" (90B), and she "like[d] to draw" (90C), and to "try different things and use variations" (91A). In the second student interview, I asked if a sketchbook is anything more than a place to draw. She replied:

Robin: Yeah. Maybe it's, like, a place to keep your thoughts, like, if you were, like, real happy and you

Figure 9. Homebook. Faces, Robin

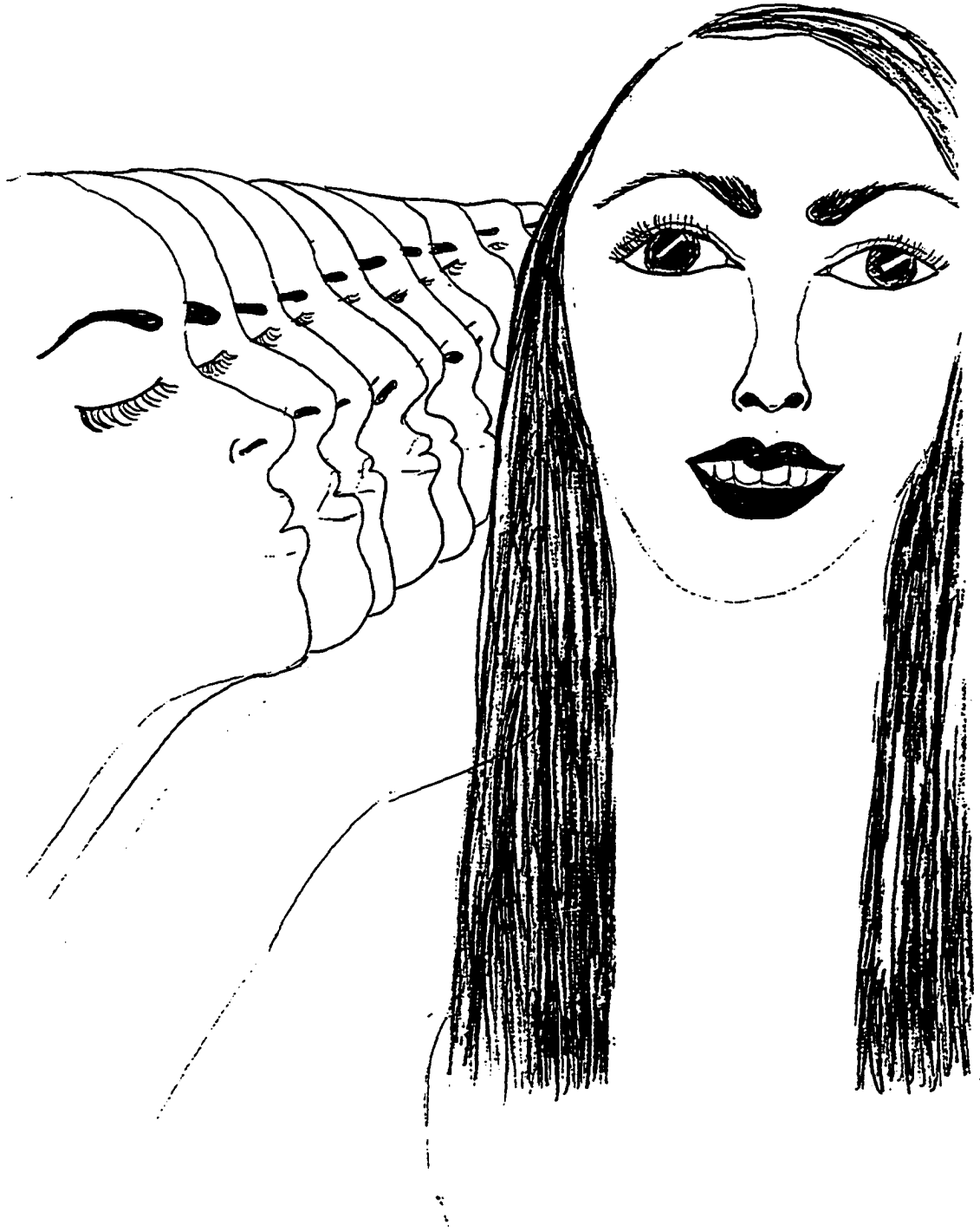


Figure 10. Homebook, Crossing Legs, Robin



drew something, like, the way you felt that day or something.

Rauch: Is that any different from doing it on another piece of paper?

Ro: Yeah, because you can keep--it's, like, a book of your feelings kept all together and all of them make, like, how you are. (Student Interviews, 169C-170A)

Robin's homebook illustrates many of the same concerns that emerged in the in-class activities.

Robin exemplifies many of the strategies and perspectives of an abstract knower as proposed in the framing constructed for examining the differing ways of knowing in art. She consistently selects story telling and personal context as a way of conceptualizing. Robin is aware of the symbolic nature of visual forms, uses personal symbols in her work, and talks about symbolic meaning when discussing her drawings. She values her own personal interpretation of the sketchbook activities.

Lou

Lou's sketches and interview responses also reveal a strong preference for considering the sketchbook activities in terms of story or context. In every activity she either developed a story or thought of a context, often from her own life. When listening to the sound tape for the first time, she started by just listening to the separate sounds and drawing separate objects. I asked her if she had a clear picture of what was going on. The following is a

segment of the discussion that followed:

Lou: Not at first, but when I got down to the relatives, I realized it was--the whole thing was getting ready for the relatives.

Rauch: Tell me about that.

L: Well, because I just tried to describe all the different noises--then when I got down to the dog barking, it sounded like people, relatives, coming over. So it came to me that all of this was getting ready for them.

R: . . . When you first started writing, you wrote somebody at the door and then you crossed it out and wrote relatives. What were you thinking?

L: Well, because first of all, I heard the doorbell ringing and it was, like, somebody at the door, but then the way they were talking, it was like relatives.

R: . . . How did you decide what to draw?

L: Well, the second time I knew what was going on, knew it was getting ready for relatives so I just drew what I thought I heard. (Student Interviews, 34A,B)

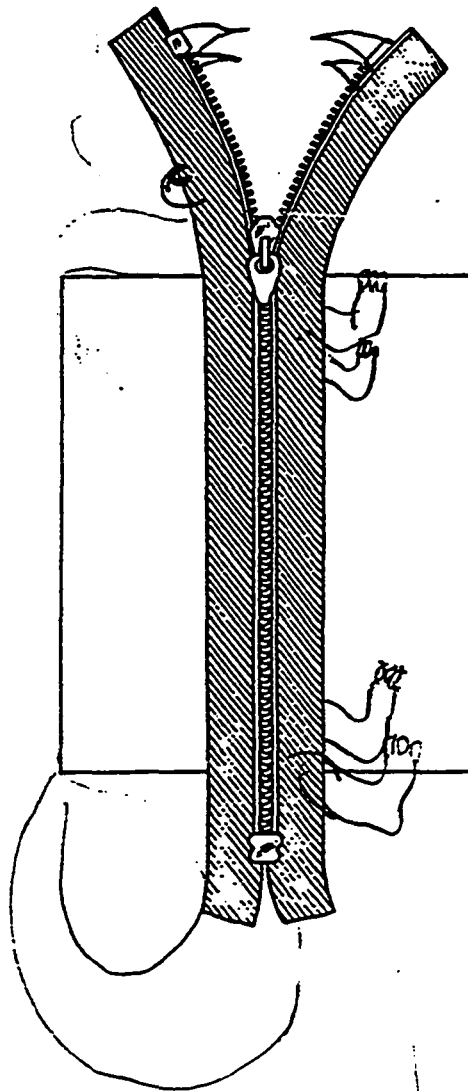
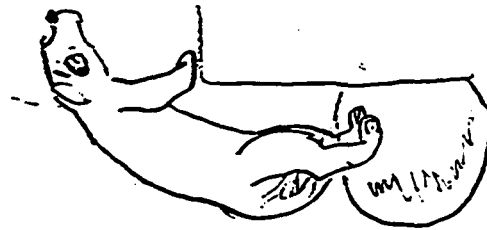
Placing the noises into a story made sense out of the sound tape. For Lou, it was a way of conceiving of the art activity. Story is also evident in the second sketches. Lou drew a dog biting the ankle of a relative, an elaboration on her story. (see Figure 11)

Another visual example of Lou's story telling was her sketch of the Zipper Transformation. She not only changed the zipper into an alligator but also added a small dog escaping from the open jaws. (see Figure 12) In the interview, Lou called this "[changing] it into a picture" (Student Interviews, 40A).

Figure 11. Sound Tape, Lou



Figure 12. Zipper Transformation, Lou



If she didn't tell a story, she placed the particular object in an activity in a personal context. When we talked about the Object in a Paper Bag activity in the first interview, I asked her to describe how she did the drawing. This conversation followed:

Lou: The first thing I drew was the brush because it was, like, what stood out.

Rauch: Why did that stand out most to you?

L: I don't know--it was--I guess it was because that was what I remembered most about the one that I have at home. (Student Interviews, 33B)

She didn't mention the texture or the actual experience of feeling the object. She mentioned what she remembered out of her own personal experience. In the Art Postcard Analysis activity, the students selected any postcard they wished. When I asked Lou why she selected the one she did, she replied that, "automatically, I thought of my cats. . . ." (Student Interviews, 37A). Lou consistently thought in story and personal context when she approached the activities in the in-class sketchbooks.

Unlike Robin, Lou's interview responses do not indicate a strong preference for one strategy over another across all aspects of the framing that I have proposed. While she indicated an understanding of the symbolic nature of the sketches, she also saw them in a very literal manner. An example of this surfaced in the Important to You activity. She chose war as the important word about which she wrote

and drew. Part of our interview discussion about the sketch (see figure 13) follows:

Rauch: You chose the word war. How did you decide what to sketch?

L: Because I just thought about what was on the news. They bombed a shelter or something in Baghdad and I thought about the poor people that were being bombed and everything so that's what I drew.

R: Can you describe a mental image you had?

L: Well, I had a vision. I don't know if this really was there but I had a vision of people in gas masks all scared and everything because they thought they were going to be bombed. They were sure they were going to be bombed.

R: . . . What's the relationship between the words and the drawing?

L: Well, because this [the drawing] kind of stands for what I think war is--people suffering for, like, really no reason.

R: How does this sketch carry the meaning of your idea?

L: It shows people, like innocent people, who didn't have anything to do with the beginning of the war dying. . . . They are frantic about dying.

R: . . . If you were going to make this . . . into a more complete artwork than a sketch in your sketchbook, what would you do?

L: I would make colors to show the emotion in the picture.

R: Anything else?

L: I would draw the people clearer, showing the expressions on their faces. (Student Interviews, 38B-39C)

Lou was aware of the possibility of color to express emotion, and she was aware that her sketch could express her

Figure 13. Important to You, Lou

starvation

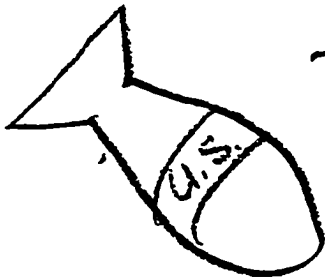
buildings collapsing

children dying

atomic bombs

chemical weapons

Televive



Need to make
the people clearer,
What colors can
I going to
use?

belief about war, but she was also concerned that the viewer sees this through a literal depiction of people's expressions. She was concerned with the symbol and the actual content, with the meaning and the technique.

Lou worked in her home sketchbook about once a week during the time of the study, filling only a small portion her home sketchbook. She drew cartoon-like figures most often, both to experiment with expression (see Figure 14) and to tell stories. She also wrote an illustrated short vignette inspired by a man she happened to see at the airport. (see Figure 15) She liked to "practice different expressions" (Student Interviews, 45F) and liked "seeing [things] in different perspectives" (43D). She liked to "sketch things that just came to mind" (45B) and thought "it was pretty fun because you could just draw what you thought. You didn't have to draw well or anything. You could just draw what you felt" (45C). When asked if she felt a sketchbook was anything more than a place to draw, she responded:

Lou: Well, it's a place, like, when you're drawing, it reflects what you're feeling at the time. So you can get your feelings out, like writing, kind of.

Rauch: Anything else?

L: You can practice something and get better. (Student Interviews, 180B)

Lou stayed firmly in the realm of story telling in her home sketchbook. She also used it as a place to improve or

Figure 14. Homebook, Mouths, Lou

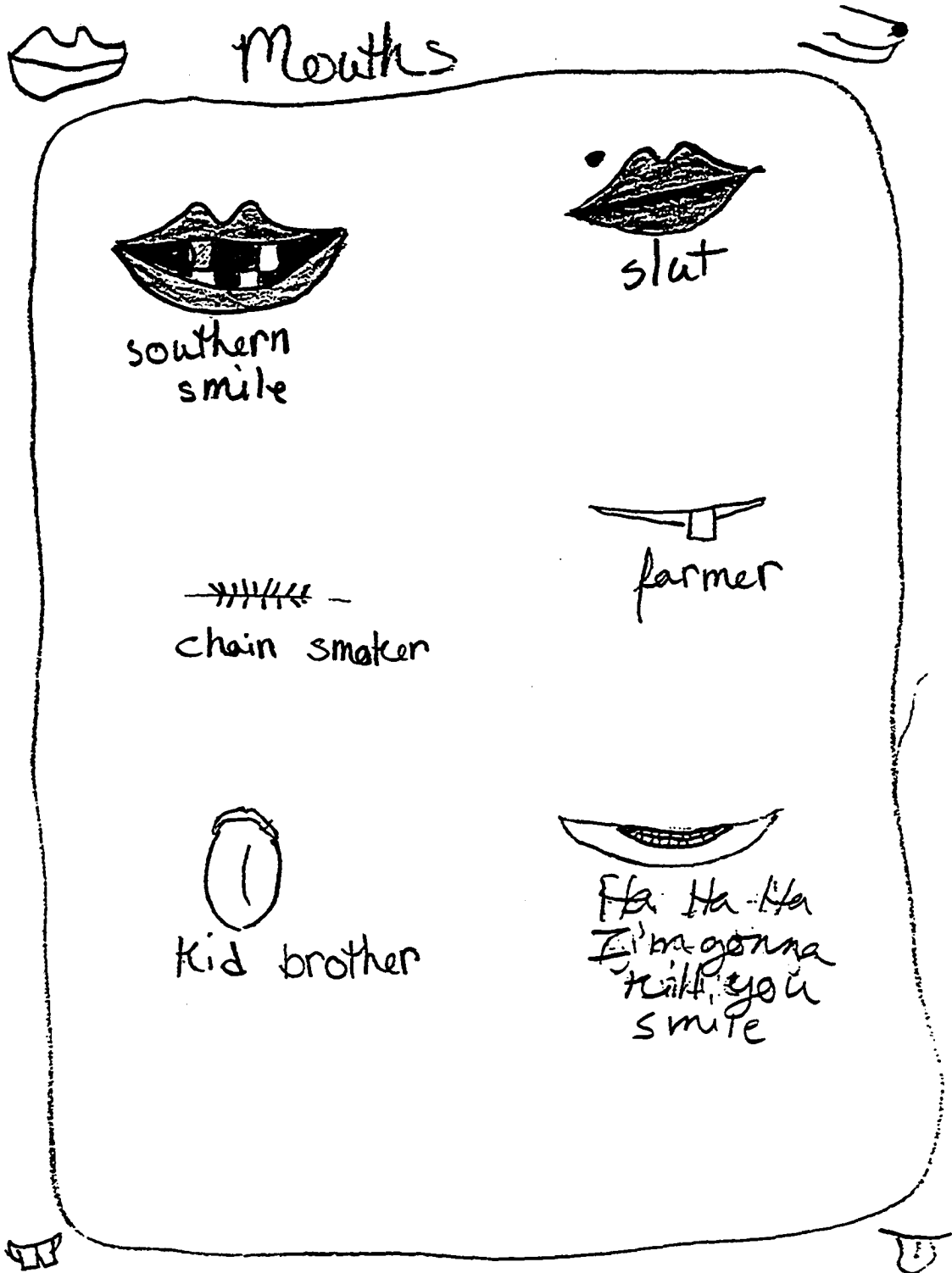
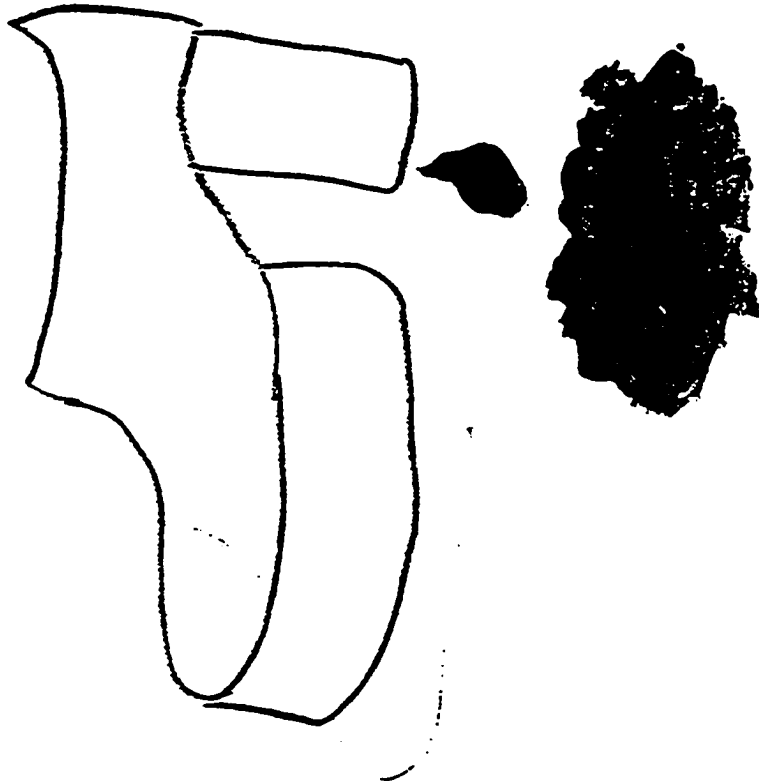
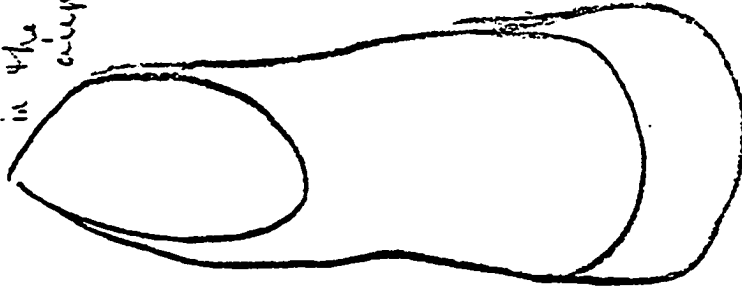


Figure 15. Homebook, Story, Lou

Based on
a true story
in the Miami
airport



expand her art skills, and felt that the book was a reflection of her feelings.

Beyond her strong interest in story and personal context, it was only in the bicycle interview segment that a view of her perception of self emerged. In that interview, she talked about the importance of what was in her mind, rather than what was in front of her. (Student Interviews, 31B)

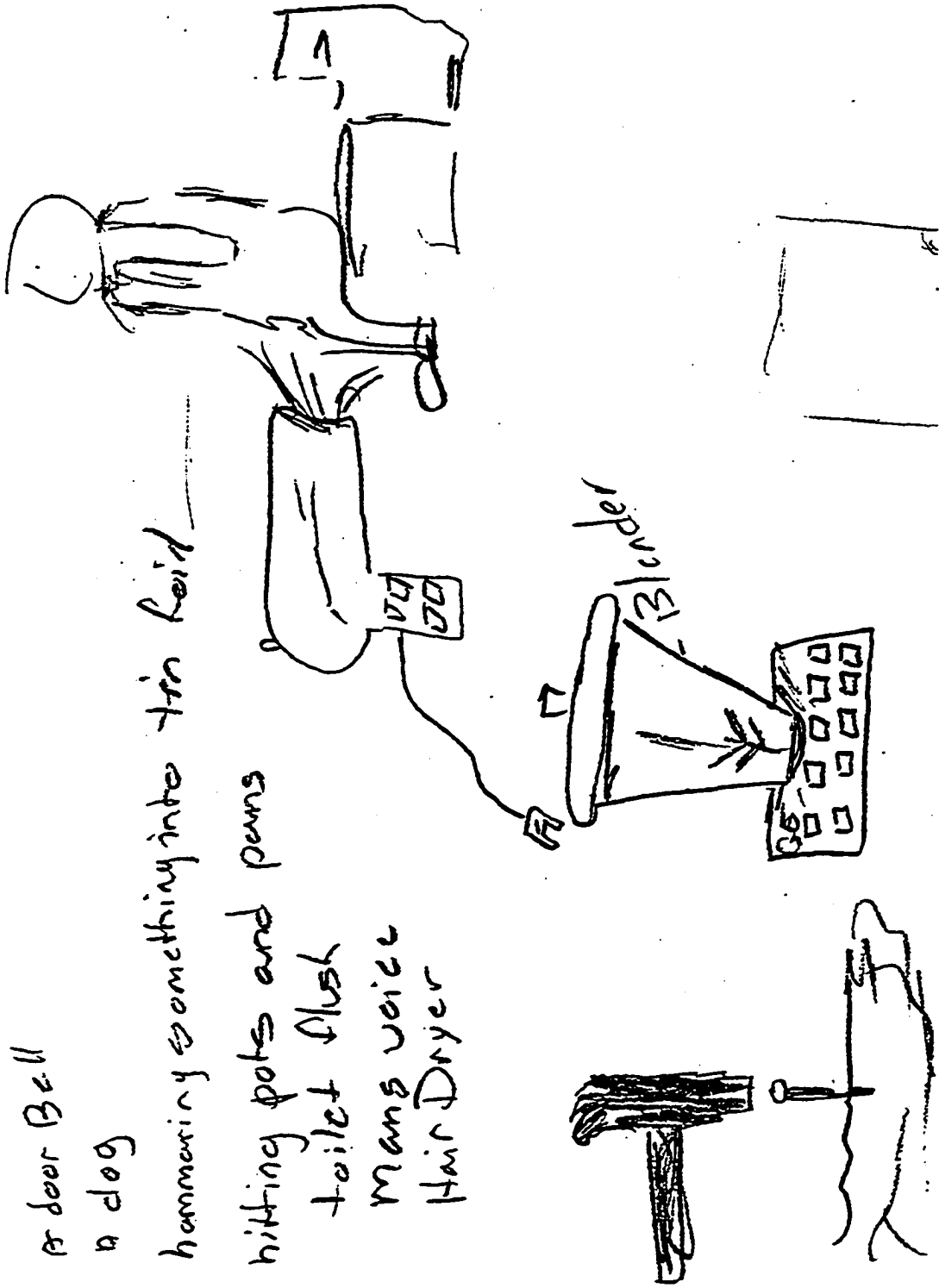
Lou chose to know in art through the use of story and context, and was concerned with clearly depicting images. Lou poses a mixture of abstract and literal ways of knowing in art. Story-telling, an abstract aspect of the proposed framing, is her most often used strategy. She rarely mentioned symbolic meaning in the course of our discussions. Her art making concerns revolved around representation and getting it right, literal strategies. No clear idea as to her perception of self-as-artist emerged in the first interview, although leanings toward a subjective perspective were evident.

Chris

Chris paid attention to the task at hand. He was concerned with detail and technique. The following interview segment is from conversation about his sketch (see Figure 16) of the Sound Tape activity:

Rauch: Can you describe what you were thinking when the tape was playing?

Figure 16. Sound Tape, Chris



a deer Bell
a dog
hammering something into tin lead
hitting pots and pans
toilet flush
Mans voice
Hair Dryer

Chris: Well, just the different sounds threw me off. Like, I'd hear one and I'd be drawing it and I'd hear another sound, like, right away and I had to draw that one--it was kind of quick.

R: Did you imagine anything?

C: Just the objects--what I thought it was.

R: . . . Did you connect a story with what was happening?

C: No, not at all. I was just drawing each object.

R: . . . How do these drawings connect to the sound tape?

C: . . . I don't really know. I mean, I just drew the things that appeared in the tape. . . . I didn't draw them as a set. I just drew each one as it came.
(Student Interviews, 54B)

Chris did not connect with the possibility of thinking of a story even when specifically questioned about it. Instead, he was interested in drawing each sound as he heard it. When he felt the object in the bag, he talked about what he could know with his hand:

Well, you could know certain details about it, like, I figured out that it was metal at the top instead of one of the plastic ice scrapers because it was cold. . . . And it had a hole in it so I put a hole in it. And, I could figure out the shape of it by feeling it. And, that was about all I could figure out with out looking at it. (Student Interviews, 52B)

Chris chose a folk art work in the Art Postcard Analysis activity that included two birds in the assembled wood design. He was interested in the cut-out technique of the artwork because he was using an X-acto knife for another art

project and "it made me think, like, if you didn't cut it all the way, it had, like, a little slit in it. It made me think of that" (Student Interviews, 57C). He also talked about the color and shading of the artwork. When asked if he might use any of the ideas that he got from looking at the postcard he replied, "Well, kind of. It helped--it showed a real simple drawing of a bird. I never really knew how to draw a bird before but it looks real easy now" (Student Interviews, 57E). Chris focused on the content and techniques of the postcard. When he drew it, he simply copied it, focusing on the bird shape and on the shading. (see Figure 17)

Chris chose death as the word to explore in the activity Important to You. His concern with technique is evident, but he also approaches the possibility that his sketch might represent more than the literal expression of his ideas. He sketched (see Figure 18) a horizontal figure at the top of the page with an arm hanging down off a bed. Disproportionately large drops of blood drip from a finger and form a puddle on the floor. The following is a segment from the first interview:

Rauch: How did you decide what to sketch?

Chris: Well, I chose the word death and when I think of death I just think of blood. I drew a person with blood leaking from his hand.

R: . . . Why did you choose to just show part of the figure?

Figure 17. Art Postcard Analysis, Chris

sketch

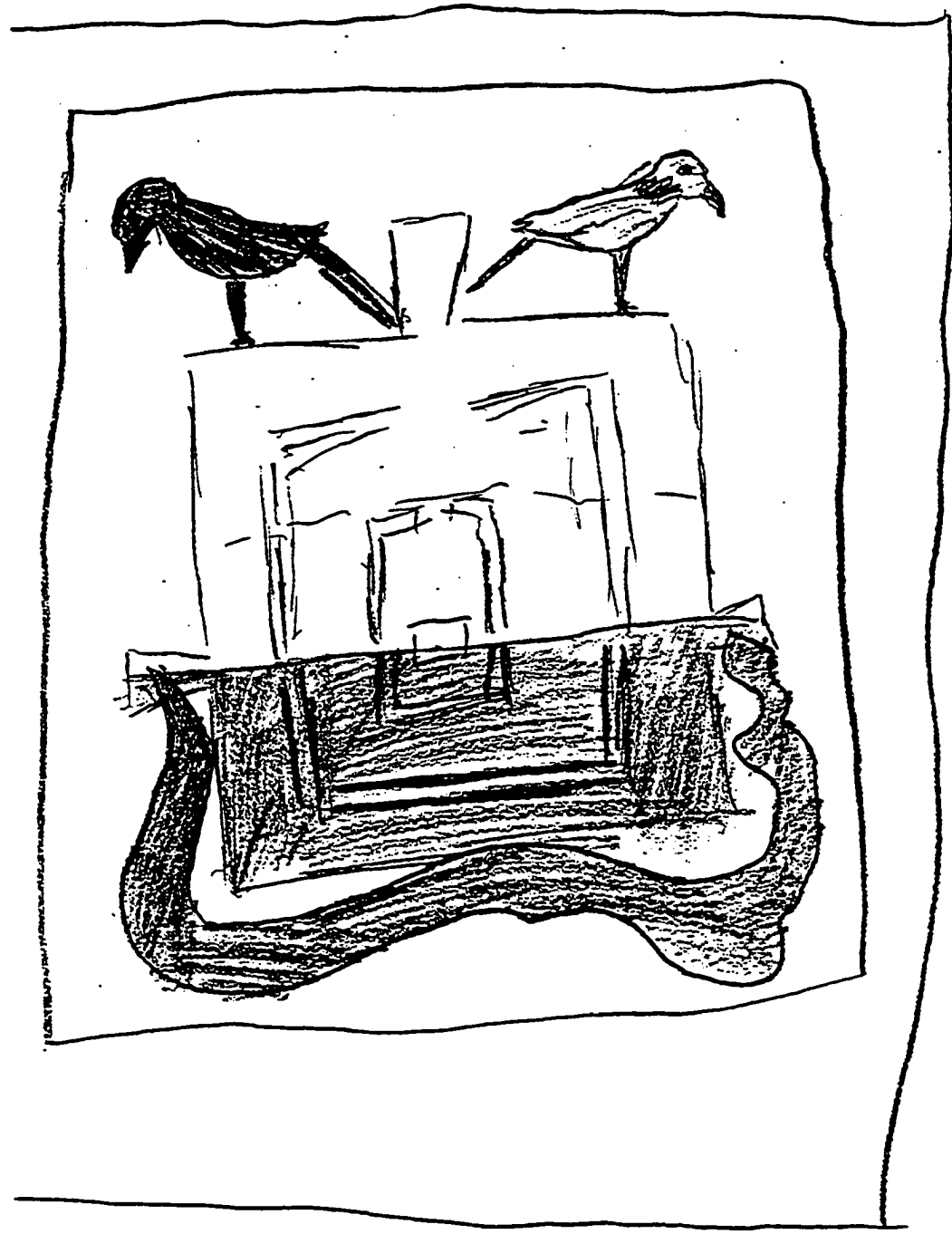
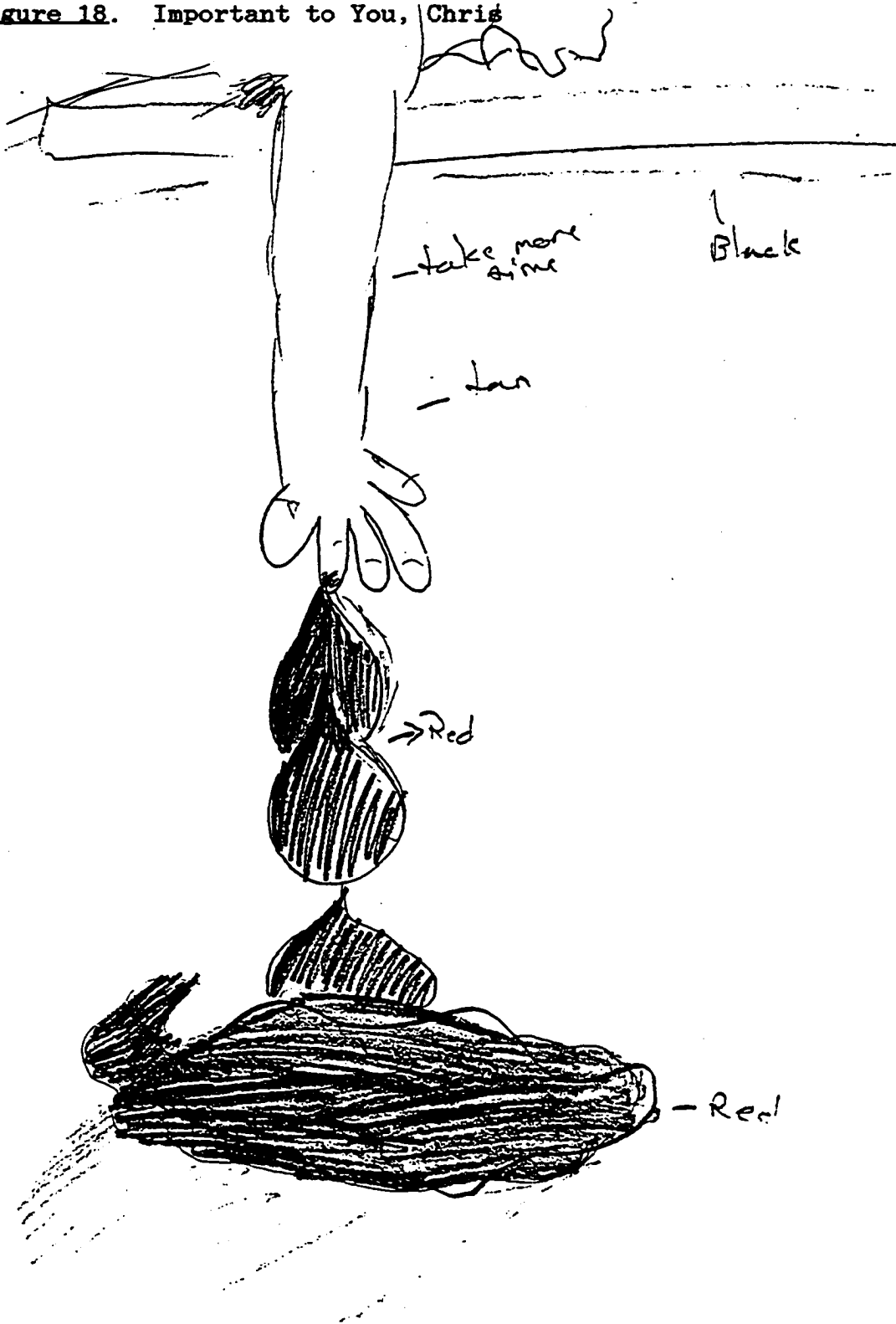


Figure 18. Important to You, Chris



C: Pretty much because I can't draw a head that well. It's not as easy as the arm. There wasn't any particular reason. I just didn't need to.

R: . . . When you look at this, where do you look first?

C: Probably right here at the puddle. . . . It's a lot bigger. If this was--see, I was going to do black and the red there--I did [indicated] the colors there [on the sketch]. So if I had done it in black, it would have made more sense because black and red, kind of, go together. And, if you think of black, you think of death.

R: Where is the blood coming from?

C: Just the man's hand?

R: Any particular reason?

C: No. Not really.

R: . . . How did you use your list of words?

C: Well, I thought of sleep a lot and that's the main reason why I did the bed and I kind of made it [the arm] limp, just leaning over and that was like sadness and hurt. Unfair because it's unfair that someone has to die, and just the blood mainly. [sadness, unfair, sleep and blood were on his list of words] . . . I mean, like, all of them kind of symbolize death.

R: What about the idea of unfairness? Is there anything that might show the unfairness [in your sketch]?

C: Not in the picture, I don't think. I was just thinking that it was unfair. I didn't put anything in the picture about that though. I didn't know what I could have [done].

Chris expresses an understanding of the possibility of meaning beyond the representational when he talks about a limp arm symbolizing sadness. His idea on how to use color is basically literal. It was interesting to me that he did not think he portrayed a feeling of unfairness nor have any

idea of how he might have. When I looked at the sketch, the first aspect that I noticed was the large drops and puddles of blood emerging from one fingertip, a contrast that could carry a strong feeling of unfairness.

Chris filled one home sketchbook and had started on his second in March. Cartoons were drawn most frequently. Although his cartoons sometimes explored personal relationships, most often he was working on cartooning techniques. (see Figure 19) Sports were a common topic. There were also a number of drawings of objects around him and a number are about his life. (see Figure 20)

Chris drew very often at first but in March he was having more difficulty because he couldn't "really find anything [that he] wanted to draw" (Student Interviews, 65D). It is "neat to see how things look" (66B), he said about sketches he took from objects in his room and from scenes on the television. When asked if the sketchbook is anything more than a place to draw, Chris said, "I don't think so. Not really. I mean, I don't use it for much other than that" (188B).

Chris liked the activity of drawing in his home sketchbook and seeing how his sketches looked. He was not aware of using the book as a place to figure out ideas, or to express himself, both of which he seems to do in the book. Chris, like Lou, exhibits a mixture of abstract and

Figure 19. Homebook, Cartoon, Chris

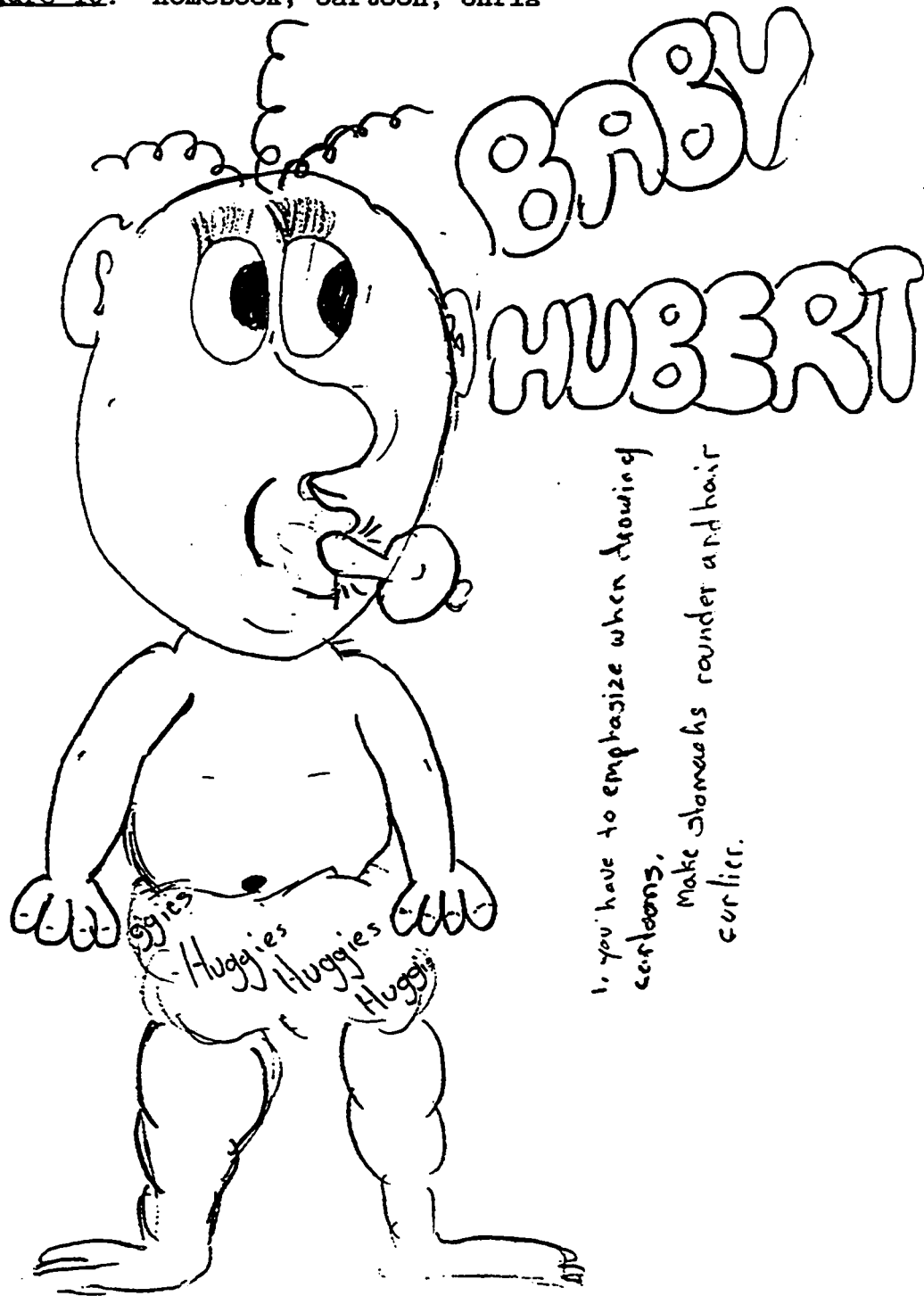
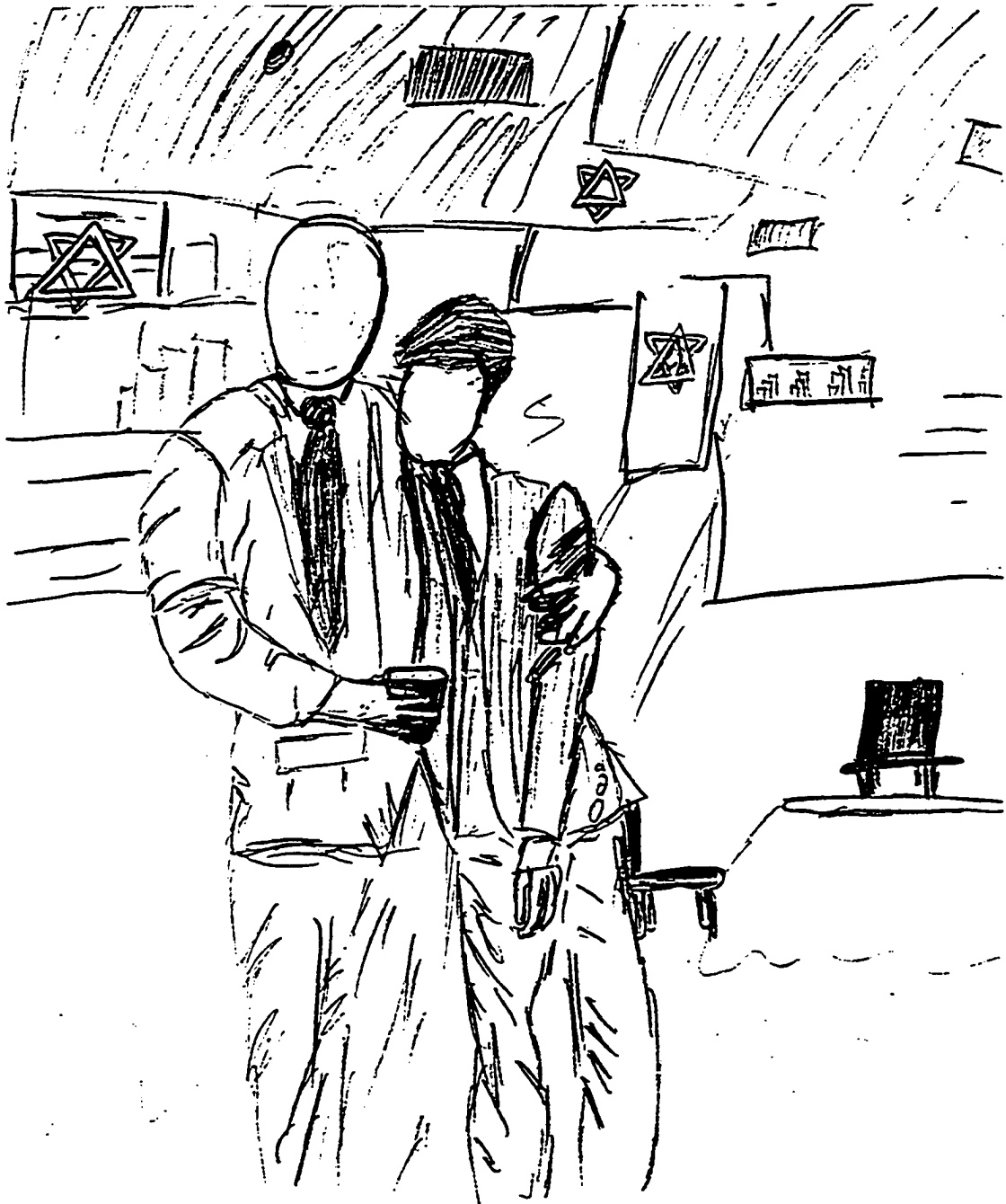


Figure 20. Homebook, Figures, Chris



literal ways of knowing. However, Chris is far more literal within the context of the proposed framing. He thought about objects separately, unconnected to context or story. In art making, he was concerned with detail, technique, and a correspondence to reality. In only one activity, Important to You, did he draw or talk about structural or symbolic meaning. The symbols he used in that drawing were personal and evocative of abstract meaning. In this activity alone was he more abstract than Lou. Chris relied on received knowledge for drawing techniques, but was comfortable in his own subjective knowing when discussing the sketchbook activities.

Marty

Marty demonstrated a different way of knowing in art. His concern was with the content and detail almost entirely. He related to activities objectively and was very concerned about how the outcome would be perceived by others. There were only two occasions throughout the interviews that he mentioned a context, and he never brought up the symbolic possibilities of his sketches.

In visualizing the bicycle, Marty remembered "what kind of bike mine was and like how fast it goes and it's a mountain bike and stuff, but I couldn't remember the individual characteristics" (Student Interviews, 149D). Marty felt more sure of his sketch of the bicycle when he

"got to just look at it and basically just copy" (Student Interviews, 150B). In discussing the Sound Tape activity, he mentioned remembering sounds from his own experience. The drawing was a direct representation of the sounds with some of them in a context, and many of them labeled with words identifying the sounds represented. (see Figure 21) The following is excerpted from that talk:

Rauch: Can you describe what you were thinking about when the tape was playing?

Marty: I--some of them, I knew what they were and some, I was just guessing, thinking of all the sounds that I've heard at school and at home, like, when my mom is, like, cooking and stuff like that.

R: Were you imagining anything else when the tape was playing?

M: Not really. Just all together the sounds were, like, flashing in my mind and I was thinking back about where I'd heard them from.

R: . . . How did you decide to make these drawings?

M: I basically just drew what I could. I drew my mom, or somebody, like, cooking and accidentally hitting the pot.

R: How do you know she is hitting the pot?

M: . . . Because I wrote "clank, clank, clank."

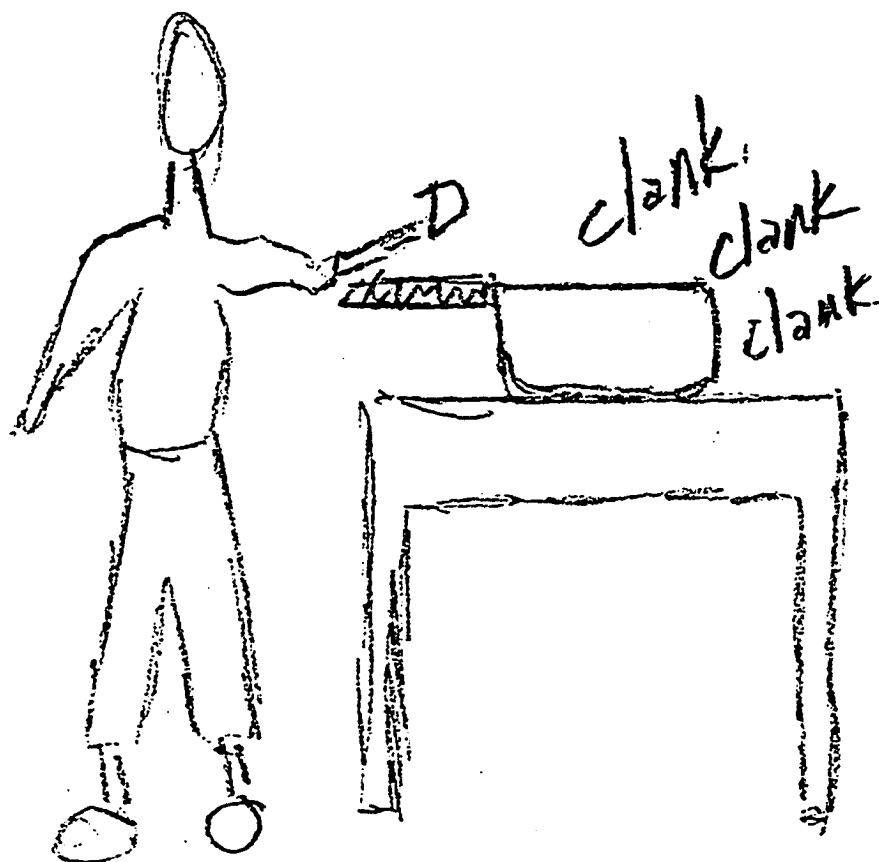
R: . . . How do you think that adds to your drawing?

M: You'll have a better understanding of what I drew and what I'm trying to illustrate.

R: How is the drawing connected to the sound tape?

M: The sound tape was just making noises and I was thinking of what the noises were and just drawing as I heard them. (154B, 155A-C)

Figure 21. Sound Tape, Marty



Marty connected the sounds to his own experience and talked about the cooking sketch as if it were his Mom or somebody else, but then he described the connection between his drawing and the tape as a direct translation. He was also interested that the viewer recognize his portrayal, as evidenced by the addition of sound words.

Marty referred many times in the interviews to drawing things that were familiar. When I queried him about drawing the object in a paper bag in the Drawing by Touch activity, he responded:

Rauch: How do you think knowing what it was helped you draw?

Marty: Because I could get a clear picture in my mind of what it was and [what] it wasn't, like one of, like choices. I didn't really have to choose which one I thought it was. . . . I just knew what it was and I could get the clear picture and just draw it.

R: How does knowing what it [an object] is get in the way of drawing it?

M: You can't really, like, use your imagination. You just have to go from, like, exactly what it is. You're really almost copying. . . . You're like copying instead of drawing from scratch.

R: Anything else that would be different about drawing something that you had no idea what it was?

M: Well, . . . You wouldn't have near as many details in it. You'd just basically be drawing the outline and [with] something [that] you know what it is, you put as many details as you can. (153A-154A)

Although he mentioned using the imagination, he preferred the real object as a source of information for his sketches. Knowing what an object was and being able to see it enabled

him to draw it with more detail.

His reliance on familiarity was true for other sketchbook activities as well. Marty chose the word war to write and draw about in his sketchbook. When we talked about that sketch (see Figure 22), a battle scene, this is what he said:

Rauch: How did you decide what to sketch?

Marty: Those are the pictures that come to me when I think of war and fighting and guns and tanks and helicopters, and blood and all that kind of stuff.

R: How did you decide what to sketch?

M: I basically just did it on what I knew.

R: What do you mean, what you knew?

M: Well, I knew what, like, I don't really know in detail what guns are but I've seen pictures of helicopters and tanks and people, army men, so I had a good idea of what they looked like.

R: Did you have a mental image in your head before you started to draw?

M: I kind of flashed. I mean, I've seen newspapers and t.v. and stuff and pictures of Iraq and stuff like that, and I just basically remembered the fighting so I just drew kind of a scene.

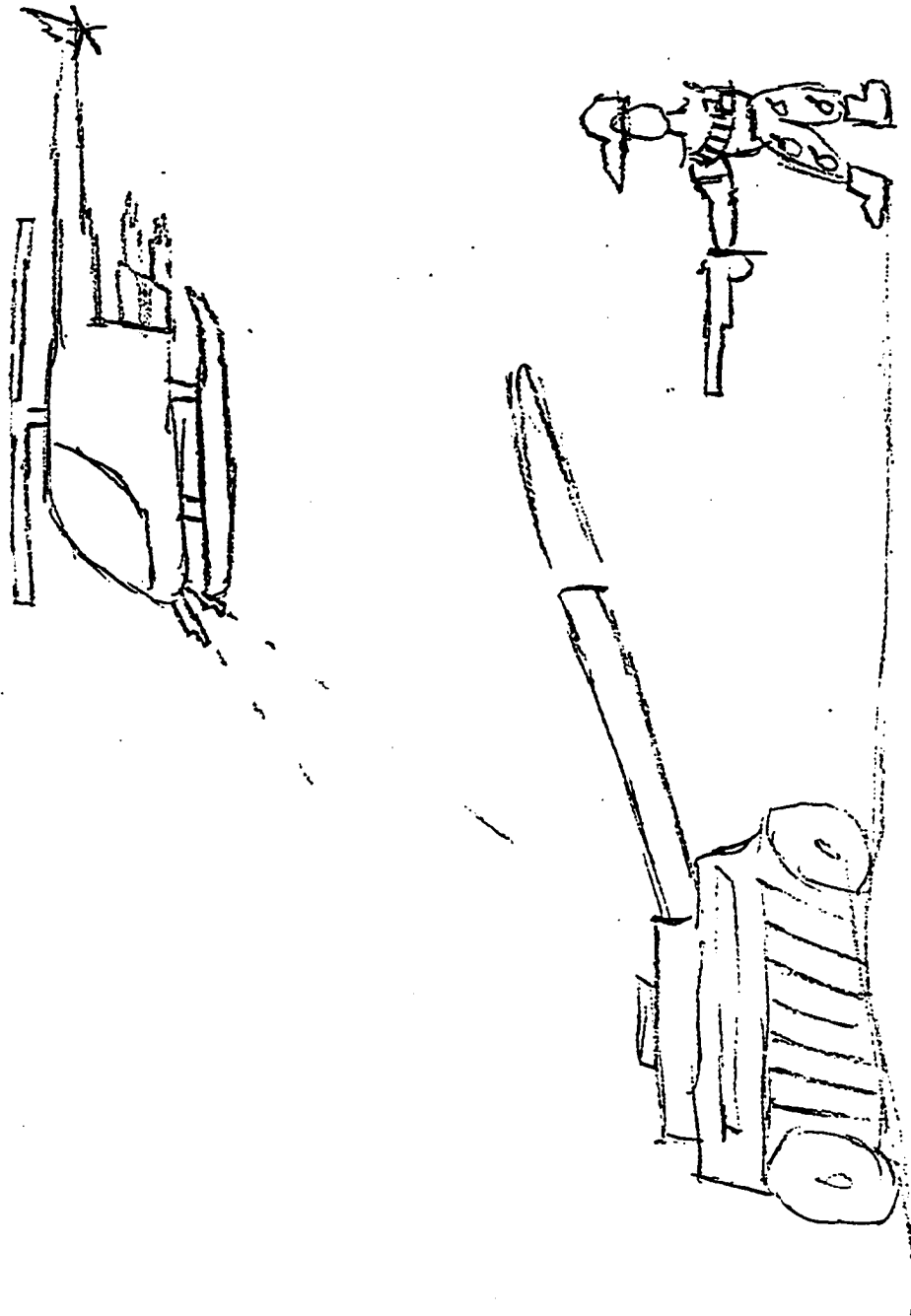
R: If you were going to make this into a larger artwork, what would you want to do before?

M: I'd put a ton more detail and get, like, pictures of it and stuff and go into a lot more detail. And, then [I would] make actual scenes because there would be a ton more people and land mines and barricades and stuff and I'd just make it more real, realistic.

R: What is your feeling about war?

M: It's not good, but--I don't like seeing people die and everything, but really some of them had to for our country. Because it was pretty much--because if we let

Figure 22. Important to You, Marty



them keep Kuwait, then they would have control of oil supply and they'd keep raising prices on the oil that we bring into the country?

R: How does your drawing convey that feeling?

M: I'm not really sure. I just drew the battle field, kind of.

R: . . . Is there anything about the sketch that you drew that would give that feeling to someone who was looking at your drawing?

M: Just like the plane and the troops attacking, like, the tank, maybe to try to advance into Kuwait City, and stuff like that, maybe. (Student Interviews, 159-160)

Marty represented the war with the objects of war, using images with which he was familiar. In considering changes, he wanted to add more detail and make it look more realistic. He did not consider expressing feelings or meanings beyond the literal content of the sketch.

The guided imagery activity, *Sliding Through the Wire*, presented a different challenge for Marty, and he responded by selecting something that seemed similar and was familiar (see Figure 23):

Rauch: Can you describe what you were imagining when Ms. Masterman was reading to you?

Marty: I was wondering where the activity was going to go because it's not everyday that you hear about sliding through a wire. . . . That's basically it.

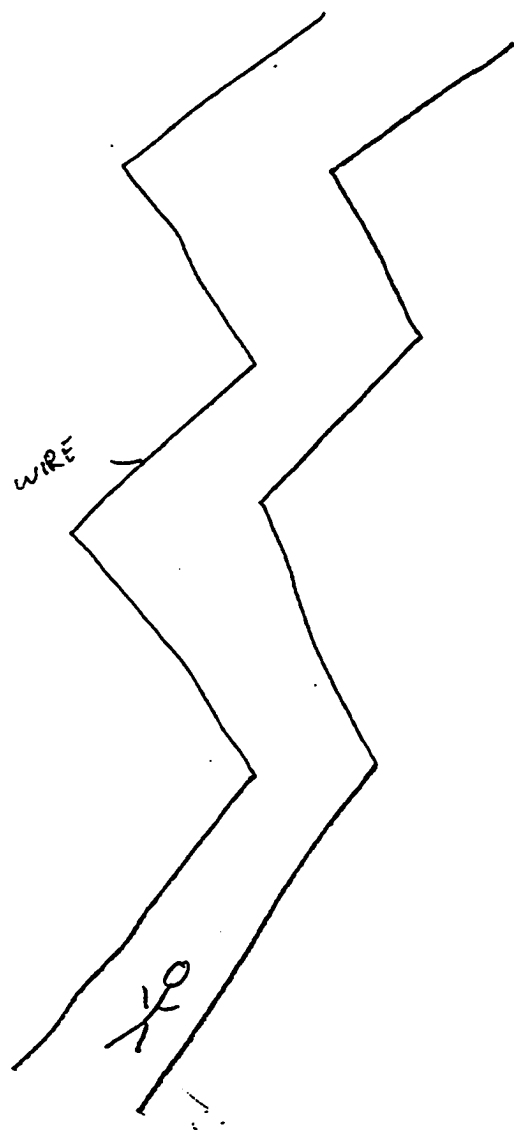
R: Did you imagine anything about the experience?

M: I just imagined sliding through a tunnel, the tunnel being a wire, and that's basically it.

R: . . . Can you tell me about those [the words you wrote]?

Figure 23. Sliding Through the Wire, Marty

red
grey
black



M: Red, grey, black. Well, those are some of the colors of wires. . . . Black, it would be, like, pitch black going through the wire.

R: Why did you decide to draw what you drew?

M: [I] just pictured myself going through a little, almost like, maze. Because you start and then you finish.

R: And, you drew two. Tell me why they are different.

M: She told me--somebody told me to draw, like, jagged edge wire [and also], like, smooth and curvy [wire]. So, I drew a jagged one with real sharp turns, and it's different from the smoother curvy wire.

R: Tell me about the man in the smoother curvy one.

M: I was just drawing him going head first. . . . I just drew him going through starting, and in the middle turning around and in the end he was, like, coming out standing. . . . it was like he was doing a flip in the wire because he was out of control or something.
(Student Interviews, 157B, C, 158A, B)

Marty tried to draw what he was told to draw, thinking of the actual colors of wire and of the turns that he was told the wire made. The little man he drew in the wire was out of control rather than controlling the direction of the wire. Marty consistently looks to an outside sample, be it a picture, an object or a teacher direction to accomplish the in-class sketchbook activities. He was also concerned with what others expected. In talking about the bicycle sketch, he expressed a concern about a grade and not doing very well (Student Interviews, 149A).

Marty, like Lou, only drew about once a week in his home sketchbook. About half of his drawing depicted sports logos or sports scenes. (see Figure 24) He drew a couple of

Figure 24. Homebook, Sports Logo, Marty



war scenes and one object from real life. He offered the following reasons for choosing those topics: "I was playing basketball and I'm playing baseball and I was going to put soccer because that I played earlier. So I just drew those [sports logos]" (Student Interviews, 162B). He drew when he, "was, like bored and felt, like, saw a neat picture or something" (163A). He shared that he has "always liked drawing and stuff and does it whenever [he] can" (163C). When asked if a sketchbook was anything more than a place to draw he answered, "No. Not really. That's basically all I view it as" (196C). Marty chose to draw objects and scenes that interested him because he liked to do it.

Marty represented a literal knower in the cognition, art making, and perception of self categories of the proposed framing. A few times, he conceived of objects in a personal context, but his main concern was with the object itself. He repeatedly expressed interest in detail, getting it right, and representation. He looked to external models for instruction in how to draw and think.

Robin, Lou, Chris, and Marty speak to differing cognitive strategies in making art. Robin exhibits way of knowing that suggests thinking and art making in an abstract way. Lou and Chris think and make art both abstractly and literally, while Marty thinks and works literally almost all of the time.

Their perceptions of self as knower in art also differ. Robin represents a subjective knower, valuing her own interpretation almost to the exclusion of any other. Lou and Chris exhibit mixed perceptions, both looking for sources of knowing in themselves and from outside sources. Marty spoke almost always in terms of an outside knower.

Second Interviews

The second student interviews were conducted mid-March. The four students were invited to talk about their ideas, strategies, and understandings of knowing in art. (see Appendix A for guiding questions) I hoped to affirm, disprove, or extend my initial categorizations by talking with the students about their final in-class activity. Two of the second interview questions were modified from the Belenky, et al. (1986) interview developed to seek self description and to better understand ways of knowing. I asked the students to describe their artist-selves to themselves. And, I asked the students to read the following statement and then comment on it:

Sometimes in art, there is a right way to draw something and I think teachers should tell us what is right. Sometimes there is no right way and then anybody's way is as good as another's.

Follow-up questions to this statement related to whom one can rely on for knowing in art, and why some artworks might

be chosen for an art show while others are not. With the responses to these questions, I hoped to enrich my understanding of how the four eighth-grade art students view themselves as artists and how they perceive knowing in art.

Another question related to how one understands meaning in art. I hoped to clarify aspects of the abstract or literal dichotomy and broaden my view of the students' understanding in this area.

Questions pertaining to what they looked for or noticed while working on their own art, while looking at their own artwork, and while looking at another's artwork focused attention on what is valued by these students in art. A spontaneous question occurred during the first of the second interviews about what is important in art; I continued to use it with the other three.

In this final section of Chapter Four, the student voices provide another opportunity to examine their art strategies. Students were asked to talk about their ideas for the final in-class sketchbook activity which had taken place earlier in the week. They spoke to a view of themselves as artists and to a view of ownership of knowing in art. They talked about what they noticed and valued in their own art process and art, as well as in the art of others.

Final Activity: Art Commission

The final in-class sketchbook activity was presented with the following statement:

YOU have been selected (congratulations!) to make an artwork for the new Fine Arts Building. The only limit you have is that the artwork must be about something that matters to you.

Describe and show, with works and sketches, what you would do to make the artwork.

Robin worked from the first moment she read the handout. Lou leaned over her paper as she worked. Chris and Marty talked and asked questions and then settled on a religious theme after seeing Doug's ideas (3-11-91, 1-2).

Robin sketched a sculptural form, created out of stylized human figures. (see Figure 25) I asked:

Rauch: Can you describe what you thought of for the last activity?

Robin: They're dancing around. That means, like, they're celebrating the rainbow of life, and it [the rainbow] just symbolizes life, and the world of gifts, which symbolizes gifts, and the pyramid of friendship.

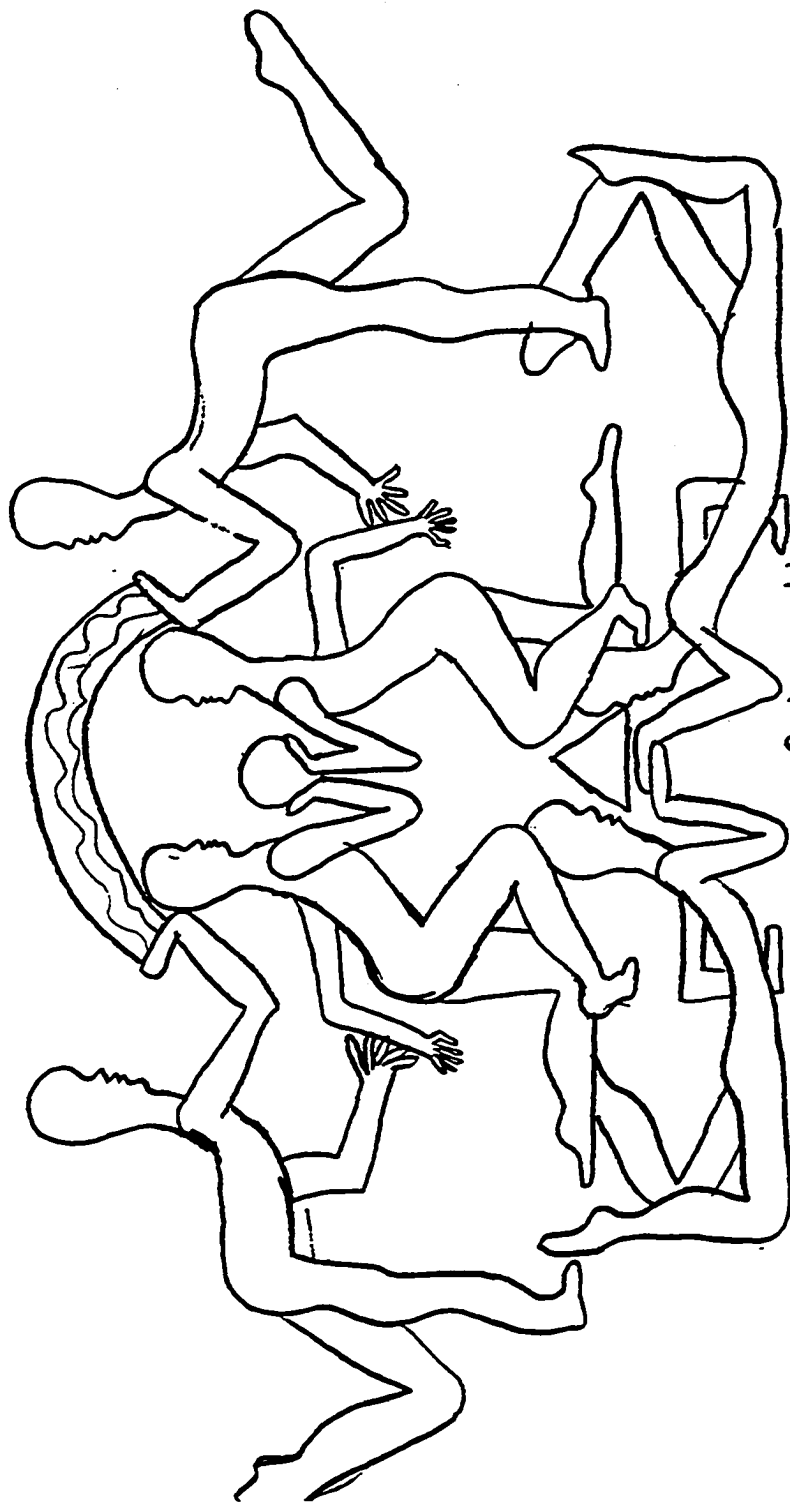
R: . . . When you were doing this last activity, what was most important in deciding what to do?

Ro: Probably, like, how the people are standing, how they were posed. . . the people.

R: What about them?

Ro: They're, like holding stuff [symbols of life, gifts, and friendship] and that's what, like, is keeping it together. (Student Interviews, 165A, B, C)

Figure 25. Art Commission, Robin



They are dancing, celebrating
The rainbow of life, world of
gifts and pyramid of friendship,
That's important to me.

Robin continued to work abstractly, according to the proposed framing, with the meaning of her planned artwork carried in the content, symbols, and structure of her design.

Lou had trouble deciding what to plan for the new building so she started by drawing a trip that was on her mind. "I was thinking about going to Florida and the beach, so I just drew a little island, a little beach island off in the distance" (Student Interviews, 172A). (see Figure 26A) She titled it "Paradise, Untouchable" and decided to work on this design because "I love the beach and I never get to go there. It's like I can't go there" (Student Interviews, 172B). When I asked what she would have to think about if the artwork were really going to be in the new building, she replied:

Lou: You have to be careful not to make mistakes or anything.

Rauch: What kind of mistakes?

L: I don't know. Like drawing something wrong, or the wrong size. . . . The right color if you are going to paint it. The right size, like, the whole thing in general.

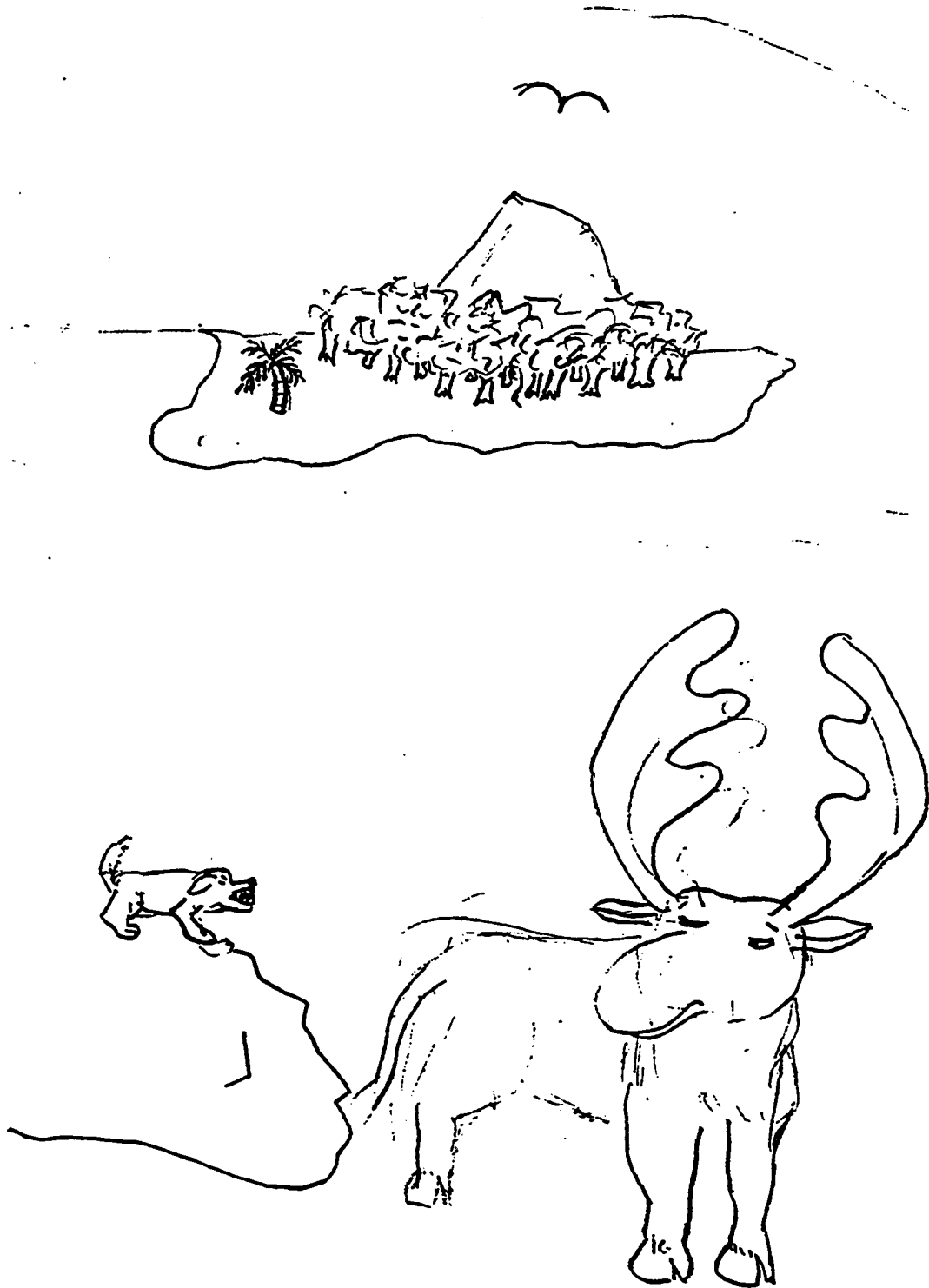
R: What do you mean?

L: Like, you have to know how much space you have in proportion to your drawing.

R: Anything else? What about what people think about when they see your artwork?

L: Well, the colors can have a lot of effect. . . . Like, if you put dreary colors people are going to feel

Figure 26. Art Commission, Lou



sad and depressed but if you put happy colors, they are going to be happy when they see it. (Student Interviews, 172D, 173A)

Lou pulled an idea from her life, considered the technique and appropriateness of the design, and also suggested that the colors would have an emotional effect, though in a very usual way. She drew a second sketch, this one of a large animal being annoyed by a little dog. I asked what she was thinking about for this sketch (see Figure 26B):

Lou: I was just thinking of my little brother, like, he's a little dog, an annoying little pest. . . . I wanted to make, like, a big animal that was, like, kind of annoyed.

Rauch: . . . What would people's reactions be?

L: They might relate with it. . . . Because they might have a little brother or someone who keeps bugging them. (Student Interviews, 173C)

In this plan, Lou took a real life story and changes it into a general animal story. The meaning is then carried to the viewers through their own life experience. She continues to demonstrate a mix of abstract and literal strategies. Story-telling is the primary abstract cognitive process, although she did use symbolic strategies in this last activity. Concern for representation, a literal strategy was of importance as well.

Chris chose to depict his religion for the final activity because "we were supposed to do something that was important to us" (Student Interviews, 182A). He

incorporated symbols of his religion, the Star of David, the Torah, the temple and the tree of life into a composition. (see Figure 27) I asked him what was the most important consideration in deciding what to do, and he replied, "Just getting your priorities straight. Like what in everyday life helps you to keep going or just means a lot to you" (182B). In relation to planning this artwork for the new building he said:

Chris: You have to think what people are going to want to see. . . . what they are going to think of your drawing. And, you have to think--like I could have just drawn a plain Star of David, but I kind of weaved [sic] the triangles and you've got to make it kind of different.

Rauch: What else does the artist think about when they are planning?

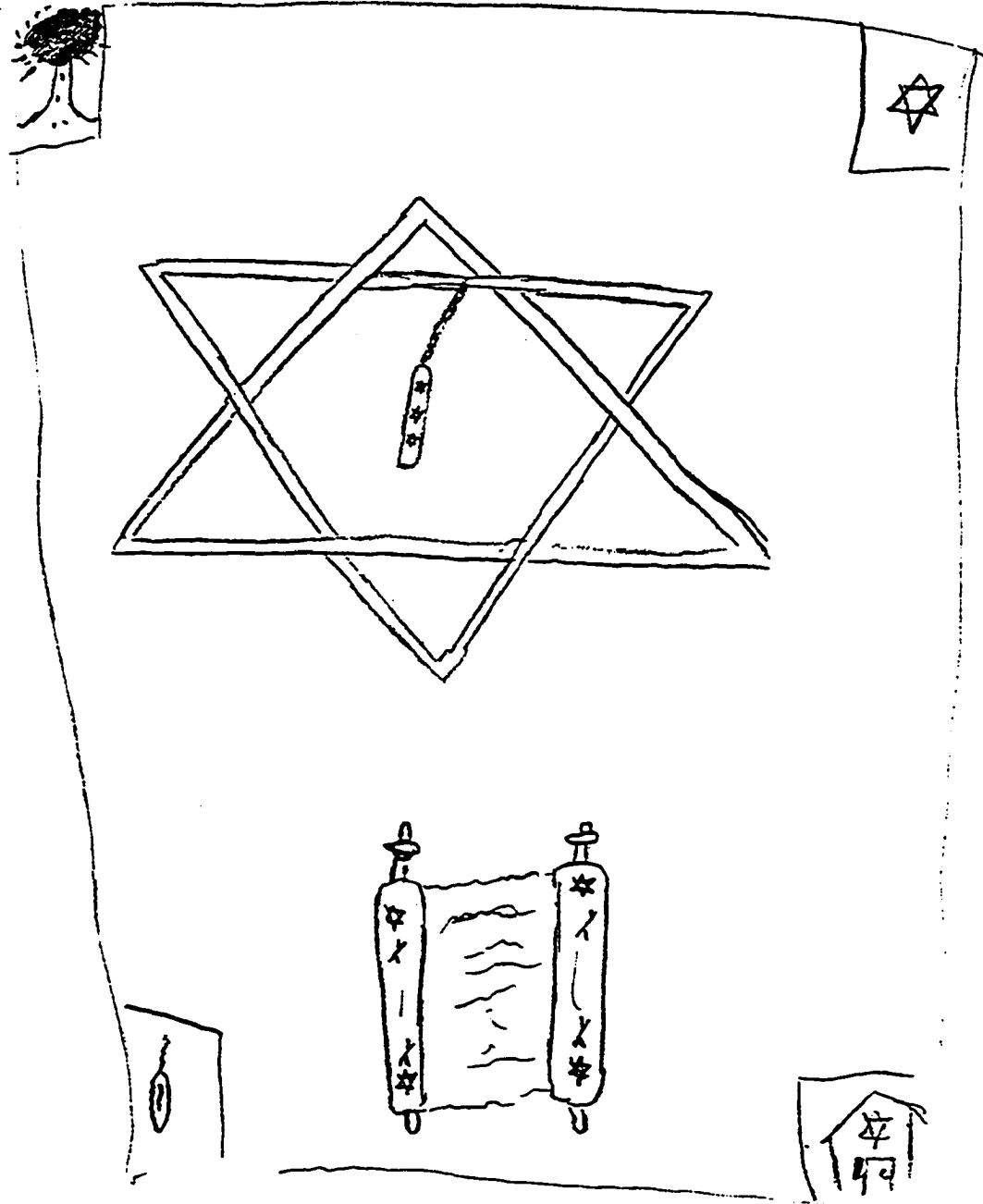
C: Colors, shapes, sizes of different things and what else to put on the drawing.

R: . . . If it were going to be finished, what would you do?

C: Paint it and probably add more detail to different things, instead of just, like, scribbling [pointing to the scribble lines on the Torah]. (Student Interviews, 182C, 183A)

Chris adopted symbols from his religion to use in the plan for the artwork. Although there may be symbolic meaning in his chosen arrangement of those symbols in his sketch, he did not mention it. He considered the potential audience and the appropriate use of art elements; detail would be added to a finished design. Chris's concerns speak to a more literal process, as defined by the proposed framing.

Figure 27. Art Commission, Chris



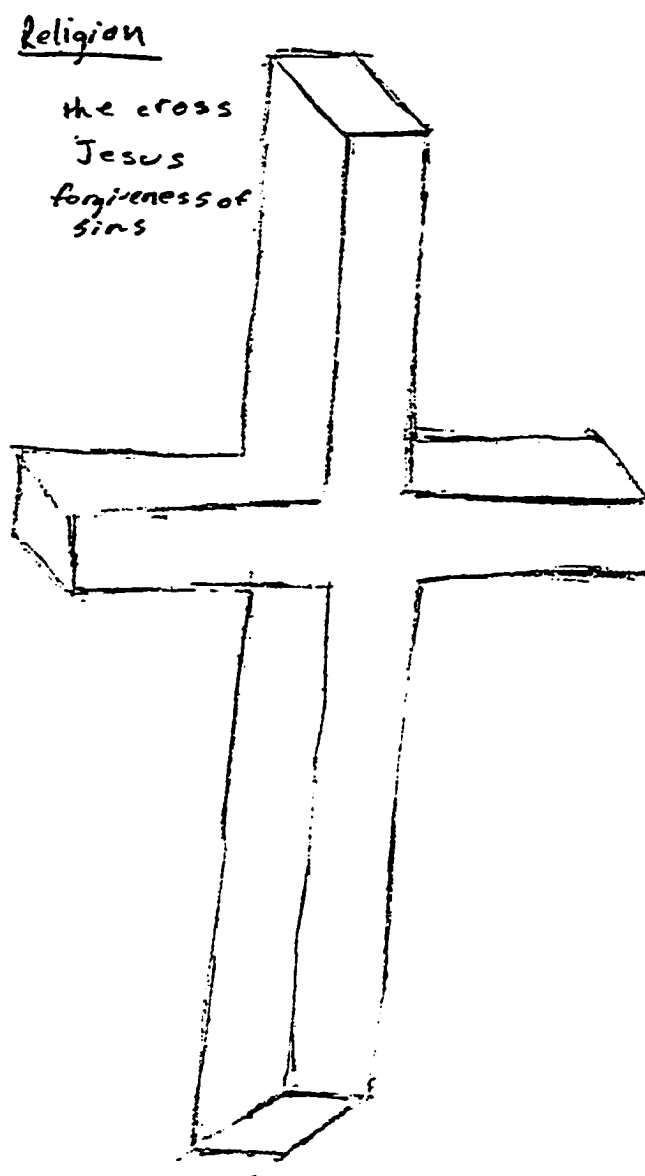
Marty "just drew a cross because I'm a Christian and go to church and everything, all that kind of stuff. And that's pretty important, so I just drew the cross" (Student Interviews, 191A). (see Figure 28) He talked about having "to come up with a lot of other stuff. . . I might just draw Jesus on the cross, but I have to get pictures and stuff because I can't really draw it from memory" (191B). He was concerned that "there's not detail at all. . . . [it's] pretty bland, so it'd [detail] make it a lot better" (191C). He also felt that color would add a lot to the design, but responded "That's basically it" (191C), when I asked if there was anything else.

Marty chose a symbolic element from his life and used it in a very literal manner. He wanted to use outside models and add more detail as ways to improve his plan. The thinking and making strategies exemplify a literal knower in art.

Conceiving the Artist-Self

It was difficult for the students to describe their artist-self to themselves. I reworded the phrase hoping for some response. I suggested thinking of a little dialog, or a little conversation with themselves, and emphasized that they consider only themselves as listening (Student Interviews, 169A, 174A, 189A). Robin initially responded by saying:

Figure 28. Art Commission, Marty



Robin: Well, I like people, so I'd have to draw people, and they'd have to be showing expression, not only by the face but by the way they were standing or something.

Rauch: . . . Can you imagine you [are] having a little dialogue, a little conversation with yourself?

Ro: I like to, like try--maybe, like stretch things to the point where they could be almost impossible. I don't really know.

R: What else does your artist-self like?

Ro: Maybe, like, conflict in a picture. That's about it. (Student Interviews, 168C, 169A)

Lou responded, "Not very good, I guess" (Student Interviews, 174A) to the initial posing of the question. When prompted to say more she added:

A little bit weird sometimes. . . . Oh, I don't know. When I'm writing or I'm drawing, sometimes I'll draw something that is really weird. . . . It's just different from how most people would see things. (Student Interviews, 174B)

Near the end of the of the interview I asked again:

Rauch: Did you think of anything more about how you'd describe your artist-self to yourself?

Lou: Sometimes I think that my artist-self is good, sometimes I think it's bad. Like, sometimes I really get mad at myself because I can't think of something.

R: How is your artist-self good?

L: Sometimes I'll draw something that I think is good and sometimes I'll draw something that I think is really bad.

R: What makes it good?

L: If I just draw something that looks real.

R: Anything else that makes it [look] good besides it looking real?

L: If it looks pretty.

R: What is it that makes it bad?

L: If I didn't try really as hard as I could have--or it just doesn't look right, sometimes it just doesn't look right.

R: What else about your artist-self?

L: Just maybe different, because one part of me sees things differently than the other part of me.

R: Can you give me an example of that?

L: Well, like when I look at something, one part of me may really like it but then I may not, I mean, like it's not done well, but--it's hard to explain.

R: It is hard to explain. Even if you think it's not done well, what is it that appeals to you?

L: Well, like, some modern work, like maybe it's the colors and it makes me feel, like, happy or sad, but when you look at it, logically, it isn't really done that well. (Student Interviews, 179B, C, 180A)

Lou's artist-self saw and understood things differently from other people. She did not always meet the expectations for realism of other people or herself.

Chris talked about his artist-self in the following conversation:

Rauch: How would you describe your artist-self to yourself?

Chris: I enjoy it [art] a lot, but I don't think I want to pursue it very much.

R: Think about if you were telling yourself, not me or anyone else, who your artist-self really is--how would you do that?

C: I don't understand.

R: An understanding of you, the artist, an understanding of your artist-self.

C: Interesting.

R: Tell me more.

C: The only reason I say that is because I like to experiment with different types of drawing and things. . . . I just like experimenting with a bunch of different kinds of stuff. (Student Interviews, 183C)

Later, when we approached the subject again, Chris added this:

Chris: I can say that I'm glad that I have it [art or artist-self]. I'm glad that I enjoy art because it really like opens up a bunch of new possibilities, like, especially for when I get older.

Rauch: Give me an example of a new possibility.

C: I mean if you like art, you can have the option of being any kind of job that has to do with art, like architecture, artist. . . anything like that. (Student Interviews, 189A)

Chris's artist-self enjoyed making art, and he conceived of his artist self as the part of him that makes art.

Marty also initially associated his artist-self with what he liked to draw in art and how well he thought he did that:

Marty: I guess I draw. I think about a lot of the same things and when I draw, I usually draw about sports, labels and stuff like that, because I like sports a lot and draw mostly stuff concerning sports. And, then when I'm not drawing, I'm usually playing in sports or watching it.

Rauch: If you were having a dialogue just to yourself, if you wanted to tell yourself about your artist-self, what would you say?

M: Like what I'm good at or not good at? . . . I'm not good at water-painting because I can't seem to get the paints to go in the right places. It smears and stuff and then I'm better at, like, drawing with just pencil and paper and I'm ok at filling it in and coloring it and that kind of stuff.

R: Anything else about your artist-self?

M: I'm usually pretty dedicated. When I start something, I usually finish it instead of just stopping in the middle of it or something. (Student Interviews, 192A)

At the end, I asked again and Marty described his artist-self to himself in the following way: "Dedicated to what he's drawing and usually [he] tries to use other ideas from other paintings. . . . shapes and stuff that I use in my paintings to make them better" (196D, 197A) Marty's artist-self worked hard making art.

Knowing in Art

The discussion on knowing in art began with the students' comments about the position statement (see p. 127). Later, I asked them to tell me where the meaning in an artwork is. They revealed ideas about who is the knower, both in doing art and in looking at art. The four students read the position statement I gave them about right and wrong ways in art and the teacher's role in telling what is right, and responded initially in very similar ways. They

all felt that interpretation was personal, but each had different ways of expressing it.

Robin answered this way:

Robin: I don't think there is a right way to draw anything, because if there is, then it is not art. I think art is, like, how you interpret things. And, "sometimes there is no right way and then anybody's way is as good as another's". [reading from the paper] No, because--Well, I mean--Well, I guess in the person's, the artist's eyes, theirs [their artwork] is probably better because that's how they see it. But, like, if you're looking at it [an artwork] and you like it, then one is better than another. . . . Like, if you like one of them and you don't like the other one, then the one you like is better than the other one.

Rauch: In learning in art, can you rely on the teacher?

Ro: [Shaking head no] You have to--you know, you draw it from yourself. You like take some of the things that you've done--experienced, you know, whatever, and kind of teach yourself how you want to draw.

R: Who do you rely on for what to know in art?

Ro: Yourself. (Student Interviews, 166A, B, C)

Connected to knowing is art is where one perceives the meaning in art. Robin identified meaning in art in this way:

Robin: The meaning is, like, how you interpret it. So an artist can, like, draw or paint something, and they could think that it means one thing, but somebody else can come along and think that it is something different.

Rauch: What is it that they are interpreting, when they think it is different?

Ro: Maybe it's, like, the thing that they are drawing about, not necessarily how it's drawn, but the thing, the topic they are drawing on.

R: . . . How do you know what the meaning is, what to interpret?

Ro: You don't know it. I mean, it's not like saying, "I know what that means". It's like--it's like you just have it. Like, some people look at a chair and they will like it or not like it.

R: What do you like or not like?

Ro: Maybe what it reminds you of. (Student Interviews, 167B-E)

Robin's voice was one of personal interpretation, of personal and subjective knowing that derives meaning somewhat intuitively from personal context and interpretation.

Lou read the position statement about right and wrong in art and then responded:

Lou: Well, I think that the teacher should let people draw pretty much what they want, like, maybe give the basic, like, what you have to do but let you create what you want--not have a very structured [assignment].

Rauch: What kind of thing do you want the teacher to tell you?

L: Like, if you are painting, basically, like, shading, how you basically shade, things like that.

R: Then what would you decide?

L: What I'm going to draw and how I'm going to draw it.

R: When you are learning in art, can you rely on the teacher?

L: Well, yeah, a little bit. But she's not going to be able to do everything. You have to like, think of something. (Student Interviews, 175A, B)

According to Lou, the meaning was in the artist's thoughts, the visual elements of the work and the viewer's interpretation or story of the artwork:

Lou: I think the meaning is, like, what the artist is thinking about when they painted or drew.

Rauch: When you're looking at an artwork, how do you understand that?

L: When you look at a painting you might not have the same idea as the person who drew it. Well, you just look at the colors, and maybe what is happening in the picture, and you just think of, like, a story for the picture. (Student Interviews, 176B)

Chris responded to the second part of the statement immediately, connecting art with individual perspective. Right and wrong ways of doing art depended on the purpose or task.

Chris: Well, I think that is a good statement because most of the time, there is no right way to do something, to do artwork. It's, like, the way you see it.

Rauch: What about the first part [of the statement]? What do you think of that?

C: I don't think--it really depends of what you're drawing. Like, on those 3-d houses that we were drawing [perspective assignment], someone has to show us where to put the lines, but in artwork that you're doing yourself, when you're just experimenting, there shouldn't be a right way to do anything. It's just what you see in it.

R: In learning in art, can you rely on a teacher?

C: Not as much as yourself, I don't think.

R: Can you tell me more?

C: I mean, you don't really want a teacher to teach you everything. You kind of want to figure out different things. It feels better when you figure out how to do something by yourself.

R: In learning in art, who do you rely on for what to know?

C: Yourself. A lot of times books and teachers, but a lot of time yourself.

R: What do you rely on from the books and the teachers?

C: Just the words on how to do it really, how to draw certain things and where to put them.

R: What do you rely on yourself for?

C: Coming up with the ideas on different kinds of stuff to draw.

R: Tell me more about anybody's way is as good as another's.

C: Basically because everyone has their own way. If I see something special in one of my drawings and someone else just doesn't like it at all, that's fine with me. (Student Interviews, 184A-D, 185A)

Chris saw the meaning in an artwork "in the person who drew it" (Student Interviews, 186A). The meaning comes from the feelings of the artist. This can be seen in the "details you add and the way you draw it and different things that reflect that person" (186B). I asked him to give me an example of things that would reflect that person and he replied, "If the person is happy all the time, then maybe a sun and a non-cloudy day, a perfect day, and if they are sad all the time, then maybe just a rainy day picture" (186C). I asked him how he would understand that when looking at an artwork, and he said this:

Well, I think you've got to know the person to understand it. You've got to know what that person feels and what they're like. You can't just really look at it [the artwork] by what it looks like. (Student Interviews, 186D)

For Chris, knowing in art was in both an outside source and in the self. It was the self that interpreted, felt good about figuring things out, and understood meaning in an artwork.

Marty spoke to both sides of the issue raised in the statement. After reading it, he said:

Marty: In some people's minds, they think something is right and somebody else thinks something is right, and then you go to the teacher and she can't choose. So, I guess, it's just what you think is right. If it's something, like, in front of you, it's like a picture you're looking at and drawing, then the teacher usually can tell you what's right and what's wrong and what to change and what to leave the same and stuff like that.

Rauch: What would those things be that she could tell you were right or wrong or to change?

M: Just pictures, or if you're tracing something, drawing something in front of you. But if you're drawing from memory, basically, or if it's a new idea that you have, she can't really tell you what's right cause you have to decide.

R: In learning in art, can you rely on the teacher?

M: You can rely on the teacher in art for probably directions or if you do something wrong but you can't really--as far as, like, fundamentals go, if you do something wrong [you can rely on the teacher]. Otherwise, you can't really rely on them. You have to do it yourself. Because they can't draw it or paint it for you.

R: Do you agree that anybody's way is as good as another's?

M: I don't really think so because some people are just better artists than others. It shows a lot, so I would think the better artist's way is a little better.

R: In what way are they better?

M: It's just that they have--I guess they're more experienced. They've drawn a lot more and they know exactly what to draw instead of having to experiment with a lot of different ways to draw something.

(Student Interviews, 192B, C, 193A, B)

Marty recognized meaning in the color in an artwork. "I think it's pretty much in the color--you can interpret a lot from the color of a painting" (Student Interviews, 194B). He went on to add that meaning could also be seen in the lines because they had an expressive quality. "Big huge lines are dull lines and, like, lines with lots of angles in them are more exiting" (Student Interviews, 194B). He only mentioned visual elements as containing meaning. Marty talked about interpretive knowing in art but stated that there were better ways of doing art, known by better artists.

These four art students spoke clearly to the idea that they are knowers and interpreters and meaning makers in art. Robin spoke most subjectively. She denied that you can rely on a teacher for knowing. The others recognized the teacher as able to know techniques, and able to define assignments. Chris spoke to the pleasure of figuring things out for oneself. Marty, although he depended on himself to do art, spoke most clearly to the notion of an outside standard.

Paying Attention To

The final questions I addressed to Robin, Lou, Chris and Marty concerned what they looked for or noticed while they were working on their own art, while they were looking at their own artwork and while they were looking at another's artwork. This led to a question about what is important to them about art.

When working on a drawing, Robin "pays attention to what it is going to mean--what I want to, like, happen to it, what I want to result after I'm done" (Student Interviews, 168A). She used the plan of an artwork for the new Fine Arts Building as an example (see Figure 25):

Robin: Like it [the drawing] has to go together. . . . They [the figures] interact with each other. Ok, on the bottom their elbows are bent behind them and then above it, they're, the other elbows, are bent too. So, it kind of, like, draws attention into--It's like where I want the attention to go is, like, where I concentrate the most.

Rauch: When you look at someone else's artwork, what do you notice or pay attention to ?

Ro: It kind of depends on the different piece of artwork, but, well, I, like, try to look at, like, look at it and try for it to, like, mean something. Kind of, like, get something out of it.

R: . . . When you look at your own artwork?

Ro: Proportion. Especially in people, or maybe if I don't want it in proportion to emphasize something else. And, like, if it's realistic.

R: What about if it's realistic? What do you look for?

Ro: I look if it is, like, realistic, like a person with [sic] two heads or something.

R: Anything else?

Ro: Maybe something that would catch their [viewers] eye if they looked at it. I like to have people's eyes go straight to the middle of the page because I think the middle is where it all happens, where all the action is. (Student Interviews, 168A, B, C, 169B)

Robin felt it was important to do your own work in art (Student Interviews, 170B). She also felt, "it's important to like it, what you draw. Because if you like it maybe other people will like it, or maybe not. But as long as you like it, that is all that matters" (170C). When I asked her what she liked about her own artwork, she replied, "Maybe that, like, I did it" (171A). When I asked one final time about an important thing about art, she replied, "Maybe that you can put yourself in the picture. That's about it" (171C).

Robin pays attention to the meaning in art, both in looking at it and in composing her own sketches. Personal perspective, her own way of knowing, is a concern in both the creation of art and in the interpretation of the art she sees.

Lou's initial response to what she notices when she is working on an artwork was very different. She focused on whether the piece was "starting to look good or ugly" (Student Interviews, 177B). I asked how she decided that and she spoke about drawing what she feels unless "it's for a grade or something" (177B), and then she thought about what the teacher would think when she was finished. When

looking at other artwork, she paid attention to:

. . . different things. Like, sometimes I like modern and sometimes I like something that is very intricate. I guess I look for something that is different, that is more--that has kind of a story behind it. It's not just a picture, it has, like, a feeling behind it. (Student Interviews, 177C)

She mentioned that the meaning can be seen in the expressions on a person's face and in the colors (Student Interviews, 178A). When looking at her own work, she said that she "always noticed mistakes" (177B). Mistakes were when the artwork was not technically perfect, when clay was not formed together just right, or when it didn't look as real as it could (Student Interview, 178C). Yet, when asked what is important is art, she responded, "I think it's important that you do what you're feeling, that people don't try to make you do it in one way" (180C). Lou paid attention to story and meaning in other's artwork, but she focused on technique when looking at her own.

Chris paid attention to "directions, neatness, and something that is not plain, like, something not ordinary" (Student Interviews, 186E) while working on an art piece. He cared about the directions so he could do it right, and about neatness so it would look like effort was put into the work (186E). Something out of the ordinary was important "so it's not like everyone else's" (187A). When looking at someone's else artwork, what he noticed depended on whether or not he knew the artist. If he did, he looked for the

person "reflected in the painting" (187B). If he didn't, he noticed the colors and "just different, neat shapes, and sometimes animals, just things that we often see, reflected in different ways" (187B). When looking at his own artwork, he said that:

Chris: I look for the idea that I started with, doing it, and see if I've followed directions right enough to make it look exactly like what I thought it was going to look like. And I don't really expect anything else.

Rauch: When you said you looked for that idea, what did you mean?

C: If you begin a painting and you have an idea of what it is going to look like--I like to see how much it looks like the idea that I pictured. (Student Interviews, 187C)

I asked Chris what the most important part about art for him was and he said:

Chris: Well, how it looks, how it reflects myself.

Rauch: In what way does it reflect you?

C: Just the feelings that I'm feeling at the moment that I'm drawing. (Student Interviews, 189B)

Chris spoke to both outside expectations and the ways that the artwork reflects his own feelings.

Marty gave a very different perspective when he talked about what he noticed in his own work and in the work of others. I asked first about what he noticed when he was involved in working on an artwork. He answered:

Marty: Basically just what's drawn without the color, first. And then [I] look at all the colors that are added.

Rauch: What do you pay attention to in what is drawn?

M: . . . I look for the same thing in practically everything. . . . the lines and shapes and all different techniques they [artists] use.

R: Anything else?

M: Not really, not for me.

R: When you look at someone else's artwork, what do you notice?

M: I notice who did it first. . . . I'm just curious to see if they're a good artist and stuff.

R: . . . When you look at your own work, what do you pay attention to or notice?

M: I look for things that I've done before and see if it looks the way it usually does. And, if it doesn't, I usually try to change it and work with it until I get it right. (Student Interviews, 194C, 195A, B, 196A)

In response to the question, what is the most important thing in art, Marty said:

Marty: It's the way you feel about it. If you don't like it you can't usually draw good. If you like it you usually draw better.

Rauch: Anything else?

M: Not really. No. I mean, if you have the ability to draw--then you can do art. (Student Interviews, 197B)

Marty paid attention to the visual elements and techniques in his own artwork and the work of others. He talked about getting better or realizing expectations. What was important to him was that he liked art.

The students spoke about what they valued in art and the art experience in the second interviews. They described their artist-selves. Their conception of an artist-self varied among the four students. Both Robin and Lou started talking about their artist-selves in terms of what and how they draw. But, they went beyond that literal connection to describing the artist-self as one who stretches ideas to the limit and sees differently. Their artist-selves were involved in the construction of meaning. Chris and Marty characterized their artist-selves solely in terms of doing the art process, drawing what they like and experimenting with different materials. This was not an easy question for any of the students to answer but the responses correspond with a literal conception in the case of Chris and Marty, or abstract conception in the cases of Robin and Lou.

Regardless of their strategies for working in the sketchbooks, regardless, of an abstract or literal way of knowing, all four students spoke about the importance of liking their own work and liking art. And, they all spoke about their reliance on themselves as a source for both ideas and for art-making.

Robin summarized liking what you draw as "all that matters" (Student Interviews, 170C). Lou felt it was important to her artist self that she draw to please herself (174D). Chris characterized his artist-self as liking to experiment (183D), and as an aspect of himself that he is

glad he enjoys. Marty felt satisfied when he thought his drawings are good, and when asked what the most important thing about art concluded that if you like art you can usually draw better (197B). Liking art is a basic connection to art-making for these four students.

Another underlying belief for all the students was that they perceived themselves as the source of ideas and source of decision making in art. Robin talked about the need to take life experience and "teach yourself how you want to draw" (Student Interviews, 166C). What she liked about her artwork was that she could put herself in the picture.

Lou relied on herself to figure out what she is going to draw and how she is going to draw it. Regardless of the technical help that she could get from the teacher, she realized that she was the one who had to think of an idea (Student Interviews, 175D). It was important in art to draw what one was feeling and Lou stated, "You just don't really try" (180C) when everyone has to do it in a specific way. Her goals in art, after drawing realistically, center around getting a clear point across and getting people to feel a certain way (181A).

Chris talked about feeling better when he had to figure things out himself. Though he relied on books and teachers for techniques, he relied on himself for ideas (Student Interviews, 184D). Even Marty, who was most anxious for directions, and sought pictures to use as resources, stated

that with a new idea no one else can say what is right and that "you have to decide" (192B). All four art students were aware of the importance of their ideas in the process of knowing in art and fully expected to be part of that process, regardless of differing strategies and ways of knowing as exhibited in working in their sketchbooks. They knew that in art they had to rely on their own ideas.

The voices of the students in the interviews about their sketchbook activities suggested both abstract and literal strategies for solving art problems. The complexity of art knowing is evident in the variation of responses given by the four year-long art students. Their ways of knowing in art, and beliefs about their knowing in art should be considered when developing art curricula.

CHAPTER V
IMPLICATIONS

The Language of the Students

The art students spoke to how they constructed knowledge in art, and how they viewed art and themselves as artists. The language they used was one of literal or abstract ways of knowing. They talked about meeting expectations for representation of an object in a visual form, about literal meaning and following rules. They talked about conveying meaning through symbol, and about conceiving and expressing through story-telling or personal context. The conception and deliberate use of symbols to convey meaning and story-telling were talked about primarily by Robin and Lou, although Chris and Marty also referred to them. These two aspects from the framework have connection to ideas in the literature, and may also serve as metaphors for reconceptualizing art curricula. Another look at the student language on these two ideas alongside ideas from the literature is useful at this point in the discussion.

Story-telling

Story-telling emerged as an important way of knowing in art in the sketchbook experience of the students. Lou, in particular, repeatedly used story-telling to make sense of

the activities in both the classroom and home sketchbooks. She understood activities, such as the Object in the Paper Bag, the Sound Tape, and Drawing a Bicycle, by connecting them to her experience or to a story that she invented. During the Sound Tape activity, the sounds finally made sense when she could connect them to a story. She connected the sounds in a story that "was getting ready for the relatives" (Student Interviews, 34A). Her Sound Tape sketch elaborated on this idea with a dog biting the ankle of a relative. Lou's first response to the Object in the Paper Bag connected it to a similar object in her life. The bicycle drawing was placed in a context, and the sketch about the war told the story of people waiting to be bombed. Both her conception and expression in art was connected to story. Story-telling was a way of knowing in art for Lou.

In the novel, Always Coming Home, Ursula Le Guin invents a far-in-the-future culture that values story-telling as a way of learning and of becoming part of the community. Life stories are introduced by the novel's ethnologist in this way:

The Life Story was a story told by many people in the Valley. Biography and autobiography were written down and given to the heyimas or the lodge as an offering, a gift of life. Commonplace as most of them were, they were a "hinge" or intersection of private, individual, historical lived-time with communal, impersonal, cyclical being-time, and so were a joining of temporal and eternal, a sacred act. (p. 279)

The culture's narrative forms were not easily defined as fiction or non-fiction, but gradually and messily blended from "what happened" to "like what happened" (pp. 536-537). Le Guin's whole novel presents the same ambiguity, as it is fiction parading as non-fiction. The subjective nature of knowing and constructing knowledge is an undercurrent throughout the entire book.

Peter London (1989) recounts a personal insight when, as a child he realized that he would never know enough to do "the best" on tests, that there would always be someone better than he in his class. It made him feel inadequate.

The world "out there" was growing bigger and I was growing smaller, quite the opposite of what I had in mind. My confidence in my intellect had taken a turn for the worse, if that was possible. This remained the case until I came upon another class of questions: questions that did not have their awareness in the world "out there", but "in here," in personal history, in imagination and dreaming, in assertions of will, value, and belief. . . . In this domain there were no other contenders. There was no repository of truth or data outside my own mindfulness. I became the subject, object, and instrument of my attempts at mentation. (p. 45)

In story-telling terms, we are the main characters in our knowing. Both the Le Guin fiction and the personal reflection of art educator, Peter London, point to notions of understanding and finding meaning through story and through self. Connelly & Clandinin (1990) consider humans to be "storytelling organisms, who, individually and socially, lead storied lives" (p. 2). Pinar (1988) writes

that "Our life histories are not liabilities to be exorcised but are the very precondition for knowing" (p. 148).

Lou's sketchbook experience was one of telling stories. The visual stories and her explanations of them may have been the hinge that connected her own experience to the community experience. The stories were her way of making meaning. When she added the little dog to her zipper sketch, she used story to go beyond a simple structural transformation of the zipper to a complete transformation in meaning based on storied elaboration. The stories were a way of trying out weird ideas or experimenting with drawing as evidenced by the sketches in her homebook. When looking for meaning in an artwork, she looked for the story. What was important in an artwork was the story it had to tell. Lou's stories vitalized her knowing in art. This language of story-telling may vitalize the ways we think about learning and teaching in art.

Symbols

Awareness of the symbolic nature of the visual language and meaningful use of such symbols was another way of knowing that emerged from the student voices. Robin most consistently used this approach, although there are examples of this symbolic understanding in the sketches and talk of Lou and Chris as well.

There are many examples of Robin's language of meaningful symbols. A floating eye expressed the idea of "the above" (Student Interviews, 70A), an idea that she had difficulty verbalizing. She distorted figures as metaphors of emotion, and talked about liking to drawing female heads because she could "make people think the way they [the figures in the drawings] feel" (86B). She structurally organized her sketches to convey her meaning more strongly, telling me that the overlapping images in the Sound Tape sketch "pull the story together" (78A). Robin, visually and verbally voiced a way of knowing in art connected to symbolic meanings.

Eisner (1972) describes Susanne K. Langer's theories on discursive (rational, systematic, propositional) and non-discursive (directly felt, sensuous, mental, emotional) forms. He writes "Langer points out that art is a constructed symbol that presents to our perception an artist's knowledge of the forms of feeling" (p. 6). Symbols can be considered as tools for understanding that go beyond the limits of literal representation. "Jung has said an image is symbolic when it has meaning beyond the obvious, beyond the grasp of reason." (Samuels & Samuels, 1975, p. 82). In this manner, Robin was using symbols and inventing forms that would carry her meaning and intention, a powerful way of knowing.

Awareness of, competence in, and use of symbols are an integral part of the socialization process of any culture (Gardner, 1983). Gardner believes that he has recognized a "development of competence with symbol systems as entailing four distinct phases" (p. 303). He succinctly describes the four phases in the following paragraph.

During infancy, the child acquires certain basic understandings, on which later symbol use will piggy-back, and comes to evince capacities for certain mundane symbolic activities. During early childhood, a period of incredibly rapid advance spanning the ages from two to five, the child acquires basic competence in a range of symbol systems During school age, having achieved some basic competence in symbolization, the child goes on to acquire higher levels of skill in certain culturally valued domains or "channels" of symbolization. This is also the time when he masters various notational or "second-order" symbol systems, those that prove extremely useful in carrying out complex cultural tasks. Finally, during adolescence and adulthood, the individual can become a fully competent user of symbols, one who is able to transmit symbolic knowledge to younger individuals, and who has at least the potential for fashioning original symbolic products. (p. 303)

A potential for transmitting symbolic knowledge is certainly evident in the work of the students, but it may also be that symbol use is a vital form for simply constructing knowledge in art, that Gardner's phase of gaining competence in cultural channels, involves innovation and the fashioning of original symbolic products in art.

All four art students were using symbols either in a representational, literal way such as that implied by gaining competence, or in a more metaphoric, meaning-conveying way. It may be that these strategies in art are

less developmentally connected than they are intentionally connected to the knowing of the students. The art student may use both in constructing knowledge. Marty was definitely concerned that his sketches clearly represented the objects he wished to portray. He has attained a certain level of skill in this area. Robin was not at all concerned with representation, had less skill in this area, but was highly interested and skilled in conveying meaning through abstract symbols. Chris and Lou strongly portrayed meaningful symbols in activities in which they were most involved. The violence of Lou's homebook sketch and story is strongly and directly conveyed through her depiction of a high-heeled shoe and the color red. Chris's sketch for the activity Important to You, was an expression of his ideas and feelings about death, with a limp arm symbolizing sadness and the size and placement of elements in the sketch having potential symbolic meaning as well. Death was in fact of immediate and personal importance to Chris as he was living through his father's fatal illness.

Both those instances link symbolic meaning to storytelling in the sketchbook experience. And the two were linked as abstract conception in the framework I used to organize the data. Chapman (1978) sees a connection between the two in this way:

The symbolic power of any visual form stems from our prior experience with the same or similar forms. We can heighten our own and children's perceptions by

exploring sources of symbolism in the forms we see--
sources based on childhood experiences, in family
events, in religious rituals, in local and national
traditions. (p. 70)

It is perhaps the story-telling process that engages the
personal and innovative in the creation of symbols that
reach beyond conventional meanings. These abstract ways of
knowing in art may be the "stuff" of creative knowing in
art.

The Literal-Abstract Dichotomy

The literal-abstract dichotomy used for the data
analysis framework of this study departs from conventional
descriptions of reasoning development (Sund, 1976), and art
development (Lowenfeld & Brittain, 1987). The division I
noticed in the sketchbook experience relates to the
students' conception of self as artist, belief in the
meaning of art, and their perception of what is important in
art.

Robin and Lou who used the abstract ways of knowing
more readily than Chris and Marty viewed their artist-
selves, respectively, as liking to "stretch things to the
point where they could be almost impossible" (Student
Interviews, 169A) and as "part of me [that] sees things
differently than the other part of me" (179C). Robin is
aware of her artist-self as a boundary pusher, and Lou, as
the part of herself that understands non-discursively.

Chris and Marty characterize their artist-selves as enjoying being involved in doing art, being engaged in the process, "experimenting" (183C), and "pretty dedicated" (192A). In addition, the view of sketchbooks reinforces the difference. Robin describes it as "a place to keep your thoughts . . . a book of your feelings, kept all together and all of them make, like, how your are" (170A). Lou sees it as a place that "reflects what you're feeling at the time" (180B). The sketchbooks of Robin and Lou are a reflection of their thoughts and feelings. Marty and Chris both view the sketchbooks as a place to be doing the activity of drawing. A concept of an artist-self as a doer connects with more literal ways of knowing. An artist-self that pushes limits and sees differently connects with an abstract way of knowing.

In considering what was important in art and the aspects of art to which they paid attention, similar differences emerged. Robin felt it important to do your own work in art, to "like what you draw" (Student Interviews, 170C), and to be able to "put yourself in the picture" (171C). When looking at art work she tried "to look at, like, look at it and try for it to, like, mean something. . . get something out of it" (168B). Lou thought it was important "that you do what you are feeling" (180C), and looked "for something that is different, that is more--that has kind of a story behind it . . . a feeling behind it"

(177C) in other artworks. Chris felt the important part about art was the way it reflected himself, the "feeling that I'm feeling at the moment I'm drawing" (189B). When Chris was actually drawing, he paid attention to "direction, neatness, and something that is not plain, like something not ordinary (186E). Marty equated liking art with drawing better, the most important aspect being that liking of it. He paid attention to techniques that artists use. Again, what was valued directed the students into more literal or more abstract ways of knowing. If technique is valued, as in Marty's case, then a literal representation best meets his needs. If expression of feeling and understanding of meaning is valued, then abstract ways of knowing are more appropriate.

This dichotomy can be related to the perspectives of knowing proposed by Belenky, Clinchy, Goldberger & Tarule (1986) in that a choice of the abstract ways of knowing of story-telling and meaningful symbols can be pursued through a position of subjective knowing. Concern for techniques and rules might best be pursued through received knowing or procedural knowing. Belenky, et al. (1987) did not propose that these perspectives were developmental (p. 15). Both Chris and Marty referred to looking for sources to copy as a received knower might do. Lou and Robin relied more on their personal subjecting ways of knowing.

It is possible that these students choose their way of knowing to match their needs, and their conception about knowing art. The four art students spoke strongly about the importance of liking art and liking their work, and about the belief that they were the source for both ideas in art and for actual art-making. Believing that they are a source for ideas seems crucial for the position of connected knowing. Fundamental to connected knowing is the ability to link one's personal understandings to more general understandings, and to use both subjective and objective ways in the process. The experience of these four art students was one that included, in addition to all their differences, the notion that they were the knowers, ideas sources, and decision-makers in art. In the sketchbook experience, all four students were, to some extent, acting from a position of connected knowing. Connected knowing may well be another metaphor that will enable art educators to make a shift in our conception of art curricula.

The Languages of Curricula

We act in this world through structures larger than ourselves, making, being made, and remaking as we live. We wonder and we theorize. Frameworks we construct are windows to what we are, and to the possibility of what we might become.

Curriculum is the formalization of this process in schools, the organization of what, where, when, how, and why we learn. Thinking about and questioning the process is theorizing. Theories guide and frame our everyday actions and structure a larger view. In education we use these theories to see ourselves, to see the process of education. Curriculum frameworks "provide a system of questions to ask in assessing the value of any educational enterprise; they provide filters through which to *understand* practical actions" (Vallance, 1985, p. 206).

The more compelling curricular frameworks go beyond mapping a route to follow in formulating curriculum (Huebner, 1975; Eisner & Vallance, 1974; Efland, 1983; Sullivan, 1989). They invite us to broaden our perspectives and expand the limits of our vision. Huebner (1975) identified five frameworks that may be used value educational process--technical, political, scientific, aesthetic, and ethical. Cognitive processes, technology, self-actualization, academic rationalism, and social reconstruction form another framework to describe, and question curricula (Eisner & Vallance, 1974). Both these models provide alternative language for the thinking about curricula and educational activity.

Vallance (1985) discusses curriculum frameworks, theorizing about their place in our conception of curriculum. She suggests that Huebner's five valuing

rationales for curriculum are useful for the critic and interpreter as they "keep the alternatives alive" (p. 206). Vallance suggests that the structures she developed with Eisner are "schools of persuasion, arguments for curriculum content based on traditional conceptions of human knowledge or on the critique of social need" (p. 209).

Efland (1983) suggested a models approach for art education that connects theories of art with theories of education, reflecting the eclectic nature of art through history. He argues for expanding our options in art education.

Through all of these frameworks we can question, but "the questions they illuminate still pertain chiefly to knowledge that is organized comfortably into subject-matter areas and taught with the assumption that sequential mastery of cognitive information is what education must be" (Vallance, p. 209). Vallance (1985) explores the possibility of "multiple ways of knowing" serving as a concept to change the form of curriculum. Such a curriculum would not necessarily be subject-bound and would go beyond critique, persuasion, and technique. There are other theorists searching for ideas or metaphors to expand the vision of the possible in curriculum.

Sullivan (1989) uses Werner Heisenberg's principle of uncertainty in physics as a conceptual organizer for rethinking curricula. He reflects on the uncertainty of the

nature of art, our ability to develop theory that can be practiced in classrooms, and questions some current curriculum models in art education. He proposes that art education curricula must:

exhibit an essential sureness and clarity. But curriculum structures must also include the intrinsic elements of uncertainty, unpredictability, serendipity, and conjecture. Such a curriculum would be "chaotic" in the sense that the model would be a non-linear network of concepts and ideas, while movement through it would be variable and involve intelligence and intuition. (pp. 234-235)

Uncertainty is a metaphor that goes beyond information organizing as a concept of curriculum.

Macdonald (1988) suggests that educators need to risk the belief in neutral presentation of material in teaching, by expressing and justifying their own beliefs. He believes this is a process of challenge and "the creation of dissonance in the mind of the student embodied in the living presence of another and infused in a living relationship is often a source of the beginning of liberation" (p. 163). This process asks "persons to transcend the limitation or restriction of their social conditioning and common sense and to venture beyond by seeing and choosing new possibilities" (p. 163). Although this metaphor of transcendence may not step around subject area boundaries, it compels us to consider choice as a criterion for developing curricula.

All three of these authors are providing metaphors or concepts that not only serve to describe, question, and organize our thoughts on curricula but also to imagine the possible. We need to search for ways to describe what is not yet. We need to recognize the limits of what we know. We need to look to who we are, and what we experience to rethink and re-make our frameworks. Who is asking the best questions about education and curricula? To whom do we look for ideas that crack the walls?

A constructivist conception of curriculum might be built on the basis of the beliefs and knowledge of both teachers and students. What teachers do in classroom depends on what we know about students. A better understanding of the ideas and ways of knowing of students might affect the ways we teach. By paying attention to the language and ways of knowing of students in this study two metaphors, one of story-telling and one of connected knowing, emerged to expand our notion of curriculum.

Story-telling, as a metaphor for curriculum, suggests a subjective model of knowing that invites construction of knowledge out of the bridge between public and private. The making of meaning is returned to the knower from the objective disciplines, external to the knower (Greene, 1975). The feminist cry of Cixous (1976) to rewrite women's lives expresses a powerful aspect of story-telling.

I shall speak about women's writing: about *what it will do*. Woman must write her self: must write about women and bring women to writing, from which they have been driven away as violently as from their bodies--for the same reasons, by the same law, with the same fatal goal. Woman must put herself into the text--as into the world and into history--by her own movement. (p. 309)

The power of these words speaks to the power of women's voice, but it also speaks to the power of all our knowing by the avenue of telling our own story as a way of knowing.

The connection of life story to the community through sharing, as the students and I shared our sketchbooks, speaks also to our social interdependence. Stories are not just for knowing, but for telling of that knowing. Story-telling as a metaphor for curriculum can guide us in ways to pay attention to this world, to theorize and to reaffirm our place in the community. A story-telling curriculum would affirm stories of personal knowledge, and connect them to a responsive, and critical community. It would be strongly based in connected knowing (Belenky et al., 1986), unpredictable, with no assurance as to where each learner would be at any given time. A story telling metaphor connects the individual to the communal, and the subjective to the objective.

A metaphor of connected knowing opens the possibility to trusting the knowing and decisions of the students as to what and how they need to know. A curriculum based on connected knowing values both the literal and the abstract,

both the subjective and the objective, and the power of the knower to know. The teachers and students who value either of these metaphors as a basis for developing a class curriculum would need to listen to each other's stories and trust each other powers of knowing.

Implications for Further Research

The language of the students did not evoke any particular intelligence or language of the mind, except perhaps when the students talked about their mental images and their enjoyment of art. If I thought to recognize these students as visual knowers, their language took me in another direction--to the play between literal and abstract ways of knowing in art. Perhaps this suggests that underlying all the separated intelligences is a fluctuation between the literal and abstract, between representative and metaphoric meaning. It would be interesting to explore these ideas further. Perhaps, exemplars, highly creative people in any particular domain, are in fact the people who excel in both aspects, playing the tension between them. Research could be initiated in other domains, such as music, dance or writing, to identify aspects, if any, of literal and abstract ways of knowing in those expressive areas. It would also be extremely interesting to follow these four students in their continued sketchbook use to see if their work enters into a dialog between the literal and abstract.

How might Robin, at present a largely abstract knower, integrate more literal strategies into her drawing? How might Marty do the opposite? And, how might the integration of the two be part of the solution to Lou's dissatisfaction with her ability to fulfil standards for representation, and with Chris's denial of story or much meaning in art.

Particular ways of knowing may lead people to more extensive expression in a particular intelligence or language of the mind, but for these students a choice of visual language may well rest on the resolution of a literal abstract tension in the domain of visual arts.

Student personalities and beliefs about their view of themselves as knowers in other subject areas might also be of interest. How might their personalities and their ways of knowing in art connect? Would they believe as strongly in their power to have ideas, and make decisions in English, science, or mathematics class?

Further research might also focus on teacher roles and beliefs about student ways of knowing in art. The role of the teacher is minimal in the perspectives of Robin, Lou, Chris, and Marty. Robin does not rely on the teacher for learning in art, saying, "you take some of the things that you've done--experienced . . . and you kind of teach yourself how you want to draw" (Student Interviews, 166C). Lou relies on the teacher a little, but states that the

teacher is "not going to be able to do everything" (175B). Chris believes that he must rely more on himself but expects a teacher to have "the words on how to do it, how to draw certain things and where to put them" (184C). Marty views the teacher as someone who can't choose between two opinions, but who can give advice on drawing accurately, can give directions, and can recognize what is drawn accurately (192C). Brittain (1968) found, in a study of junior high students, that the teacher's role was seen as a controller of materials and assignments. A study comparing teacher beliefs of their role with these student beliefs is needed.

Teacher beliefs about student ways of knowing are another area requiring further investigation. Do teachers view their students as story-tellers or meaning-makers? Do they observe literal or abstract ways of knowing? How do they view the students as artist-knowers, and how much do they trust their students as knowers? The overlap between teacher beliefs and student beliefs may be the place to start in the reconceptualization of curricula.

Summary

The eighth-grade, year-long art students spent two quarters during the 1990-1991 school year drawing and writing in class sketchbooks and home sketchbooks as a part of their regular art class. The language of these students,

both of their sketches, and of their talk about the sketchbook experience, revealed differing ways of knowing in art and differing perceptions of self-as-artist. Underlying the differences was a strong belief in their own power to know in art. Their thinking, doing, and finding voice as an artist suggested a framework of literal and abstract ways of knowing in art. Their belief in themselves as knowers suggested metaphors for curriculum of story-telling and connected knowing.

The experience of listening to the student voices was intrinsically rewarding, and along with realizing an intricate web of personal growth, remains the single most compelling aspect of the study. Through listening to the languages of the students we can better know their language and help them to better know our own.

EPILOGUE

I am an art educator, with teaching experience at the elementary, junior high, and college level. My career as a public school teacher was active, busy and constantly changing. I was involved in art teaching, both in the daily life of the classroom, and in the professional life of the art education organizations.

When given the opportunity to teach a college art teacher preparation class I took it. Teaching that class stopped the constant movement which so characterized my public school teaching. It was as if I had been drawn into a pool at the side of a swiftly flowing river. I was able to gently move through the pool while watching the main stream. I became a reflective teacher. I wondered about my teaching, and the information that I so easily passed, unquestioned, to the students. I considered alternative viewpoints and became clearer in my own beliefs.

I welcomed the opportunity to better question and better understand issues in art education through actual research experience in an art class.

The story telling metaphor focused my attention on how much this report reflects my own story as well as the story of the children. This was my way of knowing, a way of valuing this experience and of offering it to the community.

The framing I suggest for the student voices also tells the story of my own process in this experience. At times, I paid attention to the form, the expected representational format. I carefully described the situation, validating that description with other viewpoints. At other times, I wove my story into the stories of the children. I put myself into the text (Cixous, 1976).

I acknowledge the part of me that depends on models, the outside standards. I enjoy the part of me that builds a frame, that arranges the pieces, and focuses attention on particular perceptions. I find satisfaction and hope in my ventures into writing my self, in stepping inside the frame and becoming part of the work.

This report reflects my listening to the children talk about their experiences, and how they saw themselves as artists. It also expresses my own way of knowing in art.

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APPENDIX A
Interview Questions

First Student Interview: Semi-structured Interview
Questions

Hi. Thanks for agreeing to be interviewed. As I told you before, I'd like to learn what you are thinking when you work in the sketchbook. There are no right or wrong answers to these questions. I really want to learn about your opinions and learn about the way you have figured things out in the book. I appreciated your time. I'll be using a tape recorder because there is no way that I can possibly remember everything you will say and I think what you'll say is important so I want to record it.

First we'll talk about the work we did in the sketchbooks in class; Then, about the sketches you did in your home book; we'll finish up with talking about the idea of using sketchbooks. Are you ready? Let's go.

Questions about Sketchbook time in class (looking at their sketchbooks):

MEMORY BIKES:

Here you were asked to draw a bike from memory and then draw a bike while looking at it. Think back to that experience. When you were drawing from memory, how did you start your drawing? How did that feel? How did you imagine the bike? What questions did you ask yourself while you were drawing? Describe any difficulties that you had. Did you learn something about your ability to draw a bike?

Now think about drawing the bike when it was in front of you. How was that experience different. How were you able to answer the questions you had when drawing the actual object? How did your drawings change? How did having the bike in front of you change your way of drawing? If you were going to draw a bike now, what could you do? If you wanted to draw spokes accurately, what would you do?

DRAWING OBJECTS IN PAPER BAG WITHOUT LOOKING:

Did you recognize the object when you felt it? What did you pay attention to with your hand? What aspects of the object did you write about? What can you know by using your hand to feel an object? What are you thinking when you feel an object? Can you describe any images that you had? Can you describe how you did this drawing? How does knowing what it is change the way you draw? How does knowing what it is help you or get in the way of drawing?

SOUND TAPE

Can you describe what you were thinking about when the tape was playing? Can you describe any visual images that you had while listening? How did you decide to do this drawing? Why did you choose to do particular lines in this way? How is the drawing connected to the sound tape?

DRAWING OBJECT FROM AN ORAL DESCRIPTION

How did you decide how to draw this object? How and where did you start? What kinds of questions did you want to ask? about object? about its use? What would have helped you with this drawing? How did asking questions change the drawing? Can you describe an image in your head?

SLIDING THROUGH THE WIRE

Can you describe what you were imagining while Ms. Masterman was reading to you? You wrote words. How do they relate to your drawing? How does your drawing convey what you were imagining? How did you decide what to draw to show that experience?

POSTCARD (Have handout & postcards there for reference)

Why did you pick this particular postcard? What interests you most about this artwork? What do you think really works? How do you think you could use those ideas in your own work? Why did you choose to draw what you did? How are your sketch and the artwork connected?

IMPORTANT TO YOU (Word . . . words. . . sketch. . . questions)

How did you decide what to sketch? Can you describe a mental image that you had? What is the source of the image? How did you use your list of words? What questions did you ask? How does this sketch carry the meaning of your idea?

ZIPPER TRANSFORMATION

Can you describe the decisions or choices you made when you started to draw? What in your drawing changes this from a zipper to something else? Can you describe how you decided to do this particular drawing? What was it made you think of drawing this? If you were going to do this again , what else can you imagine? What do you think it would take for you to have more ideas about what this zipper could turn into?

HOMEBOOK QUESTIONS: Let's just leaf through your home book and talk about the ways you drew and the choices and ideas you had when you were drawing.

What is the effect of a particular line, shape, color, placement, emphasis. . . etc (depending on what it there) (be sure to mention what drawing you are looking at for the tape)

What were the choices you made when you were working on this drawing? What questions were you asking yourself during the process. What steps did you take when working on this drawing? What did you do or think of first?

ON SKETCHBOOKS:

home:

When did you find yourself working in your sketchbook? What did it feel like to work in your sketchbook? What do you

think you worked in it so much. . . so little?

What did you learn by using your sketchbook?

in class:

Did you enjoy using sketchbooks in class? Which activity did you get most involved with? What was it that got you involved? What did you have to do to accomplish the activity? How were you involved? How were you solving the problems? Which activity was most difficult? Why? Which activity do you enjoy the least? Why? Are there any that you would do again for fun? Are there any you would do again to help you learn something? What did these activities help you do? Can you imagine using any of these ideas in your other artwork? Do you have any ideas about problems to use for the sketchbooks? Do you have any advice for us about using sketchbooks in the art class

Thank you. I've learned a lot and I appreciate your willingness to talk with me about the sketchbooks. See you.

Second Student Interview

1. Can you describe what you did for the last activity?

What was most important in deciding what to do? Why?

If this artwork were going to be completed, what would you still want to do?

2. How would you describe your artist-self to yourself?

Not to me, but if you wanted to tell yourself who your artist-self really is, how would you do that?

3. Read this comment out loud and then comment on it:

Sometimes in art, there is a right way to draw something and I think teachers should tell us what is right. Sometimes there is no right way and then anybody's way is as good as another's.

In learning in art, can you rely on the teacher?

In learning in art, who do you rely on for what to know?

Do you agree that anybody's way is as good as another's?

Why are some artworks chosen for a show and others not?

4. Where is the meaning in an art work? How do you understand what is there?

5. When you are working on an artwork, what do you notice or look for or pay attention to?

6. When you look at someone else's artwork, what do you look for or pay attention to or notice?

When you look at your own artwork, what do you look for or pay attention to or notice?

7. Is a sketchbook anything more than a place to draw?

Teacher Interview

Meg Interview (selected questions also used for Mary Ann and David Plank)

1. How did you come to be a teacher?
2. This is your first year at CCDS. What are your hopes for the program. What would you like to see happen?
Tell me about the CCDS student. How important is art to the students? How so you think art fits into the total CCDS program?
3. What do you think is the benefit of using sketchbooks with the kids? What would you hope to happen in sketchbooks? From your perspective, what has been the response of the kid to working with sketchbooks?
Will you do it again? Any changes?
4. You are part of a reseach, what were you expecting?
benefits to you? benefits to kids?
5. What else going on at the school?
Other projects in class?

Teacher Interview

Interview with other teachers: English--Joh Bur
Science--Cro Ulr

Establish which students we are talking about. I've been trying to figure out the strategies that these students use and the ways that these students are involved in art. I'd like to ask a few short questions to get another perspective.

1. How do they act in class? Is there any pattern in their behavior?
2. In work in your class, are they concerned with:
 - context in what they are learning?
 - symbols or abstractions?
 - keeping ideas separate?
 - concrete connections or ideas?
3. In work in your class, are they concerned with:
 - structure?
 - details?
4. In work in your class, are they concerned with:
 - their own perspective or interpretation?
 - outside or your perspective?
5. Do you see any evidence of their interest in art?

Program Interview

Interview Questions (Mary Ann Haden, David Plank)

1. What are your hopes for the CCDC art program?
What would you like to see happen?
2. How does art fit into the total CCDS program?
3. Tell me about the CCDS student.
How is art important for the students?
4. What would you hope that students know after taking an art course?
5. About eighth graders:
How many 8th graders are there?
How many take art?
Any ideas why?
6. (David Plank only) Did you have any expectations of the research?

APPENDIX B
Sketchbook Activity Handouts

SKETCHBOOKS

WHO USES SKETCHBOOKS?

Artists	Engineers
Musicians	Teachers
Poets	Architects
Scientists	Writers
Interior Designers	Military personnel
Investigators	Land surveyors
And others	

WHY DO PEOPLE USE SKETCHBOOKS?

Jot down ideas
 Work out problems
 To experiment
 As memory books
 To put down thoughts
 For reflection about themselves
 For notes

SKETCHES ARE OFTEN INCOMPLETE.

SKETCHBOOKS ARE USED TO WRITE IN AS MUCH AS THEY ARE USED TO SKETCH IN.

IDEAS FOR SKETCHBOOKS:

Think of emotions or action words and then write them so the lettering expresses the word.
 Draw your shoes.
 Draw a crumpled up piece of paper.
 Draw a paper bag.
 Write down thoughts and feelings.
 Draw a page of things you love.
 Draw a page of things you hate.
 Draw a penny from memory.
 Draw an old photograph upside-down.
 Do a self-portrait.
 Draw your bedroom, house, living room or any room.
 Draw something without making any two lines the same.
 Sketch while at the mall: draw the people you see, the stores, the building, fountains, etc.
 Go to a museum and sketch what you see.
 Invent a new machine.
 Make a sculpture that will enable you to fly,
 Write down what it is that you dislike most about your art.
 Write down what you like/dislike most about yourself.
 Write down what you like most/least about your best friend.
 Draw an apple, a duck, a turkey, a vase, a lamp, a flower, a plant, a tree.

11-7-90

Sketchbook Activity: Reflections on Art

Select 5 or 6 postcards or reproductions that you would like to look at more carefully.

Look at the works of art for a brief period carefully and in silence.

Select 1 for further study.

Use the guidelines below. Choose 3 or more to help you relate your feelings and reactions concerning the work of art.

GUIDELINES

1. Describe the artwork. Note what is immediately presented to you (objects, colors, shapes, lines, textures, subject matter). Classify as painting, sculpture, print, photograph.
2. What interests you most about this artwork?
3. What materials, techniques, style were used in creating this work of art?
4. If you were to give this work of art a title, what would you call it?
5. How do you think the artist felt when he/she created this work of art?
6. How does this work of art make you feel?
7. What does this work of art tell you about: history? society? the artist? values?
8. Why do you think the artist created this particular work?
9. If the artist were here in this room right now, what would you ask her/him about this artwork?

SKETCH

Based upon your ideas about this artwork, create a sketch. The sketch might be about the same emotion. It might use a similar style. It might change the artwork slightly. It might be a variation on the subject. It might be entirely different. You choose.

1-23-91

Mental Imagery: Zipper Transformation

Concept: Sharpening ability to form mental pictures. Go beyond what is to what can be.

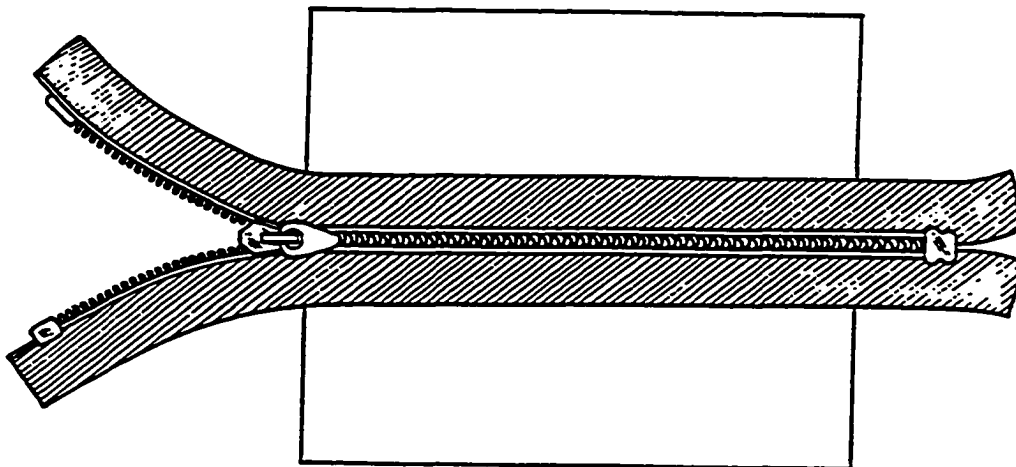
Look at and think about this image. What is it? Yes, it is a zipper. Now, forget that, and **MENTALLY TRANSFORM IT INTO ANOTHER SUBJECT**. Turn the drawing any way you like.

Tape the drawing on your paper or trace over the image onto your paper. Draw additional lines to transform it into something radically different. Make three different transformations from the same subject.

Find other images of commonplace objects from books or magazines and create additional transformations.

For the sketchbook short exercise, you can stop with the different transformations. For a longer project, go on.

2-6-91



SOUND-GRAPHIC ANALOGIES
CREATING SOUND-GRAPHIC EQUIVALENTS

Select one of the following themes:

jungle noises
marching band
bird sounds
city sounds
carnival
demolition derby
football game
ocean beach
hurricane
school sounds
skiing sounds

Imagine the sounds. Create a drawing that is an abstract equivalent of the theme you chose. Do not use pictures or images in this drawing; Use **ONLY** on lines, dots, shapes, forms, textures, colors, etc, to make your drawing.

2-27-91

WOULDN'T IT BE A STRANGE WORLD IF. . .

Make up a list of at least 10 impossible situations based on finishing the phrase "Wouldn't it be a strange world if."
For example:

Wouldn't it be a strange world if it suddenly rained cars.

Wouldn't it be a strange world if everything was soft.

if we saw with our elbows.

Make a drawing that depicts one of your ideas.

3-6-91

FINAL ACTIVITY: ART COMMISSION

YOU have been selected (congratulations!) to make an artwork for the new Fine Arts Building. The only limit you have is that the artwork must be about something that matters to you.

Describe and show, with words and sketches, what you would do to make the artwork.

3-13-91

APPENDIX C
Charlotte Country Day School
Welcome Letter



**CHARLOTTE
COUNTRY DAY SCHOOL**

November 14, 1990

Ms. Kristin Rauch
7311 Hillbourn Drive
Charlotte, North Carolina 28212

Dear Ms. Rauch:

I would like to welcome you to the Charlotte Country Day Middle School campus for the purpose of looking at students' reflective learning in art and the nature of spatial-visual intelligence in the experience of the students.

I understand that you will be working with the eighth-grade art students who are studying art for the year, reviewing their sketchbooks and talking to them about their experience in art. I consider this process to be a part of our regular school program. I am sure it will aid in the evaluation of our art curriculum and the development of goals for the art program.

I understand that you will be collecting data to use in writing your doctoral dissertation and see no problem in that use nor in the possibility that your findings may be reported at professional meetings.

I understand that no students' names will be used in the final report and that confidentiality of the students will be maintained in any use of these data.

I am looking forward to your participation in Charlotte Country Day School campus life.

Sincerely yours,

A handwritten signature in dark ink, appearing to read "D. Plank".

David P. Plank
Head of Middle School

DPP/ps